

SCAPR

Request for Proposal

For the Further Development and Operation of a
Sound Recording and Audiovisual Work Identification
and Metadata Exchange System

SCAPR Information Technology Council

July 22, 2013

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Sound Recording and Audiovisual Work Identification and Metadata Exchange System

Request for Proposal

SECTION 1: OVERVIEW AND GUIDANCE

I. Introduction

The Societies' Council for the Collective Management of Performers' Rights ("SCAPR") is accepting proposals for the development, implementation, maintenance and support of a Sound Recording and Audiovisual Work Identification and Metadata Exchange System to support the international data exchange processes of its participating member societies ("Members").

By receipt of this document, your company has been identified as a potential supplier.

This Request for Proposal ("RFP") sets out the system requirements, the selection process, and terms and conditions for interested parties. Interested parties should carefully review all aspects of this RFP; responses not adhering to the requirements of this RFP will not be considered.

SCAPR is a collaboration of performing rights societies from around the world, formed in 2001 to develop and improve bilateral relations. The purpose of the Council is to ensure that performers receive remuneration for those economic rights that are due to performing artists both internationally and nationally.

II. Description of The System

SCAPR Members collect royalties for the usage of Sound Recordings and Audiovisual Works in their respective territories. These royalties are distributed to Performers and Producers (for certain Members) domestically by each Member Society, and internationally through reciprocal agreements with other Members.

The objective of the RFP is to develop a centralized system to enable Members to more efficiently and accurately identify Recordings and Works, exchange Performer Lineups and Performer and Producer Mandate Information necessary to properly run distributions locally and maximize the flow of royalties exchanged between member societies. SCAPR Members from around the globe will participate in the system.

III. A Sound Recording and Audiovisual Work Identification and Metadata Exchange System, "VRDB2"

VRDB2 is the name applied to the entire ecosystem whereby Members can upload and maintain their claimed recordings, match unpaid usage royalties to such recordings, and

identify the correct destination for royalties not controlled by them. A range of support functions is required to achieve this overall objective.

The core requirement of VRBD2 is to provide a streamlined workflow able to:

1. Ingest and store repertoire (Sound Recordings and Audiovisual Works) metadata submitted by Members;
2. Ingest and store “playlist metadata” of usage in their territory, as submitted by Members;
3. Interact with external systems (e.g., IPD) that maintain Member mandates (for the right to collect royalties) for Performers, and Producers in future. Mandates identify a Member’s rights to collect for a Sound Recording or Audiovisual Work in a given territory, time frame, and right;
4. Match playlist metadata against repertoire metadata, for the purpose of identifying the Sound Recording or Audiovisual Work and by extension the Member mandate associated with a given Performer(s) or Producer(s) of that Sound Recording or Audiovisual Work.

In addition, the system must provide automated methods to validate compliance with business rules, ensure the quality of the data stored and process throughout the system, identify overlapping mandates (“conflicts”) and provide mechanisms for resolution.

The complete set of functional and technical requirements are specified in this document.

IV. Scope of Work

Respondents will indicate their ability to deliver the following scope of work:

- Software development to deliver a fully operational system;
- Hosting, ongoing system maintenance and technical support for a minimum of 3 years following launch of the system;
- Ongoing user support, i.e., Help Desk services, available hours per day, 5 days per week for the minimum 3 year period following launch;
- Providing access and utilization of VRDB 2 as a global system.

V. Project Deliverable

The project deliverable is a fully operational system that meets the business, functional and technical requirements as specified in this document, and that is hosted and maintained by the supplier for a minimum period of 3 years following delivery of the system. The system will provide the intended utility for SCAPR Members worldwide

VI. Project Management

SCAPR will identify a Project Coordinator, who is responsible for overseeing and coordinating all reporting on the Project Plan and progress. Respondents will identify a Project Leader to be the primary source of contact for the SCAPR Project Coordinator.

Respondents will present a phased Project Plan with milestones and deliverables for each phase, including a proposed project management methodology. Respondents will specify the size, composition, qualifications and geographic location of their project team, and their ability to meet the project governance requirements.

VII. Project Governance

The SCAPR Project Coordinator reports to the Information Technology Council (“ITC”) of SCAPR, and is supported by a Subgroup of the SCAPR Technical Working Group. The ITC reports directly to the SCAPR Board of Directors, and is ultimately responsible for the delivery of a successful system.

The SCAPR Project Coordinator will be a crucial component of the Project Team, and will be involved in the day-to-day decision-making and facilitation of the project. The Coordinator will assist in scheduling access to Member societies as needed.

Respondents must report progress against the agreed Project Plan as follows:

- As requested by the SCAPR Project Coordinator. We would expect such communication to be frequent and regular;
- Updates for the Technical Working Group, not less than monthly. This update will take the form of a report and conference call, with the specific format determined with the Project Coordinator. During the initial phases of the project we anticipate more frequent participation of the Working Group;
- Reports to the ITC – formal progress reporting against project phases and deliverables to the ITC will be required not less than every two months, the timing and format to be agreed between the Project Coordinator and the ITC.

VIII. The SCAPR Project Coordinator

The SCAPR contact for this process is Julio Cesar Alvarez Fernandez, who works with SCAPR as the IT Project Coordinator. He can be reached via email at

juliocesar.alvarezfernandez@gmail.com.

IX. Prerequisites of Respondents

To be eligible for consideration, Respondents must meet the following minimum criteria.

Please do not submit a response if your company does not meet all of these requirements.

Comparable Experience and Expertise

Respondents must demonstrate their expertise and experience in delivering projects of similar size and complexity.

Hosting and managed services

Respondents must have demonstrated experience in providing hosting services and “managed services”, or alternately propose a partner with demonstrated ability to provide such services. If Respondent employs a partner or subcontractor, the Respondent retains liability for the deliverables of such partner.

Time of service coverage

The operational system must be available to users 99.6% up-time, with planned maintenance windows as agreed. User support must be available a minimum of 12 hours per day, 5 days per week (time zone to be agreed)

Experience in SLAs compliance

Respondent (or partner) has to be able to respond to the SLAs established in the production phase, costs return bound. It has to demonstrate experience and/or capability.

Financial Viability

Respondents must demonstrate their financial strength, stability and ability to deliver a project of this magnitude

English proficiency

Respondents must demonstrate proficiency in English; the platform and all services will use English.

X. RFP Timeline

Interested parties (“Respondents”) must first indicate their intention to submit a proposal in accordance with the timelines, via email to the SCAPR Secretariat at the address below not later than August 5, 2013.

Completed submissions are due to the SCAPR Secretariat by noon CES on August 30, 2013. Responses must be emailed to:

Secretariat@SCAPR.org

The RFP Milestones are as follows:

Date	Action
July 22, 2013	RFP is published
August 5, 2013	Notification of intent to respond
August 6, 2013	Respondents given access to an RFP “wiki” to submit questions
August 26, 2013	Last day to submit questions to the RFP wiki
August 30, 2013	Closing date for submissions
September 16, 2013	Selection Committee meets to select finalists
October 2013	Finalist meetings with SCAPR
November 2013	Selection of preferred supplier
November 2013	Due diligence by preferred supplier; contract negotiations start
December 2013	Contract Execution
January 2014	Project begins

- The timeline is indicative. If timings need to change we will communicate this to you.
- Submissions received after the closing date will not be accepted.

XI. RFP Submission Deliverable

A completed response consists of a PDF file containing the Respondent’s full submission emailed to the SCAPR Secretariat by the due date. The required organization of responses is described more fully under the Format of RFP Responses section below.

XII. General Guidance for Responses to the RFP

The following presents an overview of certain aspects of the system and the RFP response. Respondents must refer to the Business, Functional and Technical Specifications for specific requirements.

1. Respondents are expected to respond to each item contained in this RFP and its attachments. Questions or clarifications in regard to the RFP or responses will be handled via a “wiki” site which will be created expressly for this project. Respondents will receive a URL and password to the wiki after they have submitted their “notification of intent to respond”.
2. Project cost – total project cost should be projected on a time and materials basis, and Respondents must show their assumptions in regard to the time and cost for each major phase. Respondents must specify all costs related to developing and operating the completed project, including but not limited to:
 - a. All one-time development and implementation costs;
 - b. Recurring hosting, maintenance and support requirements;
 - c. Variable costs related to the system operation, including overage costs where applicable;
 - d. Any other costs related to the creation and operation of the system;
 - e. In addition, Respondents must specify a process for approval of additional costs, should that become needed.

All costs must be summarized in the table attached as Appendix A.

3. Phasing of the project – respondents should propose a logical separation of the project into distinct phases, and define the milestones, timetable and deliverables associated with the completion of each phase.
4. Time horizon – operating costs should be projected for a period of 3 years following delivery of the completed system.
5. Use of International Standards – the project and system will be required to utilize existing industry standards as specified by the ITC. These standards include, but may not be limited to:
 - a. ISRC – International Standard Recording Code, the industry identifier for music recordings;
 - b. IPN – International Performer Number, a unique identifier of performers;
 - c. DDEX – an international standard messaging format.
 - d. EIDR – A unique and universal identifier system for movie and TV assets
 - e. ISAN – International Standard Audiovisual Number
 - f. ISNI – International Standard Name Identifier
6. Globally-Enabled – the system must be accessible to participating SCAPR Members located around the world.
7. Re-use of Existing Assets – initial work on the system was performed during 2012-2013. The selected supplier will be expected to review these assets and make a

determination which of these assets can be utilized in the project. Respondents need only to affirm their agreement to review these assets and fairly assess their utility.

8. Interaction with Other Systems – VRDB2 will serve as a hub for receiving repertoire and playlist data from multiple local systems and databases of the participating SCAPR members. In addition, VRDB2 needs to be able to exchange data with already existing systems (e.g., IPD) and must be flexible enough to add additional data interchanges with future systems (e.g., GRD).
9. Data Migration – there is no requirement to migrate data from the previous system. All data will be populated anew from participants.
10. Respondents are encouraged to elaborate on any unique capabilities, services or features that would meet the requirements of the RFP.
11. Where the RFP has stated a preference for a particular approach or service, Respondent may, in addition to addressing the preferred approach or service, propose an alternative, provided that it demonstrates that the alternative has no negative impact and is more beneficial to SCAPR.
12. Where Respondent is presented with a requirement or asked to use a specific approach, Respondent should state how it would confirm. Failure to respond to an item will be deemed as Respondent's acceptance of that item.
13. Business-critical application - proposals will specify complete backup, redundancy and disaster recovery plans, in addition to providing performance monitoring tools and management reporting.
14. Non-Disclosure – Respondents may be asked to enter into non-disclosure agreements (NDA) or similar agreements in regard to confidentiality of the system and work with SCAPR.
15. Guarantees and Warranty – The selected Respondent will be required to provide certain guarantees of delivery according to agreed schedules, and be subject to penalties for late or non-delivery. Moreover, the Respondent will be required to provide warranties of the operation of the system for a 24 month period following launch. Such guarantees and warranties will be specified in the contract.
16. By submitting a proposal, Respondent understands that SCAPR will consider its proposal a binding offer, and represents that its offer, including all prices and other terms quoted in the proposal or subsequently in any amendments requested by SCAPR, subject only to changes resulting from the parties' due diligence activities, will remain in effect through any period of contract negotiation between the parties.
17. A Respondent may withdraw its intent to respond to this RFP by email to the Project Coordinator any time prior to submitting their response.

18. Following SCAPR's review of the submitted proposals, selected Respondents may be invited to make on-site presentations to SCAPR and its representatives.

XIII. Format of RFP Responses

Responses should be organized to be consistent with the structure, sequencing and nomenclature of this RFP. Responses should refer to the relevant paragraph of this RFP by number, and be direct, concise and complete. Some items require that respondent confirm a stated requirement, others require a description or proposal.

Proposals should not exceed 40 pages (including charts and graphs, but excluding the Executive Summary), formatted for A4 sheets, single spaced with 1 inch margins, using 12 pitch font. Responses must be divided into 3 Sections as described below:

Opening Section: Executive Summary

The first page in the Response should be a cover page, showing only the name of the RFP, the Respondent Company name and contact details, and the date submitted. The page should otherwise be blank.

The page immediately following the cover page must be titled "Executive Summary". This Executive Summary should be a single page, maximum of 2 pages, and should present a concise overview of your company's response.

The page immediately following the Executive Summary must be the "Cost Summary" page. This Cost Summary page presents the cost data requested in Appendix A, and must follow the format of Appendix A, exactly.

Section 1: Proposal

The first section is the detailed response to the RFP. This section should provide as much detail as necessary to indicate the Respondent's ability to meet all of the requirements of the RFP. This section should be structured to address the following:

1. Your understanding of the requirements
2. Your proposed solution
3. Your project team, and project methodology
4. Projected timetable and implementation plan
5. Cost projection, including process for changes
6. Your key assumptions, risks and issues.

Section 2: Technical Requirements

The second section addresses your ability to meet the specific functional and technical requirements in the RFP. You should respond to each of the requirements, stating your solution's level of compliance with each requirement (full, partial, or not at all) with an

explanation of how well your solution achieves that compliance. Follow the format and numbering of the Requirements section.

Section 3: Your Company

The final section should address the capabilities of your company, and the unique advantages and competitive differentiation you offer. Demonstrate the Company's financial stability and ability to deliver on time and on budget.

1. Company history, core business and philosophy
2. Competitive advantages and capabilities
3. Experience with key technologies (see below)
4. Company financial information
5. Company expectations for growth and the future
6. Project team background
7. Client List and References.

Experience with key technologies – Respondents should explain the kind of technologies that they typically use, that they have had the most experience with.

In addition, please provide Case Studies of two client engagements in Appendix B, including descriptions of the technologies deployed.

XIV. Selection Criteria

Proposals will be evaluated on the basis of completeness, one-time costs, annual operating costs, cost-effective incremental pricing, and capability to perform services in accordance with predictable, measurable service levels, and the strength and demonstrated experience of the participating company or companies.

SCAPR will evaluate respondents' proposals on the basis of criteria which include, but are not limited to:

- a) Fit to Requirements: the extent to which Respondent's proposed services meet the technical and functional requirements of SCAPR and its internal customers;
- b) Commitment: the credibility of the Respondent's commitment to provide the requested services, meet or exceed all requirements, and develop and maintain a good business relationship;
- c) Flexibility of Business Arrangements: Respondent's ability and willingness to propose terms that are appropriate to the dynamic environment in which SCAPR operates. Also to provide SCAPR with flexibility in terms of the services provided and the fees charged while adjusting to changes in the business requirements, growth, and changes in technology;
- d) Work Approach: the completeness of the services proposed, the willingness to satisfy or exceed the requirements, the quality of management and the technical

approach to be used to assure consistently high quality service. Respondent's willingness to advance concrete proposals in its RFP response (not deferring matters to later stages) and its ability to complete negotiations on a timely basis in accordance with SCAPR's schedule;

- e) Organizational Strength: Respondent's capacity to provide managerial, technical, and physical resources to deliver the required services over the required time period;
- f) Experience in Providing Comparable Services: Respondent's specific experience and demonstrated ability, as evidenced by customer testimonials and years in the business, in provided the services to companies on a scale comparable to that described in this RFP
- g) Migration Competence and Experience: the demonstrated ability, over time, to successfully migrate customers to similar technology or environments, while minimizing disruption to customers' business activities.
- h) Cost: the terms and fees proposed for all required services, the degree of growth and inflation protection included in the proposed prices, the variability of pricing for increased or decreased levels of required service and transition, migration, and termination considerations.
- i) Planning: Respondent's ability to describe the methods, practices, tools, and techniques that will result in the successful creation and implementation of the system.

XV. Work Made For Hire: Intellectual Property Rights

The building of the system and all its associated services will be a "work made for hire". All rights in the intellectual property of the system reside with SCAPR unless otherwise specified, title to all materials, products, and deliverables prepared specifically for and unique to SCAPR, (including its Affiliates), including but not limited to , reports, designs, programs, specifications, documentation, manuals, visual aids, software programs, and any other materials developed and or/prepared for SCAPR by selected Respondent under any Agreement or Statement of Work (whether or not such Statement of Work is completed), and all interest therein, shall vest in SCAPR and shall be deemed to be a work made for hire and made in the course of the services rendered here under.

To the extent title to any such works may not be considered works made for hire, all rights, title, and interest therein are hereby irrevocably assigned to SCAPR. All such materials shall belong exclusively to SCAPR, with SCAPR having the right to obtain and to hold in its own name, copyrights, trademarks, patents, registrations, or such other protection as may be appropriate to the subject matter, and any extensions and renewals thereof.

XVI. Tendering Details

SCAPR reserves the right to:

- Not accept any response
- Not accept the lowest price
- Reject any response which is late, incomplete or non-compliant
- Change the milestones and timelines
- Run a “proof of concept” or “prototype” with one or more potential Respondents
- Conduct discussions and or negotiate with one of more Respondents.

XVII. Obligations on Respondents

Respondents should note the following obligations, which will apply during the selection process:

- Respondents shall not divulge any or all of their response to this RFP to any third party without SCAPR's express prior written consent;
- Any Supplier, who canvasses directly or indirectly any employee, member or agent of SCAPR for the purpose of this RFP, may be disqualified;
- SCAPR reserves the right to recover costs resulting from such breaches;
- The contents of the RFP, in relation to pricing are, unless otherwise negotiated by the parties, to remain in force for a period of 12 (twelve) months from the proposal submission date;
- No contract will exist between the parties until all terms have been agreed and the contract has been signed;
- No charge shall be made by the Supplier for the submission of responses, demonstrations or discussions involved in this process.

XVIII. Disclaimers

While every endeavor has been made to give potential Respondents accurate information, SCAPR does not accept any liability for any inaccuracy or mis-statement in this RFP and potential Respondents should form their own conclusions about the software needed. SCAPR does not accept responsibility for a potential Supplier's assessment of the information provided, and potential Respondents are responsible for obtaining any further information required to prepare their response.

IN RESPONDING TO THIS RFP, RESPONDENTS ARE AGREEING TO THE PROVISIONS OF THIS DOCUMENT.

Sound Recording and Audiovisual Work Identification and Metadata Exchange System
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SECTION 2: BUSINESS REQUIREMENTS

ID	Requirement	Priority
BR-1	The system must provide a database model, technical infrastructure and engine design able to store, process and manage all the information needed to support the business, functional, and technical requirements outlined below.	Core
BR-2	The system must be able to uniquely identify sound recordings on the basis of their associated reference metadata and assign a numeric identifier for each recording. These identifiers need to be accessible to users, interoperable with other standards, and transferable between member societies.	Core
BR-3	The system must be able to uniquely identify audiovisual works on the basis of their associated reference metadata and assign a numeric identifier for each work. These identifiers need to be accessible to users, interoperable with other standards, and transferable between member societies.	Core
BR-4	The system must support the exchange of performer lineups and rights ownership associated with sound recordings and audiovisual works, including performer mandates (subject to the visibility rules of IPD) and producer mandates.	Core
BR-5	The system must support the automated and manual matching of each society's playlist data against the shared repository of sound recording and audiovisual work repertoire information. Societies must be able to export and download all repertoire information that is matched as a result of this process (including any associated performer and producer mandates) for use within their internal systems.	Core
BR-6	The system must support the implementation and use of a Global Playlist, which is composed of playlist data from member societies. The Global Playlist must be matched (either continuously or on a pre-determined interval) against new repertoire information added to the shared repository, and notify societies when their playlist data is subsequently matched to newly-added repertoire.	Core
BR-7	The system must support the use of two distinct data environments: 1) a sandbox (one for each society) that is used to stage uploaded repertoire and playlist information, perform data normalization/standardization, validation, pre-match activities and basket management; 2) a business area (shared among all member societies) that stores both repertoire information and playlist data (i.e., the Global Playlist) for sound recordings and audiovisual works.	Core
BR-8	The system must implement well-defined processes to ensure that all data is subject to rigorous quality assurance, normalization/standardization and de-duplication protocols. This may require the use of negotiation and conflict management workflows (as described below) where necessary.	Core
BR-9	The system must provide a set of comprehensive, flexible and powerful web-based interfaces for human and machine interaction. This includes an accessible and usable graphic interface through which users can interact with the system;	High

	this must be web-based, intuitive, agile, and meet cross-browser compatibility and accessibility standards as stated by the W3C (http://www.w3.org/standards/agents/browsers). This also includes web services through which societies can automate data access, upload and download functions, and which are highly stable and performing per the technical requirements described below. The user interface of the system doesn't allow users to insert or update any kind of information except in the QA and conflict resolution workflows.	
BR-10	The system must provide robust search, notification and basket management capabilities, through both graphic user interfaces and web services.	High
BR-11	The system must be compliant with all relevant legal and data protection requirements.	Core
BR-12	The system must be compatible and interoperable with other international standards and protocols, including ISNI, IPN, ISAN, EIDR, ISRC, DDEX and SDEG.	High
BR-13	Business and Technical Support: Help desk solution (including online ticketing support system and phone support) in English – Mon-Fri 8am-8pm GMT. This service has to be able to answer both technical and business queries. SLA for support needs to be provided as part of this RFP.	High
BR-14	The system doesn't need to be pre-populated in any way and no data needs to be migrated into it. All member societies will start uploading information to the system from scratch	Core

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SECTION 3: FUNCTIONAL REQUIREMENTS

Performers

ID	Requirement	Priority
Perf-FR1	The system needs to be able to identify and store information about Performers included in Sound Recording or Audiovisual Work Lineups, independently of whether they're already existing in IPD (International Performers Database) or not, providing at least: 1. Performer ID 2. Name (first, name) 3. Date of Birth 4. Sex 5. Identifying Role Code 6. Pseudo-names (at least one pseudo-name should be mandatory) 7. IPN (International Performer Number, from IPD, International Performers Database), if available 8. Other identifiers (ISNI, IPI, etc.) 9. Country of Birth 10. Country of Residence	Core
Perf-FR2	Users can only create new performers in the system when they're uploaded for the first time as part of a lineup of a given Sound Recording or Audiovisual Work	Core
Perf-FR3	Performers can only be deleted from a sandbox and only when they're included in the lineup of a Sound Recording or Audiovisual Work that got deleted	Core
Perf-FR4	Performers can only be created and edited through file uploads or web services, and not through the front-end or the user interface, to properly ensure that local systems are always in sync.	Core
Perf-FR5	The system needs to be able to, as a result of a de-duplication exercise, merge two or more performers into one	High
Perf-FR6	The system needs to be able to communicate and integrate with IPD (International Performers Database) in order to: 1. If needed, and according to the access and visibility rules of IPD, include the mandates of the performers in a lineup of a given Sound Recording or Audiovisual Work so that member societies don't have to download that information separately 2. In the case of Performers already identified in the system with an IPN (International Performer Number), have the performer-	Low

ID	Requirement	Priority
	related metadata in sync with IPD 3. Be able to get notifications from IPD in order to trigger notifications to member societies	
Perf-FR7	The system needs to be able to run regular matching/search exercises through web services against IPD in order to identify candidate matches for already existing performers without IPNs	Low
Perf-FR8	When a performer without an IPN gets one for the first time, users need to be able to review a list of Main Artists and Recording Titles, plus all Audiovisual Original Titles where a performer with the exact same First Name and Last Name is present in the lineup, so that they can determine if all those Performers included in all those lineups are the performer that received the IPN or if there are other performers with the exact same First Name and Last Name and the system needs to automatically create a duplicate without an IPN and left it linked to the Sound Recordings and Audiovisual Works where the performer that received the IPN did not participate.	Low
Perf-FR9	The following functionality will reside in IPD and not in the proposed system (still, with IPD being a SCAPR tool, further integration between the two platforms will be positively considered in responses to this RFP): 1. Create new entries in IPD and assign new IPNs 2. Upload or Update Performer Mandates	High
Perf-FR10	Performers cannot be downloaded independently. They can only be downloaded as part of a lineup of a given Sound Recording or Audiovisual Work	Core

Producers

ID	Requirement	Priority
Prod-FR1	The system needs to be able to identify and store information about Producers, specifically: 1. Producer ID 2. Name 3. IPID (Producer ID in a future Producer Mandate repository such as IPD)	Core
Prod-FR2	Users can only create new Producers when they're uploaded for the first time as part of a Sound Recording or Audiovisual Work	Core
Prod-	Producers can only be deleted from a sandbox and only when they're	Core

ID	Requirement	Priority
FR3	included as part of a Sound Recording or Audiovisual Work that got deleted	
Prod-FR4	Producers can only be created and edited through file uploads or web services, and not through the front-end or the user interface, to properly ensure that local systems are always in sync.	Core
Prod-FR5	The system needs to be able to, as a result of a de-duplication exercise, merge two or more Producers into one	High
Prod-FR6	Producers cannot be downloaded independently. They can only be downloaded as part of a lineup of a given Sound Recording or Audiovisual Work	Core

Main Artists

ID	Requirement	Priority
MA-FR1	The system needs to be able to identify and store information about "Main Artists" (the name of the group or the "Featured Artist" for a given Sound Recording), including at least: 1. Main Artist ID 2. Name of the Main Artist 3. Pseudo-Names (variations of the real name, for example "Beatles, The" and "Beatles")	Medium
MA-FR2	Users can only create new Main Artists in the system when they're uploaded for the first time as part of a Sound Recording	Medium
MA-FR3	Main Artists can only be deleted from a sandbox and only when they're included as part of a Sound Recording that got deleted	Medium
MA-FR4	Main Artists can only be created and edited through file uploads or web services, and not through the front-end or the user interface, to properly ensure that local systems are always in sync.	Medium
MA-FR5	The system needs to be able to, as a result of a de-duplication exercise, merge two or more Main Artists into one	Medium
MA-FR6	Main Artists cannot be downloaded independently. They can only be downloaded as part of a given Sound Recording	Core

Sound Recordings

ID	Requirement	Priority
SR-FR1	The system needs to be able to identify and store Sound Recordings , including the following information: 1. Recording ID 2. Recording title a. Alternate title (1:n) b. Subtitle c. Version title 3. Main Artist 4. ISRC 5. Duration 6. Genre 7. Country of Fixation 8. Country of First Publication 9. Country of Original Producer 10. Countries of Simultaneous Publications (including dates) 11. Year of Fixation 12. Related Albums a. Album Artist b. Album Title c. Album Label d. Album Release Date e. Album Product Code (UPC, EAN, Catalog #, etc.) f. Media Type g. Track number 13. Original Producer 14. Original Label Name 15. Metadata specific to Classical recordings, including a. Composer b. Work c. Movement 16. Number of total Featured Artist and Non-Featured Artists in the lineup	Core
SR-FR2	The system needs to be able to identify and store the full list of individuals that contributed to the creation of a sound recording, including: 1. Name 2. Role, specific to the individual contributor 3. Weight of the contribution, using either: a. Points b. Percentages c. Categories 4. IPN 5. Country of Performance 6. Date of Performance	Core

ID	Requirement	Priority
	7. Whether the performance is Featured or Non-featured 8. Flag for completed lineup	
SR-FR3	Sound Recordings can only be created and edited through file uploads or web services, and not through the front-end or the user interface, to properly ensure that local systems are always in sync.	Core
SR-FR4	The system needs to be able to identify the full list of Producers and their rights to collect attached to a given Sound Recording, including: 1. Right 2. Territory 3. Their split, share of percentage of the royalties 4. Start Date 5. End Date	High
SR-FR5	The system needs to be able to identify Sound Recordings with conflicting Producer Mandates	High
SR-FR6	The system needs to be able to track the various relationships between sound recordings, including: 1. Those sound recordings that are different versions of other sound recordings 2. Those sound recordings that have been used as part of other sound recordings (samples, etc.)	Low
SR-FR7	The system needs to be able to, as a result of a de-duplication exercise, merge two or more Sound Recordings into one	High

Audiovisual Works

ID	Requirement	Priority
Works-FR1	The system needs to be able to identify and store Audiovisual Works providing, at least, the following information: 1. Work ID 2. Work Titles (in multiple languages, including sub-titles and the language of the title) a. Original Title b. Subtitle c. Serial Title 3. Country of Production (if multiple, specifying which one is the main one) 4. Country of Fixation (if multiple, specifying which one is the main one) 5. Directed by	Core

ID	Requirement	Priority
	6. ISAN codes (root and all variations) 7. EIDR 8. Genre or Work Type 9. Production Date 10. Release Date 11. Episode 12. Season 13. Duration, in minutes	
Works-FR2	The system needs to be able to identify and store the full list of performers that worked in a given audiovisual work (aka: Performer Lineup) including: 1. Performer_ID 2. Character 3. Function/Role, specific for that performer in that work 4. Performance Type (Image, Dubbing) 5. Dubbing Language 6. Dubbing Date 7. Weight of the performance, using either: a. Points b. Percentages c. Categories 8. A flag indicating whether the lineup is complete or not 9. Country of Performance 10. Date of Performance	Core
Works-FR3	The system needs to be able to differentiate dubbing performances in the same language if dubbed in different dates	High
Works-FR4	Audiovisual Works can only be created and edited through file uploads or web services, and not through the front-end or the user interface, to properly ensure that local systems are always in sync.	Core
Works-FR5	The system needs to be able to identify the full list of Producers and their mandates attached to a given Audiovisual Work, including:: 1. Right 2. Territory 3. Their split, share or percentage of the royalties	Core
Works-FR6	The system needs to be able to identify Audiovisual Works with conflicting Producer Mandates	High
Works-FR7	The system needs to be able to keep track of what Sound Recordings have been used inside a given Audiovisual Work	Low
Works-FR8	The system needs to be able to track the various relationships between Audiovisual Works, including: 1. Those Audiovisual Works that are different versions of other	Low

ID	Requirement	Priority
	Audiovisual Works 2. Those Audiovisual Works that have been used as part of other Audiovisual Works (samples, etc.)	
Works-FR9	The system needs to be able to, as a result of a de-duplication exercise, merge two or more Audiovisual Works into one	High

Playlists

ID	Requirement	Priority
Play-FR1	The system needs to be able to store and identify Sound Recording Usage Logs or Audiovisual Works Usage Logs, commonly known as "Playlists"	Core
Play-FR2	In the case of Sound Recording Usage Logs, the system needs to be able to keep track of the following information: 1. Local Society Identifier 2. Main Artist 3. Recording Title 4. Album Name 5. Catalog Number 6. Period 7. Weight 8. ISRC 9. Composer 10. Recording ID	Core
Play-FR3	In the case of Audiovisual Work Usage Logs, the system needs to be able to keep track of the following information: 1. Local Society Identifier 2. ISAN 3. EIDR 4. One or more Titles, including the language of each Title 5. One or more Serial Titles, including the language of each Serial Title 6. Year Of Production 7. One or more Countries of Production 8. Production Type 9. Duration, in minutes 10. Producer 11. Director 12. One or more Actor Names 13. Period 14. Weight 15. Work ID	Core

ID	Requirement	Priority
Play-FR4	Users cannot define their own playlist formats. Any other field not included in the Sound Recording and Audiovisual Works Playlists is not supported by the system	Core
Play-FR5	Playlists are uploaded by users directly through file uploads or web services. Playlist Lines cannot be created through the front end or the user interface	Core
Play-FR6	Playlists are always uploaded to the sandbox of the society of the user first. Once in the sandbox, users need to be able to search for Playlist Lines and add them to Baskets	Core
Play-FR7	Sandbox Baskets containing Playlist Lines can be: 1. Scheduled for matching: All the unmatched Playlist Lines (either lines without matches or lines not uploaded with a valid recording ID or Work ID) need to get matched against Sound Recordings or Audiovisual Works (depending on the playlist type). Users need to be able to schedule the same basket for matching multiple times. Once matching completes users need to be able to see the results of the matching, work with multiple matching candidates when needed and download the results 2. Deleted: After confirmation from the user, all Playlist Lines included in the basket will get deleted from the society sandbox 3. Promoted to the Business Area: All Playlist Lines included in the basket will get inserted in the Global Playlist of the Shared Business Area and then deleted from the sandbox	Core
Play-FR5	Users cannot get notifications from unmatched Playlist Lines in their sandboxes. The system should only support sending notifications on new possible matches to unmatched Playlist Lines if the Playlist Lines reside in the Global Playlist of the Shared Business Area	Core

Playlist Matching

ID	Requirement	Priority
Match-FR1	The system needs to be able to run two similar types of matching: 1. Matching of unmatched Playlist Lines from the sandbox of a society against the Sound Recordings or Audiovisual Works existing in the Shared Business Area 2. Matching of unmatched Playlist Lines from the Global Playlist against the Sound Recordings or Audiovisual Works existing in the Shared Business Area	Core
Match-FR2	Matching of unmatched Playlist Lines from the sandbox against Sound Recordings or Audiovisual Works existing in the sandbox is not	Core

ID	Requirement	Priority
	supported by the system	
Match-FR3	The system needs to support one algorithm to match Sound Recordings, and another algorithm to match Audiovisual Works. Both algorithms must use cascading and hierarchical rules and be able to match based on all Sound Recording Related Metadata as well as on all Audiovisual Work Related Metadata using fuzzy capabilities if needed	Core
Match-FR4	Users cannot define, customize or tweak in any way the matching algorithm used by the system to match their Playlist Lines	Core
Match-FR5	The system needs to show users the results of the matching and the user interface needs to give the user the ability to choose the best match out of multiple candidates if needed so that they can run a manual review process. In the case of matching exercises from sandboxes the manual review process needs to run in the sandbox of each society. In the case of matching exercises from the Global Playlist the manual review process needs to run in the Shared Business Area and users can only review Playlist Lines that they own.	Core
Match-FR6	The system doesn't need to match playlist lines already uploaded with a valid Recording ID or Work ID	Core
Match-FR7	The matching algorithm must learn from user interactions, remember user decisions and gain experience over time	Core
Match-FR8	Users need to be able to download the results of the matching once it has completed, and at any point in time during the manual review process.	Core

Global Playlist

ID	Requirement	Priority
GPlay-FR1	The system needs to be able to store in what is called a "Global Playlist", Playlist Lines uploaded by users to the Shared Business Area, and run periodic/continuous matching exercises against the Sound Recordings and Audiovisual Works looking for potential new matches. Once new matches are found, a notification is triggered and users can review and download the results of the matches.	Core
GPlay-FR2	The system needs to support one Global Playlist for Playlist Lines from Sound Recording Usage Logs, and a separate Global Playlist for Playlist Lines from Audiovisual Works Usage Logs.	Core
GPlay-	Users need to be able to review the results of the matches and chose	Core

ID	Requirement	Priority
FR3	the best candidate if the matching results contain more than one candidate	
GPlay-FR4	Users must be able to “propose” matches to other member societies if they think an unmatched playlist line has indeed a valid match in the system that the matching algorithm is not able to find	Core
GPlay-FR5	The system should not perform de-duplication activities in any of the two Global Playlists. Each uploaded Playlist Line is a unique record linked to the society that uploaded it.	High
GPlay-FR6	The Global Playlists can only get populated from previously processed Playlist Lines from matched Playlists uploaded to a sandbox. Users cannot have the ability to upload directly to one of the two Global Playlists.	Core
GPlay-FR7	Users can delete Playlist Lines from one of the Global Playlists if they own them, by adding them to a basket and then choosing to delete the contents of the basket	Core
GPlay-FR8	Users cannot directly download the results of a match in the Global Playlist, they can only download them by downloading the elements contained in the notification that got triggered once the match happened	Core

Notifications

ID	Requirement	Priority
Not-FR1	The system needs to support notifications for: 1. New possible matches in the Global Playlists: Whenever previously unmatched Playlist Lines get a possible matching candidate in the Shared Business Area a notification should get triggered and once reviewed and approved (in case the matching had multiple candidates) the user should be able to flag the Playlist Line as matched and proceed to download the Sound Recording or Audiovisual Work it matched against in order to incorporate it into their local system and use it in future distribution processes 2. Changes to already downloaded repertoire (Sound Recordings or Audiovisual Works): If a society downloaded a Sound Recording or an Audiovisual Work in the past and now it changes (any information from the recording or work directly, or any metadata from the lineup or from any of the performers, producers or main artists related to the recording or work) the system needs to trigger a notification so that the societies that added that element	Core

ID	Requirement	Priority
	to their local societies back in the day can download now the new version and refresh whatever data changed, in their local systems - Possible Matches found in IPD for a performer without an IPN: See requirements Perf-FR7 and Perf-FR8 - Negotiation workflow: As soon as a negotiation workflow starts, and during several steps of the negotiation workflow, users need to be able to get notifications and explanations on the action items and the tasks and timelines they need to accomplish	
Not-FR2	Notifications cannot mix different element types, so based on Not-FR1 the system needs to support 6 notification types: - New possible matches in the Global Playlist - Sound Recordings - New possible matches in the Global Playlist - Audiovisual Works - Changes to already downloaded repertoire - Sound Recordings - Changes to already downloaded repertoire - Audiovisual Works - New possible matches in IPD for an already existing performer without an IPN - Negotiation Workflow Notification	Core
Not-FR3	Each notification can contain multiple items, as many as individual notifications got triggered in the notification period selected by the user in his notification preferences in the administrative functionalities of the system	Core
Not-FR4	Users need to be able to download all the items included in notification types 1 through 4	Core
Not-FR5	Notifications happen on a per-society basis, not on a per-user basis	Core
Not-FR6	Users need to be able to flag as processed notifications so that they're not active, although they need to be accessible for future use and reference if needed	Core
Not-FR7	Users cannot choose what recordings/works/playlist lines they want to get notifications for - They get notifications on all recordings/works ever downloaded by their society - They get notifications on all unmatched playlist lines uploaded by their society to the Global Playlists	Core

Uploads

ID	Requirement	Priority
Up-	The system needs to be able to support uploads for:	Core

ID	Requirement	Priority
FR1	1. Sound Recordings 2. Audiovisual Works 3. Playlist Lines for Sound Recordings Usage Logs 4. Playlist Lines for Audiovisual Works Usage Logs 5. Producer Mandates	
Up-FR2	As a result of an upload process, all Sound Recordings, Audiovisual Works, Playlist Lines or Producer Mandates are created in the sandbox of the member society and not directly in the Shared Business Area	Core
Up-FR3	All data uploaded needs to go through transparent and hassle-free transliteration, standardization and normalization processes, to ensure the proper handling of all the submitted data	Core
Up-FR4	Users cannot define, customize or tweak in any way the transliteration, standardization or normalization processes applied by the system	Core
Up-FR5	All Sound Recordings and Audiovisual Works uploaded need to go through de-duplication processes	Core
Up-FR6	The system needs to be able to support non-Latin character sets	Core
Up-FR7	The system needs to be able to support compressed ZIP and RAR files	High
Up-FR8	The system doesn't need to ensure back compatibility with any previous formats	Medium
Up-FR9	The system needs to be able to handle Sound Recording feeds sent using DDEX messages	High
Up-FR10	Users can delete records from their sandboxes but the files that they uploaded need to remain in the system for auditing purposes	Medium

De-Duplication and Quality Assurance Processes

ID	Requirement	Priority
DDQA-FR1	All Sound Recordings and Audiovisual Works uploaded need to go through de-duplication processes that look for possible duplicates: 1. Inside the uploaded file 2. Between the Sound Recordings or Audiovisual Works included in the uploaded file and the Sound Recordings or Audiovisual Works already existing in the sandbox 3. Between the Sound Recordings or Audiovisual Works included in the uploaded file and the Sound Recordings or Audiovisual Works	Core

ID	Requirement	Priority
	already existing in the Shared Business Area	
DDQA-FR2	Playlist Upload Files don't need to go through de-duplication and QA	Core
DDQA-FR3	The system needs to ensure the quality of the Local IDs provided by member societies on Sound Recordings and Audiovisual Works upload files, making sure that two completely different recordings or works don't get the same local ID from the same society or that the exact same recording or work is being uploaded with a different local id by the same society.	Low
DDQA-FR4	The system must ensure that duplicate Sound Recordings are not created in the shared Business Area. Any potential duplicates must be identified in the Sandboxes and displayed for user review and verification. Sound Recordings identified as potential duplicates are not eligible for addition to the shared Business Area until they have undergone user review.	Core
DDQA-FR5	The system must ensure that duplicate Audiovisual Works are not created in the shared Business Area. Any potential duplicates must be identified in the Sandboxes and displayed for user review and verification. Audiovisual Works identified as potential duplicates are not eligible for addition to the shared Business Area until they have undergone user review.	Core
DDQA-FR6	All Performers with IPNs included in a lineup must be verified against Performer data located in IPD before the Sound Recording/Audiovisual Work can be added to the shared Business Area. Performers uploaded without IPNs are not subject to de-duplication/verification processes.	Core
DDQA-FR7	All producers with IPIDs included in a Sound Recording or Audiovisual Work should be validated against the external Producer Mandate Repository (future part of IPD) before the Recording or Work can be added to the Shared Business Area. Producers uploaded without IPIDs are not subject to de-duplication and verification processes.	Core
DDQA-FR8	All Main Artists associated with a Sound Recording must undergo de-duplication before the Recording can be added to the Shared Business Area, such that newly-added Recordings by an existing Main Artist are properly associated with that Main Artist in the shared Business Area. Users should be prompted to resolve potential duplicate Main Artists against the list of Main Artists already existent in the system.	Core

Sandbox

ID	Requirement	Priority
Sand-FR1	Each society needs to have a sandbox, which is an area where users can perform QA exercises prior to promoting items to the Shared Business Area. The sandbox cannot be used to share any information with any other member society.	Core
Sand-FR2	All uploads (both file uploads and uploads through web services) flow through the sandbox, in order to ensure de-duplication, normalization, standardization, quality assurance and normalization processes have run over the data that is being uploaded	Core
Sand-FR3	Users need to be able to process the following actions in the sandbox: 1. In the case of Sound Recordings and Audiovisual Works a. Review the elements flagged by the de-duplication and QA processes i. Once elements get reviewed and the de-duplication and QA processes are complete, elements get unflagged and they become eligible to get promoted into the Shared Business Area b. Add unflagged elements (recordings or works) to baskets in order to: i. Promote them or move them to the Shared Business Area ii. Delete them from the sandbox c. Add flagged elements in order to delete them from the sandbox (users cannot promote them to the Shared Business Area since the de-duplication and QA processes applied on them have not completed) 2. In the case of Playlist Lines a. Add lines to baskets in order to: i. Kick off matching exercises ii. Promote playlist lines and move them to the Global Playlist in the Shared Business Area iii. Delete Playlist Lines from the sandbox b. Review and download the results of the matching exercises	Core
Sand-FR4	Users need to be able to navigate through all the elements existing in their sandboxes	Core
Sand-FR5	Users need to be able to search for elements and add them to Baskets if needed	Core
Sand-FR6	The sandbox needs to have wizards and assistants that can help users work in their QA and de-duplication workflows	Core

ID	Requirement	Priority
Sand-FR7	After promoting elements to the Shared Business Area users need to be able to download the results of the upload, including the all the IDs assigned by the system	Core
Sand-FR8	Once matching exercises finish, users need to be able to download the results, including all the possible matches if they exist, and also including all related metadata of the matched Sound Recordings or Audiovisual Works	Core

Shared Business Area

ID	Requirement	Priority
SBA-FR1	The system needs to have a Shared Business Area where to share all repertoire (Sound Recordings and Audiovisual Works) information, all Performer Lineups, all Producers, all Producer Mandates, all Main Artists and all Playlist Lines from the Global Playlist between all the member societies	Core
SBA-FR2	Users need to navigate through all the elements existing on the shared business area	Core
SBA-FR3	Users need to be able to search for elements and add them to Baskets to be downloaded later if needed	Core
SBA-FR4	Users are limited to seeing and downloading elements according to the visibility and accessibility rules	Core
SBA-FR5	The system needs to have a dashboard where users can get a quick overview of the status of both the overall system and the activities related to their local society	High
SBA-FR6	The system needs to have wizards and assistants that can help users work in their negotiation workflows	Core
SBA-FR7	The system needs to allow users to flag elements in the Shared Business Area as duplicates and start a negotiation workflow with the owners of the records, if needed	High
SBA-FR8	The system needs to comprehensively show users their notifications and give them the ability to download them or clear them out	Core
SBA-FR9	Users need to be able to define their own Category Conversions in a comprehensive way	Low
SBA-FR10	Users need to be able to see the Audit Trails	High

ID	Requirement	Priority
SBA-FR11	Users cannot delete Repertoire Elements (Sound Recordings, Audiovisual Works, Performers, Producers, Producer Mandates and Main Artists) from the Shared Business Area, unless they belong to the member society technical owner of the record and the Recording or Work has never been downloaded by any other member societies. .	Core

Technical Data Ownership

ID	Requirement	Priority
TDO-FR1	Each Sound Recording or Audiovisual Work in the system needs to have a "Technical Owner", which gives the technical right to insert or update certain data in the Shared Business Area and that is taken into consideration inside negotiation workflows. Technical Ownership doesn't apply to the sandbox area since data is not shared with other societies and a society "owns" all the data they uploaded to their sandbox	Core
TDO-FR2	For Sound Recordings and Audiovisual Works, the technical owner is the member society in the territory of the Country of Original Producer if there's a member in that territory. Otherwise, it's the member society that uploaded the Sound Recording or the Audiovisual Work for the first time.	High
TDO-FR3	For Performers, if they have an IPN, the technical owner of the performer in IPD is the technical owner of the performer in the system. If they don't have an IPN, the owner is the member society that uploaded that performer for the first time	Medium
TDO-FR4	For Producers, if they have an IPID, the technical owner of the producer in IPD is the technical owner of the performer in the system. If they don't have an IPID, the owner is the society that uploaded that Producer for the first time.	High
TDO-FR5	Main Artists don't have technical owners and all societies can make changes to them	Medium
TDO-FR6	The technical owner of a Playlist Line is the member society that uploaded it, since there's no de-duplication running on Playlist Lines and each line can only be uploaded by one, and only one, society	Medium

Conflict and Negotiation Management

ID	Requirement	Priority
Neg-FR1	The system needs to be able to detect 3 types of conflicts: 1. Two or more Producers with a mandate on the same Sound	Medium

ID	Requirement	Priority
	Recording or Audiovisual Work for the same right and territory - Two or more Member Societies with a mandate for the same Producer for the same right and territory - De-duplication Conflicts, or situations when inside a de-duplication process a member society says that an element is a duplicate of another (either Sound Recording, Audiovisual Work, Producer, Performer or Main Artist) and a different member society says it is not	
Neg-FR2	Based on the 3 conflicts above and on more situations that can happen during the regular use of the platform, the system needs to be able to handle 4 types of negotiation workflows: - Producer Mandate Conflicts Negotiation Workflows (related to a specific Sound Recording or Audiovisual Work) - Member Society Producer Mandate Conflict Negotiation Workflows (related to two or more member societies) - De-duplication Conflict Negotiation Workflows - Update Data Negotiation Workflows	Medium
Neg-FR3	If a Producer Mandate conflict is determined to exist for a particular Sound Recording or Audiovisual Work, it should be flagged and the societies that are parties to the conflict should be notified. The Recording/Work will remain flagged until new mandate information is uploaded to the system which resolves the conflict. While the Recording/Work is in conflict, any society that matches the Recording/Work against their playlist data will retrieve all the conflicted Producer Mandate info along with the repertoire data.	Medium
Neg-FR4	If a Member Society Mandate conflict is determined to exist for a particular Sound Recording or Audiovisual Work, it should be flagged and the societies that are parties to the conflict should be notified. The Recording/Work will remain flagged until new mandate information is uploaded to the system which resolves the conflict. While the Recording/Work is in conflict, any society that matches the Recording/Work against their playlist data will retrieve all the conflicted Member Society Mandate info along with the repertoire data.	Medium
Neg-FR5	Member societies may identify Sound Recordings/Audiovisual Works in the shared Business Area as duplicates of other Recordings/Works. When this occurs, both Recordings/Works are flagged as potential duplicates, and the societies that uploaded the flagged Recordings/Works receive notifications and enter the negotiation process. Both Recordings/Works should remain flagged until they are determined to be a true duplicates and merged, or until they are determined to be unique Recordings/Works and the flag is removed.	High

ID	Requirement	Priority
Neg-FR6	Member societies may upload updates to existing Sound Recordings/Audiovisual Works in the shared Business Area, either to provide missing information or to correct or delete inaccurate metadata. When this occurs, the original provider of the affected Recordings/Works is notified of the update and must approve/reject any proposed changes. Note that these updates may cause a change in data ownership of the affected Recordings/Works.	High
Neg-FR7	Users should be able to work through notifications in batches and process them in bulk if needed	High

Searches

ID	Requirement	Priority
Search-FR1	The system needs to be able to support "Quick Searches", using the most frequently used fields to search each type of element, and "Advanced Searches", where users can see all possible fields used to run a query, plus where then can add complex search operators such as AND/OR/NOT conditions etc.	Core
Search-FR2	Users need to be able to specify whether they want to search in their Sandbox, in the Shared Business Area or in both places at the same time. The results must clearly show/indicate where the found record is currently stored (Sandbox or Business Area)	Core
Search-FR3	The results of the searches will show information to users according to the visibility and accessibility rules set up by the member societies that own the records returned by the search	Core
Search-FR4	The system needs to be able to support advanced search algorithms, including but not limited to, Phonetic and Fuzzy Searches	High
Search-FR5	Users need to be able to search for Performers and see a list of Performers existing in the system as a result.	High
Search-FR6	Users need to be able to search for Producers and see a list of Producers existing in the system as a result.	Medium
Search-FR7	Users need to be able to search for Sound Recordings and see a list of Sound Recordings as a result.	Core
Search-FR8	Users need to be able to search for Audiovisual Works and see a list of Audiovisual Works as a result.	Core
Search-FR9	Users need to be able to search for Playlist Lines for Sound Recording Usage Logs and see a list of Playlist Lines as a result.	Core

ID	Requirement	Priority
Search-FR10	Users need to be able to search for Playlist Lines for Audiovisual Work Usage Logs and see a list of Playlist Lines as a result.	Core
Search-FR11	Users need to be able to search for Main Artists and see a list of Main Artists as a result.	Medium
Search-FR12	Users need to be able to navigate through the search results, and: 1. In the case of Performers, be able to drill down and see all their details, including Mandates, plus the Sound Recordings and Audiovisual Works where that Performer is part of the Lineup 2. In the case of Producers, be able to drill down and see all their details, including Mandates, plus the Sound Recordings and Audiovisual Works linked to that Producer 3. In the case of Sound Recordings and Audiovisual Works, be able to drill down and see all their details, showing the lineup, the performer information, Producer information, Main Artists, matched playlist lines etc 4. In the case of Main Artists, be able to drill down and see all their details, including the Sound Recordings linked to that Main Artist 5. In the case of matched Playlist Lines, see the Sound Recordings or Audiovisual Works they're matched against	High
Search-FR13	Users need to be able to save their searches for future use. Searches are saved on a per-society basis, so that all users from the same society can have access to the same list of saved searches.	Medium
Search-FR14	When searching in the sandbox, users should be able to include the name of the upload file as a search parameter	Medium
Search-FR15	When searching in the Shared Business Area, users should be able to include the name of the basket that was used to populate the information from the sandbox as a search parameter	Medium

Baskets

ID	Requirement	Priority
Basket-FR1	Users need to be able to add elements to a basket in order to perform actions with them later. They need to be able to name the baskets for future use and reference.	Core
Basket-FR2	Baskets must exist in both the Sandbox and the Shared Business Area	Core

ID	Requirement	Priority
Basket-FR3	Elements from the Sandbox cannot be added to a Basket in the Shared Business Area and vice-versa	Core
Basket-FR4	The system needs to support three different types of Baskets: 1. Sound Recordings 2. Audiovisual Works 3. Playlist Lines	Core
Basket-FR5	A Basket can only contain elements from one type, so Sound Recordings, Audiovisual Works and Playlist Lines cannot be mixed in the same basket	Core
Basket-FR6	Users can create as many baskets as they need, and they need to be able to name them in order to identify them properly	High
Basket-FR7	Users can see and edit the contents of their baskets and delete elements from them if needed	High
Basket-FR8	Baskets get populated as the result of a search or as the result of users adding elements one by one through the front-end	High
Basket-FR9	Baskets work on a per-user basis and users cannot see/use baskets from other users from the same Member Society	Medium
Basket-FR10	Users can only add to a baskets elements that they can see and download, according to the visibility and access permissions of the system	Core
Basket-FR11	Users can only add the same element once to the same basket. The system needs to be able to detect these cases so that no duplicates are created	Medium
Basket-FR12	Users need to be able to perform the next actions with Baskets in the Sandbox: 1. Promote items to the Shared Business Area 2. Match playlist lines 3. Delete items from the sandbox 4. Download items from the sandbox	Core
Basket-FR13	Users need to be able to perform the next actions with Baskets in the Shared Business Area: 1. Download Items 2. Delete Playlist Lines from the Global Playlist	Core

Downloads

ID	Requirement	Priority
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ID	Requirement	Priority
Down-FR1	The system needs to be able to support the following downloads: 1. Download all the elements (Sound Recordings or Audiovisual Works) included in a basket in the Shared Business Area 2. Download all the elements included in a notification 3. Download the results of a matching exercise in the Sandbox 4. Download the results of a repertoire upload (Sound Recordings or Audiovisual Works) to the Shared Business Area	Core
Down-FR2	Downloads must follow visibility and accessibility rules	Core
Down-FR6	Download files must be zipped prior to being download by a society	Medium
Down-FR7	The system needs to support DDEX formats for downloading Sound Recording related metadata	High

Code/Category Conversions

ID	Requirement	Priority
CCC-FR1	Users need to be able to define their own category, percentage or point conversion criteria and apply it in whenever downloading performer lineups as part of downloading Sound Recordings or Audiovisual Works, so that each society can incorporate those lineups directly into their local system using their preferred method	Medium

References to Local Societies

ID	Requirement	Priority
XREF-FR1	The system needs to be able to store all the "local identifiers" or the IDs from the local systems of member societies that uploaded or updated an element, including, but not limited to: 1. Performers 2. Producers 3. Main Artists 4. Sound Recordings 5. Audiovisual Works 6. Playlist Lines	Core

Audit Trails

ID	Requirement	Priority
Audit-FR1	The system must track and display changes made to Performers in the shared Business Area.	Core
Audit-FR2	The system must track and display changes made to Sound Recordings in the shared Business Area.	Core
Audit-FR3	The system must track and display changes made to Audiovisual Works in the shared Business Area.	Core
Audit-FR4	The system must track and display changes made to Audiovisual Work Titles in the shared Business Area.	High
Audit-FR5	The system must track and display changes made to Performer Lineups in the shared Business Area.	Core
Audit-FR6	The system must track and display changes made to Playlist Lines in the Global Playlist in the shared Business Area.	Core
Audit-FR7	The system must track and display changes made as part of a negotiation or conflict resolution workflow.	Core
Audit-FR8	The system must track and display user activity in the UI.	Core
Audit-FR9	The system must track and provide reporting on all activity through web services.	High
Audit-FR10	The system must track all elements being downloaded.	Core
Audit-FR11	The system must track changes to agreements between member societies.	Core
Audit-FR12	The system must track changes to user permissions.	Core
Audit-FR13	The system must track all matching activity	Core
Audit-FR14	The system must track and display changes made to Main Artists in the shared Business Area.	Medium
Audit-FR15	The system must track all notification activity.	Medium
Audit-FR16	The system must track all reports being run by member societies.	Medium

Web Services

ID	Requirement	Priority
WS-FR1	The system needs to provide with Web Services that users can access in order to search for Sound Recordings in both the Sandbox and in the Shared Business Area	Core
WS-FR2	The system needs to provide with Web Services that users can access in order to search for Audiovisual Works in both the Sandbox and in the Shared Business Area	Core
WS-FR3	The system needs to provide with Web Services that users can access in order to search for Performers in both the Sandbox and in the Shared Business Area	Low
WS-FR4	The system needs to provide with Web Services that users can access in order to search for Producers in the Shared Business Area	Low
WS-FR5	The system needs to provide with Web Services that users can access in order to search for Playlist Lines in the Global Playlist	Low
WS-FR6	The system needs to provide with Web Services that users can access in order to Search for Main Artists in the Shared Business Area	Low
WS-FR7	All access through Web Services needs to follow all the visibility and accessibility rules	Core
WS-FR8	Searches through Web Services should be able to support phonetic and fuzzy algorithms	Medium
WS-FR9	The system needs to provide with Web Services that users can access in order to download Sound Recordings, specifying their ID	Core
WS-FR10	The system needs to provide with Web Services that users can access in order to download Audiovisual Works, specifying their ID	Core
WS-FR11	The system needs to provide with Web Services that users can access in order to download newly matched Playlist Lines from the Global Playlist, specifying their ID	Core
WS-FR12	The system needs to provide with Web Services that users can access in order to upload Sound Recordings to their Sandboxes	Core
WS-FR13	The system needs to provide with Web Services that users can access in order to upload Audiovisual Works to their Sandboxes	Core
WS-FR14	The system needs to provide with Web Services that users can access in order to upload Playlist Lines to their Sandboxes	Core
WS-FR15	The system needs to provide with Web Services that users can access in order to download their Notification List	High

ID	Requirement	Priority
	1. How many elements are in the list 2. Their type (recording, work, playlist line) 3. Download one id at a time, and then call the download WS to download that specific item and then clear out the notification	
WS-FR16	The system needs to provide with Web Services that users can access in order to clear a specific line in their Notification List	High
WS-FR17	The system needs to provide with Web Services that users can access in order to upload RO Mandates	Medium
WS-FR18	The system needs to provide with Web Services that users can access in order to kick-off matching exercises from playlist lines in their sandbox	Medium
WS-FR19	The system needs to provide with Web Services that users can access in order to download audit trails from specific recordings/works individually	Low
WS-FR20	Negotiation and de-duplication workflows cannot be handled through Web Services	Core
WS-FR21	Users cannot promote elements from their sandboxes to the Shared Business Area through Web Services	Core
WS-FR22	Users cannot delete any items through Web Services	Core
WS-FR23	As a security measure, searches through Web Services can only return a limited number results, and the same user should not be able to run more than a limited number of searches through Web Services per minute	High

Security, Access Permissions and Visibility

ID	Requirement	Priority
Sec-FR1	The system should provide different user roles with distinct capabilities: 1. Super Admin: Administration of the entire system. Will be able to view, edit and write any data 2. Local Admin: One account per society. View, edit and write any data subject to agreements and visibility rules, including the ability to create new users for that society 3. Power User: Same as local admin but not able to create new users and not able to manipulate notification settings 4. Limited User: Cannot upload, edit or download any data, only search and view data on the UI	Core

ID	Requirement	Priority
Sec-FR2	Each society can only see or download what other societies authorized them to, according to the agreements and accessibility rules defined in requirement Admin-FR3. These access rules can only be applied to Sound Recordings or Audiovisual Works, and their directly related metadata and linked Performers/Producers	Core
Sec-FR3	1. The system needs to ensure that the visibility and accessibility rules on Performers and Producers are in line with the accessibility rules already set up in IPD for these elements	Low
Sec-FR4	Playlist Lines uploaded to the Global Playlists, Main Artists, Producers and Producer Mandates are visible by all member societies	High
SEC-FR5	When users don't have permission to see an element they cannot add it to a basket in order to download it, and depending on the element they can only see: 1. In the case of Sound Recordings: The Main Artist and the Recording Title (no access to any other metadata, nor to the lineup, nor to the performers included in the lineup nor to the Producers linked to the recording) 2. In the case of Audiovisual Works: The Original Title (no access to any other metadata, nor to the lineup, nor to the performers included in the lineup, nor to the producers linked to the Work)	Core

Reporting

ID	Requirement	Priority
Rep-FR1	The system needs to be able to show a "Global Status Report" including but not limited to the main general statistics of all member societies, such as number of Recordings, Works, Performers, Producers, Main Artists, Producer Mandates and Playlist Lines uploaded to the Sandbox and to the Shared Business Area, how many of them are in conflict, how many are going through negotiation workflows, how many are waiting to be reviewed because of QA procedures and when was the last time Sound Recording or Audiovisual Work data was updated and uploaded for the last time.	Core
Rep-FR2	The system needs to be able to show a "Detailed Society Status Report" including but not limited to all the numbers from the Global Status Report, but just for one society, plus more statistics just about that society, such as access statistics by user, usage statistics, event statistics, notification statistics and global status statistics.	High

ID	Requirement	Priority
Rep-FR3	The system needs to be able to show a "Usage Statistics Report" including but not limited to all relevant data about how the system is being accessed, with number of logins through the front-end, through web services, number of requests per type per unit of time, resource utilization statistics, storage statistics, server CPU statistics, matching metrics and bandwidth utilization.	Medium
Rep-FR4	The system needs to be able to show a "Conflict Report" including but not limited to all relevant information about conflicts.	Medium
Rep-FR5	The system needs to be able to show a "Agreements Matrix Report" including but not limited to a table/matrix with all the agreements and access permissions between member societies	Medium
Rep-FR6	The system needs to be able to show a "Global Playlist Status Report" including but not limited to all relevant information about the Global Playlist such as number of Playlist Lines matched per member society and unit of time, number of average matches per day and trends on the growth of the unmatched playlist lines.	Core
Rep-FR7	The system needs to be able to show an "Event Processing Report" including but not limited to information about all the events processed by users in the system, how long they took to complete, their current status, beginning and end times and similar information.	Medium
Rep-FR8	The system needs to be able to show a "Notifications Report" including but not limited to information about notifications, such as notifications pending to be downloaded, number of elements included in those notifications, total notifications created in a given time period, how many of them were downloaded and how many times, etc	Medium
Rep-FR9	The system needs to be able to show a "De-Duplication Reports" including but not limited to information about de-duplication processes, how many records are still waiting to get reviewed, number of records reviewed per society in a given period of time, the type of records being de-duplicated etc	Medium
Rep-FR10	The system needs to be able to show a "Negotiation Workflows Report" including but not limited to how many workflows are active per society, how many have been closed in a given period of time, aging and trends.	Medium
Rep-FR11	Users should be able to subscribe to receive daily/weekly/monthly reports through email	Low

Administrative Functionality

ID	Requirement	Priority
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ID	Requirement	Priority
Admin-FR1	Super Admins need to be able to create new member societies	Core
Admin-FR2	Local Admins need to be able to create, edit and delete users for their own society, as well as assign users to roles	Core
Admin-FR3	Local Admins and Power Users need to be able to define all their agreements and visibility rules with other member societies, specifying: 1. Whether the agreement covers Audio performances, Audiovisual performances, or both 2. What's the beginning and end date of the agreement 3. What kind of visibility and access permissions are being granted to each society for both Sound Recordings and Audiovisual Works: 4. Not access at all 5. Visible, not downloadable 6. Visible and downloadable	Core
Admin-FR4	Local Admins and Power Users need to be able to edit the society profile and add corporate information, calendar of distributions/adjustments etc	Low
Admin-FR5	Local Admins need to be able to define, on a per-user basis what notification types (conflict management, global playlist matches etc) are received and the frequency of the notifications themselves (immediately, daily, weekly, monthly)	Medium

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SECTION 4: TECHNICAL REQUIREMENTS

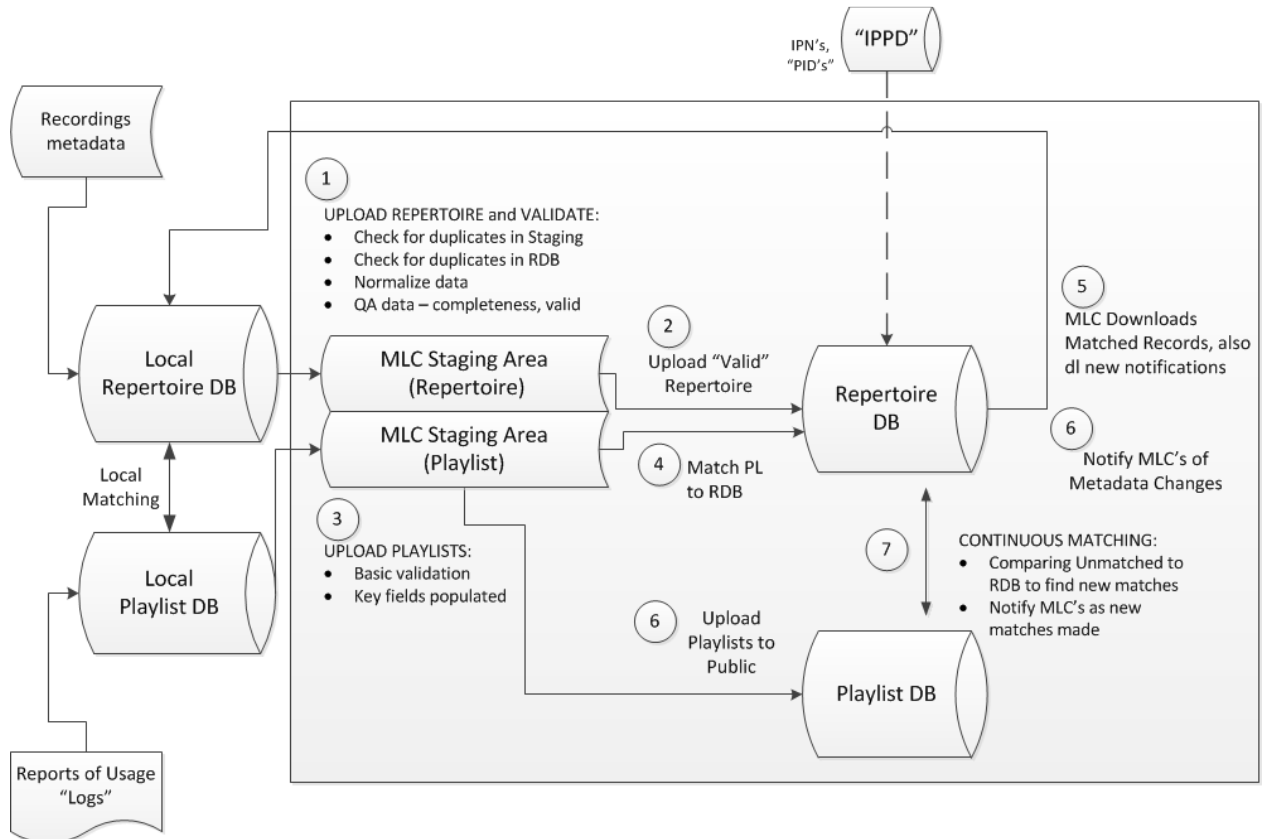
ID	Requirement	Priority
TR-1	Release Process: New software releases will be vetted by the SCAPR Project Manager in a non-production environment prior to promotion to Production	Core
TR-2	Scalability: The system needs to be able to accommodate a yearly increase of 20% in the volume of data stored and transactions processed. The system should be designed so that its capacity can be easily expanded if the number of yearly transactions grows more than what the initial architecture can withstand.	Core
TR-3	Capacity: The system should be capable of initially storing at least: • 25 million recordings • 1.5 million performers • 2.5 million works • 200 million playlist lines per year The system should be capable of handling at least 100 concurrent user connections (front-end and web service), supporting at least 50 member societies and it should be designed so that its capacity can be easily expanded if storage needs and number of concurrent users grows more than what the system was original designed for.	High
TR-4	Performance and Throughput: The system must be able to handle at least 5 societies uploading at the same time, assuming a 250Mb XML file size and a 2,000,000 playlist entry limit. The user interface response time should be 1.5-2 seconds average, less than 5 seconds max, and any particular uploaded file should be fully processed (i.e., uploaded, de-duplicated, QA'd, inserted into sandbox) in less than 2 hours.	High
TR-5	Application and Information Security: All communications must be secured and encrypted using SSL certificates. All users should be required to have secure passwords and the access level permissions should be guaranteed at all times. All user passwords should be one-way encrypted when used and stored in the system. Additionally, the application must be protected against malicious attacks, intentional data corruption, DOS attacks, SQL injection, etc. and must deploy an appropriate backup policy and monitoring tools to identify, track and resolve issues of this nature should they arise. The system needs to be able to ensure the integrity of all its data in the case of system or application failure.	Core
TR-6	Availability and Up Time: The system needs to be operational 99.6% of the time. The help-desk and technical support needs to be operational 12 hours a	High

ID	Requirement	Priority
	day, 5 days a week. The system should be recoverable in less than seven days in a Disaster Recovery scenario.	
TR-7	Internationalization and Localization: The system should provide UTF-8 support to ensure there is no character encoding loss during any transfer or storage of data. The only language that needs to be supported by the User Interface is English.	Core
TR-8	User Security Policies: The system needs to: • Authorize users to access specific functions through roles • Enforce sufficient user password complexity,(minimum of 12 characters, with full support for alphanumeric, including special characters). • Provide the ability for a user to reset their password via a "forgot my password" flow on the login screen • Ensure that users are assigned a temporary password when they're created • Ensure that users have to change their password the first time they log in • Require users to change their password every 6 months • Terminate user sessions after 30 minutes of inactivity	High
TR-9	Backups: Data in the production system must be backed up daily. Backups must be moved offsite every week and they have to be transported and stored securely. Validation of the restore process must be performed every quarter to ensure a restore from backup will work successfully	Core
TR-10	Auditing: The system should maintain an audit log of user activity, an audit log of data modification history by user and it should undergo a security audit every year.	Core
TR-11	Web Service Architecture: The system should utilize lightweight web service principles, such as using REST rather than SOAP, in its Web Service Architecture. Web Service calls should require authentication of the user invoking the call. Web Service calls should occur over SSL-encrypted HTTPS connections.	Core
TR-12	Technical Documentation: The system must include: • An Operations Runbook and a System Administrator Guide • Developer documentation • Requirements and design documentation • A User Manual	High
TR-13	Maintenance, Training and Support: The firm developing the system will also: • Maintain, enhance, and operate the platform for a minimum of three (3) years. • Provide a minimum of 8 hours per month of business support and training to all member societies.	Core

ID	Requirement	Priority
	• Provide technical support and help desk for the from 8AM to 8PM GMT, with an incident response time of less than 4 hours • Designate a representative to attend SCAPR meetings when needed	

Sound Recording and Audiovisual Work Identification and Metadata Exchange System
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SECTION 5: DIAGRAM OF SYSTEM WORKFLOW



The complete system consists of elements and function inside the shaded box.

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SECTION 6: EVALUATION CRITERIA

NAME OF RESPONDENT						
Name of Reviewer						
Date						
		Section Weighting	Subsection Weighting	Detail Weighting	Rating 1-5	Weighted Rating
SECTION 1: THE SOLUTION AND ABILITY TO DELIVER						
I	COMPLIANCE WITH REQUIREMENTS	40%				
	A FUNCTIONAL DESIGN		30%			
	B TECHNICAL DESIGN & ARCHITECTURE		30%			
	1. Performance			25%		
	2. Capacity			25%		
	3. Scalability			25%		
	4. Security			25%		
	C PROJECT MANAGEMENT		20%			
	1. Methods and Practices			50%		
	2. Reporting & Team Management			50%		
	D PROJECT APPROACH/METHODOLOGY		20%			
	1. Approach to Requirements Gathering			50%		
	2. Approach to software development lifecycle			50%		
II	ONGOING OPERATIONS: MAINTENANCE AND SUPPORT	25%				
	A SUPPORT SERVICES DESIGN		30%			
	B SERVICE LEVEL AGREEMENT		50%			
	1. Help Desk			50%		
	2. Business training and support			30%		
	3. Indemnify for breach of commitments			20%		
	C MAINTENANCE AND ENHANCEMENTS		20%			
III	COMPANY PROFILE	30%				
	A ORGANIZATIONAL BACKGROUND AND STRENGTHS		50%			
	1. Relevant experience with similar projects			30%		
	2. Relevant experience with international projects			20%		
	3. Client list and case studies			20%		
	4. Calibre and experience of proposed project team staff			10%		
	5. Software/methodology accreditation			20%		
	B FINANCIAL STRENGTH AND STABILITY		50%			
IV	OTHER CONSIDERATIONS	5%				
	A EXTENDED CAPABILITIES		75%			
	B MISCELLANEOUS		25%			
	SECTION TOTAL					
SECTION 2: COST						
V	COST AND TIME	100%				
	A COST		80%			
	1. One-time build costs			40%		
	2. Software licenses			20%		
	3. Annual operating costs			35%		
	4. Added value			5%		
	B TIME		20%			
	SECTION TOTAL					

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APPENDIX A: COST SUMMARY

ITEM	COST	Comment
Initial development build		(Indicate expected duration to build in Comments field)
One-time hosting installation		
Software licenses		(Indicate one-time price and/or yearly cost in Comments field)
Enhancements		(Indicate cost/hour for additional development)
Annual Support, Maintenance, and Help Desk		(Indicate hours included in SLA, and cost/ hour in excess of SLA)
Annual hosting cost		
Sum of Initial Build Costs		All-in costs to deliver the operational system
Annual Operating Costs per year, thereafter		(for each year after initial launch, up to minimum 3 years)

Sound Recording and Audiovisual Work Identification and Metadata Exchange System

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APPENDIX B: CASE STUDIES

Provide descriptions of two recent client case studies, showing experience relevant to this RFP. Please include contact details for persons that we may contact and/or visit.

Sound Recording and Audiovisual Work Identification and Metadata Exchange System

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APPENDIX C: GLOSSARY

Term	Alternative Term Name	Definition
Allocation		The process of appropriating a portion of royalties to a right holder according to his share on a recording based on role and/or right.
Audiovisual Work	AV Work	A fixed work containing both sound and visual components that is broadcast by any kind of audiovisual method
Bilateral Agreement	BA	The legal agreement signed by two societies, which establishes the framework by which to enact reciprocity between them
Broadcast		Category of use, referring to the making available of a Recording via audio or visual mass communication medium
Business Area		The central information area in VRDB where all societies' information is put together, and where all the main VRDB processes (matching, deduplication, notification, etc.) run.
Business Rules	BR	The operations, definitions and constraints that apply to VRDB as a Service, and affect VRDB User Societies and VRDB processes
Category of Performance	Contribution Category	The nature / type of an individual's contribution to a Recording and/or to an Audiovisual work. Used to designate the level of significance.
Claim		An Assertion of control of a Right.
Claiming Society		A society that claims a Collecting Society for the use of its repertoire in the Collecting Society's territory. Collecting Society and Claiming Societies are complementary.
CMO	Collective Management Organization	It is the widely accepted term to refer to a company managing Intellectual property rights, and should be considered a synonym to Society, MLC or PMO in this scope.
Collecting Society		A society in its role of collecting rights locally that will serve to pay to foreign societies for the use of their repertoires in its territory. It is the counterpart of the Claiming Society. Every Society is at the same time Claiming Society and Collecting Society.
Conductor		The individual who conducts the performance of an orchestra using visible gestures.
Contribution	Participation	An individual's distinct performance, provided as part of the creation of an audio recording or audiovisual work.
Country of Original Producer	Country of Commissioning	The country in which the Original Copyright Owner (the party that made and paid for the recording) is principally established.
Country of Nationality		The country or territory from which the individual Performer has citizenship.
Country of Performance		The territory in which a Performer recording a Contribution to a Recording.
Country of Fixation	Country of Recording	The country in which the recording was made. For recordings with multiple countries of performance, this is the territory in which the greatest financial outlay in support of the recording took place
Country of Residence		The country or territory in which the individual Performer lives.
Data Source		The individual or legal entity who supplies information to a MLC / PMO.

DDEX	Digital Data Exchange	DDEX is a consortium of leading media companies, music licensing organisations, digital service providers and technical intermediaries, focused on the creation of digital supply chain standards. www.ddex.org . Some DDEX standards are planned to be implemented into VRDB
Development Phase		The phase of the VRDB project devoted to specify, build, test and validate the VRDB platform before the go-live to Production Phase
Dispute	Double Claim, mandate conflict	Conflict between at least two societies/right owners involving recording participation, rights ownership, performer membership or playlist matching.
Distribution		The process of assigning Allocations to individual payees so that payment can be made.
Distribution year		The period where the distribution of the collected rights, for the same year/s or different year/s from the distribution one, is taking place.
Download		The tasks and processes used by a society to extract information from VRDB for use in its local system
Duration		The length of the recording in seconds.
EIDR	Entertainment Identifier Registry	A universal unique identifier for movie and television assets. See http://eidr.org
Featured Artist	Featured Performer	A Performer who is a significant Contributor to a Performance.
Genre		The category or style of an audio recording or audiovisual work
IMAD	Main Artist Database	It is the repository and set of processes to manage and store the Main Artists information integrated into VRDB
IMAN	International Main Artist Number	The unique identifier assigned to a main artist into IMAD
IPD		Originally an association called IPDA, IPD is the International Performers Database. Managed by SCAPR, it is a dedicated database that needs to be tightly integrated with VRDB.
IPPD		The name initially proposed for International Phonographic Producers Database. It will be the repository for Producers information linked to VRDB
IPI	Interested Party Information	It is an identifying number assigned in the CISAC database to each <i>Interested Party</i> in musical rights management. The information stored as IPI can be potentially connect to IMAD. See: www.ipisystem.org
IPN	International Performer Number	The unique identifier assigned to a performer into IPDA
ISAN	International Standard Audiovisual Number	Is an ISO standard to assign unique identifiers to Audiovisual Works and its versions. See www.isan.org
ISNI	International Standard Name Identifier	ISNI is the ISO certified global standard number for identifying the contributors to creative works. ISNI can be potentially connect to IMAD. See: www.isni.org
ISRC		The unique International Standard Recording Code (ISRC) assigned to an individual recording.
Licensee	Service, Customer	An organization that uses copyrighted content per a right administered by a PMO/MLC.
Lineup	Recording lineup, casting list	The list of contributors that have participated in the creation of a Recording or AV work.
Local System		in VRDB terms, the IT system or group of IT systems that a society uses locally to manage the information that is relevant to VRDB, such as recordings, contributors, mandates, playlists, etc.
Main Artist	Main Artist Name/Artist Name	The brand name under which the individual, group, orchestra or collaboration is marketed to the music-buying public.

		The scope of the mandate grant by a Performer or legal entity to a MLC/PMO.
Mandate		
Member		A Musician, Actor or Producer who has registered his/hers rights to a PMO / MLC.
MLC	Music Licensing Company	An organization involved in the collective management and licensing of rights in musical works
Musician		An individual who contributes instrumentally to the performance of a Musical Work.
New Media		Category of use, referring to the broadcast of Recordings via the Internet.
Non-featured Artist	Non-featured Performer	A Performer who is a Contributor to a Recording, but whose contribution is deemed less than that of a Featured Artist.
Payment		The actual payout to the right holder.
Performer	Contributor; Artist; Actor	An individual person who performs a Musical Work (either vocally or instrumentally) or Audiovisual Work. A contribution may be of any scale, from being sole creator to playing a minor facilitating role.
Performer Claim		A performer who claims his/hers participation on one or more Recordings.
Prescription period		Where the amounts due to rightholders cannot be distributed after certain period of time.
Playlist	Usage Information	A list or data file reporting recordings used by a customer/licensee (radio station, etc).
PMO	Performers Management Organization	A society working in the interest of performers' intellectual property rights
Producer	Record Company	A Party creating and/or originally making available Recordings in Sound Carriers or Digital Resources for distribution to Consumers, directly or via intermediaries such as Retailers or DSPs. The company that is releasing the product and/or owns the marketing label of the Recording.
Production Phase		The phase of the VRDB project where the VRDB Users are actually using the service, and obtaining benefit of it.
Public Performance		Category of use, referring to the making available of Recordings or Audiovisual works in a public place (e.g. Disco, pub, cinema) or area.
Reciprocity		The tasks and processes followed by two societies from different territories to exchange remuneration due to their members, and generated in the other territory
Record Company Claim		A (claimed) right of a producer on a Recording.
Recording	Sound Recording; Phonogram	A Fixation of a performance of a Musical Work from which sounds wholly or in part may be reproduced.
Repertoire		A group of recordings and its associated information, that correspond to a specific performer, to a Producer, to a society which manages it or to the whole VRDB
Requirements	RQ	The different functionalities that are necessary for inclusion in the VRDB platform, and that are detailed into the VRDB RFP Document
Reserve		The allocated royalty amount that has not been paid yet.
Restlist		It is the portion of the Playlist that is pending identification against the Repertoire information.
Right		A legal status conferred upon an individual or organization corresponding to an act considered protected by copyright law. Refers to the intellectual property rights managed by the PMO / MLC.
Rights Conflict	Rights Dispute	Where one or more legal entities claim to hold the same rights for the same territory/period for one or more Recordings.

Rights Territory		For a recording, the territory for which the MLC/PMO has the mandate to collect on behalf of the Member
Role	Role of Performer	An individual Performer's contribution to the recording, whether instrumental, vocal or as studio personnel.
Sandbox		The private information area for every society into VRDB, that is used to upload and clean private information before putting it into the Business Area.
SCAPR		The Societies' Council for the Collective Management of Performers' Rights. It is the umbrella organization for VRDB
SCAPR Board	Board	The ultimate authority within SCAPR
SCAPR ITC	IT Council	The executive group in charge of managing the IT projects with SCAPR, reporting to the SCAPR Board
SCAPR Member		A Society affiliated with SCAPR
Society	CMO; MLC; PMO	A company managing Intellectual property rights, such as a Performer Rights Organization or Music Licensing company
Soloist		A Performer of a Musical Work (or a part of it) who performs it alone (or with only supporting accompaniment).
Specifications	SP	Tasks undertaken by the VIS to detail the Requirements to be included as part of the VRDB platform
Statement		The economical distribution information provided to a rightsholder regarding the amount (brut/net) that is going to be paid, the year of rights and the type of rights.
Territory		A large Geographical Place defined by primary political subdivisions
Title	Recording Title, Audiovisual Work Title	The full title by which the recording or AV Work is known.
Upload		The tasks and processes used by a society to transfer information from its local system to VRDB
VRDB		Virtual Recording Database. The commercial name for this Service
VRDB Distribution Subgroup	VDS	Internal VRDB team created to work on aspects related to data provision into VRDB, and responsible for the VRDB Business Rules definition and VRDB Glossary
VRDB IT Subgroup	VIS	Internal VRDB team created to work on aspect related to VRDB application and Service Construction and Delivery
VRDB RFP		The document that details the terms to develop the VRDB platform and services. This document is intended to be circulated among a number of IT Providers to have offerings as response, among which a final provider will be selected to actually develop de project and provide the production service afterwards.
VRDB Users Group	VUG; VRDB Users	The group of societies which are affiliated with users of VRDB
Weighted Playlist		Information related to Playlist metadata which indicates the importance of each Playlist line in terms of the number of repetitions or number of seconds it has been used in a given period of time.
Year of right		The year of use of the collected rights
Year of Recording		The year in which the Recording was primarily made.