

Repertoire Data Exchange (RDx) overview

Repertoire Data Exchange (RDx) is a service for exchanging repertoire and sound recordings rights data between record companies and music licensing companies (MLCs)¹.

RDx allows MLCs to populate their databases with more accurate and consistent data, in a more timely and efficient way. Record companies can use RDx as a 'one step' single conduit through which to register a recording with all participating MLCs. RDx also sends messages about the registration status and any claims conflicts back to rights holders, which helps to improve transparency.

RDx does not affect other aspects of the way performance rights work is managed. A record company still needs to maintain membership and mandates with the MLCs for the collection of royalties and any other aspects.

RDx in summary

- RDx is a single point of data entry for rights holders' global performance rights data.
- The world's MLCs can access recording repertoire data from RDx, in place of separate data feeds from participants.
- It is available to all recording rights holders, and managers of performance rights data.
- It is available to all MLCs.
- RDx provides the ability for two-way communication between recording rights holders and MLCs, such that repertoire data can be managed effectively, quickly and internationally.
- It empowers rights holders to manage this data centrally and in a standardised manner through use of the DDEX RDR standards.
- It provides data validation functionality to prevent simple errors in data submission.
- It cross-compares rights claims at the ISRC level to identify potential rights claims conflicts.
- RDx also allows MLCs to act as data providers into RDx on behalf of their local members.

RDx objectives

- Bringing a *supply chain* approach to the management of data in the performance rights sector. By moving away from proprietary spreadsheets and non-standard data feeds it is easier and more efficient for record companies to supply the data which is needed for collective licensing of performance rights. This aids accurate distribution of performance rights revenues paid by MLCs to rights holders.
- Using an open approach, offering a new option for data exchange services to record companies of all sizes and all MLCs around the world. RDx does not for viability *depend* upon everyone initially joining, but network effects will boost benefits further as more entities use the system.

¹ Music licensing companies (MLCs) are collective licensing organisations responsible for licensing performance rights in sound recordings. Please note that this is unrelated to the US Mechanical Licensing Collective (The MLC) initiative.

- Boosting *data quality* through the use of standards (DDEX and ISRC) and through the consistent application of data quality rules, best practices, claims conflict detection.

Purpose of the RDx service

From a record label or rights holder perspective, the two main purposes of the RDx service are to:

- Standardise and simplify the process for recording rightsholders of all sizes, from all countries, of registering their repertoire data with multiple MLCs. This improves efficiency and reduces cost.
- Provide transparency by enabling rights holders to see where their repertoire data has been delivered and to see any rights claim conflicts arising.

For the world's MLCs:

- Increase access to high-quality, authoritative registrations of recording and rights data. This aids the accuracy, efficiency, and timely distribution of collected revenues.
- Provide transparency between MLCs and rights holders of the status of repertoire registrations, including any issues such as insufficient data quality and/or conflicts with other registrations (both within RDx and in local databases maintained by MLCs). This enables them to improve overall data quality and reduce the collective administrative effort of addressing issues in the underlying repertoire data.

How does RDx work?

RDx utilises file-based interactions with users, i.e. it does not include any web/graphical user interface.



(1) The RDx system receives data from record companies, or their appointed data delivery partners, and forwards this data on to all the MLCs around the world that subscribe to the service (3).

(2) Both the RDx service and the receiving MLCs will inspect the data to check data quality and identify where any conflicting views of rights ownership arise.

(4) and (5) Messages are then automatically generated and sent back to the relevant record companies, advising them of any cases where the data they have provided is in conflict with that provided by another record company.

RDx is able to:

- Receive and transmit repertoire data using DDEX MLC 1.4 files
- Identify potential rights conflicts and inform Data Sources, enabling resolution

- Be a messaging hub to filter and pass repertoire data to MLCs based on subscription preferences, supporting “pull” and “push” methods of receiving data
- Consider every recording to be ‘complete and current’ (i.e. each submission is considered the latest view and will not increment any previous version)
- Operate in standardised manner for all users
- Be transparent and auditable

RDx does not:

- Replace local repertoire or distribution systems or processes at MLCs
- Act as a repertoire database
- Include any functionality for managing mandates or integrating with VRDB
- Include any workflow or automation to resolve any rights conflicts itself
- Default, infer or enrich any data

Corporate structure

Repertoire Data Exchange Limited is operated for the industry as a 50/50 joint venture between IFPI and WIN, the two organizations representing the international sound recording industry. The RDx service is delivered using a technical platform launched in March 2020 following implementation by the selected technology provider, PPL UK.

Rights holders and MLCs pay membership fees according to their annual revenue to Repertoire Data Exchange Limited.

Key Development Milestones

RDx arose from a working group of MLCs and record companies contributing to a set of specifications, prepared in 2018. The technical build of RDx was completed by the end of 2019, in order to go live and onboard initial users in Q1 2020. RDx is now exchanging production data on a routine basis and regularly onboards new participants, both rights holders and MLCs.

To date, 14 Data Sources have onboarded to RDx, representing 340 Rights Controllers, and have submitted ~6.2M unique ISRCs: Universal Music Group, Sony Music Entertainment, Warner Music Group, Beggars Group, BMG Rights Management, SCF, AGEDI, Sentric Music, Domino Recording Company, Cactus Innovations, GVL, Evo Dam, rightsHUB and PPL.

13 Recipient MLCs have onboarded to RDx, covering 21 territories: AGEDI (Spain), GRAMEX FI (Finland), GVL (Germany), PPL (UK, Australia, Estonia, Iceland, Ireland, Latvia, Lithuania, New Zealand, Portugal, Switzerland), Re:Sound (Canada), SCF (Italy), SENA (Netherlands), IFPI Sweden (Sweden), Gramo (Norway), UBC (Brazil), Abramus (Brazil), Intergram (Czech Republic) and SIMIM (Belgium).

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