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Registration No. 8092 dated 20.03.2025

GENERAL DISTRIBUTION POLICY

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1. General rules for declaring phonograms/videograms for distribution purposes

1.1. Preamble

1.1.1. The Romanian Phonogram Producers Union – Association for Neighboring Rights (UPFR) will hereinafter be referred to as UPFR.

1.1.2. The declaration of a producer's repertoire and its registration in the UPFR database allows for the correct identification of phonograms owned by that producer, both in playlists received by UPFR from users and in monitoring reports received from the monitoring company.

1.1.3. The calculation of neighboring rights for producers is based on processing the playlists declared and submitted by users to UPFR and/or the monitoring reports of stations, prepared by a specialized company, based on the declared and registered repertoire of each producer with UPFR.

1.1.4. The procedure for declaring and registering repertoire with UPFR is available on the UPFR website and applies to both UPFR members and non-members, similar Romanian collective management organizations (OGCs), and foreign OGCs.

1.1.5. Declaring a producer's repertoire with UPFR, whether the producer is a member or not, is a mandatory condition for receiving distributions of neighboring rights collected by UPFR.

1.1.6. Fingerprinting of phonograms by the producer, whether a UPFR member or not, is a mandatory condition to benefit from the distribution of neighboring rights collected by UPFR.

1.1.7. A producer may request the distribution of neighboring rights only based on declared repertoire and by signing a rights management contract (for non-members), in accordance with the law, except where the producer is an associate member of a similar organization in Romania or abroad with which UPFR has a collaboration agreement, in which case the repertoire is submitted by that organization.

1.2. How to declare repertoire to UPFR

1.2.1. The full repertoire declaration procedure and required documents are communicated to all producers—members or non-members of UPFR—via the union's website, under the Repertoire section.

1.2.2. The general format for declaring phonograms/videograms adheres to ORDA Decision No. 52/2014 and international standards recommended by IFPI – representing the recording industry worldwide. If legislation changes, the format will be updated accordingly.

1.2.3. It is the producer's responsibility to submit the repertoire for which they hold a mandate, ensuring all mandatory fields are completed to be registered in UPFR's Repertoire Database (BDR-UPFR).

1.2.4. Repertoire may be submitted: on optical media directly to UPFR headquarters, electronically through UPFR's website (Producers > Declare Repertoire), or via email as an alternative to physical submission.

1.2.5. If upon review, mandatory fields are missing or inconsistent, UPFR will notify the producer in writing. If the producer fails to respond and correct the issues, the declared phonograms/videograms will not be included in the distribution process.

1.2.6. When registering the repertoire, the producer must submit a declaration of sole responsibility confirming ownership of the phonograms/videograms and, where applicable, provide supporting documents and specify the period for which rights are claimed.



1.2.7. It is the producer's duty to fingerprint the phonograms under their mandate, following UPFR's fingerprinting procedures.

1.2.8. The complete fingerprinting procedure is provided to all producers—members or non-members—on UPFR's website, under the Fingerprinting section.

1.2.9. Fingerprinting may be done via an FTP service or direct upload service, with the differences outlined in the procedure accessible on UPFR's website.

1.3. Registering repertoire in the UPFR database

1.3.1. UPFR registers phonograms/videograms of producers that carry neighboring rights.

1.3.2. For phonograms/videograms declared to UPFR, the producer must be able to present documents at any time that prove their status as a producer, licensee, or exclusive authorized representative on Romanian territory for the neighboring rights of the declared works. Non-member producers must also sign a neighboring rights management contract. UPFR does not register phonograms/videograms from producers that do not meet these criteria and reserves the right to request additional documentation proving the producer's status.

1.3.3. Producers registering phonograms such as commercial spots, station IDs, jingles, etc., must prove they have not transferred their rights to the advertising agency, client, or broadcaster (collectively referred to as beneficiaries). UPFR reserves the right to request any supporting documentation related to ownership of neighboring rights.

1.3.4. All phonograms/videograms declared, including those specified in point 1.3.3, are entered into a single database, with different categories assigned based on the type of content.

1.3.5. Producers with registered repertoire are required to update it quarterly, in accordance with UPFR's Statute.

1.3.6. Updates must follow the procedure in point 1.2, indicating which phonograms/videograms have been added or removed, using the same Excel format as the original submission. Updates must be submitted by the 15th of the month following the end of the quarter.

1.4. General rules for resolving disputes

1.4.1. The repertoire declaration procedure must be followed when comparing submitted repertoire with the existing database.

1.4.2. New entries that do not conflict with existing phonograms/videograms will be uploaded to the UPFR database.

1.4.3. If conflicts arise after uploading, UPFR notifies the members/independent producers via email, specifying the disputed entries and requesting confirmation or revision within 15 working days.

1.4.4. If no response is received within 15 working days from notification, UPFR will deactivate the disputed phonograms submitted by the producer.

1.4.5. If a producer reconfirms ownership, UPFR will also notify the other producer(s) who submitted the same content, requesting reconfirmation.

1.4.6. If neither party relinquishes claim to the disputed works, UPFR will ask both to provide additional documents proving ownership.

1.4.7. In the case of local repertoire, the producer must provide documentation proving ownership of neighboring rights.

1.4.8. Once received, documents will be reviewed by UPFR's legal department.



1.4.9. The deadline for responding to disputes is 30 calendar days from the first notification. Failure to respond will result in the deactivation of the disputed phonograms from the non-responsive producer.

1.4.10. For international repertoire, producers must provide notarized translations of representation contracts explicitly stating neighboring rights on Romanian territory, along with licensed copies of original documents.

1.4.11. Failure to submit required documentation within the deadline is considered a withdrawal of the repertoire declaration.

1.4.12. Mandate contracts (for members) or collective management contracts (for non-members) will only be signed if at least one declared phonogram/videogram is not in dispute.

1.4.13. If both producers submit valid documentation, UPFR may express a legal opinion, but unresolved disputes must be settled by the courts. In such cases, disputed funds will be blocked until a final decision is reached.

1.4.14. If a phonogram/videogram has been registered by multiple producers and it is unclear which version was broadcast, the allocation is as follows:

- a) The original producer receives 2/3 of the allocated amount, and the re-recording producer receives 1/3;
- b) If there are multiple re-recordings, the original producer receives 1/2, and the remaining 1/2 is split equally among all re-recording producers.

1.4.15. Co-productions are works with multiple rights holders of the same category. One designated administrator communicates with UPFR and receives the distribution share for the co-production. UPFR is released from any claims by the other co-producers.

1.4.16. The co-production administrator is the entity that exploits the phonogram/videogram and communicates the data required for remuneration calculation to UPFR.

1.4.17. Where technically possible, UPFR will distribute directly to co-producers according to the shares declared by the administrator. The administrator must declare and justify the agreed shares.

1.4.18. If the co-producers are not in UPFR's database, the administrator must supply the necessary payment details.

1.4.19. If UPFR is unable to distribute to co-producers, the full amount is paid to the administrator, who bears full responsibility for onward distribution.

2. Collection of playlist-type documents forming the basis of distributions

2.1. For the purpose of executing distributions, UPFR uses monitoring reports of radio and TV stations from the Vericast BMAT platform. In the absence of such reports, playlists submitted directly by the radio and TV stations are used.

2.2. The monitoring reports from radio and TV stations via the Vericast BMAT platform, along with the playlists submitted by the same stations, form the basis for distributing the remunerations collected by UPFR from all users.

2.3. The required format for submitting playlists is defined by current methodologies. In order to be processed by the distribution software, playlists must be submitted in electronic format and must be accompanied by a cover letter bearing the name and signature of the legal representative and the user's stamp. This letter must confirm, under the signatory's own responsibility, the accuracy of the information provided.

3. Distribution calculation method

3.1. General considerations

3.1.1. Distribution of remunerations is performed by UPFR according to the rules set forth in the UPFR Statute. The calculation method and allocation of sums to be distributed are approved by UPFR members through this



document, while observing the following general principles:

- a) Remunerations collected by UPFR are distributed to rights holders in proportion to the actual use of phonograms/videograms, except where such proportional distribution is not possible;
- b) Distribution is usually carried out separately by collection categories and types of use, except where this policy provides otherwise.

3.1.2. Remunerations are collected for the collective benefit of producers and other neighboring rights holders managed by UPFR. These may include non-UPFR members who still hold rights as producers of phonograms and videograms.

3.1.3. A rights holder is entitled to remuneration collected by UPFR, in accordance with the UPFR Statute and the provisions of this General Distribution Policy.

3.1.4. Distribution and individual payment of remunerations is done periodically, on a quarterly basis, to all rights holders, whether or not they are members of UPFR.

3.1.5. The General Assembly of Members or the UPFR Board of Directors may set advance distribution deadlines (in justified situations), or longer/shorter periods, without exceeding the maximum term provided by Law 8/1996, republished.

3.1.6. For distribution based on the duration of phonograms/videograms, information from user reports and/or monitoring reports is used, to the extent the stations are monitored.

3.2. Analysis of collected remunerations

3.2.1. Remunerations collected by UPFR during a financial year are recorded based on their collection sources, which are grouped as follows:

- Equitable remuneration for public communication
- Remuneration from reproduction for broadcasting, public communication, and making available to the public
- Compensatory remuneration for private copying of phonograms
- Equitable remuneration for radio broadcasting
- Equitable remuneration for TV broadcasting
- Remuneration from cable retransmission of phonograms
- Remuneration for public communication via the internet
- Compensatory remuneration for private copying of videograms
- Remuneration from cable retransmission of videograms
- Damages
- Bank interest



3.2.2. Remunerations collected by UPFR from users are assigned to a period based on internal procedures, non-exclusive licensing contracts, fiscal invoices issued by UPFR, and any other relevant documents.

If the collected remuneration is a lump sum and cannot be attributed to a specific period, it is distributed according to the applicable rules in force at the time of collection.

3.2.3. Remunerations collected for a previous period, but paid or recovered later, will be distributed proportionally to the amounts already allocated to that same source for that period—unless the user provides documentation to indicate otherwise.

3.2.4. In the case of broadcasting remuneration, amounts collected retroactively are distributed according to documentation related to the period for which the payment was made. If UPFR lacks playlists due to user negligence, distribution is made proportionally to previous distributions for that source.

3.2.5. If remuneration is paid by a radio or TV organization without breakdowns by station, it will be distributed proportionally based on audience per station. Within each station's playlist, phonograms/videograms are weighted by audience, as measured by a specialized audience monitoring company. For stations without measured audience, the lowest measured audience is used for distribution purposes.

3.2.6. When a radio broadcaster's playlist is not submitted in accordance with the methodology, UPFR uses declared repertoire information.

3.2.7. For remunerations from public communication, private copying of phonograms or videograms, and cable retransmission, distribution is based on the available data at the time of distribution. Because of the time lag between playlist reporting and remuneration collection, collected amounts will be allocated to prior usage periods.

3.2.8. Penalties collected for late payment of remunerations are distributed proportionally to rights holders based on the remuneration category from which they originated.

3.2.9. Payment of remunerations to producers is made to the bank account listed in the mandate contract with UPFR, provided that:

- a) The producer has submitted a bank confirmation letter attesting to the accuracy of their account details;
- b) The producer has submitted a declaration of ownership for phonograms with unidentified rights holders (if applicable);
- c) For producers claiming rights from the list of unidentified phonograms, they have also submitted a formal distribution request based on those claimed works (see 3.3.6);
- d) For producers claiming rights to commercial jingles, IDs, or similar materials, they have submitted documents proving ownership of neighboring rights and received legal approval from UPFR's legal department.

3.3. Playlist analysis

3.3.1. Only playlists that are submitted in Excel format and comply with the current methodology will be analyzed, based on each collection source. Specifically, for radio stations, Article 10(a) of the Methodology published by ORDA Decision No. 216/2011 in Official Gazette No. 470/05.07.2011 applies, and for TV stations, Article 9(a) of the Methodology published by ORDA Decision No. 133/2012 in Official Gazette No. 520/26.07.2012. These playlists must contain, at minimum: broadcast date, time, minutes, seconds, track title, and artist. Playlists missing this information will not be analyzed.



3.3.2. If a broadcaster's playlist is incomplete or does not meet the methodology requirements, UPFR may use monitoring reports, if available, for the purpose of distribution.

3.3.3. If users provide playlists according to point 2.3, but the remuneration to be distributed is less than 0.0005 RON/second (i.e., the value obtained by dividing the total sum for distribution by the total number of broadcast seconds), the playlist cannot be used for distribution analysis. In such cases, the remuneration will be distributed within the same usage type, according to rules approved by the General Assembly.

3.3.4. As a result of analyzing playlists, phonograms/videograms for which no rights holder could be determined will be made publicly available on the UPFR website and Facebook page. Rights holders must notify UPFR if they identify any of their works.

3.3.5. Producers claiming rights to commercial jingles, IDs, curtain calls, etc., must submit a formal distribution request in addition to the documents listed in point 3.2.9.

3.3.6. Neighboring rights resulting from phonograms used in audiovisual works will be remunerated in accordance with the contractual relationship between the phonogram producer and the audiovisual work producer.

3.4. Monitoring of radio and TV stations

3.4.1. Through monitoring reports, UPFR can verify the completeness and accuracy of playlists submitted by users.

3.4.2. If playlists are not compliant with the current methodology and cannot be processed, and if users fail to resubmit corrected or complete versions, UPFR may use available monitoring reports as a substitute.

3.4.3. To improve the accuracy of monitoring reports, UPFR collaborates with phonogram producers to facilitate the fingerprinting of audio content and update metadata already stored in the monitoring platform's database.

3.5. Indicators from the digital environment

3.5.1. For remunerations collected from public communication, private copying of phonograms, and private copying of videograms, UPFR also uses information from the digital environment in the distribution process.

3.5.2. Digital sources are divided into two categories:

- YouTube
- Other digital sources (Spotify, Apple Music, Deezer)

3.5.3. The indicators used from digital sources in remuneration distribution are:

- A score based on revenue and views (for YouTube)
- Number of plays (for other digital sources)

3.5.4. The score based on revenue and views (YouTube) is calculated using the following algorithm:

- The number of views per phonogram is divided by 1,000,000 and multiplied by 10, resulting in a view score.



- Revenue per phonogram (in RON) is divided by the RON equivalent of 1,500 EUR (using the BNR average exchange rate for the reporting period), then multiplied by 10 to get a revenue score.
- A weighted average is calculated from the two scores, each weighted at 50%.
- To reduce rounding errors, the resulting score is multiplied by 100 and decimal places are dropped.

3.5.5. The number of plays is used as an indicator for non-YouTube digital sources, representing the total number of plays for each phonogram.

3.5.6. Each producer must report quarterly, in table format:

- Net revenues and views from YouTube
- Play counts from other digital sources (Spotify, Apple Music, Deezer)

3.5.7. Reported revenues (from point 3.5.6) represent net income generated from phonogram use in Romania. Advances and minimum guarantees are excluded.

3.5.8. YouTube reports must include at least the following data:

Title | Artist Name | ISRC Code | Net Revenue (RON) | Number of Views

3.5.9. The phonograms reported in revenue lists under point 3.5.8 must not account for more than 90% of the total net revenue generated by the producer from YouTube in Romania (see 3.5.7) and must not exceed 1,000 entries.

3.5.10. If a producer holds a Romanian representation license from a major label (Sony, Warner, Universal Music), the 90% limit from point 3.5.9 also applies separately to the catalog held under that license.

3.5.11. YouTube reports must not include content such as: shorts, vlogs, interviews, podcasts, advertisements, contests, tour or concert recordings, or other content unrelated to phonograms.

3.5.12. Producers must attempt to remove non-alphanumeric characters (e.g., @, !, \$, #, ©, ∞) and any symbols that may hinder identification from YouTube reports.

3.5.13. Reports from other digital sources must include:

Title | Artist Name | ISRC Code | Number of Plays

for up to the top 1,000 phonograms ranked by number of plays in Romania per producer.

3.5.14. These reports must exclude content such as interviews, podcasts, ads, contests, tour or concert recordings, and any material unrelated to phonograms.

3.5.15. Producers must try to eliminate non-alphanumeric characters and any other symbols that could obstruct identification from these reports as well.

3.5.16. The above-mentioned reports must be uploaded into the distribution system as playlists and will be cross-referenced with the repertoire database.

3.5.17. The deadline for submitting these reports is 45 days after the end of the quarter.

3.5.18. These reports must be accompanied by a declaration of sole responsibility attesting to the accuracy of the submitted data.



3.5.19. Reports are subject to audit.

3.6. Unclaimed amounts

3.6.1. Unclaimed amounts resulting from the distribution process will be retained for a maximum period of 3 years from the date of notification. These amounts will be held in separate analytical accounts by UPFR and will be distributed as they are claimed. After this period, they will be handled according to the UPFR Statute.

3.6.2. Notification of undistributed or unclaimed amounts under the Distribution rules will be made both in writing and electronically, including on the collective management organization's own website. This notification will occur within 9 months after the end of the financial year in which the amounts were collected and will include any information that may facilitate the identification of the rightful owner.

3.7. Interests and Damages

Remunerations collected as damages, compensation for the infringement of producers' rights, and bank interest are distributed proportionally to the amounts allocated for each distribution period.

4. Sources of collection and distribution rules for phonogram/videogram producers

4.1. Amounts resulting from collection sources for phonograms

4.1.1. Compensatory remuneration for private copying

Remunerations collected from the private copying source are distributed according to statutory provisions based on the information available at the time of distribution, as follows:

- a) **20.04%** is distributed in proportion to the duration of identified phonograms from radio playlists referred to in point 5.2.2, weighted by measured audience;
- b) **22.83%** is distributed in proportion to the duration of identified phonograms from TV playlists referred to in point 5.2.3, weighted by measured audience;
- c) **40.20%** is distributed according to the listening influence of phonograms from YouTube:

- Each producer must submit revenue and viewership reports from YouTube, as described in point 3.5.
- d) **16.93%** is distributed according to listening influence of phonograms from digital sources other than YouTube (Spotify, iTunes, Apple Music, Deezer):
- Each producer must submit reports showing the number of plays obtained from non-YouTube sources, as specified in point 3.5.

Common provisions:

- i) If producers refuse to submit digital source reports, they will not receive distribution under this criterion. UPFR bears no responsibility for remuneration distribution based on this data.
- ii) Digital source reports—whether from YouTube or other platforms—must be accompanied by a declaration of sole responsibility attesting to their accuracy.
- iii) Reports lacking required information such as artist, title, ISRC code, revenue and views (for YouTube) or play count (for other platforms), as per point 3.5, will not be considered in the distribution.
- iv) Annual regularization involves allocating all funds collected in the previous year according to the criteria for



private copy remuneration and penalties.

v) Only phonograms made available to the public by sale or wire/wireless means in a manner that allows individual access at a chosen time and place are considered private copies. These phonograms must be associated with an artistic act or performer and include performances, executions, or other sounds—excluding those created for station identification, self-promotion, or advertising purposes.

4.1.2. Equitable remuneration for broadcasting

4.1.2.1. Radio broadcasting

Remunerations collected from radio broadcasting are distributed according to the provisions of the UPFR Statute, as follows:

- a) Proportionally to the duration of phonograms, weighted by measured audience, based on playlists generated by the monitoring platform and/or playlists submitted by radio broadcasting users, separately for each radio station, for the period for which the remuneration was collected.
- b) Proportionally to the duration of phonograms from radio playlists referred to in point 5.2.2, weighted by measured audience, in the following situations:
 - i. Stations that do not submit playlists;
 - ii. Stations whose playlists are non-compliant with the current methodology;
 - iii. Stations for which the amount subject to distribution is less than 0.0005 RON/second (i.e., the total distributable amount divided by the total number of broadcast seconds).

4.1.2.2. TV broadcasting

Remunerations collected from TV broadcasting are distributed according to the provisions of the UPFR Statute, as follows:

- a) Proportionally to the duration of phonograms, weighted by measured audience, based on playlists generated by the monitoring platform and/or playlists submitted by TV broadcasting users, separately for each TV station, for the relevant period.
- b) Proportionally to the duration of phonograms from radio and TV playlists referred to in point 5.2.1, weighted by measured audience, in the following situations:
 - i. Stations that do not submit playlists;
 - ii. Stations whose playlists are non-compliant with the current methodology;
 - iii. Stations for which the amount subject to distribution is less than 0.0005 RON/second.

4.1.3. Equitable remuneration for public communication

Remunerations collected from the public communication source are distributed according to statutory provisions based on information available at the time of distribution, as follows:

- a) **62.90%** is distributed in proportion to the duration of phonograms identified from radio stations listed in point 5.2.2, weighted by measured audience;
- b) **17.38%** is distributed in proportion to the duration of phonograms identified from TV stations listed in point 5.2.3, weighted by measured audience;
- c) **15.96%** is distributed based on the listening influence of phonograms from YouTube:



- Each producer must submit revenue and viewership reports from YouTube, according to the specifications in point 3.5;
 - d) **3.76%** is distributed based on the listening influence of phonograms identified from digital sources other than YouTube (Spotify, iTunes, Apple Music, Deezer):
- Each producer must submit the number of plays (streams) from these sources as per the specifications in point 3.5.

Common provisions:

(I) Remunerations collected from public communication users for whom the methodology does not require submission of playlists—including for background use of phonograms—can be directly distributed proportionally to phonogram usage only if all of the following are met:

- The user submits the playlist before the distribution is performed;
- The amount subject to distribution exceeds 0.0005 RON/second;
- The playlist-based distribution will be conducted in the first quarter of the year following the financial year's end.

(II) If producers refuse to submit digital source reports, they will not receive remuneration based on this criterion. UPFR is released from any liability regarding remuneration distribution under these conditions.

(III) Reports from digital sources (both YouTube and others) must include a declaration of sole responsibility certifying the accuracy of the data.

(IV) Reports lacking required data as outlined in point 3.5 will not be considered in the distribution.

(V) Annual regularization includes allocating all amounts collected in the previous year based on the criteria for public communication remuneration and applicable penalties.

(VI) Phonograms included in playlists from point 5.2.2, as referenced in Article 1 of the applicable radio methodologies, will be used proportionally to the amounts collected as per Article 4 of those methodologies, in the relevant distribution quarter.

4.1.4. Remuneration due for public communication on the internet

Remunerations collected from the public communication of phonograms on the internet are distributed in accordance with the provisions of the UPFR Statute and follow the same rules as detailed under point 4.1.3.

4.1.5. Remuneration due from cable retransmission

Remunerations collected from the cable retransmission of phonograms are distributed according to the provisions of the UPFR Statute, based on information available at the time of distribution, as follows:

a) The remuneration allocated to each channel is proportional to the total number of seconds broadcast on that channel by radio and TV stations retransmitted via cable, as reported in programming grids by cable operators. The retransmitted stations must be broadcasting from within Romania.



b) The collected remunerations are distributed proportionally to the duration of the phonograms, weighted by the average hourly audience, according to monitoring reports for all radio and TV stations monitored and listed in the programming grids of cable operators.

c) Phonograms from radio playlists, as defined in Article 1 of the applicable radio methodologies, are used proportionally to the collected amounts, as per Article 4 of the applicable radio methodologies, during the quarter in which the distribution is carried out.

d) Phonograms from TV playlists, as defined in Article 1 of the applicable TV methodologies, are used as provided in point 4.1.2.2.

4.1.6. Remuneration due from reproduction for broadcasting, public communication, and making available to the public

Remunerations collected for the reproduction of phonograms for purposes of broadcasting, public communication, and making them available to the public are distributed according to the provisions of the UPFR Statute, following the same rules as detailed in point 4.1.3.

4.2. Amounts resulting from collection sources for videograms

4.2.1. Compensatory remuneration for private copying of videograms

Remunerations collected for private copying of videograms are distributed in accordance with the provisions of the UPFR Statute and follow the same rules as set out in point 4.1.1.

4.2.2. Remuneration due from cable retransmission of videograms

Remunerations collected from the cable retransmission of videograms are distributed in accordance with the provisions of the UPFR Statute and based on information available at the time of distribution, as follows:

- a) They are distributed in proportion to the duration of videograms broadcast on TV stations listed in point 5.2.4, which are retransmitted via cable and reported in programming grids by cable operators, weighted by measured audience.

5. Calculation and use of audience data and definition of stations with measured audience

5.1. Method of audience calculation

5.1.1. For the radio stations listed in point 5.2.2, audience data is provided by ARA, using the average audience per 15-minute intervals during weekdays.

5.1.2. For the TV stations listed in point 5.2.3, audience data is provided by ARMADATA, using the average audience per 15-minute intervals during weekdays.

5.1.3. For the TV stations listed in point 5.2.4, audience data is also provided by ARMADATA, using the same measurement: average audience per 15-minute intervals during weekdays.



5.1.4. For radio and TV stations without measured audience data, the minimum measured average audience will be used.

5.2. Stations with measured audience

5.2.1. Radio and TV stations with measured audience include:

SRR ACTUALITĂȚI, SRR ANTENA SATELOR, SRR CRAIOVA, SRR CULTURAL, SRR IAȘI FM, SRR MUZICAL, SRR RADIO BUCUREȘTI, SRR TIMIȘOARA FM, KISS FM, EUROPA FM, PRO FM, RADIO ZU, MAGIC FM, VIRGIN RADIO, NATIONAL FM, ROCK FM, ROMANTIC FM, ONE WORLD RADIO, DIGI FM, DANCE FM, RADIO GUERRILLA, KISS TV, U TV, MUSIC CHANNEL, MOOZ RO, ZU TV, RADIO TRANSILVANIA LBM, ROCK TV, MAGIC TV, ATOMIC TV, IMPULS BUCUREȘTI, ACCENT FM, HIT MUSIC CHANNEL, FAVORIT TV, HORA TV, ETNO TV, TRADIȚIONAL TV, FAVORIT FM, RADIO SEVEN, RADIO ITSY BITSY, SPORT TOTAL FM, RFI, DIGI 24 FM, DISCO MIX, ATOMIC ACADEMY HD.

The playlists from these radio and TV stations are those referred to and used for distributions as described in point 4.1.2.2 (b), insofar as they can be monitored.

5.2.2. Radio stations with measured audience:

SRR ACTUALITĂȚI, SRR ANTENA SATELOR, SRR CRAIOVA, SRR CULTURAL, SRR IAȘI FM, SRR MUZICAL, SRR RADIO BUCUREȘTI, SRR TIMIȘOARA FM, KISS FM, EUROPA FM, PRO FM, RADIO ZU, MAGIC FM, VIRGIN RADIO, NATIONAL FM, ROCK FM, ROMANTIC FM, ONE WORLD RADIO, DIGI FM, DANCE FM, RADIO GUERRILLA, RADIO TRANSILVANIA LBM, IMPULS BUCUREȘTI, ACCENT FM, FAVORIT FM, RADIO SEVEN, RADIO ITSY BITSY, SPORT TOTAL FM, RFI, DIGI 24 FM.

These radio station playlists are those referred to and used for distributions under:

- point 4.1.1 (a),
- point 4.1.2.1 (b),
- point 4.1.3 (a),
- point 4.2.1 (a), insofar as they can be monitored.

5.2.3. TV stations with measured audience:

KISS TV, U TV, MUSIC CHANNEL, MOOZ RO, ZU TV, ROCK TV, MAGIC TV, ATOMIC TV, HIT MUSIC CHANNEL, FAVORIT TV, HORA TV, ETNO TV, TRADIȚIONAL TV, DISCO MIX, ATOMIC ACADEMY HD.

These TV station playlists are those referred to and used for distributions under:

- point 4.1.1 (b),
- point 4.1.3 (b),
- point 4.2.1 (b), insofar as they can be monitored.

5.2.4. Videogram TV stations with measured audience:



KISS TV, U TV, MUSIC CHANNEL, MOOZ RO, ZU TV, ROCK TV, MAGIC TV, ATOMIC TV, H!T MUSIC CHANNEL, FAVORIT TV, HORA TV, ETNO TV, TRADIȚIONAL TV, DISCO MIX, ATOMIC ACADEMY HD.

These playlists are those referred to and used in the distributions under point 4.2.2 (a), insofar as they can be monitored.

6. OFFENSES AND SANCTIONS

6.1. Disciplinary offenses

Disciplinary offenses may be classified as serious or very serious.

a) Serious disciplinary offenses include:

- i. Declaring a repertoire to UPFR that does not belong to the producer;
- ii. Providing inaccurate reports (e.g., from digital sources) with inflated data that exceeds the actual amounts generated in Romania;
- iii. Making false declarations regarding one or more phonograms/videograms to unjustly obtain remuneration, including for those listed as "phonograms pending identification" on the UPFR website;
- iv. Declaring repertoire without prior written authorization from the holders of patrimonial copyright for musical works, when those rights are still within their legal protection period;
- v. Intentionally reproducing, adapting, or transforming an existing phonogram/videogram and falsely claiming remuneration;
- vi. Failing to notify UPFR that neighboring rights have been transferred to a third party.

b) Very serious disciplinary offenses consist of multiple serious offenses, whether or not they have previously been sanctioned.

6.2. Applicable sanctions

a) For serious offenses, any of the following disciplinary sanctions may apply:

- i. A disciplinary monetary penalty between **€500 and €1,000**, equivalent in RON at the BNR exchange rate on the date the sanction decision is issued;
- ii. Blocking of distributed payments until the rights holder corrects the error, if the offense led to the allocation of funds under false pretenses.

b) For very serious offenses, any of the following disciplinary sanctions may apply:

- i. Blocking of payments resulting from repertoire licensing until proof of correction of the offense is provided;
- ii. A disciplinary monetary penalty between **€1,000 and €20,000**, plus the cost of any external audit commissioned by UPFR, all calculated in RON at the BNR exchange rate on the date of the sanction decision;
- iii. Suspension of voting rights and eligibility for positions within UPFR's governing bodies.

c) Disciplinary investigations and sanctions are issued through a decision made by the UPFR Board of Directors.

d) Imposing these sanctions does not exclude UPFR or other injured parties from claiming full compensation for damages caused by these disciplinary offenses.



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