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## **Common Works Registration User Manual**

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## **1 - What is CWR? Why we need it?**

Common Works Registration (CWR), as the name suggests, is a common or standard format for the registration and revision of musical works. CWR provides for all of the data elements necessary for a Publisher to register a work at a Performance or Mechanical Rights Society. It also provides a means of tracking registration status and facilitates communication between publishers and societies. By utilizing a common standard for the work registration process, both publishers and performing rights societies benefit from a more efficient registration system. The common format results in a more accurate flow of song data between publishers and societies and in return results in cost and time savings while increasing the accuracy of royalty payments.

Registering works using the CWR format creates a more fluid environment in which publishers and societies exchange work information. The CWR format is intended to replace other formats of work registration, including paper, online, and other society specific formats. While the other formats will continue to be available, CWR is the preferred method for work registrations by participating societies. CWR allows the publisher to send one work registration file to multiple societies or to send a society specific file to each local society. For societies, receiving standardized registration files from publishers streamlines the process of registering work information in their databases and transferring that information back to the publisher. A combination of these factors results in a faster, more accurate registration system.

The CWR format was created in a joint effort between performance rights societies and music publishers throughout the world. The current CWR standards are maintained by CISAC (the International Confederation of Societies of Authors and Composers). While utilizing CWR for work registrations is considered a standard format, as the music industry evolves so must the registration process. CISAC along with a core group of societies and publisher meet on a regular basis to discuss current CWR trends, problems, and how to evolve the registration process for the ever changing music industry. CISAC will periodically issue new version standards to adapt to these changes and will notify CWR users of such modifications.

CWR users span across the globe. The number of publisher and performance rights society users continues to rise. Those who handle the registration of musical works are encouraged and invited to develop and utilize the CWR standard format of registration. Every new CWR user aids in reaching the ultimate goal of having one common format in which information is shared between music publishers and performing rights societies.

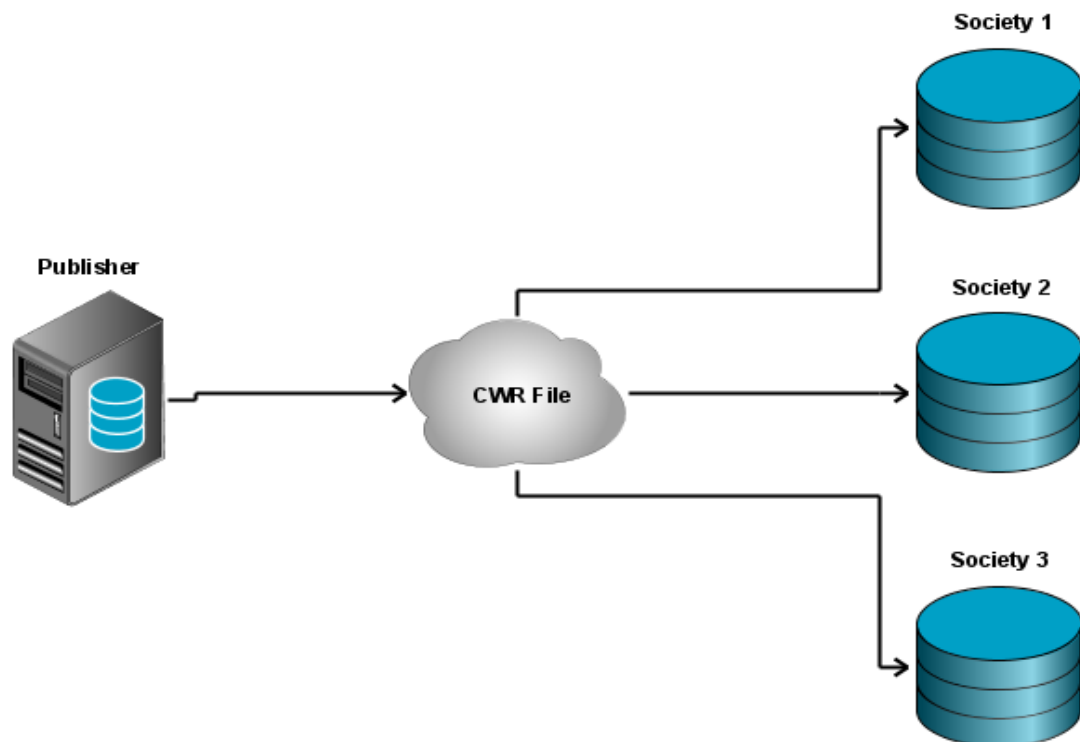
In this user manual you will find all the necessary tools to develop and implement the CWR format. Please read through the information carefully and contact your local representative with any inquiries.

Welcome to CWR!

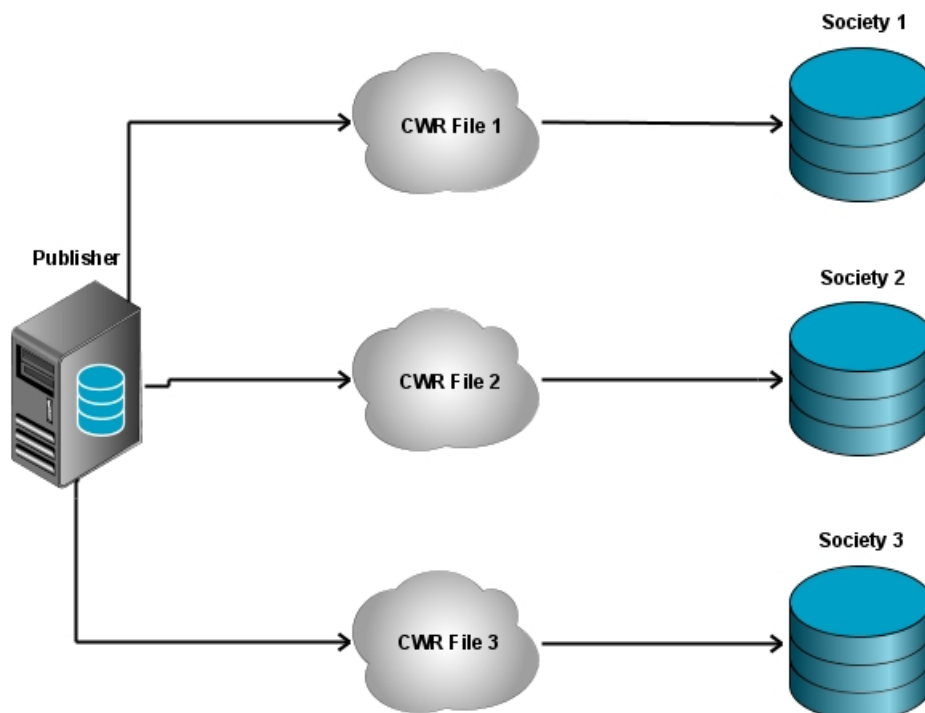
## 2 - Introduction

Common Works Registration (CWR) is a standard format for the registration and revision of musical works. CWR provides for all of the data elements necessary for a Publisher to register a work at a Performing or Mechanical Rights Society. It also provides means of tracking registration status and facilitates communication between publishers and societies.

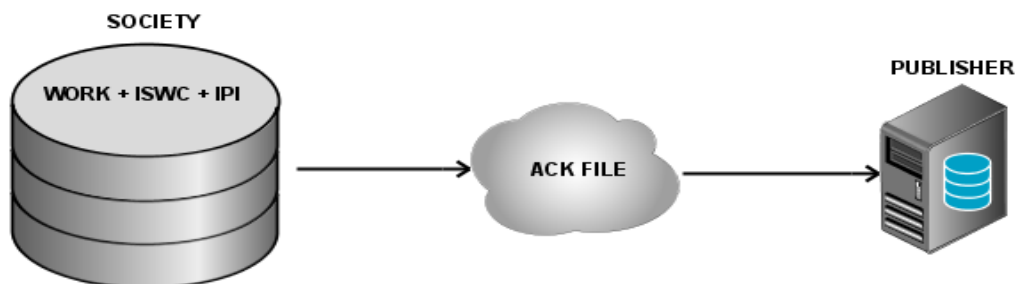
After a publisher acquires a work and enters it into its database, the work is formatted to meet CISAC CWR standards. The publisher may choose one of several methods to circulate the file. Some publishers may send the CWR file to all performing rights societies at once.



Other publishers may have *all* of their offices send the file to *all* societies. Still others may utilize the “two-step” process. This involves the publisher sending the file only to its local society.



The interested parties are identified and an ISWC number is added to the work, then the file is returned to the publisher. The fully qualified work is then circulated to the foreign affiliates of the publisher to be sent to other societies in their respective territories. In this method, the identification is done by the most definitive source - the society in the territory where the work originates. The “two-step” process is preferred by the societies.



Once the society retrieves the file from its server and applies a first round of edits to the data included in the file, the 1<sup>st</sup> acknowledgement is returned to the publisher within 24 to 48 hours. The 1<sup>st</sup> acknowledgement will contain the status of the file, its contents, and will include any errors that were encountered. When the works within the file pass the CWR edits and society validation, the 1<sup>st</sup> acknowledgement will be an “RA” (Registration accepted). If the works in the file do not meet the minimum file requirements, they will be rejected (RJ status) and returned to the publisher to correct and resubmit. The society will then process the works in ‘RA’ status.

If a publisher sends a revision (REV) for which there is no corresponding new work registration (NWR), the REV is converted to an NWR and processed accordingly. If there is a pre-existing NWR, the information will be updated by the society to reflect the information in the REV, provided no supporting documentation is required.

After the society has processed the contents of the file, 2<sup>nd</sup> acknowledgements will be sent in groups as works are registered and made payment-ready. When and how societies send 2<sup>nd</sup> acknowledgments will vary, but a weekly file with the works processed in that time period is common. This is known as the “drip-feed” method. Due to the volume of works in some CWR files, the “drip-feed” method is used so that publishers begin to receive 2<sup>nd</sup> acknowledgements in a timely manner as works are processed. Other CWR societies may choose to only send 2<sup>nd</sup> acknowledgements once the entire file has been processed. This is called the “one file method.”

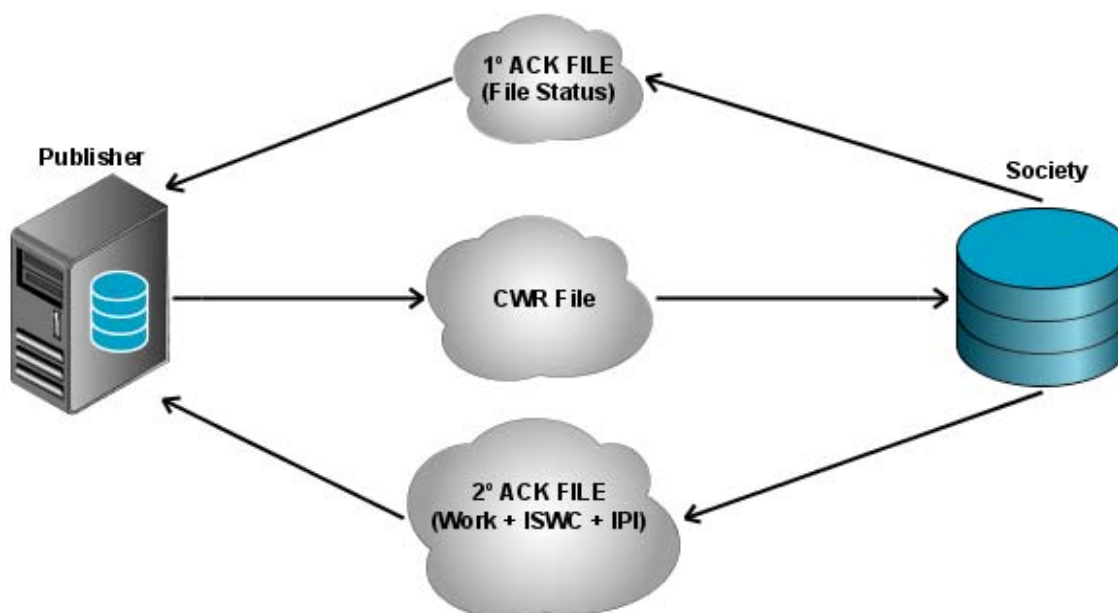
The 2<sup>nd</sup> acknowledgement file will include society work numbers for the individual works, CAE/IPI#'s for interested parties, names for all interested parties, and ISWC numbers (if the work meets the necessary criteria). ISWC numbers are only issued when all interested parties on a work are identified by their CAE/IPI number. Works with participants who are not affiliated with a society, or works that list any “unknown” shares are not eligible for ISWC numbers. In some instances, multiple ISWC numbers may be issued by 2 or more societies. When this occurs, the ISWC number issued first is labelled as the “preferred ISWC.” Any subsequent ISWC numbers issued will be labelled as “archived ISWC” and will be linked to the “preferred.”

The 2<sup>nd</sup> acknowledgement will also include codes and error messages for works that could not be registered. Some common reasons for rejection are:

- Writer and publisher society affiliation does not match
- Incomplete sample information
- The sample indicator flagged with no composite information included
- Conflicting administrator information
- The information submitted conflicts with a previous registration received by the society.

Where share or IP information conflicts with what is on file at the society, a record (EXC) can be sent by the society to the publisher indicating the IP/share information in the society database. The publisher should use the EXC record to resolve work discrepancies before re-submitting the work in a subsequent CWR file. It is essential that publishers populate their databases with the information included in the 2<sup>nd</sup> acknowledgement. Societies prefer the two-step registration process because the information disseminated from the originating society to the submitting publisher is derived from the 2<sup>nd</sup> acknowledgement.

When the submitting publisher then forwards the data to their sub publishers and subsequently to societies in those territories, the data sent between all parties is common and matching at all stages. This method reduces conflicting information throughout the world which can result in the delay of proper and accurate royalty payments, as well as lessens the number of duplicate ISWC numbers throughout the world.



Equally important is the processing of CWR rejections in the 2<sup>nd</sup> acknowledgement file. These messages notify the publisher of issues with their song information that may also result in delayed royalty payments. Timely processing and resolution of issues that arise from these rejections will reduce and many times prevent these delays. When information submitted by a publisher is rejected due to conflicting information on a previous registration, the EXC record returned with the 2<sup>nd</sup> acknowledgement is a vital tool in resolving share discrepancies. Processing the EXC record provided by the societies will allow the publisher to review the conflicting information and resolve any issues directly with the IPs on the registration. This cuts out the step of inquiry with the societies and creates efficiencies in the resolution process.

By developing and utilizing CWR, both publishers and performing rights societies benefit from efficiencies in the form of time and cost savings. In addition, the common format results in a more accurate flow of song data between publishers and societies within the country of origin and throughout the world. This shared standard reduces time intensive inquiries as well as increases the accuracy of royalty payments from the societies to the CWR publishers.

### 3 - File Structure

Note that the File Naming Convention has been modified by the CWR Management Committee to better suit the needs of CWR. It no longer conforms to the convention specified in the CISAC Standards.

#### 3.1 - File Naming Convention

As of August 2006 the file convention of CWyynnnnsss\_rrr.Vxx was adopted for use in files sent by publishers to societies and vice versa where

CW – identifies a CWR file

yy – identifies the year

nnnn – is the sequence # assigned by the publisher



sss – is the sender (2 or 3 char code for publisher, or the 3 digit code for society)

rrr – is the receiver (2 or 3 char code for publisher, or the 3 digit code for society)

Vxx – is the version

This replaces the previous file naming convention, which was exactly the same except that the file sequence number only had 2 digits instead of 4.

If the file is zipped, it will be named CWyynnnnsss\_rrr.zip. The unzipped file it contains will be named as above with the version number.

Note that if the same file is being sent to several societies, use '000' as the society code.

EXAMPLE:

CW060001EMI\_044.zip would be the name of the first file sent by EMI to PRS in 2006. This file is zipped. When it is unzipped, the file name would be CW060001EMI\_044.V21 indicating the data was in CWRv2.1.

Sometimes the publisher will not be able to number its files in a consecutive way. Non-consecutive files should not be rejected by the receiving society, but they may come back to the submitting publisher to check that no files have gone missing.

### 3.2 - Control Records

The following record layouts are used to partition and control the submission of files between participants. Proper control records are required within the file to insure the integrity of transmission over telecommunication lines, as well as confirming that the data within the file has not been altered as a result of intentional or unintentional tampering with data.

Control records defined within this version of the standard are...

- **HDR:** Transmission Header
- **GRH:** Group Header
- **GRT:** Group Trailer
- **TRL:** Transmission Trailer

### 3.3 - Notification of Data Transmission & Acknowledgement of Notification / Validation Status

#### Data Transmission Form

When a publisher or society sends a transaction file to a recipient for processing, the sender also notifies the recipient of the transmission in an email. The recipient then removes the file from the ftp location, validates and processes it.

### 3.4 - File Level Validation

Along with the control records, a number of validation checks are performed at a file level. The editing criteria for full file submission are listed below:

- If the file cannot be read, the entire file will be rejected. (ER)
- If the first record on the file is not record type HDR, the entire file will be rejected. (ER)
- If the second record on the file is not record type GRH, the entire file will be rejected. (ER)
- If every subsequent GRH on the file is not preceded by a GRT, the entire file will be rejected. (ER)
- If the last record on the file is not record type TRL, the entire file will be rejected. (ER)
- If record type GRH is not followed by a transaction header record type, the entire file will be rejected. (ER)

- If record type GRT is not followed by a record type GRH or TRL, the entire file will be rejected. (ER)
- If the file contains more than one record type HDR or TRL, the entire file will be rejected. (ER)

### **3.5 - HDR: Transmission Header**

#### **Record Description**

This is a required “cover sheet” for transmissions submitted by a participant. It will contain the file control information as well as the name of the submitter.

The character set field added for Version 2.1 is simply intended to be a way of informing societies that there is a non-ASCII character set (such as Chinese Characters) used somewhere in the file. Such files are only intended to be sent to societies that accept and use such character sets (e.g, CASH), and the value in the field will inform those societies which character set has been used. The list of the relevant character sets is currently being developed and will appear in the lookup tables once it is ready. If such a file is sent to a society that does not accept non-ASCII characters then it should get rejected in the normal way during the file validation process.

### **3.6 - GRH: Group Header**

#### **Record Description**

The GRH record is used to indicate the presence of a group (or batch) of transactions within the file. A group can only contain one type of transaction and this is indicated in the Transaction Type field. Also, all transactions of the same type should be contained in the same group (i.e. all NWR transactions should appear in one single NWR group), and each group type can only be used once per file (i.e there can only be one NWR and one REV group per file).

### **3.7 - GRT: Group Trailer**

#### **Record Description**

The Group Trailer Record indicates the end of a group and provides both transaction and record counts for the group.

### **3.8 - TRL: Transmission Trailer**

#### **Record Description**

The Transmission Trailer record indicates the end of the transmission file. Control totals representing the number of groups, transactions, and records within the file are included on this record.

## **4 - Registering Agreement Information for Works**

Check with your society if they require that you supply information regarding the related agreement(s) when you register a work. This can be done in one of two ways:

By referring to an existing agreement in the publisher (SPU) record of a work registration.

By including an agreement (AGR) transaction in the CWR file. The AGR can refer to:

- an existing agreement of which a society has previously been informed, or
- to a new *specific* agreement.

This section describes the first of these two ways. A description of the SPU record can be found in the following section. The AGR transaction is used to describe a specific agreement between:

- The creator(s) and original publisher(s)
- The original publisher and a subpublisher or administrator
- A subpublisher and a sub-subpublisher
- Etc.

You may have several AGR transactions for one work. For example, an agreement between a writer and publisher and one between a publisher and subpublisher. It is also possible to have one AGR transaction which is referenced by several works. For example, if you are registering a number of works by a writer and all these works are covered under the same agreement between the writer and an original publisher.

The AGR contains a submitter agreement number that is used to link the agreement to a work registration. The link is established as follows:

- The writer to publisher agreement numbers are recorded in the record that links the writer to the publisher (PWR). The reason is that if two or more writers for a work have an agreement with the same original publisher, it is possible to record each Society-Assigned Agreement Number / Submitter Agreement Number in the PWR record that links that writer to the original publisher. If the original Society-Assigned Agreement Number / Submitter Agreement Number were to be stored in the original publisher record, then there is only place for one Society-Assigned Agreement Number / Submitter Agreement Number.

-The publisher to publisher agreement numbers are recorded in the record for the subpublisher or administrator.

It is the society of the original publisher that assigns the society-assigned agreement number for the writer to publisher agreement. It is the society of the sub publisher or the acquiring party that assigns the society-assigned agreement number to the publisher-to-publisher agreement.

The number of works in the accompanying NWR/REV file that refer to a given agreement must not exceed the number of works quoted in the AGR record. The share breakdown in the work records (SPU/SPT/SWR/SWT) must correspond to that given in the corresponding AGR transaction. The AGR transaction must include at least one territory record that describes the territory covered under the agreement. It must also include at least one assignor record, and at least one acquirer record.

The assignor record describes what percentage of the shares are retained. The acquirer record describes what percentage of the shares are assigned to the acquirer. The share percentages are in reference to this agreement (not the work). Therefore the total of the share percentages of the assignor and acquirer records must be 100% for each right included in the agreement, and for each territory. For example, if a writer assigns one third of her performing rights share to a publisher, then the performing rights share for the acquirer will be 33%; for the assignor 67%. If the writer is one of several writers for a particular work, then her share of the performing rights for the work will be considerably less than 67%.

#### **4.1 - Agreement Information**

(Agreement details -- AGR)

This record contains the terms of the agreement as well as codes to uniquely identify the agreement.

**Record Prefix.** This allows you to identify that this is an agreement record (AGR)

**Submitter Agreement Number.** This is the number that you use to uniquely identify this agreement. When you are registering works that fall under this agreement, place this number in the publisher record of the acquirer.

**International Standard Agreement Code.** If an International Standard Agreement Code is available, please provide it.

**Agreement Type.** Specify the type of agreement. The type of agreement specifies whether the agreement is:

- Original (songwriter to publisher) or Sub publisher (publisher to publisher), and
- Specific (defined list of songs) or General (entire catalogue). Note that currently the registration of general agreements using the AGR transaction is not supported.

**Agreement Start Date.** The transfer of rights to the acquiring party becomes effective on this date.

**Agreement End Date.** This is the date when the transfer of rights to the acquiring party ends. There may be provisions within the contract (as described in later fields such as collection end date) which impact on entitlements.

**Retention End Date.** If the agreement specifies that the collection rights for some or all of the works are retained beyond the end of the agreement, then the end date of this retention period must be specified.

**Prior Royalty Status.** This field indicates whether or not the acquiring party is entitled to collect monies that were accrued before the start date of this agreement but not yet distributed by the societies. Possible values are: "N"one, or "A"ll, or "D"ate. If the acquiring party is entitled to collect monies as of a certain date (as indicated by "D"), then provide the relevant date in Prior Royalty Start Date.

**Prior Royalty Start Date.** Use this date field to indicate from what earning dates acquiring party can begin collecting monies if the acquiring party can begin collecting before the agreement start date of this agreement. This date must be entered if and only if the Prior Royalty Status is 'D'ate.

**Post-term Collection Status.** If the acquiring party has no rights to collect monies after the Retention End Date if it exists, or else the Agreement End Date, enter "N"o in this field. If the acquiring party can collect until further notification, enter "O" for open-ended. If they can collect until a specific date, enter "D" for date, and specify the date in Post-term Collection End Date.

**Post-term Collection End Date.** If the acquiring party can collect monies after the Retention End Date if it exists, or else the Agreement End Date, up to a specific date, enter the date in this field. Note that the Post-Term Collection Status must then be set to "D" for date.

**Date of Signature of Agreement.** The date when the written form of the agreement (the contract) was signed.

**Number of Works.** The number of works for which work registrations are included in this file. These works may be described on either NWR or REV transactions. Each of these work registrations should contain a publisher record with a reference to this agreement.

**Sales/ Manufacture Clause.** The S/M-clause-indicator is a marker which shows whether the acquiring party has acquired rights either for products manufactured or for products sold in the territories in agreement. Only two values are allowed according to BIEM/CISAC-rules:  
S = Sales Clause: A stipulation which lays down that the acquiring party has acquired rights for products sold in the territories in agreement irrespective of the country of manufacture.  
M = Manufacture Clause: A stipulation which lays down that the acquiring party has acquired rights for products manufactured in the territories in agreement irrespective of the country of sale.

**Shares Change.** If the shares assigned to the writers can change when the work(s) covered under this agreement are sub published, set this field to "Y"es. (See the example of a European work sub published in North America.) The default is "N"o.

**Advance Given.** If there is an advance paid for this agreement, set this field to "Y"es. Default is "N"o.

**Society-assigned Agreement Number.** The agreement number assigned by the society of the subpublisher is generally not known when the AGR is submitted but can be supplied by the societies in the ACK transaction.

## 4.2 - Territory of Agreement

The territory record (TER) is very simple but very important. It contains a territory and an indicator as to whether the territory is included or excluded from the agreement. For example, if the agreement covered the world except for Europe, you would create two territory records to show the world included, and Europe excluded. You can include as many territory records as required.

The TIS system contains four digit numeric codes for each country of the world. It also contains codes for groupings of countries e.g. Europe, North America, as well as a code for world. The TIS is contained in an Access database which is available on the CISAC website, [www.cisac.org](http://www.cisac.org). The easiest way to query the database is via the Queries Tab and use Territories and Their Names.

If you have previously used the two character alpha territory code used in CWR version 1, or in the CAE, there is a cross reference table that relates the alpha territory codes to the TIS codes. Note that this cross-reference table is only a tool to help in the transition. The TIS is the authoritative source.

The TIS system is based on the ISO territory codes but it contains group names that the ISO does not, and excludes some sub-territories that the ISO includes.

The territory of an agreement can be built with includes and excludes. For example, if an agreement covers Canada and the United States. This can be described by two territory records: 'Include Canada'; 'Include United States'. Alternately, it could be described as 'Include North America'; 'Exclude Mexico'. Note that the exclude always refers to the territory in the previous include.

**Record Prefix.** This allows you to identify that this is a territory record (TER)

**Inclusion/ Exclusion Indicator.** This is an "I" to indicate the following territory is included under the agreement, or an "E" to indicate it is excluded.

**TIS Numeric Code.** This is the code that describes a territory.

### 4.3 - Interested Parties for the Agreement

There is one interested party record (IPA) for each assigning party, and one for each acquiring party. There must be at least one assignor and one acquirer. The share percentages for the assigning party indicate what percentage is retained. The share percentages for the acquiring party indicate what percentage is assigned.

The share available to assign may vary depending on the distribution rules of the assigning parties. This is particularly used for writer's shares. Also the agreements may also cover only performing, or mechanical, or synch rights. The sum of all shares should always add of to 100%.

**Record Prefix.** This allows you to identify that this is an interested party record (IPA)

**Agreement Role Code.** This code is used to indicate whether the interested party is assigning or acquiring the rights. This is a mandatory field.

**Interested Party Number - IPI.** The unique identifier associated with this interested party. IPI numbering is a sub-system of the CISAC Common Information System. If you know the IPI number, it will assist the societies to process your registration more quickly.

**Interested Party #.** This number is your unique identifier for this interested party. Many societies will store your numbers in their databases to allow them to identify an interested party uniquely, and therefore avoid having to do a name match which often involves manual effort. Therefore it is very important that you do not reuse interested party numbers.

**Interested Party Name.** The last name of the writer, or the name of the publisher. Note that if the submitter does not have the ability to split first and last names of writers, the entire name should be entered in this field in the format "*Last Name, First Name*" including the comma after the last name.

**Interested Party Writer First Name.** If the interested party is a writer, provide his/her first and middle names.

**PR Affiliation Society.** The performing rights society to which this interested party belongs.

**PR Share.** The percentage of the performing rights acquired or retained by this interested party under this agreement. Within an individual IPA record, this value can range from 0 to 100%.

**MR Affiliation Society.** The mechanical rights society to which this interested party belongs.

**MR Share** The percentage of the mechanical rights acquired or retained by this interested party under this agreement. Within an individual IPA record, this value can range from 0 to 100%.

**SR Affiliation Society.** The synchronization rights society to which this interested party belongs.

**SR Share.** The percentage of the synchronization rights acquired or retained by this interested party under this agreement. Within an individual IPA record, this value can range from 0 to 100%.

## **5 - Registering Work Information**

### **5.1 - General Information on Work Registrations**

When you are registering a new work you use the NWR transaction. If you are updating an old work, use the REV transaction. The same information is required for the NWR and the REV. It is possible (because of society editing rules) that a work may be rejected by one society and accepted by another. A subsequent work registration for this work should be sent as REV.

Note that if a work was registered using means other than Common Works Registration; the first revision should be sent using NWR. In other words, the NWR transaction is used the first time a work is sent using CWR.

If the work has been previously registered with some but not all societies, or if you are unsure as to whether the work has been registered, use the REV transaction. Societies will change the transaction type to NWR if the work is not already on file.

As a publisher, you may choose to send one file containing registration information for many territories to many societies, or you may choose to send to each society a file containing only information pertinent to that society. If, when processing a file, a society determines that it has no interest in a particular work registration, the society will acknowledge that work with a status code of 'no interest' (NP). A work is generally of interest to a society if a shareholder belongs to that society, or if the collection rights are for a territory that the society administers on behalf of the submitting publisher. Otherwise the work will be of no interest. Also, the work may be of no interest because of the type of rights. For example, if a performing rights society receives a registration for only mechanical rights for a work, the work will be returned as NP.

There is a temptation to store other information in the title e.g. "background". This is not a good idea. In the past when each title registration was done manually, a person could sort the other information from the title and act appropriately. Now that registrations are automated this does not happen. The title match routines will not work properly and the additional information is lost. The additional information formerly stored in that title should have a place of its own. If it does not, please raise it to our attention so that we can add new fields to store this information.

If there are other versions of this work that have a different set of interested parties, or a different percentage split among the interested parties, submit separate registrations.

The ownership shares for each right being registered must total 100% for each work.

A composite musical work such as a symphony may contain several movements. If the movements are likely to be performed or recorded on their own, then it is advisable to register each movement as a separate musical work. Each movement can refer to the symphony as the entire work from which it is derived in the excerpt record (EWT).

A composite musical work such as a medley or sample can use the component record (COM) to describe the works that are included.

The new work registration or revision transactions consists of the NWR or REV record and the detail records that describe interested parties, alternate titles, instrumentation, etc. as described in this section.

## 5.2 - Work Title and Core Information

(New Work Registration; Revision Registration—NWR/REV)

This record contains core information about the work itself, such as title and the unique codes that have been assigned to it. (Other information, like writer names, recordings, and other versions will be asked for later in the transaction.)

**Record Prefix.** This allows you to distinguish whether this is a new registration or a revision of a previous registration as well as providing sequencing information.

**Work Title.** List the title by which the work is best known. You will have an opportunity to list variations on this title in the ALT record. Do not store additional information in the title field e.g. “instrumental” or “background”. Such information should be stored in the designated field.

**Language Code.** Indicate the language of the work title. If the title crosses languages (e.g., *Maria*), list the language of the lyrics. This information will assist societies in identifying the work.

**Submitter Work Number.** This is your unique numerical code for this work. It is important that this number refer only to the work named on the registration, since further electronic communication (ACK, ISW, EXC) that includes this number will point to this work and its interested parties.

**ISWC.** If the International Standard Work Code has been notified to you, you may include it in your registration or revision.

**Copyright Date.** This is the date that your national copyright office has registered this work.

**Copyright Number.** This is the number that your national copyright office has assigned to this work upon registration.

**Musical Work Distribution Category.** Certain rights organizations have special distribution rules that apply to certain genres of music. All such genres for participating societies can be found in the Musical Work Distribution Category Table in the layout document.

**Duration.** Duration is required:

- by all societies if the Musical Work Distribution Category is *Serious* (e.g., music intended for symphonic, recital and chamber settings);
- if there is a BMI interested party in this work and the Musical Work Distribution Category is *Jazz*.

**Recorded Indicator.** Indicate whether a recording of this work exists that has been made available to the public.

**Text-Music Relationship.** Indicate whether this work contains text only, music only, or a combination of both. (It is understood that a work with lyrics may be performed instrumentally, and that a work with music may be performed spoken-only.)

**Composite Type.** Certain works incorporate other works. If this work is such a case, choose the type of composite from the values in the table.



**Version Type.** Indicate whether this work is entirely original, or based on another work. If the work is based on another work, values must be given for the Music Arrangement and Lyric Adaptation fields. If the work is a modified version of a copyrighted work, it is necessary for it to be authorized.

**Excerpt Type.** If this work is part of a larger work, indicate whether this is a movement or another, unspecified type of excerpt.

**Music Arrangement.** If you've indicated that this is a modified version of another work, you must indicate here what changes, if any, have occurred to the original music.

**Lyric Adaptation.** If you've indicated that this is a modified version of another work, you must indicate here what changes, if any, have occurred to the original lyric.

**Contact Name.** In the event of the need for a follow-up communication to you on the matter of this registration, it is useful to have the name of the person who originated the transaction.

**Contact ID.** This is an identifier associated with the contact person.

**CWR Work Type.** While not mandatory it can still be is a useful. If you can, indicate a genre found in the CWR Work Type table.

**Grand Rights Indicator.** It can be of interest whether or not this work is originally intended for live theatrical performance.

**Composite Component Count.** If a work consists of one original work and one sample, then the component count is two.

**Date of publication of printed edition.** The date that the printed, new edition published by the submitting publisher appeared. This information is especially relevant for the notification of sub published works by GEMA-sub publishers.

**Exceptional Clause.** This is for registrations with GEMA. By entering Y (Yes), the submitting GEMA-sub publisher declares that the exceptional clause of the GEMA distribution rules with regard to printed editions applies (GEMA-Verteilungsplan A Anhang III).

**Opus Number for serious music.** The number assigned to this work, usually by the composer. Part numbers are to be added with a # e.g. 28#3 (meaning Opus 28 part 3).

**Catalogue Number for serious music.** The work catalogue number. The abbreviated name of the catalogue is to be added (like BWV, KV), without dots. Part numbers are to be added with a # e.g. KV 297#1 (meaning Köchel Verzeichnis Nr.297 part 1).

**Priority Flag.** Use this flag to indicate that the registration of this work should be expedited. This flag should be used sparingly – only when the work is high on the charts, etc.

### 5.3 - Interested Parties and Ownership Shares

CWR requires that you distinguish between those writers and publishers under your control, i.e., on whose behalf you are submitting this registration, and those whose interest will be submitted by another organization. Information that you give about those writers and publishers not under your control will be subject to less stringent editing rules than information about your writers and publisher(s).

It is *important* to note that if you supply unique identifiers to the interested parties, particularly, IPI numbers, your registration will be processed much faster. The society of affiliation is also a key piece of information that should be provided whenever possible – particularly if the IPI number cannot be determined.

Even though it is not necessary to provide much detail about interested parties not under your control, you are required to account for 100% of the work’s ownership—the percentages allocated across all writers, arrangers and original publishers must total 100. If you have no information about writers and publishers in your work other than your own, you may so indicate via the “writer unknown” or “publisher unknown” indicator and you must allocate to that unknown entity the balance of the share entitlement. Shares should never be attributed to a society. In the case of works where the publishers do not collect all of the mechanical shares, the remaining shares should be attributed to the writers.

Some societies do not accept Unknown Writer or Unknown Publisher. Please contact your local society to learn about this.

**Appendix A - Share limits – governed by society rules and publishing contracts**

	Right Type			
	Performing		Mechanical and Synchronization	
	Min	Max	Min	Max
<b>Writers’ Total</b>	50	100	0	100
<b>Publishers’ Total</b>	0	50	0	100

Note that there is a tolerance of plus or minus .06% while applying the edits relating to the sum of shares.

**5.3.1 - Publishers**

CWR requires that you group your original publisher with any local administrator or foreign subpublisher(s) in a publisher chain.

The original publisher starts the chain. It is followed by the administrators, sub publishers, and income participants.

An income participant may start a chain, or be included in a chain begun by the original publisher which has allocated rights to the income participant.

If a publisher is both a co-publisher and an administrator, it must appear in two chains – in one, it will start the chain with its ownership share; in the other it will follow the co-publisher on whose behalf it administers the rights.

Acquirer

A new publisher role of Acquirer has been introduced in 2004. It was introduced to allow for the fact that societies have different practices when a publisher acquires *ownership* rights for a catalogue from another publisher. Some societies keep the first original publisher in their records. Other societies are only interested in the new original publisher. Through use of the Acquirer role code, societies can chose which data to enter into their system, and keep their current practices.

An Acquirer is a publisher that has acquired some or all of the rights of a work from the Original Publisher. Furthermore the acquirer has the direct relationship to the writers of the musical work (unlike the subpublisher and the administrator that have a direct relationship with another publisher). The difference between an Acquirer and an original publisher being that the original publisher has passed its direct relationship with the writer to the acquirer. To be clear, where a publisher becomes the owner as a result of reversion or copyright termination/renewal they are the original publisher (E) not the acquirer (AQ). The Acquirer would act very much like an Original Publisher (role code 'E'), although the Original Publisher would still be shown on the work before the Acquirer. Either the Acquirer would have all the ownership shares and the Original Publisher would have none, or they would share it (the current rules about the sum of Ownership and Collection rules still apply).

The only differences between an Original Publisher and an Acquirer would be:

- You can only have one Original Publisher per chain of title, but you could have more than one Acquirer.
- The Acquirer comes after an Original Publisher, so it doesn't start the chain of title.

An example of the structure of the work would be as follows:

<u>Record</u>	<u>Name</u>	<u>Role</u>	<u>Ownership</u>	<u>Collection</u>
SPU	A	Original Publisher	None	
SPU	B	Acquirer	50%	
SPT share	B	Acquirer		Collection for home territory
SPU	C	Sub-publisher		
SPT share	C	Sub-publisher		Collection for other territories

If the ownership is shared, there would need to be two publisher shares – one showing the share passed to the acquirer, the other showing the share retained. Each of these publishers could have their own chain of administrators and sub publishers.

<u>Record</u>	<u>Name</u>	<u>Role</u>	<u>Ownership</u>	<u>Collection</u>
Chain 1				
SPU	A	Original Publisher	None	
SPU	B	Acquirer	25%	
SPT share	B	Acquirer		Collection for home territory
SPU	C	Sub-publisher		
SPT share	C	Sub-publisher		Collection for other territories
Chain 2				
SPU	A	Original Publisher	25%	
SPU	D	Sub-publisher		

SPT share	D	Sub-publisher	Collection for other territories
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**Publisher to Publisher Agreements:** The submitter agreement number or the society-assigned agreement number can be used to identify the agreement under which the sub publisher or administrator has acquired the collection rights for one or more territories. The publisher-to-publisher agreement numbers are recorded in the record for the sub publisher or administrator (SPU). The writer to publisher agreement numbers are recorded in the record that links the writer to the publisher (PWR) – see below.

If the agreement that covers this work was documented in an agreement record (AGR), then the submitter agreement number and the society-assigned agreement number will also be documented in the AGR. Thus, the works can be tied to a specific agreement as described in the agreement record.

Some societies require that the society assigned agreement numbers be present in a work registration. It is the society of the sub publisher or the acquiring party that assigns the society-assigned agreement number to publisher to publisher agreements.

CWR enables you to indicate every territory or set of territories where your original publisher, administrators, or subpublishers have a collection interest. For those publishers under your control that have a collection interest, you must indicate at least one territory and corresponding share entitlement in which that collection interest applies. If there is an administrator with no collection shares for any territory, it is possible to list it on a publisher record. It, of course, would have no territory records.

For performing rights in general, in those territories in which your publisher(s) have a collection interest, the sum of the shares should equal your original publisher(s)' ownership share. The presence of income participants or shares that change on sub publication may mean that the sum of collection shares can not equal the ownership of the original publisher in the chain. In all other cases the rule must be followed for performing rights.

A subpublisher, administrator or income participant must be assigned an "ownership" share of 0%.

CWR does not allow you to submit a collection interest for publishers not under your control, although you must account for their ownership share allocation. It is possible for you to list the administrators or sub publishers for a publisher that you do not control, if you know this information. This is strictly optional. This data is useful if the original publisher is a small writer-owned publishing company that is administered by one of the larger publishers. The societies will then know to request the registration from the larger publisher if they have not yet received it.

The data elements within the publisher record are as follows:

**Record Prefix.** This allows you to distinguish whether or not this publisher is under your control (SPU) or the control of another organization (OPU).

**Publisher Sequence Number.** This enables a rights organization to link subpublishers and administrators to the proper original publisher. Each original publisher will start a new chain. An income participant may start a chain, or be included in a chain begun by the original publisher which has allocated rights to the income participant.

**Interested Party Number.** This is your unique numerical code for this publisher. It is important that this number refer only to the publisher named on the registration. Never re-use an interested party number for a different publisher since this could cause the societies to merge the catalogue of the first publisher with the catalogue of the second publisher with the same interested party.

**Publisher Name.** The name of this publishing company as it is on file with its rights organization.

For a publisher not under your control, it is not required to provide a name (see Publisher Unknown Indicator, below).

**Publisher Unknown Indicator.** For a publisher in this work *not under your control* and for whom you do not have a name on file, this flag may be set to yes. Do not enter a publisher name if you choose this option. However, by providing the name (if known), the registration can be made payable more quickly.

**Publisher Type.** Role played by this publisher in this work. Choose among original publisher, administrator, subpublisher, and income participant. In a co-publishing administration situation, the administering publisher may be listed twice, as an original publisher and as an administrator.

**Tax ID#.** A number used to identify this publisher for tax reporting.

**Publisher IPI Name .** The unique identifier associated with this publisher name. The IP Name Number is a unique identifier allocated automatically by the IPI System to each name. It is based on the CAE number and consists of 11 digits 99999999999 (modulus 101). The last two digits are check-digits. An IP may have more than one IP name. New IP names will get new IP Name Numbers. A name of an IP name number may only be changed in case of spelling corrections.

**Publisher IPI Base Number.** This number is the unique identifier associated with this publisher. The IP Base Number is a unique identifier allocated automatically by the IPI System to each interested party (IP), being either a natural person or legal entity. The number consists of 13 characters: letter i (I), hyphen (-), nine digits, hyphen (-), one check-digit. I-999999999-9. (weighted modulus 10, I weight = 2, adapted from ISO 7064). You can find more information in the CISAC web site.

**Submitter Agreement Number.** This points to an agreement between this publisher and another publisher acting as a domestic or foreign administrator and it is your internal number.

**International Standard Agreement Code.** A unique number assigned to this agreement. This number is not yet available.

**Society-assigned Agreement Number.** If you have previously notified the society of this agreement, you may have the number assigned by the society to this agreement. You can then provide this number when registering the works.

**Reversionary Indicator.** This indicates that the publisher is claiming the work under the reversionary provisions. Only some societies recognize reversionary rights.

**First Recording Refusal Ind.** This field indicates that the submitter needs to be asked before the society can authorize a first recording. Note that this field is mandatory for registrations with the UK societies.

**Agreement Type.** The type of agreement for which this publisher is the assignor.

**USA License Ind.** This field indicates whether rights for this publisher flow through ASCAP, BMI, or SESAC for the U.S.

\* Note that several societies insist that either Submitter Agreement Number or Society-assigned Agreement Number be provided. The agreement should be referenced on the publisher that has acquired the rights. The Society-assigned Agreement Number is assigned by the society of the acquiring publisher. This is the society that has primary interest in the agreement. Other societies that receive the registration will use the Submitter Agreement Number to identify the agreement if necessary.

### **5.3.2 - Writers**

Writers under your control must be linked to those publishers to whom they have assigned their publishing interest. There is the requirement to specify the territory and collection share (if greater than zero) for each right for writers. For the majority of work registrations, the performing rights collection share for writers will be the same as the ownership share for the world. In some cases, the performing rights collection share for writers can change on sub publication. It is more common in mechanical rights to have a zero collection share for a writer. If the writer has no collection share for any right being registered, then it is not necessary to submit a territory/collection record (SWT).

A writer should appear only once per role within a work. It is necessary to submit at least one composer, or author for each work. If a work is in the public domain, the writer must still be specified.

If you've indicated that your work is a modified version of another work, at least one of the writers must be given as an arranger, sub-arranger, translator, adapter, or sub-author.

The data elements within the writer record are as follows:

**Record Prefix.** This allows you to tell societies whether or not this writer is under your control (SWR) or the control of another organization (OWR).

**Interested Party Number.** This is your unique numerical code for this writer. It is important that this number refer only to the writer named on the registration. Do not reuse the interested party number as some societies store this number as a reference.

**Writer Last Name.** The last name of the writer. If you do not have the ability to separate the last name from the first name, then you may include both the last and first name in this field—pr separated by a comma. This field is mandatory for writers that you control. For writers which you do not control, you can check the Writer Unknown Indicator if you do not know the name.

**Writer First Name.** The first name of the writer.

**Writer Unknown Indicator.** For a writer in this work *not under your control* and for whom you do not have a name on file, this flag may be set to yes.

**Writer Designation Code.** This code describes the role of the writer with respect to this work e.g. composer, author, arranger. This field is required for writers which you control.

**Writer IPI Name.** The unique identifier associated with this writer name. The IP Name Number is a unique identifier allocated automatically by the IPI System to each name. It is based on the CAE number and consists of 11 digits 99999999999 (modulus 101). The last two digits are check-digits. An IP may have more than one IP name. New IP names will get new IP Name Numbers. A name of an IP name number may only be changed in case of spelling corrections.

**Writer IPI Base Number.** This number is the unique identifier associated with this writer. The IP Base Number is a unique identifier allocated automatically by the IPI System to each interested party (IP), being either a natural person or legal entity. The number consists of 13 characters: letter i (I), hyphen (-), nine digits, hyphen (-), one check-digit. I-999999999-9. (weighted modulus 10, I weight = 2, adapted from ISO 7064). You can find more information at the CISAC web site.

**Reversionary Indicator.** This indicates that the writer is claiming the work under the reversionary provisions. Only some societies recognize reversionary rights.

**First Recording Refusal Ind** This field indicates that the submitter needs to be asked before the society can authorize a first recording. Note that this field is mandatory for registrations with the UK societies.

**Work For Hire Indicator.** This field indicates that this writer was hired to write this work.

**USA License Ind.** This field indicates that this writer has elected to have this work represented in the U.S. by BMI, ASCAP, or SESAC.

**Personal Number.** This field contains the personal number assigned to this individual in the country of residence. For Sweden, it has the format YYMMDD9999.

### 5.3.3 - Ownership Shares

Ownership shares are documented in the publisher or writer record. Collection shares are documented in the territory record (see below). Ownership shares must total 100% for the work, plus or minus a tolerance of .06%.

**PR Affiliation Society.** The CISAC number of the society which represents the performing rights of the interested party. For example, 101 for SOCAN. The list of society codes can be found in the lookup tables.

**PR Ownership Share.** The percentage of the performing rights owned by this interested party.

**MR Society.** The CISAC number of the society which represents the mechanical rights of the interested party, for example, 088 for CMRRA. The list of society codes can be found in the lookup tables.

**MR Ownership Share.** The percentage of the mechanical rights owned by this interested party.

**SR Society.** The CISAC number of the society which represents the synchronization rights of the interested party. For example, 088 for CMRRA. The list of society codes can be found in the lookup tables.

**SR Ownership Share.** The percentage of the synchronization rights owned by this interested party.

## 5.4 - Collection Shares

First you define the publisher or writer who has the ownership shares using the fields described above. Then the collection shares for each set of territories are defined using the territory record. It is necessary to document those situations when a writer has different collection shares based on territory as well as when the collection and ownership shares are the same. Use the SPT record for publishers and the SWT record for writers.

The original publishers, or income participants, and their administrators and sub publishers are tied together using the interested party number. It is possible to show a publisher that has no collection shares.

For example, if Warner US has an agreement with Warner International for the administration for the world except for the US. Warner International does not collect any shares, but has agreements with Warner affiliates for each territory. Warner International can be present with no SPT.

Unless there are special circumstances (such as an income participant, shares that change on sub publication), the collection shares for performing rights within a publisher chain should equal the ownership shares of the original publisher that heads the chain for any territory.

You can use more than one territory record to describe the territories assigned. For example, if you wish to register a work showing a sub publisher for Europe excluding Germany, supply an SPT including territory of Europe with the collection shares, and another SPT to exclude the territory of Germany with no collection shares. Note that the exclude always refers to the territory in the previous include.

If the writer's share changes on sub publication, then you will need an SWT to describe the shares collected in the originating territory, and one or more SWT to describe the shares collected in the territories where the work is sub published.

The total collection shares for a territory for a rights type for a work cannot exceed 100%.

The TIS system contains four digit numeric codes for each country of the world. It also contains codes for groupings of countries e.g. Europe, North America, as well as a code for world.

The TIS system is based on the ISO territory codes but it contains group names that the ISO does not, and excludes some sub-territories that the ISO includes.

A Sequence # has been added in version 2.1. Here is how it works:

The sequence number should run from 1 to the number of SPTs for each SPU.

Example: A works notification has three SPU records. Each SPU record is linked with a number of SPT records that indicate the territory of control of the publisher in that SPU record.

◆ SPU for Original Publisher

The Original Publisher controls the whole world. This SPU record is connected with one SPT record:

Sequence nr	Incl / Excl	TIS Numeric
1	I	2136



◆ SPU for Administrator Publisher

The Administrator Publisher controls the world ex Commonwealth but including Canada. This SPU record is connected with three SPT records:

Sequence nr	Incl / Excl	TIS Numeric
1	I	2136
2	E	2114
3	I	124

◆ SPU for Sub-Publisher

The Sub-Publisher controls Europe minus UK and minus Ireland. This SPU record is connected with three SPT records:

Sequence nr	Incl / Excl	TIS Numeric
1	I	2120
2	E	826
3	E	372

Exclusions from exclusions must be entered positively, i.e. with Inclusion Indicator I. Cf. the above example with the Administrator Publisher: The agreement is valid for "World ex Commonwealth but including Canada". This is to be entered as (for clarity sake the full territory names and not the territory codes together with their territory start dates are used here):

+World

-British Commonwealth

+Canada

The individual territories are to be entered in their correct (logical) order. The order is defined by the sequence number of territory. The inclusions and exclusions are to be interpreted according to these sequence numbers. The above example must be entered with the following sequence numbers:

Sequence#1 +World

Sequence#2 -British Commonwealth

Sequence#3 +Canada

The following order is illogical:

Sequence#1 -British Commonwealth

Sequence#2 +World

Sequence#3 +Canada

Please also note the difference between:

Sequence#1 +World

Sequence#2 -British Commonwealth

Sequence#3 +Canada (Result: Canada is included)

and:

Sequence#1 +World

Sequence#2 +Canada

Sequence#3 -British Commonwealth (Result: Canada is not included)

**Record Prefix.** Set the transaction type to SPT for publishers, to SWT for writers.

**Interested Party #.** This is your unique number that identifies the publisher that has collection rights in this territory. This publisher was described in the preceding SPU record.

**PR Collection Shares.** This field records the percentage of performing rights royalties that are to be collected.

**MR Collection Shares.** This field records the percentage of mechanical rights royalties that are to be collected.

**SR Collection Shares.** This field records the percentage of synchronization rights royalties that are to be collected.

**Inclusion/ Exclusion Indicator.** This is an "I" to indicate the following territory is covered under the agreement, or an "E" to indicate it is excluded.

**TIS Numeric Code.** This is a code that describes a territory or group of territories

**Shares Change.** If the shares assigned to the writer(s) have changed as a result of sub publication in this territory or for a similar reason, set this field to "Y"es. (See above example of a European work sub published in North America.) The default is "N"o.

**Sequence #.** A number assigned sequentially to each territory record which applies to the immediately preceding interested party.

## 5.5 - Linking Writers to Publishers

It is valuable for the societies to know the publisher associated with each writer. This provides a complete trail of the rights -- from the creator to the publisher to sub-publishers or administrators. For each writer who is under your control, complete one PWR record for each publisher to which they have assigned rights for this work.

Some societies require that the society assigned agreement numbers be present in a work registration. The writer-to-publisher agreement numbers are recorded in this record. The reason is that if two or more writers for a work have an agreement with the same original publisher, it is possible to record each Society-Assigned Agreement Number and Submitter Agreement Number in the PWR record that links that writer to the original publisher.

It is the society of the original publisher that assigns the society-assigned agreement number. The submitter agreement number is included in an agreement transaction (AGR) if it exists.

**Record Prefix.** Set the transaction type to PWR.

**Publisher IP #.** This field contains the unique identifier of the publisher to whom this writer has assigned rights.

**Publisher Name.** This field contains the name of the publishing company.

**Submitter Agreement #.** This field contains your unique number used to identify the agreement between the writer and publisher being linked.

**Society Agreement #.** This field contains the agreement number assigned to this agreement by the society of the original publisher (if known).

**Writer IP #.** The writer interested party number pointing back to the writer in the immediately preceding SWR record in an explicit link.

## 5.6 - Alternate Titles

If the work is known by more than one title, then all titles should be documented. The 'official' title appears in the NWR/REV record. All other titles are recorded in the alternate title record. There are several types of titles. The most common type is the alternative title (AT). There is also the first line of text (TE). A formal title (FT) for a serious work has a pre-defined format.

Sometimes you may be aware of the title as it is translated into another language. This is particularly useful for the identification of usages. Please note that if the lyrics or music has been changed, it should be considered a different work. However, if only the title has been translated, then the language and the translated title (TT) can be provided in the ALT record.

**Record Prefix.** Set the transaction type to ALT.

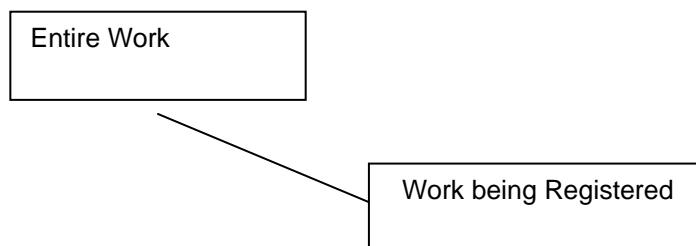
**Alternate Title.** This field is required because this is what this record is all about -- providing alternate titles. Do not store additional data with the title.

**Title Type.** This field describes the type of title. It is mandatory.

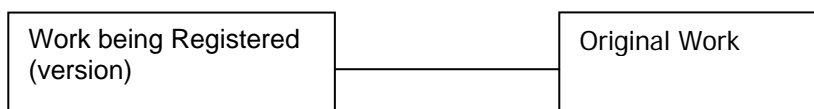
**Language Code.** This field contains the code used to describe the language of the alternate title, if it is known.

### 5.7 - References to Other Works

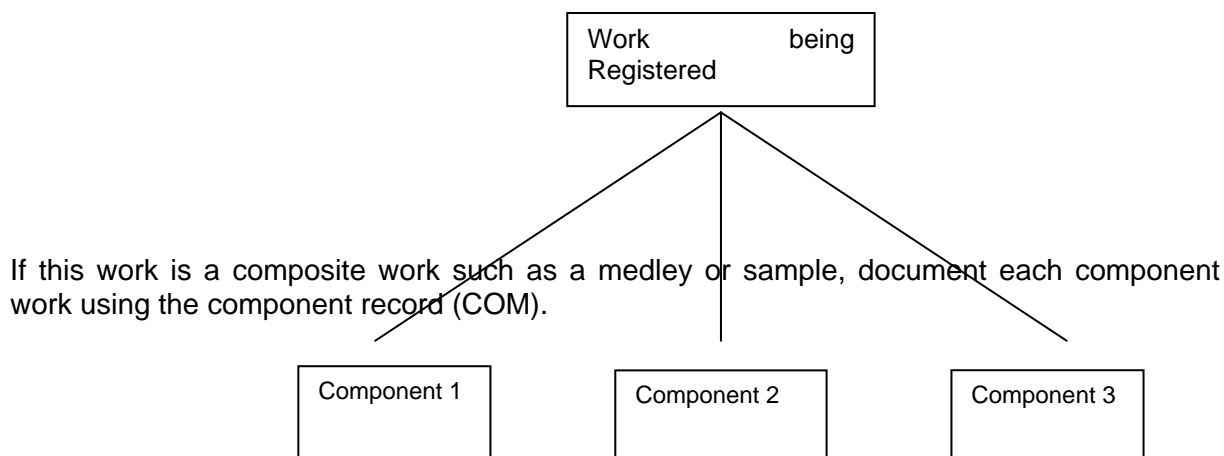
Often a work has a relationship to another work. It is useful to know this relationship. The CWR provides a way of documenting three types of relationships amongst works:



If this work is a part of a larger work, then use the Entire Work record (EWT) to describe the larger work.



If this work is a version, based on another work, then document the original work using the version record (VER).



If this work is a composite work such as a medley or sample, document each component work using the component record (COM).

### 5.7.1 - Entire Work

If the work being registered is an excerpt such as a movement from a symphonic work, then use the Entire Work Title record to document the larger work. To help us to identify the entire work, provide the ISWC or writer information.

**Record Prefix.** Set the transaction type to EWT.

**Entire Work Title.** This field contains the title of the larger work which contains the work being registered.

**ISWC of Entire Work.** If you know the ISWC of the larger work, record it here.

**Language Code.** This code describes the language of the entire work e.g. EN for English, FR for French.

**Writer 1 Last Name.** If the ISWC is not known, then the last name of a writer is helpful to identify the work.

**Writer 1 First Name.** The first name of the writer.

**Writer 1 IPI Name #.** The IP Name Number is a unique identifier allocated automatically by the IPI System to each name. It is based on the CAE number and consists of 11 digits 9999999999 (modulus 101). The last two digits are check-digits. An IP may have more than one IP name. New IP names will get new IP Name Numbers. A name of an IP name number may only be changed in case of spelling corrections.

**Writer 1 IPI Base Number.** The IP Base Number is a unique identifier allocated automatically by the IPI System to each interested party (IP), being either a natural person or legal entity. The number consists of 13 characters: letter i (I), hyphen (-), nine digits, hyphen (-), one check-digit. I-999999999-9. (weighted modulus 10, I weight = 2, adapted from ISO 7064). You can find more information on the CISAC web site.

**Writer 2 Last Name.** If the ISWC is not known, then the last name of a second writer is helpful to identify the work.

**Writer 2 First Name.** The first name of the second writer.

**Writer 2 IPI Name #.** The IP Name Number is a unique identifier allocated automatically by the IPI System to each name. It is based on the CAE number and consists of 11 digits 9999999999 (modulus 101). The last two digits are check-digits. An IP may have more than one IP name. New IP names will get new IP Name Numbers. A name of an IP name number may only be changed in case of spelling corrections.

**Writer 2 IPI Base Number.** The IP Base Number is a unique identifier allocated automatically by the IPI System to each interested party (IP), being either a natural person or legal entity. The number consists of 13 characters: letter i (I), hyphen (-), nine digits, hyphen (-), one check-digit. I-999999999-9. (weighted modulus 10, I weight = 2, adapted from ISO 7064). You can find more information on the CISAC web site.

**Source.** This field contains a free form description of the source of the entire work e.g. symphony.

**Submitter Work #.** The unique number that you have assigned to the entire work.

## 5.7.2 - Original Work

If the work being registered is a version, then use the version record to document the details of the original work. Note that the work should have been identified as a version using the Version Type field of the NWR/REV. To help us to identify the original work, provide the ISWC or writer information.

**Record Prefix.** Set the transaction type to VER.

**Original Work Title.** This field contains the title of the original work.

**ISWC of Original Work.** If you know the ISWC of the original work, record it here.

**Language Code.** This code describes the language of the original work e.g. EN for English, FR for French.

**Writer 1 Last Name.** If the ISWC is not known, then the last name of a writer is helpful to uniquely identify the work.

**Writer 1 First Name.** The first name of the writer.

**Writer 1 IPI Name #.** The IP Name Number is a unique identifier allocated automatically by the IPI System to each name. It is based on the CAE number and consists of 11 digits 9999999999 (modulus 101). The last two digits are check-digits. An IP may have more than one IP name. New IP names will get new IP Name Numbers. A name of an IP name number may only be changed in case of spelling corrections.

**Writer 1 IPI Base Number.** The IP Base Number is a unique identifier allocated automatically by the IPI System to each interested party (IP), being either a natural person or legal entity. The number consists of 13 characters: letter i (I), hyphen (-), nine digits, hyphen (-), one check-digit. I-999999999-9. (weighted modulus 10, I weight = 2, adapted from ISO 7064). You can find more information on the CISAC web site.

**Writer 2 Last Name.** If the ISWC is not known, then the last name of a second writer is helpful to identify the work.

**Writer 2 First Name.** The first name of the second writer.

**Writer 1 IPI Name #.** The IP Name Number is a unique identifier allocated automatically by the IPI System to each name. It is based on the CAE number and consists of 11 digits 9999999999 (modulus 101). The last two digits are check-digits. An IP may have more than one IP name. New IP names will get new IP Name Numbers. A name of an IP name number may only be changed in case of spelling corrections.

**Writer 2 IPI Base Number.** The IP Base Number is a unique identifier allocated automatically by the IPI System to each interested party (IP), being either a natural person or legal entity. The number consists of 13 characters: letter i (I), hyphen (-), nine digits, hyphen (-), one check-digit. I-999999999-9. (weighted modulus 10, I weight = 2, adapted from ISO 7064). You can find more information on the CISAC web site.

**Submitter Work #.** The unique number that you have assigned to the original work.

**Source.** This field contains a free form description of the source of the original work e.g. Broadway show.

### 5.7.3 - Component Works

If the work being registered is a composite work such as a sample or a medley, use the component record to record each component work. Note that composite records may only be used if the work has been identified as a composite work using the Composite Type field in the NWR record. To help us to identify the component, provide the ISWC or writer information.

For examples of registrations of sampled works and medleys, refer to section 3.

**Record Prefix**. Set the transaction type to COM.

**Title**. This field contains the title of the original work which forms a part of the work being registered.

**ISWC of Component** . If you know the ISWC of the component work, record it here.

**Submitter Work #**. Use this field to record your unique number for the component work.

**Duration**. This field describes the duration of the component work as it is used within the composite work.

**Writer 1: Last Name**. If the ISWC is not known, then the last name of a writer is helpful to uniquely identify the work.

**Writer 1: First Name**. The first name of the first writer.

**Writer 1 IPI Name #**. The IP Name Number is a unique identifier allocated automatically by the IPI System to each name. It is based on the CAE number and consists of 11 digits 9999999999 (modulus 101). The last two digits are check-digits. An IP may have more than one IP name. New IP names will get new IP Name Numbers. A name of an IP name number may only be changed in case of spelling corrections.

**Writer 1 IPI Base Number**. The IP Base Number is a unique identifier allocated automatically by the IPI System to each interested party (IP), being either a natural person or legal entity. The number consists of 13 characters: letter i (I), hyphen (-), nine digits, hyphen (-), one check-digit. I-999999999-9. (weighted modulus 10, I weight = 2, adapted from ISO 7064). You can find more information on the CISAC web site.

**Writer 2: Last Name**. If the ISWC is not known, then the last name of a writer is helpful to uniquely identify the work.

**Writer 2: First Name**. The first name of the second writer.

**Writer 1 Name #**. The IP Name Number is a unique identifier allocated automatically by the IPI System to each name. It is based on the CAE number and consists of 11 digits 9999999999 (modulus 101). The last two digits are check-digits. An IP may have more than one IP name. New IP names will get new IP Name Numbers. A name of an IP name number may only be changed in case of spelling corrections.

**Writer 2 IPI Base Number**. The IP Base Number is a unique identifier allocated automatically by the IPI System to each interested party (IP), being either a natural person or legal entity. The number consists of 13 characters: letter i (I), hyphen (-), nine digits, hyphen (-), one check-digit. I-999999999-9. (weighted modulus 10, I weight = 2, adapted from ISO 7064). You can find more information on the CISAC web site.

## 5.8 - Performing Artists

The name of performing artists and performing groups can be particularly valuable to societies trying to identify usages of a work. Please include all of the performing artists or performing groups who perform this musical work, using one record per artist or group.

**Record Prefix**. Set the transaction type to PER.

**Performing Artist Last Name**. The last name of the performing artist. If the performing artist has only one name, e.g. Cher, then record it here. Use this field also for group names.

**Performing Artist First Name**. The first name of the performing artist.

**Performing Artist CAE/IPI Name #**. The unique number identifying the performing artist. The IP Name Number is a unique identifier allocated automatically by the IPI System to each name. It is based on the CAE number and consists of 11 digits 99999999999 (modulus 101). The last two digits are check-digits. An IP may have more than one IP name. New IP names will get new IP Name Numbers. A name of an IP name number may only be changed in case of spelling corrections.

**Performing Artist IPI Base Number**. This number is the unique identifier associated with this performing artist. The IP Base Number is a unique identifier allocated automatically by the IPI System to each interested party (IP), being either a natural person or legal entity. The number consists of 13 characters: letter i (I), hyphen (-), nine digits, hyphen (-), one check-digit. I-999999999-9. (weighted modulus 10, I weight = 2, adapted from ISO 7064). You can find more information on the CISAC web site.

## 5.9 - Other Work Information

### 5.9.1 - Recording Detail

Information regarding the recording of this work is entered in the recording detail record.

**Record Prefix**. Set the transaction type to REC.

**First Release Date**. Date the work was or will be first released for public consumption. This date can be a past, present, or future date.

**First Album Title**. The name of the album in which the work was included if the work was first released as part of an album.

**First Album Label**. Name of the organization that produced and released the album in which the first release of the work was included.

**First Release Catalogue #**. Number assigned by the organization releasing the album for internal purposes such as sales and distribution tracking

**First Release Duration**. Duration of the first release of the work.

**First Album Title**. The name of the album in which the work was included if the work was first released as part of an album.

**First Album Label**. The name of the organization that produced and released the album in which the first release of the work was included.

**First Release Catalogue #.** The number assigned by the organization releasing the album for internal purposes such as sales and distribution tracking.

**EAN.** European Article Number of release (EAN-13).

**ISRC.** International Standard Recording Code of the recording of the work on the release (according to ISO 3901).

**Recording Format.** The code that identifies the content of the recording: “A” (audio), “V” (video). This field is required for registrations to SESAC.

**Recording Technique.** Identifies the recording procedure: “A” (Analogue), “D” (Digital). This field is required for registrations to SESAC.

**Media Type.** BIEM/CISAC code for media type. See the CWR website for a list of codes.

### 5.9.2 - Work Origin

The purpose of this record is to describe the origin of the work. The origin may be a library, or an audio-visual production or both. If the work originated in an AV production, additional information regarding the usage of the work within the production can be helpful. Note that the cue sheet is always the final authority for usage data. Many identifiers for the audio-visual production have been added with version 2.1 including the reference as used in the CIS tool, AV Index. Either Library or Production Title is required.

If the work originated in an AV production, additional information regarding the usage of the work within the production can be helpful. Note that the cue sheet is always the final authority for usage data. Many identifiers for the audio-visual production have been added with version 2.1 including the reference as used in the CIS tool, AV Index. Note a Library work that is only available via the Internet will still need to have the CD Identifier field filled in. Any wording can be used in this field, such as ‘INTERNET’.

A ‘Recommendation for Best Practice’ adopted by CISAC and the publishing community in 2008 outlines how music in AV productions should be registered and interpreted: all background cues should be ‘rolled up’ and registered under the Production title only.

There is no need to register individual cues, unless they subsequently appear on a soundtrack album or in another form.

Only one registration per writer/publisher/shares combination is necessary. Please also use the designated fields in this record. For more information, please look up the PUB-CUE08-2679 on CISAC’s website or contact your local society.

**Record Prefix.** Set transaction type to ORN.

**Intended Purpose.** Indicates the type of production from which this work originated, for example, commercial, film, radio, television, library, multi-media, etc.

**Production Title.** Name of the production from which this work originated.

**CD Identifier.** If this is a library work, enter the identifier associated with the CD upon which the work appears.



**Cut Number**. If this is a library work, enter the track number on the CD Identifier where the work appears. This field is required when CD Identifier is entered.

**Library**. The library from which this work originated.

**BLTVR**. An indication of the primary use of the work within the AV production (background/logo/theme). The definitive source for cue usage is the cue sheet.

*The following optional fields help to identify more precisely the AV production:*

**V-ISAN**. Unique identifier for audio-visual production in which this work is first used. This number is assigned by the producer.

**Production #**. The number generated by the production company to identify the work.

**Episode Title**. Title of the episode from which this work originated

**Episode #**. Number assigned to the episode by the producer.

**Year of Production**. The year in which the production of the film or episode was completed.

*The following two fields form the unique key for the audio-visual work within the AV Index:*

**AVI Society Code**. The Society code of the society whose audio visual work detail entry is referenced in the AV Index

**Audio-Visual Number**. Unique number used by the owning society to identify the AV works as refereed in the AV Index.

## 5.10 - Instrumentation

If the work being registered is a serious work, then it is necessary to describe the instrumentation of the work. If the work is a jazz work, then instrumentation should also be provided. Instrumentation documentation can be provided in the following three ways:

- standard instrumentation
- individual instrument records
- description

If the work is for a standard set of instruments such as a wind quintet, use the Standard Instrumentation Type field. If you know all of the individual instruments used, then complete an instrument detail record for each instrument. If neither of these options is viable, you may complete the free form instrumentation description.

It is possible to use a combination of standard instrumentation and individual instrument records, for example, a wind ensemble for standard instrumentation, and a piano for an individual instrument. It is possible to have more than one Instrumentation Summary (INS) records. This is to allow more than one standard instrumentation e.g. string quartet and brass quartet. If any other field is present on the second or subsequent Instrumentation Summary (INS), it will be ignored.

### 5.10.1 - Instrumentation Summary

**Record Prefix**. Set the transaction type to INS

**Number of Voices**. This field indicates the number of lines or individual parts in the musical work.

**Standard Instrumentation Type**. This field contains a value from the table of Standard Instrumentation e.g. brass band, piano quartet.

**Instrumentation Description**. This field contains a free form description of the instrumentation.

#### 5.10.2 - Instrumentation Detail

**Record Prefix**. Set the transaction type to IND.

**Instrument Code**. Select a code from the table of Instruments.

**Number of Players**. Indicates the number of players for the above instrument. Note that if the number of players is not a significant detail, enter zero.

### 5.11 - Additional Related Information

This record can contain either a Society Work Number or a note. The Work # is used to relate the work being registered to an entry in an unidentified performance/use list, or to correct a work referenced in a cue sheet, web site, etc. The free-text note contains information addressed to one or all societies. It may be used for important information concerning the work registration. Societies are not obliged to process ARI records, even if the note is addressed to them. The note field should be used sparingly.

**Record Prefix**. Set the transaction type to ARI.

**Society #**. This field is used only if the next field contains a society work number. Then it contains the code of the society that issued that work number.

**Work #**. The number of the work that relates to this registration. It may have been found on an unidentified list, or a website, etc.

**Type of Right** Indicates that the information in the Note field relates to performing rights, mechanical rights, sync. rights or all rights (ALL)

**Subject Code**. This field is used to assign a general category to the contents of the Note field.

**Note**. Free text field pertaining to the type of right and subject specified above.

## 6 - Transactions Sent to Publishers

### 6.1 - Service Levels

The societies have committed to returning to the publishers an initial acknowledgment of the work registrations sent via CWR within twenty-four to forty-eight hours unless otherwise indicated. It is important to note that if CAE/IPI or other unique identifiers are present for each interested party, the work registration process will be streamlined.

Currently there are two types of transactions that you may receive from a society:

- Acknowledgment sent in response to a work registration sent by you. Most societies will send a first acknowledgement when the registration is received and a second acknowledgment when the works are created in the society's database.
- Notification of ISWC assigned to a work

## 6.2 - Acknowledgements

When you send a group of work registrations to a society, the society will send first acknowledgement records for that group back to you. The acknowledgement will contain the status of the transaction, the contents of the transaction, and message records specifying any errors encountered. The second acknowledgement record will be sent as the work is created in the society's data base. Some societies will return acknowledgements as and when groups of works within a file are processed this is called "drip-feed". Others return one whole acknowledgement file per notification file. It is important that the publishers process the acknowledgements, taking note of errors and additional information returned.

Some societies make all works payment ready as soon as possible. Others wait until the first performance of the work. Still others make domestic works payable immediately and others when the work is performed. Contact your local society to determine what their policy is.

You will receive at least one acknowledgement record for every work registration sent. The NWR or REV transaction included in the acknowledgement contains your work number in the Submitter Work # field. This allows you to easily match to the work in your database. The acknowledgement records will contain additional data about the work that you will want to add to your database, such as:

- Recipient's Creation # which is the work number assigned by the society. It is understood that the number should be in the same format as when used in distribution files (suggestion from EMI, CWR meeting Berlin June 2010).
- CAE/IPI Name #s for interested parties
- Names for all interested parties
- ISWC for the work (if already on file)

The NWR/REV transaction will generally be as the submitter sent it but supplemented with additional information and minus records that do not apply to the acknowledging society. The use of controlled/non-controlled record types will be as for the submitter. For example, if a submitter sent a publisher on an SPU, the ACK will also use an SPU for that publisher.

The following principles apply:

- It is necessary for societies to edit only the territories of interest
- It is necessary for societies to acknowledge only edited territories on first and subsequent acknowledgements
- Registrations that do not contain a territory of interest will be acknowledged with status "NP" (no interest)

One of the most important items of information in the Acknowledgement transaction is the status of your work registration. Each status is listed below:

### 6.2.1 - Transaction Rejected - Failed Validations

The edits in the CWR document will be applied to the data. If errors are found, an acknowledgement with status code of "RJ" will be sent detailing the errors in a message record that precedes the record in error. The registration will be rejected. You need to correct the errors and resubmit the registration. Note that processing will not stop at the first error encountered, but will continue to the end of the data. The only exception to this is if a severe error is found which makes further processing inadvisable e.g. a group header record is missing. A message detailing the error will precede the record you sent that is in error. It is not necessary to resend the entire file -- only the work registrations which were in error.

Sometimes a work has been accepted by some societies and rejected by others. Once corrected the best response is to send it as a new registration (in an NWR transaction) only to those societies that rejected the work. If the corrections are of interest to all societies, or it is not possible to send the work only to a few societies, then send the work to all societies as a revision (on an REV transaction). Those societies that initially rejected it will treat it as a new registration.

### **6.2.2 - Transaction Accepted - Passed Validations**

An acknowledgement with status code "RA" indicates that the transaction has been received, and it has passed all of the mandatory edits. There may be some warning messages to indicate that a field or record has been rejected. There also may be a message indicating that this registration is a possible duplicate. At this stage the society has not yet determined whether the registration is ready for payment -- further processing is required. This is an intermediate transaction that provides you with a quick acknowledgment if a further review of the registration is necessary. If a work can readily be determined to be ready for payment, an acknowledgement with status code "RA" will not be sent. Instead the acknowledgement will contain the status code of "AS "or "AC" to indicate it is ready for payment (see below)

### **6.2.3 - Society has No Participation in Work**

An acknowledgement with status code "NP" indicates that the society that has no participation in the controlled shares of the work. As a result, the work may not have been subjected to the full range of edits. An example would be a work with all BMI interested parties sent to ASCAP. ASCAP would send an acknowledgement with status "NP".

### **6.2.4 - Transaction in Conflict**

An acknowledgement with status code "CO" indicates that the society has an existing work registration that contains data that conflicts with the registration submitted by you. The acknowledgement will be followed by the work registration as sent by you. This may be followed by an EXC transaction that provides you with details on the existing work that contains the conflicting claim.

Note that in this event, a society may contact you in person rather than sending you an electronic transaction. It is your responsibility to resolve the conflict with the other interested parties, and resubmit the work if appropriate. Please note that not all societies use this status.

### **6.2.5 - Claim Rejected**

An acknowledgement with status code "RC" indicates that the society has reason to believe that you do not have a legitimate claim to this work. The reason is detailed in a message. This may be followed by an EXC transaction that provides you with details on the existing work that contains the accepted claim. Note that in this event, a society may contact you in person rather than sending you an electronic transaction.

### **6.2.6 - Registration Accepted - As Sent**

An acknowledgement with status code "AS" indicates that the registration has been accepted and a work has been created with the information given by the submitting publisher.

Writers may have to be identified or additional shares added to complete the work. Some societies complete the work right away while others wait until the work becomes active.

### 6.2.7 - Registration Accepted - With Changes

An acknowledgement with status code "AC" indicates that the registration was accepted but it had to be supplemented with missing optional fields. For example, you may not have known the name of a writer or publisher not under your control. We will supply that information to you to the best of our ability. The status code of "AC" indicates to you that there is additional data that can be used to augment the data in your works database. Any information in the registration could have been changed with the exception of the share percentages.

### 6.2.8 - Duplicate Registration

An acknowledgement with status code "DU" indicates that this registration has already been received from you. You may want to review your registration process to determine why the same registration was sent twice.

### 6.2.9 - Acknowledgement Data

**Record Prefix.** The transaction type will be ACK.

The following seven fields contain data to help you identify which work registration is being acknowledged.

**Creation Date.** The date that you created the file containing the work registrations.

**Creation Time.** The time stamp from the file that you created for the work registrations.

**Original Group ID.** The group identification for the work registration as defined in the file you sent.

**Original Transaction Sequence #.** The transaction sequence number for the work registration as defined in the file you sent.

**Original Transaction Type.** The transaction type (usually NWR or REV) of the work registration.

**Creation Title.** The title of the musical work which is being acknowledged.

**Submitter Creation #.** The unique identifier which you have assigned to this work.

**Recipient Creation #.** The unique identifier assigned to this work by the society.

**Processing Date.** The date that the society processed the work registration.

**Transaction Status.** A code indicating whether the work registration was accepted or rejected.

### 6.2.10 - Messages

The message record details the error, warning, or information condition. It precedes the record containing the error condition. Messages may result from the CWR edits or from the validation process unique to a society. All messages can be found in a table located on the CWR web site.

The Message Type indicates the severity of the message – whether the registration has been rejected (T), the entire file has been rejected (E), or whether this is a warning.

You can use the Record Type, Message Level, and Validation Number to refer to the CWR Functional Specifications manual for the full explanation of the error.

For example NWR, T, 001 refers to the first Transaction Level validation for the record NWR. The message text is a more user friendly version of the text in the Functional Specifications.

**Record Prefix.** The transaction type is MSG.

**Message Type.** Indicates whether this information is a warning, error, or for information only. Values are F = Field Rejected, R = Record Rejected, T = Transaction Rejected, G = Group Rejected, E = Entire File Rejected.

**Original Record Sequence #.** The sequence number of the record within the work registration which caused the message to be generated.

**Record Type.** The record type within the original transaction that caused generation of this message.

**Message Level.** The record type within the original transaction that caused generation of this message.

**Validation Number.** The number of the failed edit. The combination of record type, message level, and validation number uniquely identifies the error.

**Message Text.** A description of the error or warning.

#### **6.2.11 - EXC transaction**

If a work registration conflicts with an existing work, then an acknowledgement is sent with a status of "CO". The work registration is returned using the NWR/REV transaction. Finally the details of the existing work are included in the EXC transaction. The EXC transaction has the same format as the NWR/REV. Note that if the existing work was not sent using CWR, it may be missing some data that is required under CWR.

### **6.3 - Notification of ISWC**

When you send a work registration to a society, it tries to match it to an existing work registration in its database. If there is a match (with no conflicts), and that work already has an ISWC, the society will be able to send the ISWC to you in the final acknowledgement record. If there is no matching work with an ISWC, and if the work has a writer from this society, the society will forward the work to their numbering agency. In North America, the numbering agency is SongCode. Some societies are their own numbering agency.

The numbering agency will determine if the work has already been submitted by another society. If it finds a match, it will send the ISWC of the matched work back to the society. If it does not find a match, it will generate an ISWC for this work. Either way, the society will forward to you the work information along with the ISWC using the ISW transaction.

The ISW transaction has the same format as the work registration format (NWR, REV) that you use to send information to us. Please see section 3 for details. The Submitter Work # field will contain your work number allowing you to easily update your database with the ISWC.

If your work was matched to an existing work, it may come back to you changed by the experience. As an example, let's take a work co-written by a SOCAN member (John Smith) and a SUIA member (Michelle Paquette). The SOCAN publisher submits the work registration to SOCAN who promptly sends it to SongCode to get an ISWC.

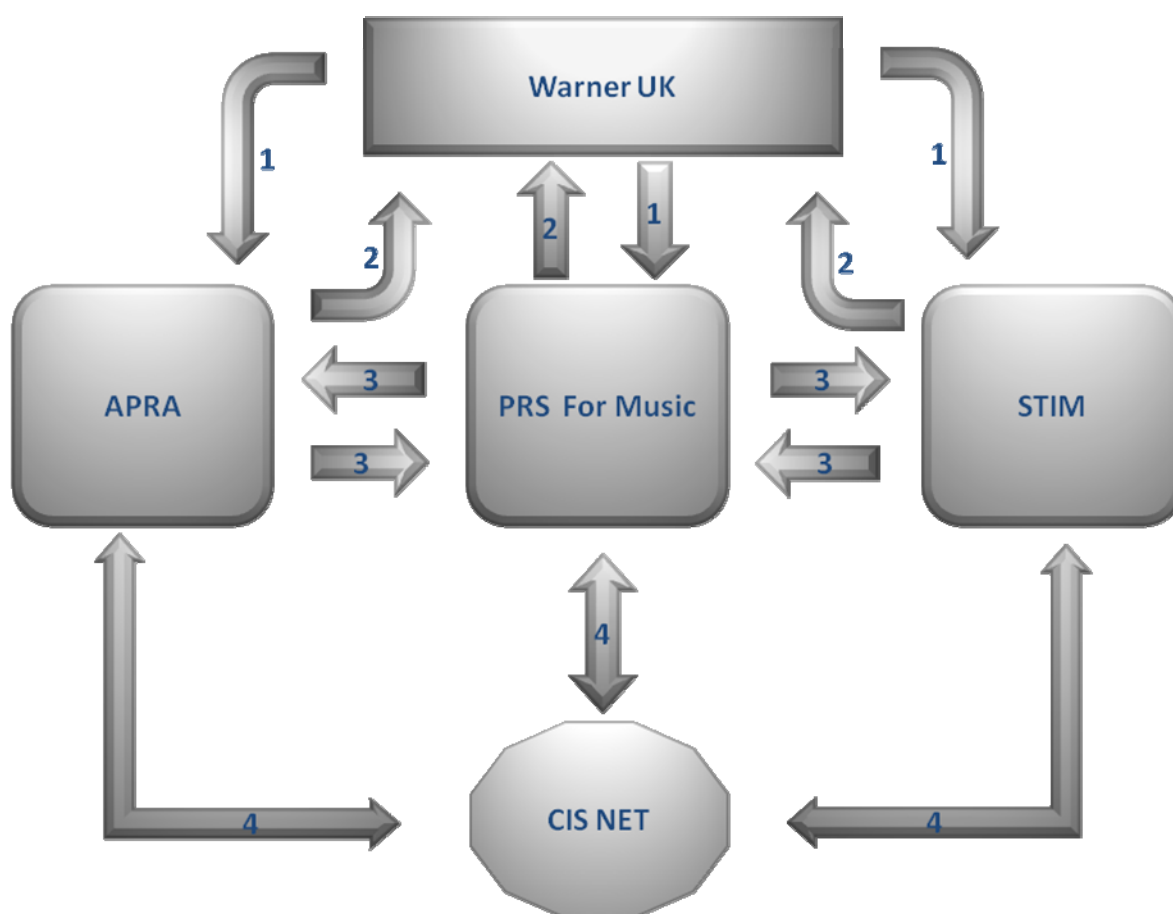
But, SUISA has already submitted the work to the Works Information Database (WID), and they indicate that the SUISA writer is Michel Paquette. The WID Center will take information pertaining to the SUISA writer from SUISA, and the SOCAN writer from SOCAN. When the center sends the acknowledgement back to SOCAN, it will list Michel Paquette as the co-writer. This corrected data will be sent back to the SOCAN publisher in the ISW transaction. So you should, if possible, update your works database with the information contained in the ISW transaction.

## 7 - REGISTRATION PROCESS

There are several ways in which a publisher can distribute its registration files to the societies:

- Each local office sends their registrations to their local society (as done prior to CWR)
- Register from a central office – one file around the world
- All offices send to all societies
- A combination of the above

Most societies believe that the following ‘two-step’ process would be the ideal, but this will be decided between the publisher and the society case by case. In this vision, the publisher sends the work registration first to the society of origin who identifies the interested parties and attaches the ISWC and returns the work to the publisher. It is then the fully qualified work that is circulated to the affiliates of the publishers and other societies. Thus the work of identification is done only, and by the most authoritative source. This streamlined approach will benefit societies and publishers alike. The diagram below describes a scenario in our ‘ideal’ world.



- 1) The original publisher sends the works data (with as much identifying numbers that he has) to his society. Today more and more publishers have a central office responsible for the generation of the files and this central office will send the files to the societies.
- 2) The society sends back an acknowledgement with ISWC, CAE/IPI numbers within a set time frame (a few days). In some cases there will be more than 2 ACK files and you advise you to check how your society will proceed.
- 3) When a society needs to register the work in different territory. In this situation the society sends the works data to other societies.
- 4) The society will submit the work to the Cis Net and to check if there is and preferred ISWC.

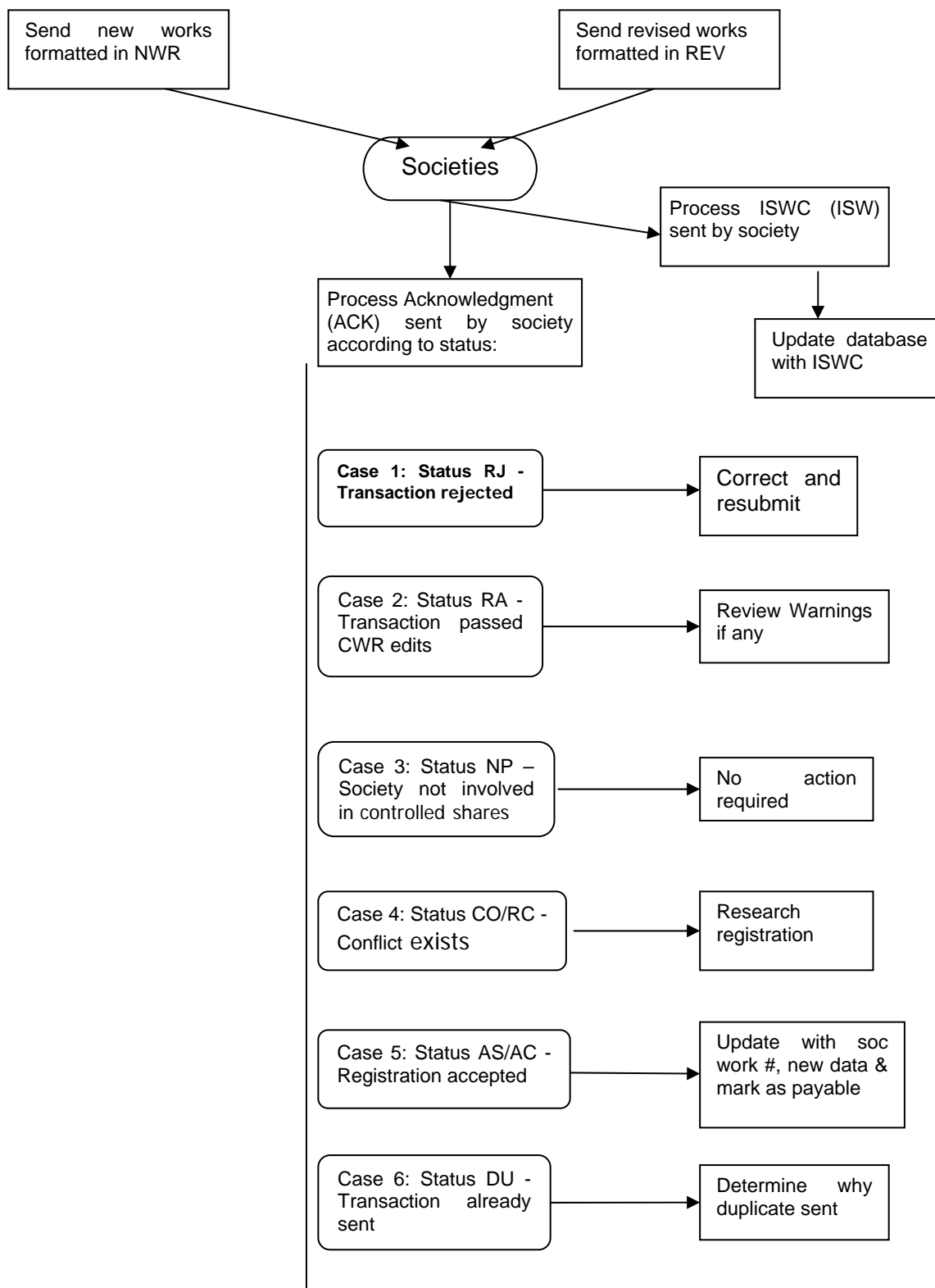
Much of the success of this way of working hinges on the time between (1) and (2), i.e. the time it will take the society to put identifying numbers (ISWC, CAE/IPI #) on the work. We should

- Encourage the publishers to provide as much of the numbering as they know for certain
- Step up the pace of society operations. If we can do this, we will all gain (“do it once, do it right”)
- Implement this flow so that both societies and publishers can “ease into it”. We should set a limit on the time between (1) and (2). The publishers can’t send the works data to the sub publishers until a number of days after they have sent the data to the society (we have talked about 3-5 days). If the society doesn’t return the data with identifying numbers, the publisher will be free to send out the works data without numbers (which will force all other societies to do the work one society could have done once – at least for active works).

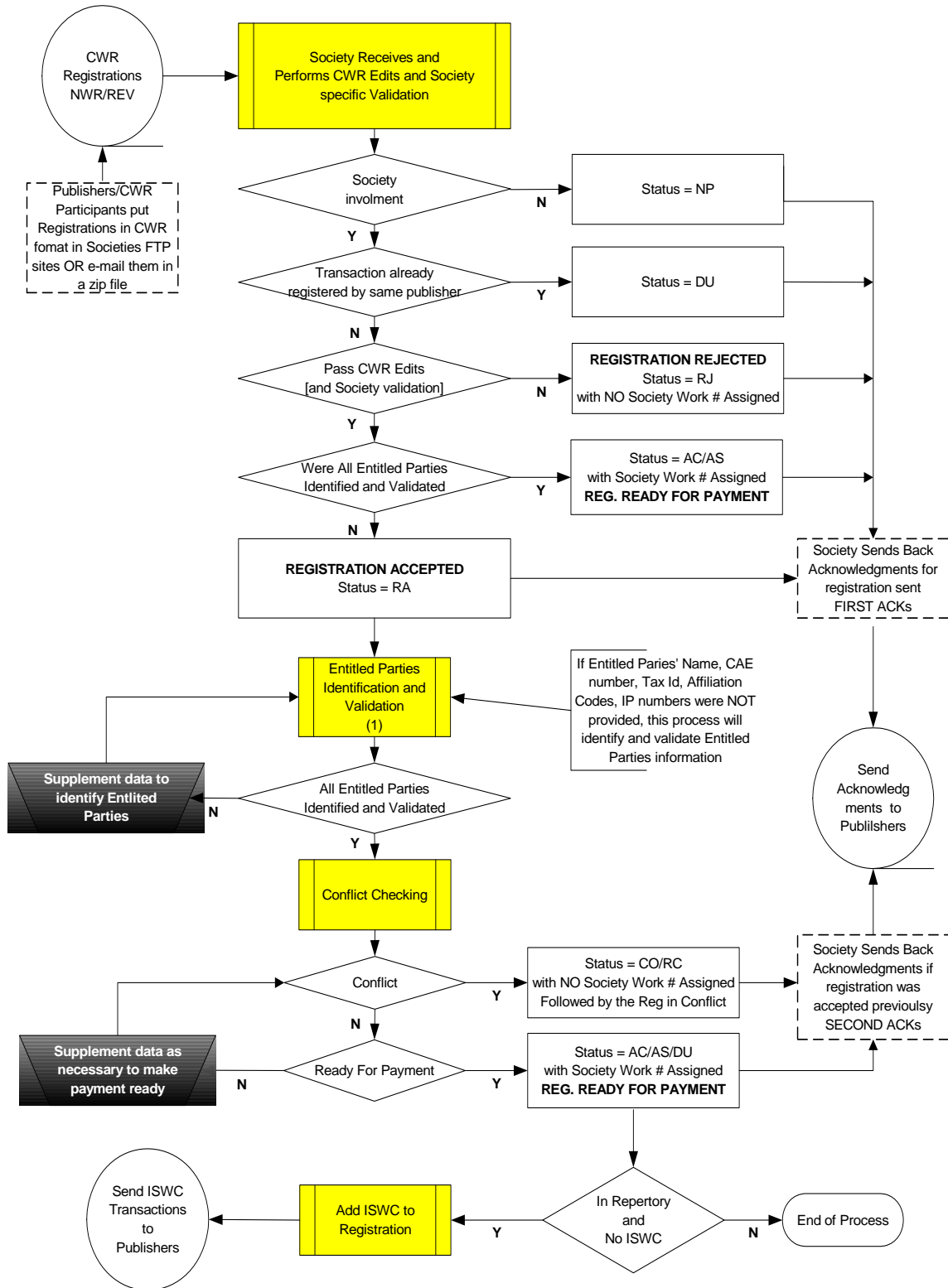


## 7.1 - Workflow Diagrams

### Publisher Work Flow



**SOCIETY WORK FLOW**



## 8 - Implementing CWR

In this part of the user manual you already know the importance and the complexity of the CWR format. After developing your system according to the technical specifications described in the other technical manual, let's review the implementation process of the CWR.

### 8.1 - Testing Procedures

At this point your system is ready to start using the CWR and all the information is according to the latest documents of the CWR web site ([www.cisac.org](http://www.cisac.org)). The next steps are follows:

- Contact your local society to verify which version they are using. A publisher can test with many societies at the same time but we recommend testing with one society at the time.
- The publisher should create a new email that will be used for the transference of all information related to CWR. The society you are dealing with must do the same. The testing phase is the time when you are testing something new and it may take some time, so we recommend you to establish good communication with the responsible contact for the CWR at the society.
- If the publisher is sending a file to a society in another country, you must copy all the emails to your local office. It is very important to link all the participants in this process.
- You must inform the society if the works you are going to register are international or domestic. Some publishers are not able to register domestic works or international works and we recommend you to put these works in separate files. The format of the information could be different so it is a good precaution.
- Before you send the file to the society you must contact then asking about other information you might need to put in the CWR file.
- After all the initial correspondence with the Society, you should send them the first test file. This first CWR file is very important to check the integrity of your file. We recommend you to use 100 works in this first file. In this first file the structure and the layout of your file will be checked by the society.
- The result of this first test will help the publisher to know if the layout of the file is 100% correct. If it is not correct, the publisher should consult with the society regarding the problem how it can be solved. As the result of the first test the society must send an ACK file to the publisher and this ACK file must be tested by the publisher in all the different aspects (integrity, layout, etc).
- We do recommend you to send a second, larger, CWR test file with different works (around 200 works). This second test is not mandatory but is it to ensure that the problems of the 1<sup>o</sup> file were solved before moving into the live phase.
- The society will send you another ACK file for this second CWR file. If this file was correctly processed in your data base, you should inform the society that you are ready to move to the production phase.
- A publisher can test CWR with many societies. You don't need to go live with all of them at the same time.
- Because of some specific edits, it may take some time to complete the implementation of the CWR with some societies but it is very important for the publishers to follow these recommendations.

## 8.2 - Testing Process – Societies

At this point your system is ready to start using the CWR and all the information is according to the latest documents of the CWR web site ([www.cisac.org](http://www.cisac.org)). Let's review the next steps:

- The society must be prepared to receive the inquiry from the publisher regarding the CWR format. If the society has already implemented the CWR, the answer to the publisher must be positive informing the publisher of the version of the CWR the society is using (2.0 or 2.1).
- The society must create a new email that will be used for the transference of all information related to CWR. The publisher you are dealing with must do the same. The testing period is the time when you are testing something new and it may take some time, so we recommend you to establish good communication with the responsible contact for the CWR at the publisher that is sending you the files.
- If you are receiving a file from a publisher based in another country, you must confirm that the publisher's local office is copied on the correspondence. It is very important that the local publisher is included in all emails.
- After the first contact and before the first test file, the society must ask the publisher about the first file (number of works, domestic or international repertoire, etc). We do not recommend files with more than 100 works in the first test file. The society must inform the publisher about any society specific information.
- The publisher will send the first file to be uploaded into your system. Some errors might have occurred during this process. These errors could be caused by different reasons, including problems in the layout of the file or problems with the information in the file. The society should send an ACK file back to the publisher reporting all problems detected during the upload process.
- At this time the society must help the publisher to solve the problems in the layout and the structure of the file. The society must ask for more test files to ensure the problems were solved,
- We do recommend that the second CWR test file be sent to the society. This file should contain more works that are different than the works included in the first test file. This second test is not mandatory but is it good to ensure that the problems of the 1<sup>o</sup> file were solved.
- After the second file, the society must send the ACK files to the publisher with the information from those works. The society must also send other information they might consider relevant for the implementation of the CWR.
- If the society does not feel comfortable moving into the live phase, they can ask the publisher for more test files.
- After all of the testing has been completed the society and the publisher must agree to move on to the live phase.

The interchange of CWR files between publisher and society can happen in different ways: email, CD, FTP, etc. For safety reasons we do recommend you to use e-mail during this process.

## 8.3 - Production

After completing the testing process, both the society and publisher are ready to move to the live phase.

The process that will be adopted by publishers and societies will be almost the same from the testing phase. The publisher will create the files and sent it to the societies. The society will extract the information and upload this information to their data base. The information will be processed in the society data base and after that the society will create the ACK file.

The society will send the correspondent ACK back file to the publisher and the circle will be completed.

The societies have different methods to proceed with the CWR files. Some of the societies send back two ACK files in this process and some send only one file back to the publishers. These methods must be considered during the implementation process and the publisher must be aware of this possibility. The final result is the same and we do recommend you to stay in touch with the publisher or the society during the whole process with the intention of avoiding problems during the implementation process.

## 9 - Society-Specific Edits

The societies are not the same and some have specific documentation and distribution rules. The CWR is a general format developed to contain all the information the societies may need to register a work in the data base, but sometimes the societies need more information or information in a different format.

The society specific edits was a solution developed to tend to the needs of some societies, however the edits are the last solution and must be avoided in all circumstances.

The edits are the exception of the normal CWR process for some territories, and can be found in the specifications.

## 10 - Examples of the file structure

### 10.1 - Original Work

Rec Type	Pub #	Interested Party	Perf/Mech Society	Role	Ownership shares		Collection Shares		Territory
					Perf	Mech	Perf	Mech	
NWR		The Song							
SPU	1	American Music Publishing	ASCAP / HFA	E	50	100			
SPT	1						50	100	US
SWR		Author	ASCAP	CA	50	0			
PWR		American Music Publishing							
SWT							50		US

Rec Type	Pub #	Interested Party	Perf/Mech Society	Role	Ownership shares		Collection Shares		Territory
					Perf	Mech	Perf	Mech	
NWR		The Song							
SPU	1	American Music Publishing	ASCAP / HFA	E	50	100			
SPT	1						50	100	US
SWR		Author	ASCAP	CA	50	0			
PWR		American Music Publishing							
SWT							50		US

Rec Type	Pub #	Interested Party	Perf/Mech Society	Role	Ownership shares		Collection Shares		Territory
					Perf	Mech	Perf	Mech	
NWR		The Song							
SPU	1	American Music Publishing	ASCAP / HFA	E	50	100			
SPT	1						50	100	US
SWR		Author 1	ASCAP	CA	25	0			
PWR		American Music Publishing							
SWT							25		US
SWR		Author 2	ASCAP	CA	25	0			
PWR		American Music Publishing							
SWT							25		World

Rec Type	Pub #	Interested Party	Perf/Mech Society	Role	Ownership shares		Collection Shares		Territory
					Perf	Mech	Perf	Mech	
NWR		The Song							
SPU	1	American Music Publishing	ASCAP / HFA	E	25	50			
SPT	1						25	50	US
SPU	2	"B"-American Music Publish	BMI / HFA	E	25	50			
SPT	2						25	50	US
SWR		Author 1	ASCAP	CA	25	0			
PWR		American Music Publishing							
SWT							25		World
SWR		Author 2	BMI	CA	25	0			
PWR		"B"-American Music Publishing							
SWT							25		World

Rec Type	Pub #	Interested Party	Perf/Mech Society	Role	Ownership shares		Collection Shares		Territory	Agreement #
					Perf	Mech	Perf	Mech		
NWR		Head Over Heals								
SPU	1	London Music	PRS/MCPS	E	50	100				
SPT	1						50	100	UK	
SWR		Jones	PRS/MCPS	CA	25	0				
PWR		London Music								JONLON
SWT							25		UK	
SWR		Hankins	PRS/MCPS	CA	25	0				
PWR		London Music								HANLON
SWT							25		World	

## 10.2 - Works with an Administrator

Rec Type	Pub #	Interested Party	Perf/Mech Society	Role	Ownership shares		Collection Shares		Territory
					Perf	Mech	Perf	Mech	
NWR		The Song							
SPU	1	Author Catalog	ASCAP / HFA	E	50	100			
SPU	1	American Music Publishing	ASCAP / HFA	AM					
SPT	1						50	100	US
SWR		Author	ASCAP	CA	50	0			
PWR		Author Catalog							
SWT							50		World

Rec Type	Pub #	Interested Party	Perf/Mech Society	Role	Ownership shares		Collection Shares		Territory
					Perf	Mech	Perf	Mech	
NWR		The Song							
SPU	1	Authors' Catalog	ASCAP / HFA	E	50	100			
SPU	1	American Music Publishing	ASCAP / HFA	AM					
SPT	1						50	100	US
SWR		Author 1	ASCAP	CA	25	0			
PWR		Author Catalog							
SWR		Author 2	ASCAP	CA	25	0			
PWR		Author Catalog							
SWT							50		World

Rec Type	Pub #	Interested Party	Perf/Mech Society	Role	Ownership shares		Collection Shares		Territory
					Perf	Mech	Perf	Mech	
NWR		The Song							
SPU	1	Author Catalog	ASCAP / HFA	E	25	50			
SPU	1	American Music Publishing	ASCAP / HFA	AM					
SPT	1						25	50	US
SPU	2	Second Author Catalog	ASCAP / HFA	E	25	50			
SPU	2	American Music Publishing	ASCAP / HFA	AM					
SPT	2						25	50	US
SWR		Author 1	ASCAP	CA	25	0			
PWR		Author Catalog							
SWT							25		World
SWR		Author 2	ASCAP	CA	25	0			
PWR		Second Author Catalog							
SWT							25		World

Rec Type	Pub #	Interested Party	Perf/Mech Society	Role	Ownership shares		Collection Shares		Territory
					Perf	Mech	Perf	Mech	
NWR		The Song							
SPU	1	Author Catalog	ASCAP / HFA	E	25	50			
SPU	1	American Music Publishing	ASCAP / HFA	AM					
SPT	1						25	50	US
SPU	2	Second Author Catalog	BMI / HFA	E	25	50			
SPU	2	"B" - American Music Publis	BMI / HFA	AM					
SPT	2						25	50	US
SWR		Author 1	ASCAP	CA	25	0			
PWR		Author Catalog							
SWT							25		World
SWR		Author 2	BMI	CA	25	0			
PWR		Second Author Catalog							
SWT							25		World

### 10.3 - Works with more than one publisher.

In this case can be one author and two publisher or two authors and two or more publishers.

Rec Type	Pub #	Interested Party	Perf/Mech Society	Role	Ownership shares		Collection Shares		Territory
					Perf	Mech	Perf	Mech	
NWR		The Song							
SPU	1	Author Catalog	ASCAP / HFA	E	25	50			
SPU	1	American Music Publishing	ASCAP / HFA	AM					
SPT	1						25	50	US
SPU	2	American Music Publishing	ASCAP / HFA	E	25	50			
SPT	2						25	50	US
SWR		Author	ASCAP	CA	50	0			
PWR		Author Catalog							
PWR		American Music Publishing							
SWT							50		World

Rec Type	Pub #	Interested Party	Perf/Mech Society	Role	Ownership shares		Collection Shares		Territory
					Perf	Mech	Perf	Mech	
NWR		The Song							
SPU	1	Author 1 Catalog	ASCAP / HFA	E	12,5	25			
SPU	1	American Music Publishing	ASCAP / HFA	AM	0	0			
SPT	1						12,5	25	US
SPU	2	Author 2 Catalog	ASCAP / HFA	E	12,5	25			
SPU	2	American Music Publishing	ASCAP / HFA	AM	0	0			
SPT	2						12,5	25	US
SPU	3	American Music Publishing	ASCAP / HFA	E	25	50			
SPT	3						25	50	US
SWR		Author 1	ASCAP	CA	25	0			
PWR		Author 1 Catalog							
PWR		American Music Publishing							
SWT							25		World
SWR		Author 2	ASCAP	CA	25	0			
PWR		Author 2 Catalog							
PWR		American Music Publishing							
SWT							25		World

Rec Type	Pub #	Interested Party	Perf/Mech Society	Role	Ownership shares		Collection Shares		Territory
					Perf	Mech	Perf	Mech	
NWR		The Song							
SPU	1	Author 1 Catalog	ASCAP / HFA	E	12,5	25			
SPU	1	American Music Publishing	ASCAP / HFA	AM					
SPT	1						12,5	25	US
SPU	2	American Music Publishing	ASCAP / HFA	E	12,5	25			
SPT	2						12,5	25	US
SPU	3	Author 2 Catalog	BMI / HFA	E	12,5	25			
SPU	3	"B" - American Music Publishing	BMI / HFA	AM					
SPT	3						12,5	25	US
SPU	4	"B" - American Music Publishing	BMI / HFA	E	12,5	25			
SPT	4						12,5	25	US
SWR		Author 1	ASCAP	CA	25	0			
PWR		Author 1 Catalog							
SWT							25		World
PWR		American Music Publishing							
SWR		Author 2	BMI	CA	25	0			
PWR		Author 2 Catalog							
PWR		"B" - American Music Publishing							
SWT							25		World

### 10.4 - Works with a sub publisher

Rec Type	Pub #	Interested Party	Perf/Mech Society	Role	Ownership shares		Collection Shares		Territory	Agreement #
					Perf	Mech	Perf	Mech		
NWR		The Song								
SPU	1	American Music Publishing	ASCAP / HFA	E	50	100				
SPU	1	American Music UK	MCPS-PRS	SE						AMPUK
SPT	1						50	100	UK	
SWR		Author	ASCAP	CA	50	0				
PWR		American Music Publishing								
SWT							50		World	

Rec Type	Pub #	Interested Party	Perf/Mech Society	Role	Ownership shares		Collection Shares		Territory	Agreement #
					Perf	Mech	Perf	Mech		
NWR		The Song								
SPU	1	Author Catalog	ASCAP / HFA	E	50	100				
SPU	1	American Music Publishing		AM						
SPT	1						50	100	US	
SPU	1	American Music UK	MCPS-PRS	SE						AMPUK
SPT	1						50	100	UK	
SPU	1	American Music Spain	SGAE	SE						AMPSP
SPT	1						50	100	Spain	
SWR		Author	ASCAP	CA	50	0				
PWR		Author Catalog								
SWT							50		World	



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Rec Type	Pub #	Interested Party	Perf/Mech Society	Role	Ownership shares		Collection Shares		Territory	Agreement #
					Perf	Mech	Perf	Mech		
NWR		The Song								
SPU	1	Author 1 Catalog	ASCAP / HFA	E	25	50				
SPU	1	American Music Publishing		AM						
SPT	1						25	50	US	
SPU	1	American Music UK	MCPS-PRS	SE						AMPUK
SPT	1						25	50	UK	
SPU	1	American Music Spain	SGAE	SE						AMPSP
SPT	1						25	50	Spain	
SPU	2	Author 2 Catalog	ASCAP / HFA	E	25	50				
SPU	2	American Music Publishing		AM						
SPT	2						25	50	US	
SPU	2	American Music UK	MCPS-PRS	SE						AMPUK
SPT	2						25	50	UK	
SPU	2	American Music Spain	SGAE	SE						AMPSP
SPT	2						25	50	Spain	
SWR		Author 1	ASCAP	CA	25	0				
PWR		Author 1 Catalog								
SWT							25		World	
SWR		Author 2	ASCAP	CA	25	0				
PWR		Author 2 Catalog								
SWT							25		World	

Rec Type	Pub #	Interested Party	Perf/Mech Society	Role	Ownership shares		Collection Shares		Territory	Agreement #
					Perf	Mech	Perf	Mech		
NWR		The Song								
SPU	1	American Music Publishing	ASCAP / HFA	E	25	50				
SPT	1						25	50	US	
SPU	1	American Music UK	MCPS-PRS	SE						AMPUK
SPT	1						25	50	UK	
SPU	1	American Music Spain	SGAE	SE						AMPSP
SPT	1						25	50	Spain	
SPU	2	"B"-American Music Publishin	BMI / HFA	E	25	50				
SPT	2						25	50	US	
SPU	2	American Music UK	MCPS-PRS	SE						AMPBUK
SPT	2						25	50	UK	
SPU	2	American Music Spain	SGAE	SE						AMPBSP
SPT	2						25	50	Spain	
SWR		Author 1	ASCAP	CA	25	0				
PWR		American Music Publishing								
SWT							25		World	
SWR		Author 2	BMI	CA	25	0				
PWR		"B"-American Music Publishing								
SWT							25		World	

### 10.5 - Co-publisher with a sub publisher

Rec Type	Pub #	Interested Party	Perf/Mech Society	Role	Ownership shares		Collection Shares		Territory	Agreement #
					Perf	Mech	Perf	Mech		
NWR		The Song								
SPU	1	Author Catalog	ASCAP / HFA	E	25	50				
SPU	1	American Music Publishing	ASCAP / HFA	AM						
SPU	1	American Music UK	PRS/MCPS	SE						AMPUK
SPT	1						25	50	UK	
SPU	2	American Music Publishing	ASCAP / HFA	E	25	50				
SPU	2	American Music UK	PRS/MCPS	SE						AMPUK
SPT	2						25	50	UK	
SWR		Author	ASCAP	CA	50	0				
PWR		Author Catalog								
PWR		American Music Publishing								
SWT							50		World	

Rec Type	Pub #	Interested Party	Perf/Mech Society	Role	Ownership shares		Collection Shares		Territory	Agreement #
					Perf	Mech	Perf	Mech		
NWR		The Song								
SPU	1	Author Catalog	ASCAP / HFA	E	25	50				
SPU	1	American Music Publishing	ASCAP / HFA	AM						
SPT	1						25	50	US	
SPU	1	American Music UK	PRS/MCPS	SE						AMPUK
SPT	1						25	50	UK	
SPU	1	American Music Spain	SGAE	SE						AMPSP
SPT	1						25	50	Spain	
SPU	2	American Music Publishing	ASCAP / HFA	E	25	50				
SPT	2						25	50	US	
SPU	2	American Music UK	PRS/MCPS	SE						AMPUK
SPT	2						25	50	UK	
SPU	2	American Music Spain	SGAE	SE						AMPSP
SPT	2						25	50	Spain	
SWR		Author	ASCAP	CA	50	0				
PWR		Author Catalog								
PWR		American Music Publishing								
SWT							50		World	

## 10.6 - Other situation

Rec Type	Pub #	Interested Party	Perf/Mech Society	Role	Ownership shares		Collection Shares		Territory	Agreement #
					Perf	Mech	Perf	Mech		
NWR		Gone to the End								
SPU	1	Scandinavian Music	STIM/NCB	E	33,33	33,33				
SPT	1						33,33	33,33	Scandinavia	
SWR		Carlberg	ASCAP	CA	66,67	66,67				
PWR		Scandinavian Music								CARLSC
SWT							66,67	66,67	Scandinavia	

Rec Type	Pub #	Interested Party	Perf/Mech Society	Role	Ownership shares		Collection Shares		Territory	Agreement #
					Perf	Mech	Perf	Mech		
NWR		Future Perfect								
SPU	1	Scandinavian Music	STIM/NCB	E	33,33	33,33				
SPT	1						33,33	33,33	Scandinavia	
SPU	1	London Music	PRS/MCPS	SE						SCAMUK
SPT	1						50	50	UK	
SWR		Carlberg	STIM/NCB	CA	66,67	66,67				
PWR		Scandinavian Music								CARLSC
SWT							50	50	World exc Scandinavia	
SWT							66,67	66,67	Scandinavia	

Rec Type	Pub #	Interested Party	Perf/Mech Society	Role	Ownership shares		Collection Shares		Territory	Agreement #
					Perf	Mech	Perf	Mech		
NWR		Letzten Montag								
SPU	1	Berlin Music	GEMA/GEMA	E	33,33	40				
SPT	1						33,33	40	Germany	
SPU	1	London Music	PRS/MCPS	SE						BERLUK
SPT	1						50	50	UK	
SWR		Schaefer	GEMA/GEMA	CA	66,67	60				
PWR		Berlin Music								SCHBM
SWT							50	50	World exc Germany	
SWT							66,67	60	Germany	

## 11 - Glossary

We know that CWR involves a lot very specific terms and this glossary is to help the user to better understand some important principles.

If you have suggestions about new terms that should be in this manual, please send an email to [cwr@cisac.org](mailto:cwr@cisac.org).

ACK,

Short for Acknowledgement. This file is a response sent by a Society to a Publisher after a CWR file has been processed. The ACK file will contain information as to which songs were accepted, rejected or queried when the Society undertook its validation.

**CHAIN / CHAIN OF TITLE:**

The chain of title is a line where rights are passed along, for example from a writer to an original publisher to a subpublisher. In a CWR file a chain shows how ownership and collection flows to the entitled parties, every song will have at least one chain.

**CO-PUBLISHING:**

An agreement where there may be one writer and two co-existing publishers. For CWR purposes, this means that a song will have two chains.

**DRIP FEED:**

This is a process where a Society sends a number of ACK files (ACK files defined above) back to the Publisher, as the works from the original file are processed over a period of time.

**FTP SITE:**

An FTP (file transfer protocol) site is like a postbox where publishers can securely send files to a Society. Usually a numeric address and a password or other security is required.

**NON-PARTICIPATION:**

This is when a song is not intended for a particular Society, when the song is included in a file to be sent too many Societies.

**TWO-STEP:**

This is a two stage process of file creation and sending.

Publisher A gathers a group of songs ready to register, and filter out songs which are written by members of Society Z. Publisher A sends a small file of those works only, to Society Z. Society Z validates, uploads, creates and adds ISWC to the new works and returns them with ISWC to Publisher A.

**VALIDATION:**

To send complex data to each other, the data must comply with rules. The rules can be simple, or complex as required in some cases.

Validation is the automatic process where a computer checks that the data meets the rules.

**TER:**

Territory in Agreement: The TER record specifies a territory either within the territorial scope of the preceding AGR agreement or excluded from it. An agreement may cover several territories. Include one TER record for each territory, or groups of territories covered by the agreement. It is also possible to use a combination of include and exclude TER records. For example, if an agreement applied to all of Europe except Switzerland, you can provide a TER record to include Europe, and one to exclude Switzerland.

**IPA:**

Interested Party of Agreement: The IPA record contains information on the interested parties that concluded the agreement and on the shares they have agreed to assign through the agreement.

**SPU:**

Publisher Controlled by Submitter: The SPU record contains information about original publishers, income participants, sub-publishers, and/or administrators who are involved in the ownership and collection of this work and are under the control of the party submitting this transaction. The OPU record contains information about original publishers that are not under the control of the party submitting this transaction.

**SPT:**

Publisher Territory of Control: The SPT record defines the territory and the collection shares for the preceding SPU publisher.

**OPU:**

Other Publisher:

**SWR:**

Writer Controlled by Submitter: The SWR record contains specific information on a writer controlled by the submitting publisher. Submitters will, on a best efforts basis, provide either the writer's tax id number (e.g. Social Security Number) or their IPI code to ensure exact identification by representative societies.

**SWT:**

Writer Territory of Control: The SWT record specifies collection shares for a writer and the application territory or territories for the collection shares.

**PWR:**

Publisher for Writer: The PWR record is used to indicate the publisher that represents the writer designated on the previous SWR record for writers that are published (total writer ownership shares for each right are less than 100%). PWR must not be submitted for OWR records. You must use a PWR record to document each publisher that represents the writer.

**OWR:**

Other Writer: The OWR record contains whatever information is available on writers that are not controlled by the submitting publisher.

**ALT:**

Alternate Title: This record identifies alternate titles for this work. The language code is used to identify titles that have been translated into a language other than the original. Note that this applies to translation of the title only - not a translation of the work. Including record type VER would indicate a work translation.

**EWT:**

Entire Work Title for Excerpts: If the work being registered is an excerpt, the EWT record is used to indicate the title of the complete work from which the excerpt has been derived.

**VER:**

Original Work Title for Versions: If the work being registered is a version of another work, the VER record is used to indicate the title of the original work from which the version has been derived.

**PER:**

Performing Artist: The name of a person or group performing this work either in public or on a recording.

**REC:**

Recording Detail: The REC record contains information on the first commercial release of the work.

**ORN:**

Work Origin: The purpose of this record is to describe the origin of the work. The origin may be a library, or an audio-visual production or both. If the work originated in an AV production, additional information regarding the usage of the work within the production can be helpful.

Note that the cue sheet is always the final authority for usage data. Many identifiers for the audio-visual production have been added with version 2.1 including the reference as used in the CIS tool, AV Index. Note a Library work that is only available via the Internet will still need to have the CD Identifier field filled in. Any wording can be used in this field, such as 'INTERNET'.

**INS:**

Instrumentation Summary: The INS record provides information on standard and non-standard instrumentation for serious works. If the Musical Work Distribution Category is SER then instrumentation detail is required using one or more Standard Instrumentation Type, one or more IND records, or one Instrumentation Description. The Instrumentation Description is the least desirable, and should be used only if the other fields are not available.

**IND:**

Instrumentation Detail: The IND record provides information on standard instruments or voices for serious works. If the Musical Work Distribution Category is SER then instrumentation detail is required using one or more INS records as well as IND records to describe the individual instruments (if any).

**COM:**

Composite Component: If the work being registered is a composite work, the COM record will identify an individual component of the composite.

**MSG:**

Message MSG records are used to communicate the results of validation on individual transactions back to the transaction's originator. A table of messages used for CWR can be found in the CWR website. The table contains all of the messages in this format.

**ARI:**

Additional Related Information: This record may contain specific information or general information. The Work # is used to relate the work being registered to an entry in an unidentified performance/use list, or to correct a work referenced in a cue sheet, web site, etc.

**Category of the document :** *User Manual*  
**Status of the document :** Draft

**Distribution List :** CISAC Societies and their members

**Table of Revisions and main modifications**

Number of revision	Date	Main modifications
0	02/2004	<ul style="list-style-type: none"> <li>◆ Description of the 2 step process has been added</li> <li>◆ Examples have been clarified, esp. 3.8, 3.12,</li> <li>◆ New processing rules are listed in 6.2</li> <li>◆ Example 3.9 has been expanded</li> <li>◆ Example 3.14 has been added</li> <li>◆ Explanation of AQ role code has been added</li> <li>◆ Agreement description has been expanded</li> <li>◆ New fields for CWRv2.1 have been added</li> <li>◆ New record, ARI, has been added</li> <li>◆ Handling of rejections has been expanded</li> <li>◆ Importance of sending CAE/IPI name #, and affiliation has been stressed.</li> </ul>
1	05/2005	<ul style="list-style-type: none"> <li>◆ Explanation of sequence #'s added to Collection Shares</li> </ul>

## **Summary**

*This document is written for music publishers and societies administering performing, mechanical and/or synchronization rights. It describes how to use version 2 of the Common Works Registration format. CWR v2 was adopted as a CISAC standard by the CIS Steering Committee in its meeting February 27<sup>th</sup> and 28<sup>th</sup>, 2001 in Madrid. Changes incorporated in version 2.1 are highlighted.*

Send comments/questions regarding this manual to [cwr@cisac.org](mailto:cwr@cisac.org) or to any member of the CWR Management Committee.