

Exhibit A

Subpart A—Regulations of General Application¹

§385.1 General.²

(a) *Scope.* This part establishes rates and terms of royalty payments for the use of nondramatic musical works in making and distributing of physical and digital phonorecords in accordance with the provisions of 17 U.S.C. 115. This subpart contains regulations of general application to the making and distributing of phonorecords subject to the section 115 license.

(b) *Legal compliance.* Licensees relying on the compulsory license detailed in 17 U.S.C. 115 shall comply with the requirements of that section, the rates and terms of this part, and any other applicable regulations. This part describes rates and terms for the compulsory license only.

(c) *Interpretation.* This part is intended only to set rates and terms for situations in which the exclusive rights of a Copyright Owner are implicated and a compulsory license pursuant to 17 U.S.C. 115 is obtained. Neither this part nor the act of obtaining a license under 17 U.S.C. 115 is intended to express or imply any conclusion as to the circumstances in which a user must obtain a compulsory license pursuant to 17 U.S.C. 115.

(d) *Relationship to voluntary agreements.* The rates and terms of any license agreements entered into by Copyright Owners and Licensees relating to use of musical works within the scope of those license agreements shall apply *in lieu* of the rates and terms of this part.

¹ Pursuant to the directive in the Corrected Order Regarding Regulatory Provisions Following Initial Ruling and Order (After Remand), eCRB Docket No. 27312 (November 10, 2022) (“Corrected Order”) the Participants herein provide footnotes under each section with citations indicating provisions to which the section conforms, including citations, where appropriate, to: the *Phonorecords II* regulations; the regulations instituted by the pre-remand Final Determination, as subsequently revised by the Judges to conform to the Music Modernization Act (“MMA”); *Johnson v. Copyright Royalty Board*, 969 F.3d 363 (D.C. Cir. 2020); the Initial Ruling and Order After Remand, eCRB Docket No. 27063 (Public); and other relevant authorities. Citations to the regulations instituted by the pre-remand Final Determination, as subsequently revised by the Judges to conform to the MMA, are provided, where appropriate, because the Parties believe that those regulations remain relevant, including because: (i) much of the pre-remand Final Determination was not appealed; (ii) *Johnson* affirmed certain aspects of the pre-remand Final Determination; (iii) the Judges have already incorporated numerous edits in these regulations to conform to the MMA; and (iv) the Judges expressed their agreement with the reorganization of Part 385 into new Subparts via these regulations (see Corrected Order at 32, fn. 37).

² 37 C.F.R. §§ 385.1, 385.10, 385.20 (2014); 37 C.F.R. § 385.1 (2020).

§385.2 Definitions.³

For the purposes of this part, the following definitions apply:

Accounting Period means the monthly period specified in 17 U.S.C. 115(c)(2)(I) and in 17 U.S.C. 115(d)(4)(A)(i), and any related regulations, as applicable.⁴

Active Subscriber means an End User of a Bundled Subscription Offering who has made at least one Play during the Accounting Period.⁵

Affiliate means an entity controlling, controlled by, or under common control with another entity, except that an affiliate of a Sound Recording Company shall not include a Copyright Owner to the extent it is engaging in business as to musical works.⁶

Bundled Subscription Offering means a Subscription Offering providing Licensed Activity consisting of Eligible Interactive Streams or Eligible Limited Downloads that is made available to End Users with one or more other products or services (including products or services subject to other subparts) as part of a single transaction without pricing for the subscription service providing Licensed Activity separate from the product(s) or service(s) with which it is made available (*e.g.*, a case in which a user can buy a portable device and one-year access to a subscription service providing Licensed Activity for a single price).⁷

Copyright Owner(s) are nondramatic musical works copyright owners who are entitled to royalty payments made under this part pursuant to the compulsory license under 17 U.S.C. 115.⁸

Digital Phonorecord Delivery has the same meaning as in 17 U.S.C. 115(e)(10).⁹

Eligible Interactive Stream means a Stream in which the performance of the sound recording is not exempt from the sound recording performance royalty under 17 U.S.C. 114(d)(1) and does not in itself, or as a result of a program in which it is included, qualify for statutory licensing under 17 U.S.C. 114(d)(2).¹⁰

³ See Corrected Order at 32 n.37; 37 C.F.R. § 385.2 (2020). Unless otherwise indicated, citations in this definitions section to C.F.R. definitions are to the definition of the same term.

⁴ 37 C.F.R. § 385.2 (2020).

⁵ 37 C.F.R. § 385.13(a)(4) (2014); 37 C.F.R. § 385.22(a)(4) (2020).

⁶ 37 C.F.R. § 385.11 (2014); 37 C.F.R. § 385.2 (2020).

⁷ 37 C.F.R. § 385.13(a)(4) (2014); 37 C.F.R. § 385.2 (2020).

⁸ 37 C.F.R. § 385.2 (2014); 37 C.F.R. § 385.2 (2020).

⁹ 37 C.F.R. § 385.2 (2014); 37 C.F.R. § 385.2 (2020).

¹⁰ 37 C.F.R. § 385.11 (2014) (at definition of “Interactive stream”); 37 C.F.R. § 385.2 (2020).

Eligible Limited Download means a Limited Download as defined in 17 U.S.C. 115(e)(16) that is only accessible for listening for—

- (1) An amount of time not to exceed one month from the time of the transmission (unless the Licensee, in lieu of retransmitting the same sound recording as another Eligible Limited Download, separately, and upon specific request of the End User made through a live network connection, reauthorizes use for another time period not to exceed one month), or in the case of a subscription plan, a period of time following the end of the applicable subscription no longer than a subscription renewal period or three months, whichever is shorter; or
- (2) A number of times not to exceed 12 (unless the Licensee, in lieu of retransmitting the same sound recording as another Eligible Limited Download, separately, and upon specific request of the End User made through a live network connection, reauthorizes use of another series of 12 or fewer plays), or in the case of a subscription transmission, 12 times after the end of the applicable subscription.¹¹

End User means each unique person that

(1) pays a subscription fee for an Offering during the relevant Accounting Period or (2) makes at least one Play during the relevant Accounting Period.¹²

Family Plan means a discounted Subscription Offering to be shared by two or more family members for a single subscription price.¹³

Free Trial Offering means a subscription to a Service Provider’s transmissions of sound recordings embodying musical works when

- (1) Neither the Service Provider, the Sound Recording Company, the Copyright Owner, nor any person or entity acting on behalf of or *in lieu* of any of them receives any monetary consideration for the Offering;
- (2) The free usage does not exceed 30 consecutive days per subscriber per two-year period;
- (3) In connection with the Offering, the Service Provider is operating with appropriate musical license authority and complies with the recordkeeping requirements in § 385.4;
- (4) Upon receipt by the Service Provider of written notice from the Copyright Owner or its agent stating in good faith that the Service Provider is in a material manner operating without appropriate license authority from the Copyright Owner under

¹¹ 37 C.F.R. § 385.11 (2014) (at definition of “Limited download”); 37 C.F.R. § 385.2 (2020).

¹² 37 C.F.R. § 385.2 (2020).

¹³ 37 C.F.R. § 385.2 (2020).

17 U.S.C. 115, the Service Provider shall within 5 business days cease transmission of the sound recording embodying that musical work and withdraw it from the repertoire available as part of a Free Trial Offering;

- (5) The Free Trial Offering is made available to the End User free of any charge; and
- (6) The Service Provider offers the End User periodically during the free usage an opportunity to subscribe to a non-Free Trial Offering of the Service Provider.¹⁴

GAAP means U.S. Generally Accepted Accounting Principles in effect at the relevant time, except that if the U.S. Securities and Exchange Commission permits or requires entities with securities that are publicly traded in the U.S. to employ International Financial Reporting Standards in lieu of Generally Accepted Accounting Principles, then that entity may employ International Financial Reporting Standards as “GAAP” for purposes of this subpart.¹⁵

Licensee means any entity availing itself of the compulsory license under 17 U.S.C. 115 to use copyrighted musical works in the making or distributing of physical or digital phonorecords.¹⁶

Licensed Activity, as the term is used in subpart B of this part, means delivery of musical works, under voluntary or statutory license, via physical phonorecords and Digital Phonorecord Deliveries in connection with Permanent Downloads, Ringtones, and Music Bundles; and, as the term is used in subparts C and D of this part, means delivery of musical works, under voluntary or statutory license, via Digital Phonorecord Deliveries in connection with Eligible Interactive Streams, Eligible Limited Downloads, Limited Offerings, mixed Bundles, and Locker Services.¹⁷

Limited Offering means a Subscription Offering providing Eligible Interactive Streams or Eligible Limited Downloads for which—

- (1) An End User cannot choose to listen to a particular sound recording (*i.e.*, the Service Provider does not provide Eligible Interactive Streams of individual recordings that are on-demand, and Eligible Limited Downloads are rendered only as part of programs rather than as individual recordings that are on-demand); or
- (2) The particular sound recordings available to the End User over a period of time are substantially limited relative to Service Providers in the marketplace providing access to a comprehensive catalog of recordings (*e.g.*, a product limited to a

¹⁴ 37 C.F.R. § 385.24(a) (2014); 37 C.F.R. § 385.2 (2020).

¹⁵ 37 C.F.R. § 385.11 (2014); 37 C.F.R. § 385.2 (2020).

¹⁶ 37 C.F.R. §§ 385.2, 385.11 (2014); 37 C.F.R. § 385.2 (2020).

¹⁷ 37 C.F.R. § 385.2 (2020).

particular genre or permitting Eligible Interactive Streams only from a monthly playlist consisting of a limited set of recordings).¹⁸

Locker Service means an Offering providing digital access to sound recordings of musical works in the form of Eligible Interactive Streams, Permanent Downloads, Restricted Downloads or Ringtones where the Service Provider has reasonably determined that the End User has purchased or is otherwise in possession of the subject phonorecords of the applicable sound recording prior to the End User's first request to use the sound recording via the Locker Service. The term Locker Service does not mean any part of a Service Provider's products otherwise meeting this definition, but as to which the Service Provider has not obtained a section 115 license.¹⁹

Mixed Service Bundle means one or more of Permanent Downloads, Ringtones, Locker Services, or Limited Offerings a Service Provider delivers to End Users together with one or more non-music services (e.g., internet access service, mobile phone service) or non-music products (e.g., a telephone device) of more than token value and provided to users as part of one transaction without pricing for the music services or music products separate from the whole Offering.²⁰

Music Bundle means two or more of physical phonorecords, Permanent Downloads or Ringtones delivered as part of one transaction (e.g., download plus ringtone, CD plus downloads). In the case of Music Bundles containing one or more physical phonorecords, the Service Provider must sell the physical phonorecord component of the Music Bundle under a single catalog number, and the musical works embodied in the Digital Phonorecord Delivery configurations in the Music Bundle must be the same as, or a subset of, the musical works embodied in the physical phonorecords; provided that when the Music Bundle contains a set of Digital Phonorecord Deliveries sold by the same Sound Recording Company under substantially the same title as the physical phonorecord (e.g., a corresponding digital album), the Service Provider may include in the same bundle up to 5 sound recordings of musical works that are included in the stand-alone version of the set of digital phonorecord deliveries but not included on the physical phonorecord. In addition, the Service Provider must permanently part with possession of the physical phonorecord or phonorecords it sells as part of the Music Bundle. In the case of Music Bundles composed solely of digital phonorecord deliveries, the number of digital phonorecord deliveries in either configuration cannot exceed 20, and the musical works embodied in each configuration in the Music Bundle must be the same as, or a subset of, the musical works embodied in the configuration containing the most musical works.²¹

¹⁸ 37 C.F.R. § 385.21 (2014); 37 C.F.R. § 385.2 (2020).

¹⁹ 37 C.F.R. § 385.21 (2014); 37 C.F.R. § 385.2 (2020).

²⁰ 37 C.F.R. § 385.21 (2014); 37 C.F.R. § 385.2 (2020).

²¹ 37 C.F.R. § 385.21 (2014); 37 C.F.R. § 385.2 (2020).

Offering means a Service Provider’s engagement in Licensed Activity covered by subparts C and D of this part.²²

Paid Locker Service means a Locker Service for which the End User pays a fee to the Service Provider.²³

Performance Royalty means the license fee payable for the right to perform publicly musical works in any of the forms covered by subparts C and D this part.²⁴

Permanent Download has the same meaning as in 17 U.S.C. 115(e)(24).²⁵

Play means an Eligible Interactive Stream, or a play of an Eligible Limited Download, lasting 30 seconds or more and, if a track lasts in its entirety under 30 seconds, an Eligible Interactive Stream or a play of an Eligible Limited Download of the entire duration of the track. A Play excludes an Eligible Interactive Stream or a play of an Eligible Limited Download that has not been initiated or requested by a human user. If a single End User plays the same track more than 50 straight times, all plays after play 50 shall be deemed not to have been initiated or requested by a human user.²⁶

Promotional Offering means a digital transmission of a sound recording, in the form of an Eligible Interactive Stream or an Eligible Limited Download, embodying a musical work, the primary purpose of which is to promote the sale or other paid use of that sound recording or to promote the artist performing on that sound recording and not to promote or suggest promotion or endorsement of any other good or service and

- (1) A Sound Recording Company is lawfully distributing the sound recording through established retail channels or, if the sound recording is not yet released, the Sound Recording Company has a good faith intention to lawfully distribute the sound recording or a different version of the sound recording embodying the same musical work;
- (2) For Eligible Interactive Streams or Eligible Limited Downloads, the Sound Recording Company requires a writing signed by an authorized representative of the Service Provider representing that the Service Provider is operating with

²² 37 C.F.R. § 385.11 (2014); 37 C.F.R. § 385.21 (2014) (at definition of “Subpart C offering”); 37 C.F.R. § 385.2 (2020).

²³ 37 C.F.R. § 385.21 (2014) (at definitions of “Paid locker service” and “Subscription service”); 37 C.F.R. § 385.2 (2020).

²⁴ 37 C.F.R. § 385.12(b)(2) (2014); 37 C.F.R. § 385.2 (2020).

²⁵ 37 C.F.R. § 385.2 (2020).

²⁶ 37 C.F.R. § 385.2 (2020).

appropriate musical works license authority and that the Service Provider is in compliance with the recordkeeping requirements of § 385.4;

- (3) For Eligible Interactive Streams of segments of sound recordings not exceeding 90 seconds, the Sound Recording Company delivers or authorizes delivery of the segments for promotional purposes and neither the Service Provider nor the Sound Recording Company creates or uses a segment of a sound recording in violation of 17 U.S.C. 106(2) or 115(a)(2);
- (4) The Promotional Offering is made available to an End User free of any charge; and
- (5) The Service Provider provides to the End User at the same time as the Promotional Offering Stream an opportunity to purchase the sound recording or the Service Provider periodically offers End Users the opportunity to subscribe to a paid Offering of the Service Provider.²⁷

Purchased Content Locker Service means a Locker Service made available to End User purchasers of Permanent Downloads, Ringtones, or physical phonorecords at no incremental charge above the otherwise applicable purchase price of the Permanent Downloads, Ringtones, or physical phonorecords acquired from a qualifying seller. With a Purchased Content Locker Service, an End User may receive one or more additional phonorecords of the purchased sound recordings of musical works in the form of Permanent Downloads or Ringtones at the time of purchase, or subsequently have digital access to the purchased sound recordings of musical works in the form of Eligible Interactive Streams, additional Permanent Downloads, Restricted Downloads, or Ringtones.

- (1) A *qualifying seller* for purposes of this definition is the entity operating the Service Provider, including Affiliates, predecessors, or successors in interest, or—
 - (i) In the case of Permanent Downloads or Ringtones, a seller having a legitimate connection to the locker service provider pursuant to one or more written agreements (including that the Purchased Content Locker Service and Permanent Downloads or Ringtones are offered through the same third party); or
 - (ii) In the case of physical phonorecords
 - (A) The seller of the physical phonorecord has an agreement with the Purchased Content Locker Service provider establishing an integrated offer that creates a consumer experience commensurate

²⁷ 37 C.F.R. § 385.14(a) (2014); 37 C.F.R. § 385.2 (2020). See also *Amended Order Granting In Part And Denying In Part Motions For Rehearing*, eCRB Docket No. 3602 (January 4, 2019), at 15 (explaining that “the Judges did not intend to change the substance of the regulations dealing with promotional streams and stated as much in the Initial Determination) (citing to the Initial Determination at 93).

with having the same Service Provider both sell the physical phonorecord and offer the integrated locker service; or

- (B) The Service Provider has an agreement with the entity offering the Purchased Content Locker Service establishing an integrated offer that creates a consumer experience commensurate with having the same Service Provider both sell the physical phonorecord and offer the integrated locker service.²⁸

Relevant Page means an electronic display (for example, a web page or screen) from which a Service Provider's Offering consisting of Eligible Interactive Streams or Eligible Limited Downloads is directly available to End Users, but only when the Offering and content directly relating to the Offering (e.g., an image of the artist, information about the artist or album, reviews, credits, and music player controls) comprises 75% or more of the space on that display, excluding any space occupied by advertising. An Offering is directly available to End Users from a page if End Users can receive sound recordings of musical works (in most cases this will be the page on which the Eligible Limited Download or Eligible Interactive Stream takes place).²⁹

Restricted Download means a Digital Phonorecord Delivery in a form that cannot be retained and replayed on a permanent basis. The term Restricted Download includes an Eligible Limited Download.³⁰

Ringtone means a phonorecord of a part of a musical work distributed as a Digital Phonorecord Delivery in a format to be made resident on a telecommunications device for use to announce the reception of an incoming telephone call or other communication or message or to alert the receiver to the fact that there is a communication or message.³¹

Service Provider means that entity governed by subparts C and D of this part, which might or might not be the Licensee, that with respect to the section 115 license

- (1) Contracts with or has a direct relationship with End Users or otherwise controls the content made available to End Users;
- (2) Is able to report fully on Service Provider Revenue from the provision of musical works embodied in phonorecords to the public, and to the extent applicable, verify Service Provider Revenue through an audit; and

²⁸ 37 C.F.R. § 385.21 (2014); 37 C.F.R. § 385.2 (2020).

²⁹ 37 C.F.R. §§ 385.11, 385.21 (2014) (at definition of "Subpart C relevant page"); 37 C.F.R. § 385.2 (2020).

³⁰ 37 C.F.R. § 385.21 (2014); 37 C.F.R. § 385.2 (2020).

³¹ 37 C.F.R. § 385.2 (2014); 37 C.F.R. § 385.2 (2020).

- (3) Is able to report fully on its usage of musical works, or procure such reporting and, to the extent applicable, verify usage through an audit.³²

*Service Provider Revenue.*³³

- (1) Subject to paragraphs (2) through (5) of this definition and subject to GAAP, *Service Provider Revenue* shall mean:
 - (i) All revenue from End Users recognized by a Service Provider for the provision of any Offering;
 - (ii) All revenue recognized by a Service Provider by way of sponsorship and commissions as a result of the inclusion of third-party “in-stream” or “in-download” advertising as part of any Offering, *i.e.*, advertising placed immediately at the start or end of, or during the actual delivery of, a musical work, by way of Eligible Interactive Streaming or Eligible Limited Downloads; and
 - (iii) All revenue recognized by the Service Provider, including by way of sponsorship and commissions, as a result of the placement of third-party advertising on a Relevant Page of the Service Provider or on any page that directly follows a Relevant Page leading up to and including the Eligible Limited Download or Eligible Interactive Stream of a musical work; provided that, in case more than one Offering is available to End Users from a Relevant Page, any advertising revenue shall be allocated between or among the Service Providers on the basis of the relative amounts of the page they occupy.
- (2) Service Provider Revenue shall:
 - (i) Include revenue recognized by the Service Provider, or by any associate, Affiliate, agent, or representative of the Service Provider *in lieu* of its being recognized by the Service Provider; and
 - (ii) Include the value of any barter or other nonmonetary consideration; and
 - (iii) Except as expressly detailed in this part, not be subject to any other deduction or set-off other than refunds to End Users for Offerings that the End Users were unable to use because of technical faults in the Offering or

³² 37 C.F.R. § 385.11 (2014); 37 C.F.R. § 385.2 (2020).

³³ For proposed subparagraphs (1) to (4), *see generally* 37 C.F.R. §§ 385.11 (2014) (at subparagraphs (1) to (4) of the definition of “Service revenue”), 385.21 (2014) (at subparagraphs (1) to (4) of the definition of “Subpart C service revenue”); 37 C.F.R. § 385.2 (2020) (at subparagraphs (1) to (4) of the definition of “Service Provider Revenue”). For proposed subparagraph (5), *see* 37 C.F.R. § 385.11 (2014) (at subparagraph (5) of the definition of “Service revenue”); Initial Ruling and Order After Remand, eCRB Docket No. 27063 (Public) (“Initial Ruling”) at 113. For proposed subparagraph (6), *see* 37 C.F.R. § 385.21 (2014) (at subparagraph (5) of the definition of Subpart C service revenue”); Initial Ruling at 111; Corrected Order at 27-31.

other bona fide refunds or credits issued to End Users in the ordinary course of business.

- (3) Service Provider Revenue shall exclude revenue derived by the Service Provider solely in connection with activities other than Offering(s), whereas advertising or sponsorship revenue derived in connection with any Offering(s) shall be treated as provided in paragraphs (2) and (4) of this definition.
- (4) For purposes of paragraph (1) of this definition, advertising or sponsorship revenue shall be reduced by the actual cost of obtaining that revenue, not to exceed 15%.
- (5) In instances in which a Service Provider provides an Offering to End Users as part of the same transaction with one or more other products or services that are not Licensed Activities, then the revenue from End Users deemed to be recognized by the Service Provider for the Offering for the purpose of paragraph (1) of this definition shall be the revenue recognized from End Users for the bundle less the standalone published price for End Users for each of the other component(s) of the bundle; provided that, if there is no standalone published price for a component of the bundle, then the Service Provider shall use the average standalone published price for End Users for the most closely comparable product or service in the U.S. or, if more than one comparable exists, the average of standalone prices for comparables.
- (6) In the case of a Mixed Service Bundle, the revenue deemed to be recognized from End Users for the Offering for the purpose of paragraph (1) of this definition shall be the greater of—
 - (i) The revenue deemed to be recognized pursuant to paragraph (5) of this definition; and
 - (ii) Either—
 - (A) In the case of a Mixed Service Bundle that either has 750,000 subscribers or other registered users, or is reasonably expected to have 750,000 subscribers or other registered users within 1 year after commencement of the Mixed Service Bundle, 40% of the standalone published price of the licensed music component of the bundle (i.e., the Permanent Downloads, Ringtones, Locker Service, or Limited Offering); provided that, if there is no such standalone published price for the licensed music component of the bundle, then the average standalone published price for End Users for the most closely comparable licensed music component in the U.S. shall be used or, if more than one such comparable exists, the average of such standalone prices for such comparables shall be used; and further provided that in any case in which royalties were paid based on this paragraph due to a reasonable expectation of

reaching 750,000 subscribers or other registered users within 1 year after commencement of the Mixed Service Bundle and that does not actually happen, applicable payments shall, in the accounting period next following the end of such 1-year period, retroactively be adjusted as if paragraph (6)(ii)(B) of this definition applied; or

- (B) Otherwise, 50% of the standalone published price of the licensed music component of the bundle (i.e., the Permanent Downloads, Ringtones, Locker Service, or Limited Offering); provided that, if there is no such standalone published price for the licensed music component of the bundle, then the average standalone published price for End Users for the most closely comparable licensed music component in the U.S. shall be used or, if more than one such comparable exists, the average of such standalone prices for such comparables shall be used.

Sound Recording Company means a person or entity that:

- (1) Is a copyright owner of a sound recording embodying a musical work;
- (2) In the case of a sound recording of a musical work fixed before February 15, 1972, has rights to the sound recording, under chapter 14 of title 17, United States Code, that are equivalent to the rights of a copyright owner of a sound recording of a musical work under title 17, United States Code;
- (3) Is an exclusive Licensee of the rights to reproduce and distribute a sound recording of a musical work; or
- (4) Performs the functions of marketing and authorizing the distribution of a sound recording of a musical work under its own label, under the authority of the Copyright Owner of the sound recording.³⁴

Standalone Non-Portable Subscription Offering—Streaming Only means a Subscription Offering through which an End User can listen to sound recordings only in the form of Eligible Interactive Streams and only from a non-portable device to which those Eligible Interactive Streams are originally transmitted while the device has a live network connection.³⁵

Standalone Non-Portable Subscription Offering—Mixed means a Subscription Offering through which an End User can listen to sound recordings either in the form of Eligible

³⁴ 37 C.F.R. § 385.11 (2014) (at definition of “Record company”); 37 C.F.R. § 385.2 (2020).

³⁵ 37 C.F.R. § 385.13(a)(1) (2014); 37 C.F.R. § 385.22(a)(1) (2020).

Interactive Streams or Eligible Limited Downloads but only from a non-portable device to which those Eligible Interactive Streams or Eligible Limited Downloads are originally transmitted.³⁶

Standalone Portable Subscription Offering means a Subscription Offering through which an End User can listen to sound recordings in the form of Eligible Interactive Streams or Eligible Limited Downloads from a portable device.³⁷

Stream means the digital transmission of a sound recording of a musical work to an End User—

- (1) To allow the End User to listen to the sound recording, while maintaining a live network connection to the transmitting service, substantially at the time of transmission, except to the extent that the sound recording remains accessible for future listening from a Streaming Cache Reproduction;
- (2) Using technology that is designed such that the sound recording does not remain accessible for future listening, except to the extent that the sound recording remains accessible for future listening from a Streaming Cache Reproduction; and
- (3) That is subject to licensing as a public performance of the musical work.³⁸

Streaming Cache Reproduction means a reproduction of a sound recording embodying a musical work made on a computer or other receiving device by a Service Provider solely for the purpose of permitting an End User who has previously received a Stream of that sound recording to play the sound recording again from local storage on the computer or other device rather than by means of a transmission; provided that the End User is only able to do so while maintaining a live network connection to the Service Provider, and the reproduction is encrypted or otherwise protected consistent with prevailing industry standards to prevent it from being played in any other manner or on any device other than the computer or other device on which it was originally made.³⁹

Student Plan means a discounted Subscription Offering available on a limited basis to students.⁴⁰

Subscription Offering means an Offering for which End Users are required to pay a fee to have access to the Offering for defined subscription periods of 3 years or less (in contrast to, for example, a service where the basic charge to users is a payment per download or per play),

³⁶ 37 C.F.R. § 385.13(a)(2) (2014); 37 C.F.R. § 385.22(a)(2) (2020).

³⁷ 37 C.F.R. § 385.13(a)(3) (2014); 37 C.F.R. § 385.22(a)(3) (2020).

³⁸ 37 C.F.R. § 385.11 (2014); 37 C.F.R. § 385.2 (2020).

³⁹ 37 C.F.R. § 385.11 (2014); 37 C.F.R. § 385.2 (2020).

⁴⁰ 37 C.F.R. § 385.2 (2020).

whether the End User makes payment for access to the Offering on a standalone basis or as part of a bundle with one or more other products or services.⁴¹

TCC means the total amount expended by a Service Provider or any of its Affiliates in accordance with GAAP for rights to make Eligible Interactive Streams or Eligible Limited Downloads of a musical work embodied in a sound recording through the Service Provider for the Accounting Period, which amount shall equal the Applicable Consideration for those rights at the time the Applicable Consideration is properly recognized as an expense under GAAP. As used in this definition, “Applicable Consideration” means anything of value given for the identified rights to undertake the Licensed Activity, including, without limitation, ownership equity, monetary advances, barter or any other monetary and/or nonmonetary consideration, whether that consideration is conveyed via a single agreement, multiple agreements and/or agreements that do not themselves authorize the Licensed Activity but nevertheless provide consideration for the identified rights to undertake the Licensed Activity, and including any value given to an Affiliate of a Sound Recording Company for the rights to undertake the Licensed Activity. Value given to a Copyright Owner of musical works that is controlling, controlled by, or under common control with a Sound Recording Company for rights to undertake the Licensed Activity shall not be considered value given to the Sound Recording Company. Notwithstanding the foregoing, Applicable Consideration shall not include in-kind promotional consideration given to a Sound Recording Company (or Affiliate thereof) that is used to promote the sale or paid use of sound recordings embodying musical works or the paid use of music services through which sound recordings embodying musical works are available where the in-kind promotional consideration is given in connection with a use that qualifies for licensing under 17 U.S.C. 115.⁴²

§385.3 Late payments.⁴³

A Licensee shall pay a late fee of 1.5% per month, or the highest lawful rate, whichever is lower, for any payment owed to a Copyright Owner and remaining unpaid after the due date established in 17 U.S.C. 115(c)(2)(I) or 17 U.S.C. 115(d)(4)(A)(i), as applicable and detailed in part 210 of this title. Late fees shall accrue from the due date until the Copyright Owner receives payment.

⁴¹ 37 C.F.R. §§ 385.11, 385.21 (2014) (at definition of “Subscription service”); 37 C.F.R. § 385.2 (2020) (at definition of “Subscription”).

⁴² 37 C.F.R. §§ 385.11 (2014) (at definition of “Applicable consideration”), 385.13(b)-(c) (2014), 385.21 (2014) (at definition of “Applicable consideration”), 385.23(b) (2014); 37 C.F.R. § 385.2 (2020) (at definition of “Total Cost of Content or TCC”).

⁴³ 37 C.F.R. § 385.4 (2014); 37 C.F.R. § 385.3 (2020).

§385.4 Recordkeeping for promotional or free trial non-royalty-bearing uses.⁴⁴

(a) *General.* A Licensee transmitting a sound recording embodying a musical work subject to section 115 and subparts C and D of this part and claiming a Promotional Offering or Free Trial Offering zero royalty rate shall keep complete and accurate contemporaneous written records of making or authorizing Eligible Interactive Streams or Eligible Limited Downloads, including the sound recordings and musical works involved, the artists, the release dates of the sound recordings, a brief statement of the promotional activities authorized, the identity of the Offering or Offerings for which the zero-rate is authorized (including the internet address if applicable), and the beginning and end date of each zero rate Offering.

(b) *Retention of records.* A Service Provider claiming zero rates shall maintain the records required by this section for no less time than the Service Provider maintains records of royalty-bearing uses involving the same types of Offerings in the ordinary course of business, but in no event for fewer than five years from the conclusion of the zero rate Offerings to which they pertain.

(c) *Availability of records.* If a Copyright Owner or agent requests information concerning zero rate Offerings, the Licensee shall respond to the request within an agreed, reasonable time.

⁴⁴ 37 C.F.R. § 385.4 (2020). See also 37 C.F.R. §§ 385.14(a)(1)(iii)(A), (a)(2)-(3) (2014), 385.24(a)(4)(i), (b)-(c) (2014).

**Subpart B – Physical Phonorecord Deliveries,
Permanent Downloads, Ringtones, and Music Bundles⁴⁵**

§385.10 Scope.

This subpart establishes rates and terms of royalty payments for making and distributing phonorecords, including by means of Digital Phonorecord Deliveries, in accordance with the provisions of 17 U.S.C. 115.

§385.11 Royalty rates.

(a) *Physical phonorecord deliveries and Permanent Downloads.* For every physical phonorecord and Permanent Download the Licensee makes and distributes or authorizes to be made and distributed, the royalty rate payable for each work embodied in the phonorecord or Permanent Download shall be either 9.1 cents or 1.75 cents per minute of playing time or fraction thereof, whichever amount is larger.

(b) *Ringtones.* For every Ringtone the Licensee makes and distributes or authorizes to be made and distributed, the royalty rate payable for each work embodied therein shall be 24 cents.

(c) *Music Bundles.* For a Music Bundle, the royalty rate for each element of the Music Bundle shall be the rate required under paragraph (a) or (b) of this section, as appropriate.

⁴⁵ These Subpart B regulations were adopted based on a settlement covering physical phonorecord deliveries, permanent downloads, ringtones, and music bundles, which was entered into during the *Phonorecords III* proceeding (pre-remand). They were not appealed nor a part of the remand proceeding. The regulatory language set forth herein is identical to that in the *Phonorecords III* (pre-remand) regulation, at 37 C.F.R. §§ 385.10-385.11 (2020).

Subpart C—Eligible Interactive Streaming, Eligible Limited Downloads, Limited Offerings, Mixed Service Bundles, Bundled Subscription Offerings, Locker Services, and Other Delivery Configurations

§385.20 Scope.⁴⁶

This subpart establishes rates and terms of royalty payments for Eligible Interactive Streams and Eligible Limited Downloads of musical works, and other reproductions or distributions of musical works through Limited Offerings, Mixed Service Bundles, Bundled Subscription Offerings, Paid Locker Services, and Purchased Content Locker Services provided through subscription and nonsubscription digital music Service Providers in accordance with the provisions of 17 U.S.C. 115, exclusive of Offerings subject to subpart D of this part.

§385.21 Royalty rates and calculations⁴⁷

(a) *Applicable royalty.* Licensees that engage in Licensed Activity covered by this subpart pursuant to 17 U.S.C. 115 shall pay royalties therefor that are calculated as provided in this section, subject to the royalty floors for specific types of services described in § 385.22, provided, however, that Promotional Offerings, Free Trial Offerings, and certain Purchased Content Locker Services shall instead be subject to the royalty rates provided in subpart D of this part.

(b) *Rate calculation.* Royalty payments for Licensed Activity in this subpart shall be calculated as provided in this paragraph (b). If a Service Provider includes different Offerings, royalties must be calculated separately with respect to each Offering taking into consideration Service Provider Revenue and expenses associated with each Offering.

(1) *Step 1:* Calculate the All-In Royalty for the Offering. For each Accounting Period, the all-in royalty for each Offering under this subpart shall be the greater of (a) the applicable percent of Service Provider Revenue, as set forth in Table 1 below, and (b) the result of the TCC Prong Calculation for the respective type of Offering as set forth in Table 2 below:

⁴⁶ 37 C.F.R. §§ 385.10(a), 385.20(a) (2014); 37 C.F.R. § 385.20 (2020).

⁴⁷ This section is generally structured in the same manner as in the *Phonorecords III* regulations (pre-remand), see 37 C.F.R. § 385.21 (2020), which had consolidated separate sections from the *Phonorecords II* regulations, see 37 C.F.R. §§ 385.12-385.13, 385.22-385.23 (2014). For the revenue rates set forth in Table 1, see 37 C.F.R. § 385.21(b)(1) (2020), *Johnson v. Copyright Royalty Board*, 969 F.3d 363, 384-86 (D.C. Cir. 2020), and Initial Ruling at e.g., 2-3, 11-17, 73, 78 n.117, 94 & n.132, 113-14. For the per-subscriber “caps” set forth in Table 2, see 37 C.F.R. §§ 385.13 (2014), Initial Ruling at e.g., 19-20, 78-79, 88, 94, 113-14; see also 84 Fed. Reg. 1,918, 1,961 (Feb. 5, 2019) (eliminating separate pass-through TCC rate). Updated information has been added to the table that was included in the *Phonorecords III* (pre-remand) regulations for the TCC rates, see 37 C.F.R. § 385.21(b)(1) (2020), in order to include the per-subscriber minima for limited offerings and paid locker services, see Corrected Order at 21-24. The brackets in Table 2 for TCC rates pertain to the dispute addressed in Section II of the joint submission to which this is attached, which sets out the participants’ respective positions. Proposed paragraph (d) is modeled after the language set forth in 37 C.F.R. § 385.21 (2019). Proposed paragraph (e) is modeled after the language set forth in §§ 385.13(e) and 385.23(c) (2014).

Table 1					
Royalty Year	2018	2019	2020	2021	2022
Percent of Service Provider Revenue	11.4	12.3	13.3	14.2	15.1

Table 2	
Type of Offering	TCC Prong Calculation
<i>Standalone Non-Portable Subscription Offering— Streaming Only</i>	The lesser of (i) [SEE SECTION II OF THE JOINT SUBMISSION] for the Accounting Period or (ii) the aggregate amount of 50 cents per subscriber for the Accounting Period.
<i>Standalone Non-Portable Subscription Offering— Mixed</i>	The lesser of (i) [SEE SECTION II OF THE JOINT SUBMISSION] for the Accounting Period or (ii) the aggregate amount of 50 cents per subscriber for the Accounting Period.
<i>Standalone Portable Subscription Offering</i>	The lesser of (i) [SEE SECTION II OF THE JOINT SUBMISSION] for the Accounting Period or (ii) the aggregate amount of 80 cents per subscriber for the Accounting Period.
<i>Bundled Subscription Offering</i>	[SEE SECTION II OF THE JOINT SUBMISSION] for the Accounting Period
<i>Free nonsubscription/ad-supported services free of any charge to the End User</i>	[SEE SECTION II OF THE JOINT SUBMISSION] for the Accounting Period
<i>Mixed Service Bundle</i>	[SEE SECTION II OF THE JOINT SUBMISSION] for the Accounting Period
<i>Purchased Content Locker Service</i>	[SEE SECTION II OF THE JOINT SUBMISSION] for the Accounting Period
<i>Limited Offering</i>	The greater of (i) [SEE SECTION II OF THE JOINT SUBMISSION] for the Accounting Period and (ii) the aggregate amount of 18 cents per subscriber for the Accounting Period.

Table 2	
<i>Paid Locker Service</i>	The greater of (i) [SEE SECTION II OF THE JOINT SUBMISSION] for the Accounting Period and (ii) the aggregate amount of 17 cents per subscriber for the Accounting Period.

(2) *Step 2: Subtract Applicable Performance Royalties.* From the amount determined in step 1 in paragraph (b)(1) of this section, for each Offering of the Service Provider, subtract the total amount of Performance Royalty that the Service Provider has expensed or will expense pursuant to public performance licenses in connection with uses of musical works through that Offering during the Accounting Period that constitute Licensed Activity. Although this amount may be the total of the Service Provider’s payments for that Offering for the Accounting Period, it will be less than the total of the Performance Royalties if the Service Provider is also engaging in public performance of musical works that does not constitute Licensed Activity. In the case in which the Service Provider is also engaging in the public performance of musical works that does not constitute Licensed Activity, the amount to be subtracted for Performance Royalties shall be the amount allocable to Licensed Activity uses through the relevant Offering as determined in relation to all uses of musical works for which the Service Provider pays Performance Royalties for the Accounting Period. The Service Provider shall make this allocation on the basis of Plays of musical works or, where per-play information is unavailable because of *bona fide* technical limitations as described in step 4 in paragraph (b)(4) of this section, using the same alternative methodology as provided in step 4.

(3) *Step 3: Determine the Payable Royalty Pool.* The payable royalty pool is the amount payable for the reproduction and distribution of all musical works used by the Service Provider by virtue of its Licensed Activity for a particular Offering during the Accounting Period. This amount is the greater of:

- (i) The result determined in step 2 in paragraph (b)(2) of this section, and
- (ii) The royalty floor (if any) resulting from the calculations described in § 385.22.

(4) *Step 4: Calculate the Per-Work Royalty Allocation.* This is the amount payable for the reproduction and distribution of each musical work used by the Service Provider by virtue of its Licensed Activity through a particular Offering during the Accounting Period. To determine this amount, the result determined in step 3 in paragraph (b)(3) of this section must be allocated to each musical work used through the Offering. The allocation shall be accomplished by dividing the payable royalty pool determined in step 3 for the Offering by the total number of Plays of all musical works through the Offering during the Accounting Period (other than Plays subject to subpart D of this part) to yield a per-Play allocation, and multiplying that result by the number of Plays of each musical work (other than Plays subject to subpart D of this part) through the Offering during the Accounting Period. For purposes of determining the per-work royalty allocation in all calculations under this step 4 only (*i.e.*, after the payable royalty pool has

been determined), for sound recordings of musical works with a playing time of over 5 minutes, each Play shall be counted as provided in paragraph (c) of this section.

Notwithstanding the foregoing, if the Service Provider is not capable of tracking Play information because of *bona fide* limitations of the available technology for Offerings of that nature or of devices useable with the Offering, the per-work royalty allocation may instead be accomplished in a manner consistent with the methodology used for making royalty payment allocations for the use of individual sound recordings.

(c) *Overtime adjustment.* For purposes of the calculations in step 4 in paragraph (b)(4) of this section only, for sound recordings of musical works with a playing time of over 5 minutes, adjust the number of Plays as follows.

- (1) 5:01 to 6:00 minutes—Each Play = 1.2 Plays
- (2) 6:01 to 7:00 minutes—Each Play = 1.4 Plays
- (3) 7:01 to 8:00 minutes—Each Play = 1.6 Plays
- (4) 8:01 to 9:00 minutes—Each Play = 1.8 Plays
- (5) 9:01 to 10:00 minutes—Each Play = 2.0 Plays
- (6) For playing times of greater than 10 minutes, continue to add 0.2 Plays for each additional minute or fraction thereof.

(d) *Accounting.* The calculations required by paragraph (b) of this section shall be made in good faith and on the basis of the best knowledge, information, and belief at the time payment is due, and subject to the additional accounting and certification requirements of 17 U.S.C. 115(c)(2)(I), 17 U.S.C. 115(d)(4)(A)(i), and part 210 of this title. Without limitation, statements of account (where applicable) shall set forth each step of the calculations with sufficient information to allow the assessment of the accuracy and manner in which the payable royalty pool and per-play allocations (including information sufficient to demonstrate whether and how a royalty floor pursuant to § 385.22 does or does not apply) were determined and, for each Offering reported, also indicate the type of Licensed Activity involved and the number of Plays of each musical work (including an indication of any overtime adjustment applied) that is the basis of the per-work royalty allocation being paid.

(e) *Computation of subscriber months in TCC Prong Calculation.* In connection with the TCC Prong Calculation in step 1 of this section for an Accounting Period, to the extent applicable, the total number of subscriber-months for the Accounting Period shall be calculated, taking all End Users who were subscribers for complete calendar months, prorating in the case of End Users who were subscribers for only part of a calendar month, and deducting on a prorated basis for End Users covered by an Offering subject to subpart D of this part. The product of the total number of subscriber-months for the Accounting Period and the specified number of cents per subscriber shall be used as the subscriber-based component (if any) in step 1 for the Accounting Period.

§ 385.22 Royalty floors for specific types of offerings.⁴⁸

(a) *In general.* The following royalty floors for use in step 3 of § 385.21(b)(3)(ii) shall apply to the respective types of Offerings.

(1) *Standalone non-portable Subscription—streaming only.* Except as provided in paragraph (a)(4) of this section, in the case of a Subscription Offering through which an End User can listen to sound recordings only in the form of Eligible Interactive Streams and only from a non-portable device to which those Streams are originally transmitted while the device has a live network connection, the royalty floor is the aggregate amount of 15 cents per subscriber per month.

(2) *Standalone non-portable Subscription—mixed.* Except as provided in paragraph (a)(4) of this section, in the case of a Subscription Offering through which an End User can listen to sound recordings either in the form of Eligible Interactive Streams or Eligible Limited Downloads but only from a non-portable device to which those Streams or Eligible Limited Downloads are originally transmitted, the royalty floor is the aggregate amount of 30 cents per subscriber per month.

(3) *Standalone portable Subscription Offering.* Except as provided in paragraph (a)(4) of this section, in the case of a Subscription Offering through which an End User can listen to sound recordings in the form of Eligible Interactive Streams or Eligible Limited Downloads from a portable device, the royalty floor is the aggregate amount of 50 cents per subscriber per month.

(4) *Bundled Subscription Offerings.* In the case of a Bundled Subscription Offering, the royalty floor is the aggregate amount of 25 cents per month for each Active Subscriber.

(b) *Computation of royalty floors.* For purposes of paragraph (a) of this section, to determine the royalty floor, as applicable to any particular Offering, the total number of subscriber-months for the Accounting Period, shall be calculated by taking all End Users who were subscribers for complete calendar months, prorating in the case of End Users who were subscribers for only part of a calendar month, and deducting on a prorated basis for End Users covered by an Offering subject to subpart D of this part, except in the case of a Bundled Subscription Offering, subscriber-months shall be determined with respect to Active Subscribers. The product of the total number of subscriber-months for the Accounting Period and the specified number of cents per subscriber (or Active Subscriber, as the case may be) shall be used as the subscriber-based component of the royalty floor for the Accounting Period. A Family Plan shall be treated as 1.5 subscribers per month, prorated in the case of a Family Plan subscription in effect for only part of a calendar month. A Student Plan shall be treated as 0.50 subscribers per month, prorated in the case of a Student Plan End User who subscribed for only part of a calendar month.

⁴⁸ 37 C.F.R. § 385.13(a), (e) (2014); 37 C.F.R. § 385.22 (2020). While the *Phonorecords II* definitions also discussed the TCC “cap” levels in this section, those are now addressed in Table 2 for clarity and organization. For the language in proposed paragraph (b), see 37 C.F.R. § 385.13(e) (2014), 37 C.F.R. § 385.22(b) (2020). For treatment of Family Plans and Student Plans, see 37 C.F.R. § 385.22(b) (2020), Corrected Order at 6-7.

Subpart D – Promotional Offerings, Free Trial Offerings and Certain Purchased Content Locker Services

§385.30 Scope.⁴⁹

This subpart establishes rates and terms of royalty payments for Promotional Offerings, Free Trial Offerings, and certain Purchased Content Locker Services provided by subscription and nonsubscription digital music Service Providers in accordance with the provisions of 17 U.S.C. 115.

§385.31 Royalty rates.⁵⁰

(a) *Promotional Offerings.* For Promotional Offerings of audio-only Eligible Interactive Streams and Eligible Limited Downloads of sound recordings embodying musical works that the Sound Recording Company authorizes royalty-free to the Service Provider, the royalty rate is zero.

(b) *Free Trial Offerings.* For Free Trial Offerings for which the Service Provider receives no monetary consideration, the royalty rate is zero.

(c) *Certain Purchased Content Locker Services.* For every Purchased Content Locker Service for which the Service Provider receives no monetary consideration, the royalty rate is zero.

(d) *Unauthorized use.* If a Copyright Owner or agent of the Copyright Owner sends written notice to a Licensee stating in good faith that a particular Offering subject to this subpart differs in a material manner from the terms governing that Offering, the Licensee must within 5 business days cease Streaming or otherwise making available that Copyright Owner's musical works and shall withdraw from the identified Offering any End User's access to the subject musical work.

⁴⁹ 37 C.F.R. § 385.30 (2020).

⁵⁰ 37 C.F.R. § 385.31 (2020). *See also* 37 C.F.R. §§ 385.14(a)(1), 385.24(a) (2014).

Proof of Delivery

I hereby certify that on Wednesday, November 30, 2022, I provided a true and correct copy of the Exhibit A to Joint Submission Pursuant to November 10 Corrected Order Regarding Regulatory Provisions Following Initial Ruling and Order (After Remand) to the following:

Nashville Songwriters Association International, represented by Benjamin K Semel, served via E-Service at Bsemel@pryorcashman.com

Amazon.com Services LLC, represented by Scott Angstreich, served via E-Service at sangstreich@kellogghansen.com

Pandora Media, LLC, represented by Benjamin E. Marks, served via E-Service at benjamin.marks@weil.com

National Music Publishers' Association (NMPA) et al, represented by Benjamin Semel, served via E-Service at Bsemel@pryorcashman.com

Johnson, George, represented by George D Johnson, served via E-Service at george@georgejohnson.com

Google LLC, represented by David P Mattern, served via E-Service at dmattern@kslaw.com

Signed: /s/ Richard M Assmus