INFORMATION ABOUT DISTRIBUTIONS IN THE MEDIA LIBRARY CATEGORIES (MED, MED VR)

2025 FINANCIAL YEAR

Dear member,

The round-up below provides information concerning the **distribution** of **1 July 2026**, which relates to the use of your works in the online content provided by broadcasting companies **(media libraries)** during the **2025 financial year**. Explanations of individual terms can be found in the glossary at the end. You can also find general information about royalty distributions at: www.gema.de/tantiemen.

Preconditions
Uses of your works can only be considered for any respective distribution date if:

- your work was registered with us in good time – preferably via the online service at www.gema.de/werkanmeldung. Please also use GEMA sound file upload when registering your work online, to help with the digital recognition and notification of your works by broadcasters: www.gema.de/soundfile-upload.
  You can find the registration periods for works at www.gema.de/deadlines.
- the broadcasters have recognised their use of your works and notified GEMA.

Please note
Since June 2024, detailed statements of our royalty distributions are only provided in our Online Portal in the "My royalties" area. For further information, please visit our dedicated Detailed statements web page.

Distribution dates
- 1 July for the **use-based distribution** in the **MED** and **MED VR** categories.
- 1 December for the **channel-specific supplementary distribution** in the **MED** and **MED VR** categories.

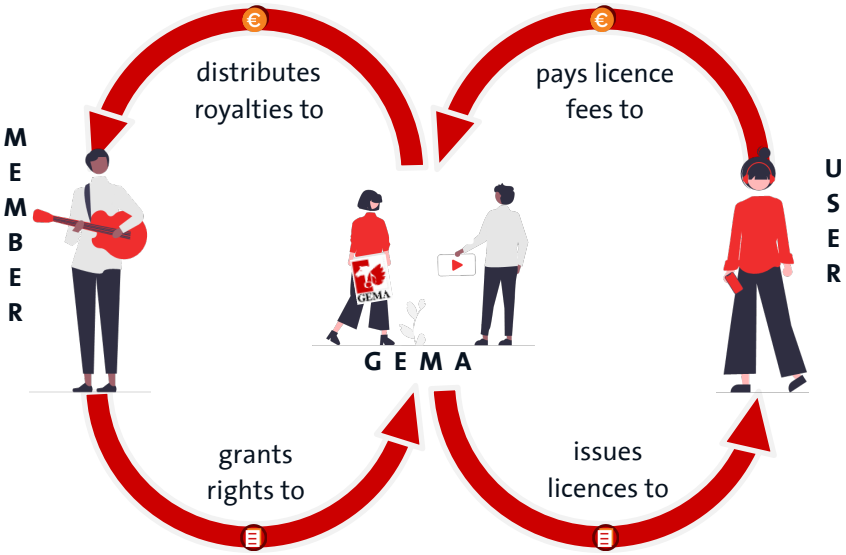
Claims
You have 18 months to file a claim following the distribution. You can use the *My claims* service in the **Online Portal** to claim quickly and simply in respect of uses of works: www.gema.de/portal-claim.

Should you have any further questions, please visit our information pages dealing with this topic: www.gema.de/reklamation.

Yours sincerely,
GEMA

How we calculate your distribution in the media library categories (MED, MED VR)

The process we use to calculate royalty payments is called **distribution**. It is based partly on the **licensing income** we receive when music is used and partly on **usage reports**, which tell us which works have been played, for how long, when, where and how often.



In the **media library categories (MED, MED VR)**, we distribute income from licensing payments we receive for the use of your works in the online content provided by broadcasting companies. The usage reports tell us which **audio-visual productions** – e.g. films or series – have used which works, when the use took place and how often. If we are able to match the works used with works registered with us, our members receive distributions.

The **use-based distribution** in the media library categories takes place annually on 1 July and relates to music uses from the period 1 January to 31 December of the previous year. The **channel-specific supplementary distribution** takes place annually on 1 December and is based on the distribution in the television categories FS and FS VR made on 1 July of the same year.

The media library categories

In-house and commissioned TV productions (entitled to a share of the synchronisation rights) and third-party and TV co-productions (not entitled to a share of the synchronisation rights)

To distribute our collections in the media library categories to all the entitled parties, we need usage reports for works used in media libraries. We receive these from TV channels and other service providers. Sometimes we also use a sound file monitoring process that automatically recognises and digitally records the works used.

A significant portion of the income comes from licensing payments by broadcasters and from revenue generated by the retransmission of content from media libraries. Funds from other sources also contribute to the distribution. For a complete overview of all sources of income, please see §114b of the GEMA distribution plan.

If you would like to make sure your works are automatically identified by the sound file monitoring process, please use the **sound file upload** facility at www.gema.de/soundfileupload.

We calculate your distribution separately for each media library. The usage reports tell us precisely which broadcast relates to which media library. This year, we are making use-based distributions in respect of the following media libraries:

- **ARD-Mediathek (ARD Media Library)**
- **ZDF-Mediathek (ARD Media Library)**
- **FUNK (the content network of ARD and ZDF)**
- **Pro7-Sat1-Mediathek (Pro7-Sat1 Media Library)**
- **RTL-Mediathek (expected in Q4 of 2026)**

A) Number of uses

When notifying us of the number of uses (streams) of a production by the broadcaster, the ARD, ZDF and Pro7/Sat1 media libraries look at how long the production has been watched overall (in other words, the total viewing time during the relevant notification period) and divide this time by the length of the production. This enables them to determine how frequently, on average, the broadcast was viewed in full.

The FUNK media library handles this differently: the broadcaster notifies us of how often a production has been streamed, irrespective of how long it was viewed for.

B) Synchronisation rights

Based on the usage reports and the corresponding audio-visual works, we check whether you are entitled to synchronisation rights – taking into account the provenance of the production. Only in-house and commissioned TV productions are entitled to these rights. We also monitor whether the uses notified appear on the so-called negative list, as this rules out any entitlement in respect of web-only uses.

A sum for the synchronisation rights is determined in accordance with the guidelines set out in the distribution plan (§114c). This is distributed in the form of a **supplement** to the usage shares for reproduction rights – but only in respect of uses for which GEMA enforces the synchronisation rights.

C) Second values

The second values indicate the **average monetary value per second streamed** for the respective year of use. We also calculate the second value separately for each media library. For each music use, the seconds streamed are calculated on the basis of the number of streams of a given production that have been notified to us and the duration of the music used (streams x seconds of music = seconds streamed). The collected income remaining after the deduction of the sum for the synchronisation rights is divided by the total seconds streamed to determine the **second value**.

The second value makes it possible to calculate a monetary value for each use of music by the media library. This is then distributed to the parties with an interest in the musical work, after deduction of commission and a further deduction for social and cultural support measures.

D) Supplementary sums

After income has been distributed to the entitled parties in accordance with the uses made of their music, further lump sums are allocated per media library:

- Synchronisation rights supplement: the sum for synchronisation rights specified in item A is distributed on a pro rata basis to all parties entitled to usage shares for reproduction rights.
- Retransmission supplement: income from retransmissions is distributed on a pro rata basis to all parties entitled to usage shares for performing rights.
- Miscellaneous media library supplement: this supplement covers sums that are non-attributable or minimal and is distributed on a pro rata basis to all parties entitled to usage shares for performing and reproduction rights.

Channel-specific supplementary distribution

In addition to the income from media libraries distributed based on usage, we also receive revenue from other media libraries that have not yet notified us of any usage data. To make sure our members still benefit from these sums, they are being distributed in the form of a **supplement** to the distributions in the **FS** and **FS VR** categories. Income from a media library will only be assigned to the distributions from TV stations belonging to the respective group of broadcasters.

Which broadcasters are included? We will publish a list of the relevant channels on our overview on the distribution date There you will also find the percentages surcharge rate for each media library.

Glossary

Offer type (PBO and WebOnly)
PBO (programme-associated online services): a production offered both via linear TV and in a media library, either in parallel or with a time delay. WebOnly: a production intended primarily as part of the offer in a media library.

Performing right (AR)
A performing right is the right to cause a musical work to be heard in public by performing it in person, or to present a work in public on stage (cf. §19 (2) German Copyright Act). A broadcasting right is the right to make a work available to the public via radio, television, satellite, cable or similar technical broadcasting methods (cf. §20 German Copyright Act).

Direct distribution
The collections that GEMA receives for a use are distributed directly, after costs and other deductions, in respect of the actual works used (= attributable collection, e.g. through a one-off licence). If it is not possible to match separate amounts of collection to individual works, distribution in respect of the works is carried out on a pro rata numeris basis.

In-house productions
In-house production is the production of a film by the station itself, irrespective of whether it uses its own visual material or also includes third-party material. Distribution takes place in categories FS and FS VR.

Third-party productions
Third-party productions are generally complete TV formats or films. The station broadcasting these programmes obtains a licence to do so. At no point has the station been involved in the production process, as for example with TV series and films from other countries. Distribution takes place in categories T FS and T FS VR.

Synchronisation right
A film synchronisation right (also referred to as “sync right” or “HR”) regulates the use of musical works protected by copyright in audio-visual productions such as cinema films or video games. Any producer wishing to use music in a film must clarify the synchronisation right, because the fusion of music and image creates a new work. In the case of in-house or commissioned TV productions from public service or private broadcasters, this right is assigned by GEMA via master agreements, so individual instances do not need to be clarified separately. However, as soon as third parties are involved or the production is used externally, the rights status has to be clarified individually.

Collective distribution
In the broadcasting sector, GEMA receives blanket fees from the broadcasting organisations for all uses of works in their respective TV or radio programmes. The collections that GEMA receives for a large number of uses are aggregated for collective distribution. The total amount of the collections for the relevant uses is distributed in respect of all the works used, minus costs and other deductions (net distributable amount). Various weighting factors are also applied.

Licensed production
A creator owns the rights of use for their works and can grant others permission (a licence) to use them. A licence can be limited in respect of place, time or content. The use of the work(s) is regulated in a licensing agreement or a contract for use.

Reproduction right (VR)
A reproduction right is the right to produce copies of a work, whether temporary or permanent and irrespective of the method used or the quantity produced. This also includes the transmission of a work to devices for the repeatable playback of visual and audio sequences (cf. §16 German Copyright Act).

Distribution plan (VP)
The document in which all the rules relating to distributions of collections received by GEMA are recorded. These rules are determined by GEMA members at the annual General Assembly and are continuously adjusted and updated.

Retransmission
(Cable) retransmission refers to the simultaneous, unabridged and unaltered retransmission of radio or TV signals by third parties, thereby exploiting again the creative services provided to the primary broadcaster and included in these programmes – in other words, a “secondary” exploitation.