

DISTRIBUTION PLANS 2010

as amended by the Board on 30/06/2011, 20/11/2012, 04/12/2012, 27/06/2013, 18/11/2013, 04/03/2014, 17/11/2014, 18/03/2015, 19/04/2016, 15/11/2016, and as resolved by the Assembly of Shareholders and Delegates¹ on 21/06/2017, 07/12/2017, 07/12/2017, 20/11/2018, 16/06/2020 19/08/2020 and 13/11/2020

I. GENERAL

1. As long as individual shares can be established with adequate means, each rights holder shall receive their share relating to the usage of his contribution to a performance from the amount collected after deduction of the effective costs and any allocations for cultural and social purposes.
2. In cases where the individual usage share of the collected amount cannot be established with adequate means, general evaluation and distribution rules for a general approach to this method of measuring the relevant share shall be established. The scope of the usage, the cultural or artistic significance of each rights holder's performance shall be considered adequately. Minimum thresholds for collecting usage data and setting pay-out levels to rights holders shall be permissible.
3. Any rights holders' remuneration entitlements, their exploitation rights or other rights assigned to GVL shall be governed by the distribution plans, even if the agreement between the rights holder and the user includes deviating provisions.
4. The distribution includes:
 - a) remuneration collected for the 2010 financial year
 - for broadcasts of commercially published sound recordings² and video clips,
 - for public performance and reproduction/copying,
 - for rental and lending of commercially published sound recordings and films,
 - for cable re-transmission of artistic performances.

¹ The powers of the Board passed on to the Assembly of Shareholders and Delegates in 2017.

² Sound recordings are recordings of individual tracks irrespective of their format, i.e. including pure electronic formats such as MP3.

- b) remuneration which has not been included in the distribution yet, e.g. undeliverable distributable amounts, overpayments to rights holders which had to be recouped, unused reserves.
5. Collected revenue, interest accrued on funds prior to their distribution and all other revenue including any extraordinary income shall be paid out to rights holders after the necessary administration costs have been deducted. GVL's managing directors shall be authorised to withhold a reserve for economic risks to an extent as they see fit, amounting to a maximum of EUR 1,000,000. They must report their respective actions to the supervisory body.
6. If GVL gathers retroactive collections for one or several distribution periods already paid for outside its usual business (extraordinary collections), these extraordinary collections shall be calculated as a supplementary percentage to the pay-out made for the relevant distribution period for each distribution budget or [its] subcategory for the distribution period (supplementary distribution). If it is not possible to make a supplementary distribution specific to a certain period, the amounts shall be shared between all distribution periods in question.
- If the cost for any adjustments to the distribution is higher than 25% or if the total amount collected ready for an adjustment pay-out is lower than EUR 1,000,000, the collections may be distributed together with other distributable amounts.
7. Up to 5% of the revenue ready for distribution shall be made available for cultural, politico-cultural and social purposes.

II. DISTRIBUTION PLANS

1. Distribution Plan No. 1 – for performing artists, producers of sound recordings and video producers

Remuneration for broadcasts of recorded music shall be shared equally 50%/50% between performing artists and record companies, and remuneration for rental and lending of commercially published sound recordings and films shall be distributed 50%/50%. Based on an overall ratio of 55%/45%, remuneration splits for public performance shall be 50%/50% for sound recordings and audio-visual recordings accompanying sound recordings (video clips), for public performance of radio broadcasts 60%/40% and for public performance of TV broadcasts 90%/10%. The distribution of remuneration arising from private copying shall result directly from the allocation by ZPÜ to GVL's rights holder groups, including event organisers, and from the relevant share of the repertoire for which they are entitled to rights. Pay-outs already made, based on the previous distribution system, shall be offset against the amounts resulting from the new distribution system and shall either be credited or claimed back.

Remuneration for the cable re-transmission of performances not related to sound recordings or audiovisual recordings (video clips) accompanying sound recordings, shall be allocated exclusively to the performing artists.

Remuneration for audio-visual recordings accompanying sound recordings (video clips) will be subject to a preliminary allocation of 60% for the producers, and the remuneration for rental and lending of films will be subject to a preliminary allocation of 40% for the performing artists.

2. Distribution Plan No. 2 – for performing artists

a) Basic Principles

aa) The distribution to performing artists shall – apart from distributions of recordings for the period prior to 2001 where evidence of the contributions cannot be supplied any more – be made separately in each distribution budget and within such budgets separately under the respective sub-budgets. In a first step distribution shares from the different usage categories are allocated to the relevant distribution budgets and sub-budgets. The result is the distributable total amount of the budgets.

aaa) The basis for the distribution of the budgets is – apart from the distribution for newly released sound recordings without a relevant broadcast usage (Distribution Plan No. 2 b) bb) – usually the broadcast of all productions within a distribution budget or sub-budget. The broadcast duration of a production in minutes and seconds shall form the basis for this, and it can be increased or decreased by certain factors such as coverage or cultural multiplier, transmission time etc. The result is the point value for the duration. Regarding the sub-budgets vi. - xii. in the budget “audiovisual productions except music video clips” and the sub-budgets ii. For music in radio plays and iv. - v. in the budget “productions broadcast on the radio which do not stem from a commercially published sound recording”, several productions can be grouped together; the weighting shall be based on a lump-sum factor. The production as such may be subject to a multiplier depending on its genre or work category. This multiplier shall be applied consistently to each sub-budget. Based on broadcasters with different weightings or broadcast durations, each production may obtain a different point value. If several productions or broadcasts took place, they may be subject to a regressive multiplier. For individual sub-budgets, the number of broadcast productions and/or the number of broadcast transmissions shall be taken into account instead of the broadcast duration.

The remuneration calculated for each individual performer per production shall depend on the nature of their contribution to the recording. Depending on the kind of contribution, the respective contribution point value shall be multiplied with the point value of the used production in that specific instance. As far as contributions of specific performers have already been established, their contribution point value shall be used. For contributions not yet specifically established, the contribution point values shall be calculated on the basis of a statistically calculated average number in a line-up. The total points of all rights holders within the distribution budgets or sub-budgets are thus added up. The total amount of the distribution budget and sub-budgets shall be divided by the total points after it has been reduced by a deduction for exploitations that have not been processed so far but can still be reported retroactively. The result thereof is the financial point value of each distribution budget and sub-budget. The number of points for each performer for each individual production, multiplied with the financial value per point shall equal the distributable value for each artist per production.

bbb) The basis for the distribution of the budget for sound recordings without any relevant broadcast usage (Distribution Plan No. 2 b) bb) are the reported licence revenues of a licensee for public performance and its pro-rata share in the public performance usage of a recording. The distributable amounts for the performing artists shall be determined by a pro rata allocation of the reported licence revenues pursuant to Distribution Plan No. 2 b) bb) per

recording.

- ccc) In cases where a usage-based distribution based on the analysis of all broadcast products is deemed uneconomical for individual sub-budgets, the Assembly of Shareholders and Delegates may resolve that these sub-budgets are distributed based on different parameters such as individual/personal claims.
- bb) The distribution usually takes place once a year based on the annual distribution to be made per distribution budget or sub-budget. Pay-out dates may differ depending on distribution budget or sub-budget. The Assembly of Shareholders and Delegates may decide that distributions take place in shorter periods. For certain sub-budgets, it may also decide that the remuneration can be combined for several years if the distribution cost is disproportionate to the distributable amount.
- cc) Performing artists shall usually only receive pay-outs of individual allocations if, subject to any applicable tax or other deductions, a minimum amount of EUR 5.00 is reached. Allocated amounts not paid out shall be credited to the rights holder for a later distribution.
- dd) In order to be entitled to get a share of the remuneration, performing artists need to register their contributions with GVL.
Rights holders shall be obliged to provide GVL with evidence of their contributions if they are prompted to do so.
- ee) The share reserved for rights holders whose contribution has not yet been established in line with dd) shall be calculated based on the reported usages of the relevant productions, increased by a risk premium for productions that have not been reported to GVL, but are relevant for distribution. Rights holders may establish their claims up to five years after the financial year during which income was collected for the rights has lapsed. In the sixth year, reserves still available shall be dissolved and distributed on an accrual basis, as long as the total amount per distribution is more than EUR 500,000. In case the amount falls short of EUR 500,000, it can be allocated to the next regular distribution. These provisions shall not apply to the sub-budgets vi. - xii. and the radio production sub-budgets iv. - v. and music in radio plays which are not distributed completely and only as a one-off; reserves shall therefore not be created.
- ff) Any amounts still available after the statutory retention period pursuant to ee) has lapsed shall be paid as final distribution within the relevant distribution budgets or sub-budgets. In cases where the total of claims by rights holders related to a sub-budget exceeds the reserves available for it, the Assembly of Shareholders and Delegates can resolve that non-distributable monies from another distribution budget or sub-budget may also be used for the settlement of such claims.
- gg) The Assembly of Shareholders and Delegates may resolve that the non-distributable revenues pursuant to ff) may be used for social and cultural purposes.
- hh) The following basic principles shall apply for qualifying contributions - with the exception of the distribution for sound recordings without any relevant broadcast usage (Distribution Plan No. 2 b)
bb): Depending on the nature of their contribution, different weightings shall be applied to artists' performances. On the basis of **Annex 1** the contributions are categorised (role and function) and a point value is allocated to each category.

- aaa) A maximum contribution of one artistic music producer shall be considered per recording and/or live transmission. If several artistic music producers made a contribution, their share shall be reduced proportionately.

In cases where a contribution as a conductor is determined, it is not possible for the artist to be considered additionally as an artistic producer or studio conductor.

- bbb) If performing artists contributed to a recording in more than one different artistic role, the role with the highest point value shall be fully considered, the second contribution only with the lowest point value. Further performances/contributions shall not be considered at all.

The following additional provisions shall apply to AV productions:

Only one of the two different artistic contributions to be considered can have a performing character. The other one will be valued in conducting terms only (Dubbing, spoken word and stage directors, conductors, artistic producers, studio conductors).

Contributors to AV productions pursuant to AV sub-budget vii. (individual contributions in non-fictional formats) shall be considered only once per production; their highest contributory role shall be applied.

The following additional provisions shall apply to radio productions:

Music contributors to radio productions pursuant to AV sub-budget ii. (radio plays, readings) shall be considered only once per production; their highest contributory role shall be applied.

- ccc) For recordings with contributions by performer ensembles, the total number of musicians in the ensemble is deduced from the actual number of parties contributing to the recording. Replacements shall receive the full point value.

A performer ensemble shall be a body established long-term including a minimum of 10 members who are linked to this ensemble in a setup often identical over a long period of time. Its members can be singers, instrumentalists or dancers.

Permanent members of the ensemble may usually only report their contribution via a representative they elected or who has been appointed by the board of the ensemble. The rules applicable for the respective board shall apply in cases of electing and deselecting representatives for ensembles. As a rule, only those members of the ensemble shall receive remuneration who have actually contributed to the productions which qualify for distribution. In cases where it is not possible to identify all contributors any longer, the remuneration shall be distributed on a pro rata basis to all members of the ensemble who have been members of said ensemble during the year where the production qualifying for distribution was made (solidarity distribution). The solidarity distribution can also take place if a binding resolution of the representative of the ensemble can be proven. Replacements must register their contributions themselves. For the sub-budgets vi. - xii. in the budget "audiovisual productions except music video clips", the sub-budget ii. for music in radio plays and iv. - v. in the budget "radio broadcasts of productions not based on commercially published sound recordings", solidarity distribution is made without exception.

Permanent members of an ensemble without a representative must carry out their registrations independently and autonomously. Confirmation of the registration of their contributions requires a complete list of all contributors for the production in question.

Remuneration of the productions qualifying for distribution shall only be paid to GVL rights holders who were actual contributors and have been registered.

b) Creation of distribution budgets

The distributable amounts for performing artists shall first be allocated to various distribution budgets. These are distributed independently from one another to the rights holders who are entitled to receive remuneration pursuant to distribution plans specific to the relevant distribution budgets. Within each distribution budget, fixed shares may be determined for sub-categories which in turn may be distributed independently.

The following distribution budgets shall attract the following revenue shares:

- aa) **Commercially published sound recordings broadcast** during the distribution year in radio and TV programmes that are subject to analysis

Revenue for this category shall consist of 100% of sound recordings' broadcast remuneration, 99.7% of sound recordings' public performance remuneration, 75% of private copying audio remuneration, 5% of private copying video remuneration and 94.286% of lending remuneration of the relevant distribution year.

- bb) **Sound recordings which had public performance usages during the distribution year and a broadcast use of less than 200 broadcast minutes³**

For this purpose, the following is reserved: 0.3% of the income from the public performance of sound recordings.

- cc) **Music video clips (audiovisual recordings)**

Revenue for this category shall consist of 100% of video clips' broadcast remuneration, 100% of video clips' public performance remuneration, 1.85% of private copying video remuneration, 10% of rental remuneration and 0.714% of lending remuneration.

- dd) **Radio broadcasts of productions not based on commercially published sound recordings**

Revenue for this category shall consist of 100% of the public performance remuneration of radio broadcasts, 25% of private copying audio and 100% of cable retransmission remuneration of any other artistic audio productions.

³The Distribution Plan is preliminary in that regard. The level of this provision will be determined by the Assembly of Shareholders and Delegates in a timely manner.

ee) **Audiovisual Productions except music video clips**

Revenue for this category shall consist of 100% of the remuneration for public performance of TV broadcasts, 93.15% of private copying video remuneration, 90% of rental remuneration, 5% of lending remuneration and 100% of cable retransmission remuneration for any other artistic video productions.

c) **Individual distribution of the distribution budgets per distribution budget.**

aa) **Commercially published sound recordings broadcast during the distribution year in radio and TV programmes that are subject to analysis**

The distribution shall be made to rights holders which have contributed to commercially published sound recordings, subject to the qualifying total broadcast duration per recording during the distribution year (aaa) and the nature of their contribution to the recording (bbb).

aaa) Total broadcast duration per recording

The broadcast duration of a sound recording shall be calculated based on broadcasters subject to analysis and to a weighting system as per the Board's resolution pursuant to **Annex 2**.

The minutes aired by the TV broadcasters shall qualify in accordance with their technical coverage. Minutes broadcast via the "night programme of ARD" shall only count for the broadcaster in charge of the programme. If ARD radio programmes contain regional windows, they receive a 75% share of broadcast minutes; in the case of sub-regional or local windows the share is 50%. Background music during periods when no programmes are broadcast on TV, and during pure "filler" programmes as well as music accompanying on-screen text/images shall be evaluated at 10% of the broadcast duration. The same shall apply for trailers and signature tunes to programmes. "Weighted" broadcast minutes shall only be considered per distribution year, per recording, as follows:

Weighted broadcast minutes	Percentage considered for calculation
over 30,000 to 60,000	90%
over 60,000 to 90,000	80%
over 90,000 to 120,000	70%
over 120,000 to 150,000	60%
over 150,000 to 180,000	50%
over 180,000	40% only

bbb) Nature of contribution to the recording

Depending on the nature of the contribution the point value pursuant to **Annex 1** shall be applied.

Narrators and literary directors shall be considered consistently without any further differentiation within the featured and non-featured categories. Music contributions to word productions shall be weighted with 25%.

Music contributors to word productions shall not receive more than a joint share of 20% of the remuneration which is allocated to contributions to word productions.

bb) Sound recordings which had public performance usages during the distribution year and a broadcast use of less than 200 broadcast minutes⁴

The distribution shall be made to rights holders who contributed to commercially published sound recordings which generated a lower broadcast use than 200 broadcast minutes and which were demonstrably used by way of public performance. The distribution shall be calculated on the basis of the reported public performance licensing income of a licensee and the share of the respective sound recording in the total exploitation by the respective licensee.

The result thereof is the distribution amount per recording. The share allocable to the performers shall be relevant. The share of the party submitting the report shall depend on the number of contributors and their respective role. It shall be reduced by an administration cost rate of 15%. The process can only be used if the pay-out for the party submitting the report is at least EUR 10.00. In cases where the licensing revenues stem from various exploitation categories, the share relating to the exploitation category for which the public performance was established shall be taken as a basis.

cc) Music video clips (audiovisual recordings)

The broadcast duration of a video clip via broadcasters subject to analysis and to a weighting system as per the Board's resolution shall be taken into consideration pursuant to **Annex 2**.

The distribution shall be made analogously to the distribution of sound recordings in TV broadcasts subject to the provision that the authors of the film work shall be paid for this usage as GVL rights holders, just like performing artists.

dd) Radio broadcasts of productions not based on commercially published sound recordings

The distribution shall be made to rights holders which have contributed to sound recordings which were not commercially published, in accordance with the relevant sub-budgets (aaa), the qualifying total broadcast duration per recording during the distribution year (bbb) and the nature of their contribution to the recording (ccc).

aaa) For this distribution budget, the following sub-budgets shall be created.

- i. Commissioned broadcasts (broadcasters' own productions) – music (recordings and live broadcasts): The sub-budget is subject to weighting factor 1
- ii. Radio plays and readings. The sub-budget is subject to weighting factor 1
- iii. Small literary formats. The sub-budget is subject to weighting factor 0.9
- iv. Jingles (radio self-promotion) The sub-budget has weighting factor 0.2 and comprises a maximum of 1.72% of the distribution budget.

⁴ The Distribution Plan is preliminary in that regard. The level of this provision will be determined by the Assembly of Shareholders and Delegates in a timely manner.

- v. Advertising. The sub-budget has weighting factor 0.2 and comprises a maximum of 0.18% of the distribution budget.

bbb) Total broadcast duration of the sound recording

The broadcast duration of a recording shall be taken into account pertaining to sub-budgets i.-iii.). With regards to sub-budgets iv.-v. And the music contributions for sub-budget ii., the broadcast duration shall not be taken into account; instead, the pre-set corridors affecting the frequency of the broadcasts shall be applicable. In cases where the contribution relates to continued productions, they shall be reported together.

The basis shall be the broadcasters subject to analysis and weighting pursuant to Annex 3.

The following tiers shall apply for the calculation of broadcast minutes:

i. Broadcasters' own music productions

"Weighted" broadcast minutes shall only be considered per distribution year, per recording, as follows:

Weighted broadcast minutes	Percentage considered for calculation
over 15.000 to 30.000	90 %
over 30,000 to 45,000	80 %
over 45,000 to 60,000	70 %
over 60,000 to 75,000	60 %
over 75,000 to 90,000	50 %
over 90,000	40 % only

ii. Radio plays and readings

The following applies to spoken-word contributors: The first broadcast and the following three broadcasts shall be considered as 100% each, the fifth to the ninth broadcast with 50% each and the tenth and any further broadcasts with 10% each. The count of broadcasts shall relate to the entire usage period since 1 January 2010.

The usages for music contributions shall be rated as follows:

- 1-4 transmissions	14
- 5-10 transmissions	29
- 11-20 transmissions	35
- from 21 transmissions	43

Factors include weightings for share, culture and degression.

iii. Small literary formats

In this sub-budget, the number of broadcasts is not subject to a regressive multiplier.

iv. Jingles (radio self-promotion)

The usages shall be rated as follows:

- 1-25 transmissions	13
- 26-50 transmissions	26
- 51-500 transmissions	60
- From 501 transmissions	303

Factors include weightings for share, culture and degression.

v. Advertising

The usages shall be rated as follows:

- 1-50 transmissions	26
- 51-200 transmissions	79
- 201-1000 transmissions	145
- From 1001 transmissions	384

Factors include weightings for share, culture and degression.

ccc) Nature of the contribution to the recording

Depending on the nature of the contribution the point value pursuant to **Annex 1** shall be applied.

Narrators and literary directors shall be considered consistently without any further differentiation within the featured and non-featured categories. Music contributions to radio plays and readings containing music shall be weighted with 25%. Contributions to jingles or advertising are weighted with 25%.

In the case of feature productions, neighbouring rights of the contributing speakers and literary directors shall only attract 25% of the usual point value.

Music contributors to radio plays shall not receive more than a joint share of 20% of the remuneration which is allocated to contributions to radio plays.

ee) **Audiovisual productions except music video clips**

A distribution shall be made to rights holders which have contributed to commercially published audiovisual recordings, in accordance with the relevant sub-budgets (aaa), the qualifying total broadcast duration per production during the distribution year (bbb) and the nature of their contribution to the production (ccc).

aaa) For this distribution budget, the following sub-budgets shall be created:

- i. concert, ballet, opera, theatre: The sub-budget is subject to weighting factor 1
- ii. Cabaret, comedy programmes. The sub-budget is subject to weighting factor 0.9
- iii. cinema movies: The sub-budget is subject to weighting factor 1
- iv. TV movies, short films, TV series, comedy series: the sub-budget shall be subject to weighting factor 0.9
- v. Daily soaps / telenovelas. The sub-budget is subject to weighting factor 0.3
- vi. Documentary soaps, courtroom shows. The sub-budget is subject to weighting factor 0.1
- vii. Individual performances (such as live performances of music or comedy, fictional scenes, cartoon scenes) in non-fictional formats ("Aktenzeichen XY", childrens' programmes, shows), other
The sub-budget is subject to weighting factor 1
- viii. Jingles (TV self-promotion) The sub-budget has weighting factor 0.2 and comprises a maximum of 1.26% of the distribution budget.
- ix. Advertising. The sub-budget has weighting factor 0.2 and comprises a maximum of 2.80% of the distribution budget.

- x. Documentary cinema films. The sub-budget is subject to weighting factor 1
- xi. Documentary TV productions. The sub-budget is subject to weighting factor 0.9
- xii. Title and background in other formats. The sub-budget has the weighting factor 0.9.

bbb) Total broadcast duration of the sound production

The broadcast duration and the transmission time of a production pertaining to sub-budgets i.- vii. and x.-xi.) With regards to sub-budgets viii. - ix., the broadcast duration shall not be taken into account; instead, the pre-set corridors affecting the frequency of the broadcasts shall be applicable. In cases where the contribution relates to continued productions, they shall be reported together. The basis shall be the broadcasters subject to analysis and weighting **pursuant to Annex 4.**

The following tiers shall apply for the calculation of broadcast minutes:

- i. concert, ballet, opera, theatre: The first broadcast and the following three broadcasts shall be considered as 100% each, the fifth to the ninth broadcast with 50% each and the tenth and any further broadcasts with 10% each.
- ii. Cabaret, comedy programmes. The first broadcast and the following three broadcasts shall be considered as 100% each, the fifth to the ninth broadcast with 50% each and the tenth and any further broadcasts with 10% each.
- iii. cinema movies: The first broadcast and the following three broadcasts shall be considered as 100% each, the fifth to the ninth broadcast with 50% each and the tenth and any further broadcasts with 10% each.
- iv. TV films, short films, TV series, comedy series: The first broadcast and the following three broadcasts shall be considered as 100% each, the fifth to the ninth broadcast with 50% each and the tenth and any further broadcasts with 10% each.
- v. Daily soaps / telenovelas. The first broadcast and the following three broadcasts shall be considered as 100% each, the fifth to the ninth broadcast with 50% each and the tenth and any further broadcasts with 10% each.
- vi. Documentary soaps, courtroom shows. In cases where the contribution relates to continued productions, they shall be reported together. The usages shall be rated as follows:

- 1-100 transmissions	814
- 101-250 transmissions	1881
- 251-500 transmissions	2332
- From 501 transmission	2935

Factors include weightings for broadcasting time, share, culture and degression.
- vii. Individual performances (such as live performances of music or comedy, fictional scenes, cartoon scenes) in non-fictional formats ("Aktenzeichen XY", childrens' programmes, shows), other If the contribution relates to several individual contributions to a broadcast or a continued production, they shall be reported together. The usages shall be rated as follows:

- 1-10 transmissions	105
- 11-50 transmissions	359
- 51-250 transmissions	682
- From 251 transmissions	1813

Factors include weightings for broadcasting time, share, culture and degression.

viii. Jingles: The usages shall be rated as follows:

- 1-5 transmissions 88
- 6-10 transmissions 165
- 11-100 transmissions 360
- From 101 transmissions 1688

Factors include weightings for broadcasting time, share, culture and degression.

ix. Advertising The usages shall be rated as follows

- 1-100 transmissions 1477
- 101-300 transmissions 3803
- 301-1,000 transmissions 5645
- From 1,001 transmissions 10070

Factors include weightings for broadcasting time, share, culture and degression.

x. Documentary cinema films. The usages shall be rated as follows:

- 1-4 transmissions 59
- 5-10 transmissions 121
- 11-20 transmissions 148
- From 21 transmissions 181

Factors include weightings for broadcasting time, share, culture and degression.

xi. Documentary TV productions. In cases where the contribution relates to continued productions, they shall be reported together. The usages shall be rated as follows:

- 1-4 transmissions 47
- 5-20 transmissions 147
- 21-40 transmissions 195
- From 41 transmissions 249

Factors include weightings for broadcasting time, share, culture and degression.

xii. Title and background music in other formats: In cases where the contribution relates to continued productions, they shall be reported together. The usages shall be rated as follows:

- 1-5 transmissions 58
- 6-10 transmissions 108
- 11-100 transmissions 236
- From 101 transmissions 1106

Factors include weightings for broadcasting time, share, culture and degression.

The counting of transmissions in the sub-budgets AV i. to AV v. shall relate to the entire usage period since 1 January 2010.

ccc) Nature of the contribution to the production

Depending on the nature and duration of the audio-visual production, the nature of contribution shall be categorised as follows:

- i. For films, series and other fictional productions and documentary formats from 40 minutes onwards, the following shall apply: Actors', dancers' and speakers' contributions shall be calculated based on the number of production units they took part in (shooting days, takes) in relation to the total production units pursuant to **Annex 5**

- ii. Actors', dancers' and speakers' contributions to fictional formats and documentary formats under 40 minutes and on all daily series (daily soaps, telenovelas) and documentary soaps shall not be categorised and shall be treated consistently.
- iii. Performances of actors, including amateur actors shall only be taken into account if the contributor demonstrably changes into a role provided by the script, usually with text.
- iv. Contributions to fictional formats and documentary productions shall be weighted as follows:

1. Music contribution	20%
2. Spoken contribution/ dubbing	25%
3. Actors' contribution - dubbed	55%
4. Actors' contribution - not dubbed	80%
5. Dance contribution	80%
- v. Contributions to stage formats or individual contributions shall be weighted as follows:

All contributions	80%
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- vi. Contributions to titles and background music in other formats shall be weighted as follows:

1. All contributions	20 %
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- vii. Contributions to jingles and advertising are weighted as follows:

1. All contributions	20 %
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- viii. Music contributors to fictional formats shall not receive more than a joint share of 20% of the remuneration which is allocated to contributions to fictional formats.
- ix. Music contributions to audio logos shall only be weighted at 25% of the normal point value.

d) Distribution of foreign remuneration to GVL rights holders who have assigned their foreign rights administration to GVL

In cases where performing artists who are rights holders have entrusted GVL with the administration of their foreign rights for specific countries, the remuneration shall be paid out based on existing and future reciprocal agreements. These agreements shall provide for the remuneration for performers represented by foreign sister societies to be based on a calculation pursuant to these distribution plans. In return, the performers represented by GVL shall receive the remuneration specifically calculated on the basis of the sister societies' distribution plans. In cases where this is not achievable due to a lack of individual details for distribution purposes, and where these details cannot be acquired with a reasonable effort, GVL may, in the framework of the reciprocal contracts, also agree to blanket arrangements, which are based on other available parameters. If sister societies receive lump-sum payments based on this methodology, the relevant payments allocated to the members of sister societies pursuant to items I – III, should they exceed the amounts calculated for the lump-sum payments, shall be paid as a supplement within each of the distribution budgets applicable to the rights holders of GVL who have assigned GVL with the administration of their rights for the territory of the sister society.

3. Distribution Plan No. 3 – for event organisers

Distribution Plan No. 2 shall be applicable to event organisers. It contains a triple point value of the maximum point value provided for the respective media type.

4. Distribution plan No. 4 - for producers of sound recordings or video producers relating to the remuneration for broadcasts, public performance, copying and rental and lending

Remuneration for sound recordings shall be distributed to producers for the 2010 financial year in relation to the actual usage (broadcast minutes) of their sound recordings in radio / TV broadcasts by public service and private broadcasters pursuant to **Annex 7** of Distribution Plan No. 4.

The minutes aired by the TV broadcasters shall qualify in accordance with their technical coverage. Minutes broadcast via the "night programme of ARD" shall only count for the broadcaster in charge of the programme. If ARD radio programmes contain regional windows, they receive a 75% share of broadcast minutes; in the case of sub-regional or local windows the share is 50%. Background music during periods when no programmes are broadcast on TV, and during pure "filler" programmes as well as music accompanying on-screen text/images shall be evaluated at 10% of the broadcast duration. The same shall apply for trailers and signature tunes to programmes, provided that they are taken from various commercially published sound recordings, and for broadcasts of the gospel radio. Recordings commissioned by broadcasters themselves, or made with broadcasters pursuant to Section 15 AktG (Companies Act) or other related enterprises shall not qualify for distribution, even if broadcasts are made from recorded audio or video media.

Remuneration for music video clips shall be paid to the producers in relation to the usage during the 2010 financial year by the public and private broadcasters pursuant to **Annex 7** of Distribution Plan No. 4. Each usage of a video clip with a duration of over 45 seconds and a usage of 10 excerpts each with a duration under 45 seconds shall qualify as one usage.

In accordance with the broadcast minutes evaluated in line with paragraphs 1 to 3, remuneration for broadcasters not chosen for evaluation and remuneration for public performance and copying shall be distributed.

In the first three complete years after an agreement has been entered into, and in addition to a potential short financial year, the number of minutes shall be increased to 100, as long as broadcast minutes have accrued at all. Producers which generated less than 15 broadcast minutes for sound recordings shall not participate in the distribution (minimum threshold).

5. Distribution Plan No. 5 – for video producers who have not assigned their remuneration entitlement to producers of sound recordings

If video producers retain a remuneration entitlement pursuant to Section 94 (4) of the German Copyright Act for certain music video clip productions, the distribution to them shall be made as follows: First, the total share due to video-clips for remuneration entitlements shall be calculated. During this process, the broadcasts of video clips reported to GVL pursuant to Distribution Plan No. 4 shall be calculated at 45

seconds each for excerpts, and entire video clips with 3 minutes each. The total duration resulting from this is then doubled. The final amount shall be put into the ratio of the total broadcast minutes of sound recordings in accordance with Distribution Plan no. 4. The result is the total remuneration share allocable to video clips. The remuneration specifically allocable to each individual clip shall now be calculated as a ratio between the total usage of this video clip and the total of all video clip usages. Again, excerpts shall be calculated at a duration of 45 seconds, full videos at a duration of 3 minutes.

The amounts thus calculated must be deducted from the payments to the producers who had the broadcast rights assigned to them. If a producer of a sound recording has received an unreduced distribution payment, he must pay it back and the amounts in question may be recouped from future distributions.

In the event that video producers and the commissioning producer of sound recordings claim any entitlements GVL shall put the distributable amount allocated to the video on hold. GVL shall only be obliged to pay one of the claiming parties if the parties either provide a contractual agreement or a legally binding court decision which proves the entitlement of one of the parties.

6. Distribution Plan No. 6 – regarding allocations for cultural, politico-cultural and social purposes

Specially reserved fees - up to a maximum of 5% of the amount available for distribution - shall be used in accordance with the guidelines agreed by the Board relating to grants for cultural, politico-cultural and social purposes as resolved by the Board on 13/02/2009.

III. DISTRIBUTION PROCESS

1. The distributable amounts for the 2010 financial year in accordance with Distribution Plans Nos. 1 to 5 shall be paid to producers in December 2011 and to the other rights holders also in December 2011 for the distribution budgets broadcast sound recordings and video clips, the AV sub-budgets i. to vi. and the radio production sub-budgets i. - iii.; there shall also be subsequent distributions in the following years until the closing distribution in December 2017. The other sub-budgets as well as music in radio plays are expected to be distributed in 2021 together with the relevant remuneration for 2011- 2014. Claims to remuneration from these sub-budgets for the distribution years 2010-2014 can be submitted from 01/09/2020 to 31/12/2020. Claims to remuneration from the distribution budget "Sound recordings that have been publicly performed without any relevant broadcast usage" for the distribution years 2010-2012 can be submitted through to 31/12/2020.

Distributable amounts which, despite all necessary efforts undertaken by GVL to find and reach the addressee could not be delivered within three years from the first attempt to deliver the payment to the rights holder for reasons GVL is not responsible for, shall be allocated and distributed to the remaining performing artists and/or producers or event organisers.

Allocations for cultural, politico-cultural and social purposes in line with Distribution Plan No. 6 have already been paid out during the 2010 financial year.

2. In the event that the distribution for a specific distribution period should turn out to be systematically faulty in its entirety or in parts, specifically in cases where this is due to the invalidity of a provision of the underlying distribution plans (including their Annexes), and if a complete reversal and rerun of the distribution is not possible or only feasible at disproportionate costs,
 - a) the level of the entitlements arising from the faulty distribution can be estimated if a precise calculation is not possible or only at disproportionate costs,
 - b) the entitlements of those adversely affected by the faulty distribution may be satisfied from current and future collections,
 - c) reclaim entitlements by the society may be offset against future payment entitlements
 - d) or, instead of these amounts being offset, reclaim entitlements by the society may be waived in their entirety or in part.

When selecting from these measures, the aim is to consider that the relevant entitlements are being fulfilled as completely as possible, and to observe the requirement of proportionality. The principle of equality shall be observed and cases of hardship must be taken into consideration.

3. Remuneration arising from rights shall continue to be collected, managed and distributed based on the general rules if the rights holder is entitled to income from the rights
 - a) for usages in a period before the rights representation relationship had been effectively terminated or the withdrawal of rights had entered into force, or
 - b) arising from an exploitation right which the collective management organisation/music licensing company had assigned before the rights representation relationship had been effectively terminated or the withdrawal of rights had entered into force.

Berlin, 13.11.2020

Annex 1 to Distribution Plan No. 2 2010

Point values (weighting) -
contributors' categories

Sound recordings (TT) & music video clip productions (VC) / broadcasters' own productions (NTT)

A (4 points)

- Conductor
- Instrumentalist:
Soloist
- Instrumentalist:
Ensemble/band member
- Singer:
Soloist
- Singer:
Ensemble/band member
- Music video clip director³
- Artistic speaker or raconteur
or raconteur (general
category)¹
- Literary director¹

B (3 points)

- Other
Music video clip author³
- Artistic speaker or raconteur
(general category)²
- Literary director²
- Actor (general category)³
- Artistic producer
- Dancer³

C (1 point)

- Instrumentalist:
Studio musician / Line-up
- Instrumentalist:
Orchestra musician
- Singer:
Choir singer
- Singer: Background/Studio
singer
- Instrumentalist:
Orchestra replacement
- Singer:
Choir replacement
- Studio conductor

Audio-visual productions (AV)

A (5 points)

- Dubbing actor (category A)
- Dubbing director
- Actor (Category A)
- Artistic speaker or raconteur Actor (Category A)
- Dancer (category A)
- Literary director
- Contributions to individual features and to any other productions which are only taken into account in extracts

B (3 points)

- Dubbing actor (category B)
- Actor (Category B)
- Artistic speaker or raconteur (Category B)
- Dancers (category B)

C (1 point)

- Dubbing actor (category C)
- Dubbing artist Ensemble ⁴
- Actor (Category C)
- Artistic speaker or raconteur Actor (Category A)
- Dancer (category C)
- Stunt player ⁴

Actors', dancers' and speakers' contributions to fictional formats under 40 minutes and to all daily series (daily soaps, telenovelas) and documentary soaps shall not be categorised and shall be treated consistently (3 points).

Actors', dancers' and speakers' contributions to documentary formats under 40 minutes shall not be categorised and shall be treated consistently (1 point).

In the sub-budgets AV - concert, ballet, opera, theatre, AV - cabaret, comedy programme, AV- jingles, AV title and background music and AV - advertising as well as NTT - jingles and NTT - advertising, all artistic contributions shall be treated as a general category (3 points).

In the sub-budgets NTT - radio plays, NTT - small literary formats, AV - cinema movies, AV - TV films, short films, TV series, comedy series, AV - daily soaps, telenovelas. And AV - documentary soaps, courtroom shows as well as AV - documentary cinema films and AV - documentary TV productions, music contributions shall be treated as a general category (3 points).

¹ In the sub-budgets NTT - radio plays and readings and NTT - small literary formats as well as the budget for sound recordings (spoken word productions)

² In the sub-budgets NTT - broadcasters' own music productions and in the budget sound recordings (music productions)

³ In the budget music video clips

⁴ Caveat: this is subject to evaluation. There may be reclaims resp. offset payments based on decisions to undertake corrections.

Annex 2 to Distribution Plan No. 2 (performing artists) 2010

Sound recordings (broadcasts of
commercially published sound
recordings) and music video clips

Sound recordings

		COVERAGE (according to TTH weighting)	CULTURAL FACTOR
ARD channels 1st TV programme chain			
▪ Bayerischer Rundfunk (BR)	TV	1100	C
▪ Hessischer Rundfunk (hr)	TV	1100	C
▪ Mitteldeutscher Rundfunk (mdr)	TV	1100	C
▪ Norddeutscher Rundfunk (NDR)	TV	1100	C
▪ Radio Bremen (RB)	TV	1100	C
▪ Rundfunk Berlin - Brandenburg (rbb)	TV	1100	C
▪ Saarländischer Rundfunk (SR)	TV	1100	C
▪ Südwestrundfunk (SWR)	TV	1100	C
▪ Westdeutscher Rundfunk (WDR)	TV	1100	C
ARD channels Radio and 3rd TV programme chain			
BR			
▪ BR Fernsehen	TV	400	C
▪ BR- alpha	TV	300	A
▪ B5 aktuell	Radio	100	C
▪ Bayern 1	Radio	100	C
▪ Bayern 2	Radio	100	A
▪ Bayern 3	Radio	100	B
▪ KLASSIK	Radio	100	A

		COVERAGE (according to TTH weighting)	CULTURAL FACTOR
hr			
▪ hr Fernsehen	TV	400	C
▪ hr 1	Radio	100	C
▪ hr 2 kultur	Radio	100	A
▪ hr 3	Radio	100	C
▪ hr 4	Radio	100	B
▪ hr-iNFO	Radio	100	C
▪ youfm	Radio	100	C
mdr			
▪ mdr Fernsehen	TV	400	C
▪ FIGARO	Radio	100	A
▪ INFO	Radio	100	C
▪ JUMP	Radio	100	C
▪ MDR 1 RADIO SACHSEN	Radio	100	B
▪ MDR 1 Radio Sachsen-Anhalt	Radio	100	C
▪ MDR 1 Radio Thüringen	Radio	100	C
▪ SPUTNIK	Radio	100	C
NDR			
▪ NDR Fernsehen	TV	400	C
▪ 90.3	Radio	100	C
▪ Info	Radio	100	A
▪ kultur	Radio	100	A
▪ NDR 1 Niedersachsen	Radio	100	C
▪ NDR 1 Radio Mecklenburg-Vorpommern	Radio	100	C
▪ NDR 1 Welle Nord	Radio	100	C
▪ NDR 2	Radio	100	C
▪ N-JOY	Radio	100	B
RB			
▪ RB Fernsehen	TV	400	C
▪ bremen eins	Radio	100	C
▪ bremen vier	Radio	100	C
▪ nordwestradio	Radio	100	A

		COVERAGE (according to TTH weighting)	CULTURAL FACTOR
rbb			
▪ rbb Fernsehen	TV	400	C
▪ Antenne BRANDENBURG	Radio	100	C
▪ Fritz	Radio	100	B
▪ INFOradio	Radio	100	C
▪ kulturradio	Radio	100	A
▪ radioBERLIN 88,8	Radio	100	B
▪ radioeins	Radio	100	B
SR			
▪ SR Fernsehen	TV	400	C
▪ 103.7 UNSER DING	Radio	100	C
▪ SR 1 EUROPAWELLE	Radio	100	B
▪ SR 2 KULTURRADIO	Radio	100	A
▪ SR 3 SAARLANDWELLE	Radio	100	C
SWR			
▪ SWR Fernsehen	TV	400	C
▪ cont.ra	Radio	100	C
▪ DASDING	Radio	100	C
▪ SWR 1 Baden-Württemberg	Radio	100	B
▪ SWR 1 Rheinland-Pfalz	Radio	100	B
▪ SWR 2 Baden-Württemberg	Radio	100	A
▪ SWR 2 Rheinland-Pfalz	Radio	100	A
▪ SWR 3	Radio	100	C
▪ SWR 4 Baden-Württemberg	Radio	100	B
▪ SWR 4 Rheinland-Pfalz	Radio	100	B
WDR			
▪ WDR Fernsehen	TV	400	C
▪ 1Live	Radio	100	B
▪ WDR 2	Radio	100	B
▪ WDR 3	Radio	100	A
▪ WDR 4	Radio	100	B
▪ WDR 5	Radio	100	A
▪ Funkhaus Europa ¹	Radio	100	C

¹ Also transmitted by Radio Bremen and Rundfunk Berlin-Brandenburg

		COVERAGE (according to TTH weighting)	CULTURAL FACTOR
▪ 3sat	TV	1000	A
▪ KIKA	TV	500	C
▪ phoenix	TV	900	C
▪ ZDF	TV	1100	C
▪ 104.6 RTL (Berlin)	Radio	100	C
▪ 105'5 Spreeradio	Radio	100	C
▪ 94,3 rs2	Radio	100	C
▪ 95.5 charivari (München)	Radio	100	C
▪ alsterradio 106,8 rock 'n pop	Radio	100	C
▪ antenne 1 (Stuttgart)	Radio	100	C
▪ antenne BAYERN	Radio	100	C
▪ Antenne Mecklenburg-Vorpommern	Radio	100	C
▪ Antenne NIEDERSACHSEN	Radio	100	C
▪ antenne THÜRINGEN	Radio	100	C
▪ BB RADIO	Radio	100	C
▪ BERLINER RUNDfunk 91.4	Radio	100	C
▪ bigFM – Der neue Beat (BW)	Radio	100	C
▪ Deutsche Welle Radio	Radio	100	A
▪ Deutsche Welle TV	TV	100	A
▪ Deutschlandfunk	Radio	100	A
▪ Deutschlandradio Kultur	Radio	100	A
▪ Evangeliums-Rundfunk – ERF Plus	Radio	100	C
▪ Hit Radio FFH	Radio	100	C
▪ hitradio rt1 (Augsburg)	Radio	100	C
▪ HITRADIO RTL SACHSEN	Radio	100	C
▪ kabel eins	TV	1100	C
▪ klassik radio	Radio	100	A
▪ LandesWelle THÜRINGEN	Radio	100	C
▪ Ostseewelle HIT-RADIO	Radio	100	C
▪ planet radio	Radio	100	C
▪ ProSieben	TV	1100	C
▪ R.SH – Radio Schleswig-Holstein	Radio	100	C
▪ RADIO 7	Radio	100	C
▪ Radio Arabella 105.2	Radio	100	C
▪ Radio Brocken	Radio	100	C
▪ radio ffn	Radio	100	C
▪ Radio Gong 96,3 (München)	Radio	100	C
▪ Radio Hamburg	Radio	100	C
▪ radio NRW	Radio	100	C
▪ RADIO PSR	Radio	100	C
▪ RADIO REGENBOGEN	Radio	100	C

		COVERAGE (according to TTH weighting)	CULTURAL FACTOR
▪ RADIO SALÜ 101,7	Radio	100	C
▪ radio SAW	Radio	100	C
▪ ROCKland fm	Radio	100	C
▪ RPR1.	Radio	100	C
▪ RTL	TV	1100	C
▪ RTL II	TV	1100	C
▪ SAT.1	TV	1100	C
▪ sunshine live	Radio	100	C
▪ VOX	TV	1100	C

Broadcasters' Categories

C = Factor 1

B = Factor 3

A = Factor 6

Music video clips

(COVERAGE and CULTURAL FACTOR in line with the weighting of the sound recording)

	COVERAGE	CULTURAL FACTOR
ARD channels 1st programme chain		
▪ Bayerischer Rundfunk (BR)	1100	C
▪ Hessischer Rundfunk (hr)	1100	C
▪ Mitteldeutscher Rundfunk (mdr)	1100	C
▪ Norddeutscher Rundfunk (NDR)	1100	C
▪ Radio Bremen (RB)	1100	C
▪ Rundfunk Berlin - Brandenburg (rbb)	1100	C
▪ Saarländischer Rundfunk (SR)	1100	C
▪ Südwestrundfunk (SWR)	1100	C
▪ Westdeutscher Rundfunk (WDR)	1100	C
ARD channels 3rd programme chain		
▪ BR- alpha	300	A
▪ BR Fernsehen	400	C
▪ hr Fernsehen	400	C
▪ mdr Fernsehen	400	C
▪ NDR Fernsehen	400	C
▪ RB Fernsehen	400	C
▪ rbb Fernsehen	400	C
▪ SR Fernsehen	400	C
▪ SWR Fernsehen	400	C
▪ WDR Fernsehen	400	C
▪ 3sat	1000	A
▪ KIKa	500	C
▪ phoenix	900	C
▪ ZDF	1100	C
▪ Deutsche Welle TV	100	A
▪ kabel eins	1100	C
▪ ProSieben	1100	C
▪ RTL	1100	C
▪ RTL II	1100	C
▪ SAT.1	1100	C
▪ SUPER RTL	1100	C
▪ VIVA	1100	C

Annex 3 to Distribution Plan No. 2 2010

Broadcasts of productions that
have not been released on
commercially published sound
recordings

BROADCASTER	COVERAGE (according to TTH weighting)	CULTURAL FACTOR¹	Sub-budget MUSIC	Sub-budget RADIO PLAYS ETC.	Sub-budget SMALL LITERARY FORMATS	Sub-budget ADVERTISING	Sub-budget JINGLES
▪ 104.6 RTL (Berlin)	100	C			x		
▪ 105.5 Spreeradio	100	C			x		
▪ 94,3 rs2	100	C			x		
▪ 95.5 charivari (München)	100	C			x		
▪ alsterradio 106,8 rock 'n pop	100	C			x		
▪ antenne 1 (Stuttgart)	100	C			x		
▪ antenne BAYERN	100	C			x	x	
▪ Antenne Mecklenburg- Vorpommern	100	C			x		x
▪ Antenne NIEDERSACHSEN	100	C			x		
▪ antenne THÜRINGEN	100	C			x		
▪ ARD Nachtexpress	100	C	x	x	x		
▪ ARD Nachtkonzert	100	A	x	x	x		
▪ BB RADIO	100	C			x		
▪ BERLINER RUNDFUNK 91.4	100	C			x		

^{1 1} Shall only be applied to sub-budgets music, radio play etc. and small literary formats.
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BROADCASTER

	COVERAGE (according to TTH weighting)	CULTURAL FACTOR ¹	Sub-budget MUSIC	Sub-budget RADIO PLAYS ETC.	Sub-budget SMALL LITERARY FORMATS	Sub-budget ADVERTISING	Sub-budget JINGLES
▪ bigFM – Der neue Beat (BW)	100	C			X		
▪ bigFM – Hot Music Radio(RP)	100	C			X		
▪ BR – B5 aktuell	100	C	X	X	X		
▪ BR – Bayern 1	100	C	X	X	X	X	
▪ BR – Bayern 2	100	A	X	X	X		
▪ BR – Bayern 3	100	B	X	X	X	X	
▪ BR – KLASSIK	100	A	X	X	X		
▪ Deutsche Welle Radio	100	A		X	X		
▪ Deutschlandfunk	100	A	X	X	X		
▪ Deutschlandradio Kultur	100	A	X	X	X		
▪ ENERGY Berlin 103,4	100	C			X		
▪ ENERGY München 93,3	100	C			X		
▪ Evangeliums-Rundfunk – ERF Plus	Kü-VT 100 / TTH- VT 10	C	X		X		
▪ FLUX FM	100	C			X		
▪ harmony.fm	100	C			X		
▪ Hit Radio FFH	100	C			X	X	
▪ hitradio rt1 (Augsburg)	100	C			X		
▪ HITRADIO RTL SACHSEN	100	C			X		
▪ hr – hr 1	100	C	X	X	X		
▪ hr – hr 2 kultur	100	A	X	X	X		
▪ hr – hr 3	100	C	X	X	X		
▪ hr – hr 4	100	B	X	X	X		
▪ hr – hr-INFO	100	C	X	X	X		

BROADCASTER	COVERAGE (according to TTH weighting)	CULTURAL FACTOR¹	Sub-budget MUSIC	Sub-budget RADIO PLAYS ETC.	Sub-budget SMALL LITERARY FORMATS	Sub-budget ADVERTISING	Sub-budget JINGLES
▪ hr – youfm	100	C	x	x	x		
▪ klassik radio	100	A			x		
▪ LandesWelle THÜRINGEN	100	C			x		
▪ mdr – FIGARO	100	A	x	x	x		
▪ mdr – INFO	100	C	x	x	x		
▪ mdr – JUMP	100	C	x	x	x		
▪ mdr – KLASSIK	100	A			x		
▪ mdr – MDR 1 RADIO SACHSEN	100	B	x	x	x		
▪ mdr – MDR 1 Radio Sachsen- Anhalt	100	C	x	x	x		
▪ mdr – MDR 1 Radio Thüringen	100	C	x	x	x		
▪ mdr – SPUTNIK	100	C	x	x	x		
▪ NDR – 90,3	100	C	x	x	x		
▪ NDR – Info	100	A	x	x	x		
▪ NDR – kultur	100	A	x	x	x		
▪ NDR – NDR 1 Niedersachsen	100	C	x	x	x	x	x
▪ NDR – NDR 1 Radio Mecklenburg- Vorpommern	100	C	x	x	x		
▪ NDR – NDR 2	100	C	x	x	x	x	x
▪ NDR – N-JOY	100	B	x	x	x		
▪ NDR 1 – Welle Nord	100	C	x	x	x		
▪ Ostseewelle HIT-RADIO	100	C			x		
▪ planet radio	100	C			x		
▪ R.SA – Mit Böttcher & Fischer	100	C			x		

BROADCASTER	COVERAGE (according to TTH weighting)	CULTURAL FACTOR¹	Sub-budget MUSIC	Sub-budget RADIO PLAYS ETC.	Sub-budget SMALL LITERARY FORMATS	Sub-budget ADVERTISING	Sub-budget JINGLES
▪ R.SH – Radio Schleswig-Holstein	100	C			X		
▪ RADIO 7	100	C			X		
▪ Radio Arabella 105.2	100	C			X		
▪ Radio Brocken	100	C			X		
▪ radio ffn	100	C			X		
▪ Radio Gong 96,3 (München)	100	C			X		
▪ Radio Hamburg	100	C			X		
▪ radio NRW	100	C			X		
▪ RADIO PSR	100	C			X		
▪ RADIO REGENBOGEN	100	C			X		
▪ RADIO SALÜ 101,7	100	C			X		
▪ radio SAW	100	C			X		
▪ RB – bremen eins	100	C	X	X	X		
▪ RB – bremen vier	100	C	X	X	X		
▪ RB – nordwestradio	100	A	X	X	X		
▪ rbb – Antenne BRANDENBURG	100	C	X	X	X		
▪ rbb – Fritz	100	B	X	X	X		
▪ rbb – INFOradio	100	C	X	X	X		
▪ rbb – kulturradio	100	A	X	X	X		
▪ rbb – radioBERLIN 88,8	100	B	X	X	X		
▪ rbb – radioeins	100	B	X	X	X		
▪ ROCKland fm	100	C			X		
▪ RPR1.	100	C			X		

BROADCASTER	COVERAGE (according to TTH weighting)	CULTURAL FACTOR¹	Sub-budget MUSIC	Sub-budget RADIO PLAYS ETC.	Sub-budget SMALL LITERARY FORMATS	Sub-budget ADVERTISING	Sub-budget JINGLES
▪ SR – 103.7 UNSER DING	100	C	x	x	x		
▪ SR – AntenneSaar	100	C		x*	x		
▪ SR – SR 1 EUROPAWELLE	100	B	x	x	x		
▪ SR – SR 2 KULTURRADIO	100	A	x	x	x		
▪ SR – SR 3 SAARLANDWELLE	100	C	x	x	x		
▪ sunshine live	100	C			x		
▪ SWR – cont.ra	100	C	x	x	x		
▪ SWR – DASDING	100	C	x	x	x		
▪ SWR – SWR 1 Baden- Württemberg	100	B	x	x	x		
▪ SWR – SWR 1 Rheinland-Pfalz	100	B	x	x	x		
▪ SWR – SWR 2 Baden- Württemberg	100	A	x	x	x		
▪ SWR – SWR 2 Rheinland-Pfalz	100	A	x	x	x		
▪ SWR – SWR 3	100	C	x	x	x	x	
▪ SWR – SWR 4 Baden- Württemberg	100	B	x	x	x		
▪ SWR – SWR 4 Rheinland-Pfalz	100	B	x	x	x		
▪ WDR – 1Live	100	B	x	x	x	x	
▪ WDR – Funkhaus Europa ²	100	C	x	x	x		
▪ WDR – KiRaKa	100	C			x		
▪ WDR – WDR 2	100	B	x	x	x	x	
▪ WDR – WDR 3	100	A	x	x	x		

² Also transmitted by Radio Bremen and Rundfunk Berlin-Brandenburg

* only evaluated for music contributions

BROADCASTER	COVERAGE (according to TTH weighting)	CULTURAL FACTOR¹	Sub-budget MUSIC	Sub-budget RADIO PLAYS ETC.	Sub-budget SMALL LITERARY FORMATS	Sub-budget ADVERTISING	Sub-budget JINGLES
▪ WDR – WDR 4	100	B	x	x	x	x	x
▪ WDR – WDR 5	100	A	x	x	x		

Broadcasters' Categories

C = Factor 1
B = Factor 3
A = Factor 6

	SHARE	CULTURAL FACTOR	Sub-budget STAGE	Sub-budget CABARET	Sub-budget CINEMA FILMS	Sub-budget TV PRODUCTIONS	Sub-budget DAILIES	Sub-budget DOCU SOAPS	Sub-budget Cinema Documentary Films	Sub-budget Documentary TV productions	Sub-budget individual features
BROADCASTERS (TV)											
▪ 3sat	1	A	X	X	X	X	X	X	X	X	X
▪ 9Live	1	C	X	X	X	X	X				
▪ ARD	9	C	X	X	X	X	X	X	X	X	X
▪ arte	1	A	X	X	X	X	X	X	X	X	X
▪ BR-alpha	1	C	X	X	X	X	X				
▪ BR Fernsehen	2	C	X	X	X	X	X	X	X	X	X
▪ COMEDY CENTRAL	1	C	X	X	X	X					
▪ DAS VIERTE	1	C	X	X	X	X					
▪ DMAX	1	C	X	X	X	X	X	X	X	X	X
▪ eins plus	1	C	X	X	X	X	X				
▪ EinsExtra	1	C	X	X	X	X	X				
▪ einsfestival	1	C	X	X	X	X	X				

BROADCASTERS (TV)	SHARE	CULTURAL FACTOR	Sub- budget STAGE	Sub-budget CABARET	Sub-budget CINEMA FILMS	Sub-budget TV PRODUC- TIONS	Sub-budget DAILIES	Sub-budget DOCU SOAPS	Sub-budget Cinema Documentary Films	Sub-budget Documentary TV productions	Sub-budget individual features
▪ FRANKEN FERNSEHEN	1	C	x	x	x	x	x				
▪ Hamburg 1	1	C	x	x	x	x	x				
▪ hr Fernsehen	1	C	x	x	x	x	x	x	x	x	x
▪ kabel eins	3	C	x	x	x	x	x	x	x	x	x
▪ KIKA	1	C	x	x	x	x	x	x	x	x	x
▪ mdr Fernsehen	2	C	x	x	x	x	x	x	x	x	x
▪ MTV	1	C	x	x	x	x	x				
▪ münchen.tv	1	C	x	x	x	x	x				
▪ N24	1	C	x	x	x	x	x	x	x	x	x
▪ NDR Fernsehen	2	C	x	x	x	x	x	x	x	x	x
▪ nickelodeon	1	C	x	x	x	x	x	x	x	x	x
▪ n-tv	1	C	x	x	x	x	x	x	x	x	x
▪ phoenix	1	C	x	x	x	x	x	x	x	x	x
▪ ProSieben	5	C	x	x	x	x	x	x	x	x	x
▪ rbb Fernsehen	1	C	x	x	x	x	x	x	x	x	x
▪ RTL	10	C	x	x	x	x	x	x	x	x	x
▪ RTL II	3	C	x	x	x	x	x	x	x	x	x
▪ SAT.1	9	C	x	x	x	x	x	x	x	x	x
▪ SUPER RTL	2	C	x	x	x	x	x	x	x	x	x
▪ SWR Fernsehen BW	1	C	x	x	x	x	x	x	x	x	x
▪ SWR Fernsehen RP	1	C	x	x	x	x	x	x	x	x	x
▪ SWR Fernsehen SL	1	C	x	x	x	x	x	x	x	x	x

BROADCASTERS (TV)	SHARE FACTOR	CULTURAL FACTOR	Sub- budget STAGE	Sub-budget CABARET	Sub-budget CINEMA FILMS	Sub-budget TV PRODUC- TIONS	Sub-budget DAILIES	Sub-budget DOCU SOAPS	Sub-budget Cinema Documentary Films	Sub-budget Documentary TV productions	Sub-budget individual features
▪ TELE 5	1	C	x	x	x	x	x	x	x	x	x
▪ tv.berlin	1	C	x	x	x	x	x				
▪ VIVA	1	C	x	x	x	x	x				
▪ VOX	5	C	x	x	x	x	x	x	x	x	x
▪ WDR Fernsehen	3	C	x	x	x	x	x	x	x	x	x
▪ ZDF	9	C	x	x	x	x	x	x	x	x	x
▪ zdf info	1	C	x	x	x	x	x	x	x	x	x
▪ zdf_neo	1	C	x	x	x	x	x	x	x	x	x
▪ ZDFtheater- kanal	1	A	x	x	x	x	x	x	x	x	x

Broadcasters' Categories

C = Factor 1
A = Factor 3

Transmission time weighting (does not apply for sub-budgets viii. and ix. Jingles and advertising)

All broadcasters except childrens' channels

Airtime interval	Factor
18:00 - 20:00	8
20:00 - 22:00	10
22:00 - 23:30	8
23:30 - 18:00 (following day)	5

Childrens' channels (Kika, Nickelodeon)

Airtime interval	Factor
10:00 - 14:00	8
14:00 - 20:00	10
20:00 - 10:00 (following day)	5

BROADCASTERS (TV)		Sub-budget ADVERTISING	Sub-budget JINGLES
▪ ARD		x	x
▪ kabel eins		x	x
▪ NDR Fernsehen			x
▪ ProSieben		x	x
▪ RTL		x	x
▪ RTL II		x	x
▪ SAT.1		x	x
▪ SUPER RTL		x	x
▪ VOX		x	x
▪ WDR Fernsehen			x
▪ ZDF		x	x

Annex 5 to Distribution Plan No. 2 2010 (Dubbing) Actors' categories

Actors' categories ¹

Average number of shooting days of an entire audiovisual production in certain decades

	40 minute- productions	60 minute- productions	90 minute- productions
▪ From 2000	7 shooting days	13 shooting days	21 shooting days
▪ 1990 - 1999	11 shooting days	17 shooting days	26 shooting days
▪ 1980 - 1989	13 shooting days	19 shooting days	27 shooting days
▪ 1970 - 1979	15 shooting days	20 shooting days	29 shooting days
▪ 1900 - 1969	16 shooting days	22 shooting days	30 shooting days
	Share of the total number of shooting days		
Actors category A	> 40 %		
Actors category B	20 % - 40 %		
Actors category C	> 20 %		

In the case of cinema productions, the average production duration of 0.42 shooting days per minute of the entire duration shall be taken as a basis.

Dubbing Actors' Categories ^{2 3}

Average number of takes of an entire dubbing/synchronisation production

	40 minute- productions	60 minute- productions	90 minute- productions
Number of takes	250	250	500
	Share of the total number of takes		
Dubbing actors category A	> 40 %	> 40 %	> 40 %
Dubbing actors category B	10 % - 40 %	10 % - 40 %	6 % - 40 %
Dubbing actors category C	> 10 %	> 10 %	> 6 %

¹ Also relates to dancers.

² Also relates to artistic speakers.

³ For old productions, other criteria may be suitable according to the DPMA.

**Annex 6 to Distribution Plan
No. 2 2010**

Taking the income into consideration
(no longer applicable)

Unofficial Translation

Annex 7 to Distribution Plan No. 4 (producers of sound recordings) 2010

Sound recordings

▪ 104.6 RTL (Berlin)	Radio
▪ 105'5 Spreeradio	Radio
▪ 94,3 rs2	Radio
▪ 95.5 charivari (München)	Radio
▪ alsterradio 106,8 rock 'n pop	Radio
▪ antenne 1 (Stuttgart)	Radio
▪ antenne BAYERN	Radio
▪ Antenne Mecklenburg-Vorpommern	Radio
▪ Antenne NIEDERSACHSEN	Radio
▪ antenne THÜRINGEN	Radio
▪ ARD channels* 3rd programme chain	HF/TV
▪ ARD-Anstalten* 3rd programme chain	HF/TV
▪ BB RADIO	Radio
▪ BERLINER RUNDFUNK 91.4	Radio
▪ bigFM – Der neue Beat (BW)	Radio
▪ Deutsche Welle Radio	Radio
▪ Deutsche Welle TV	TV
▪ Deutschlandfunk	Radio
▪ Deutschlandradio Kultur	Radio
▪ Evangeliums-Rundfunk – ERF Plus	Radio
▪ Hit Radio FFH	Radio
▪ hitradio rt1 (Augsburg)	Radio
▪ HITRADIO RTL SACHSEN	Radio
▪ kabel eins	TV
▪ klassik radio	Radio
▪ LandesWelle THÜRINGEN	Radio
▪ Ostseewelle HIT-RADIO	Radio

▪ planet radio	Radio
▪ ProSieben	TV
▪ R.SH – Radio Schleswig-Holstein	Radio
▪ RADIO 7	Radio
▪ Radio Arabella 105.2	Radio
▪ Radio Brocken	Radio
▪ radio ffn	Radio
▪ Radio Gong 96,3 (München)	Radio
▪ Radio Hamburg	Radio
▪ radio NRW	Radio
▪ RADIO PSR	Radio
▪ RADIO REGENBOGEN	Radio
▪ RADIO SALÜ 101,7	Radio
▪ radio SAW	Radio
▪ ROCKland fm	Radio
▪ RPR1.	Radio
▪ RTL	TV
▪ RTL II	TV
▪ SAT.1	TV
▪ sunshine live	Radio
▪ VOX	TV
▪ ZDF	TV

Music video clips

- ARD channels** 1st programme chain
- ARD channels ** 3rd programme chain
- Deutsche Welle TV
- kabel eins
- ProSieben
- RTL
- RTL II
- SAT.1
- SUPER RTL
- VIVA
- ZDF**

* incl. 3sat, KIKA, Phoenix, BR– alpha; without digital package

** incl. 3sat, KIKA, Phoenix, BR– alpha