



SERVING AUTHORS WORLDWIDE
AU SERVICE DES AUTEURS DANS LE MONDE
AL SERVICIO DE LOS AUTORES EN EL MUNDO

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Common Works Registration user manual (CWR_3.1.0)

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1. Introduction

The purpose of the Common Works Registration (CWR) format is to provide Submitters and Recipients with a standard format for the communication data relating to works and specifically publisher and writer collection shares in those work. Throughout this document, the Submitter can usually be taken to be a publisher and a Recipient can usually be taken to be a society.

CWR v3.1 was adopted as a CISAC standard by the CIS Steering Committee in its meeting on 2nd November 2021, by conference call.

The CWR employs data standards that have been developed for the Common Information System (CIS) project of CISAC. Using existing standards for codes will eliminate confusion.

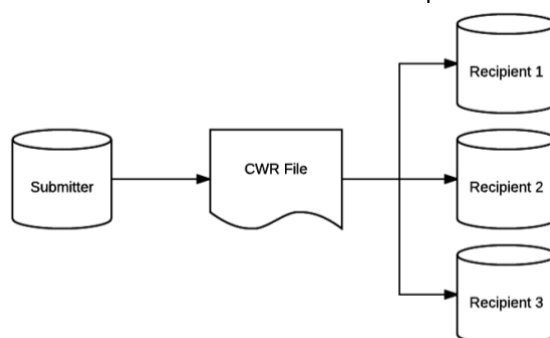
In this user manual you will find all the necessary tools to develop and implement the CWR format. Please read through the information carefully and contact your local representative with any inquiries.

Welcome to CWR!

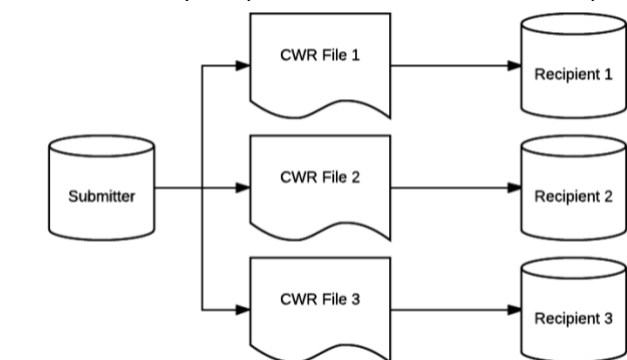
1.1 CWR Process Overview

After a Submitter acquires a work and enters it into its database, the work is formatted to meet CISAC CWR standards. The Submitter may choose one two methods to circulate the file.

Some Submitters may have their office send the same CWR file to all Recipients at once.



Other Submitters may send CWR files with only Recipient relevant data to each Recipient.



Once the Recipient retrieves the file from its server and applies a first round of technical validation rules (known as edits) to the data included in the file, the 1st acknowledgement is returned to the Submitter within 24 to 48 hours. The 1st 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 Recipient validation, the 1st 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 Submitter to correct and resubmit. Message (MSG) records explain the reason for the rejection. The Recipient will then process the works in 'RA' status.



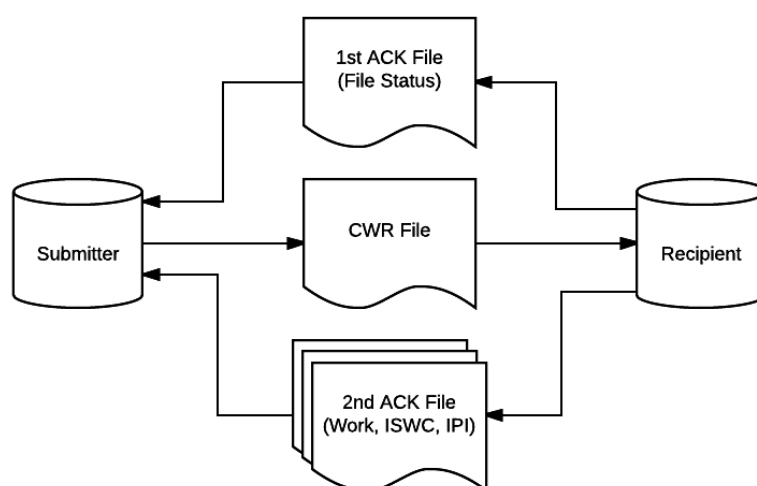
After the Recipient has processed the contents of the file, 2nd acknowledgements will be sent in groups as works are registered and made payment-ready. When and how Recipients send 2nd acknowledgments will vary, but a weekly file with the works processed in that time period is common. This is known as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

The 2nd acknowledgement file will include Recipient work numbers for the individual works, IPI Number’s for interested parties, names for all interested parties, and ISWC numbers (if the work meets the necessary criteria). ISWCs are only issued when all interested parties on a work are identified by their IPI number. Works with participants who are not affiliated with a Recipient, 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 Recipients. 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 2nd acknowledgement will also include codes and error messages for works that could not be registered. Some common reasons for rejection are:

- Writer and Submitter Recipient 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 Recipient.

Where share or IP information conflicts with what is on file at the Recipient, a record (EXC) can be sent by the Recipient to the Submitter indicating the IP/share information in the Recipient database. The Submitter should use the EXC record to resolve work discrepancies before re-submitting the work in a subsequent CWR file. It is essential that Submitters populate their databases with the information included in the 2nd acknowledgement.



Equally important is the processing of CWR rejections in the 2nd acknowledgement file. These messages notify the Submitter 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 Submitter is rejected due to conflicting information on a previous registration, the EXC record returned with the 2nd acknowledgement is a vital tool in resolving share discrepancies. Processing the EXC record provided by the Recipients will allow the Submitter to review the conflicting information and resolve any issues directly with the interested parties on the registration. This cuts out the step of inquiry with the Recipients and creates efficiencies in the resolution process.

By developing and utilizing CWR, both Submitters and Recipients 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 Submitters and Recipients

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 Recipients to the Submitters.

2. 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.

2.1 File Naming Convention

The file naming convention is as follows and should be used for all regular submissions from a given Submitter to a Recipient:

CWYYnnnnSUB_REP_VM-m-r.EXT

Where:

CW	Indicates that the file is a CWR file
YY	Is the 2 digit year
nnnn	Is a file number. The number must be ascending within a year, but need not be contiguous.
SUB	Is the 2 -4 alphanumeric Transmitter ID of the file submitter
REP	Is the 2 -4 alphanumeric Transmitter ID of the file recipient
VM-m	Is the CWR version in use M=Major Version number m=minor version number
r	Is the revision number.
EXT	"SUB" – Submitted Work Registration Data File / "ACK1" – Technical Acknowledgement File / "ACK2" – Claim Acknowledgment File /

It is recommended that all files are compressed using the standard zip format and that If the file is zipped, it will be named CWYYnnnnSUB_REP_VM-m-r_EXT.zip

The unzipped file contained in a zipped file should be named as per the standard naming convention above.

Note that if the same file is being sent to several Recipients, use '000' as the Transmitter ID.

EXAMPLE:

A Submitter SA sends its regular CWR file number 37 using the CWR 3.1 revision 0 to SACEM:

CW170037SA_058_V3-1-0.SUB

SACEM would send the ACK1 for that submitted file:

CW170058058_SA_V3-1-0_ACK1.zip

SACEM would then "drip-feed" ACK2 files containing works from the submitted file, perhaps zipped:

CW170048058_SA_V3-1-0_ACK2.zip

CW170053058_SA_V3-1-0_ACK2.zip

CW170058058_SA_V3-1-0_ACK2.zip

2.2 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

2.2.1 HDR: Transmission Header

The Transmission Header Record (HDR) 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.

2.2.2 GRH: Group Header

The Group Header Record (GRH) 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 (e.g. all WRK transactions should appear in one single WRK group) and each group type can only be used once per file (e.g. there can only be one WRK or one ACK group per file).

2.2.3 GRT: Group Trailer

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

2.2.4 TRL: Transmission Trailer

The Transmission Trailer Record (TRL) 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.

2.3 Transactions

A transaction is defined as “all the information required to complete a logical unit of work that is to be passed between two or more participants in the electronic relationship.” This version of the format contains definitions for the following transaction types:

- **WRK:** Submission of a work details for registration.
- **DRW:** Retraction of a WRK submitted in error.
- **EXC:** Existing work which is in conflict with a work as submitted.
- **ACK:** Provides acknowledgment of WRK or DRW transactions and subsequent work history.
- **LIC:** Licensing information relating to an existing work.

3. Registering Work Information

When you are registering a new work or updating an old work, use the WRK transaction. Detail records are listed subsequent to the WRK Header Record providing further information on the content and collection shares and territories of the work. For revised works it is mandatory to provide all work details in the transaction (not just the information which has changed). It is possible (because of Recipient editing rules) that a work may be rejected by one Recipient and accepted by another.

As a Submitter, you may choose to send one file containing registration information for many territories to many Recipients, or you may choose to send to each Recipient a file containing only information pertinent to that Recipient. If, when processing a file, a Recipient determines that it has no interest in a particular work registration, the Recipient will acknowledge that work with a status code of ‘no interest’ (NP). A work is generally of interest to a Recipient if a shareholder belongs to that Recipient, or if the collection rights are for a territory that the Recipient administers on behalf of the submitting Submitter. 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 Recipient 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 collection shares for each right being registered must total 100% for each work in all territories for which the Submitter is making a claim.

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 original work record (OWK).

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

3.1 Work Title and Core Information

The Submission of Work Record (WRK) 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 in separate record types.

Record Prefix. This allows you to indicate a work (WRK).

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 Recipients in identifying the work. These values reside in the Language Code Table.

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, , EXC) that includes this number will point to this work and its interested parties.

ISWC. The International Standard Work Code assigned to this work.

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 Recipients can be found in the Musical Work Distribution Category Table in the layout document.

Duration. Duration is required:

- by all Recipients 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.

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 Submitter appeared. This information is especially relevant for the notification of sub-published works by GEMA-sub-Submitters.

Exceptional Clause. This is for registrations with GEMA. By entering Y (Yes), the submitter confirms to have obtained the consent of all entitled creators to the freely agreed division of the shares for the distribution categories of performing rights. The note field in the first ARI record indicates the agreed ratio between role C and role A (role split). For more information see ARI.

Opus Number. 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. 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.

3.2 Interested Parties and Collection Shares

CWR requires that you distinguish between those writers and Submitters 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 Submitters not under your control will be subject to less stringent editing rules than information about your writers and Submitter(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 Recipient 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 collection in all territories in which you are claiming publisher collection rights. This means the percentages allocated across all writers, arrangers and original Submitters must total 100. If you have no information about writers and Submitters 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.

Some Recipients do not accept Unknown Writer or Unknown Submitter. Please contact your local Recipient 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
Writers' Total	50	100	0	100
Publishers' Total	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.

3.2.1 Publishers

CWR requires that you group your original publisher with any local administrator or foreign sub-publisher(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 as an original publisher; in the other it will follow the co-publisher on whose behalf it administers the rights.

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 sub-publisher 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.

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>Collection</u>
SPU	A	Original Publisher	
SPU	B	Acquirer	
SPT	B	Acquirer	Collection share for home territory
SPU	C	Sub-Publisher	
SPT	C	Sub-Publisher	Collection share for other territories

CWR enables you to indicate every territory or set of territories where your original publisher, administrators, or sub-publisher 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.

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 sub-publisher s 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 Recipients 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, however it should be indicated using the Publisher Unknown Indicator below and the approved IPI Name Number and name: UNKNOWN PUBLISHER - 00288936892

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 “Y” for yes, however otherwise it should be left blank. 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 Role. Role played by this publisher in this work, i.e. role codes E, SE or AM.

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

Publisher IPI Name Number. The unique identifier associated with this publisher name.

Publisher IPI Base Number. The unique identifier associated with this publisher.

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

Note, for publishers with non-Roman alphabet names, an additional Non-Roman Alphabet Publisher Name Record (NPN) can be used to identify the language and the script or alphabet in which the language is written.

3.2.2 Publisher Collection Shares

The collection shares for each set of territories and recipients are defined using the territory record. 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.

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.

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

CWR Recipients are expected to process records marked with their Recipient Code and those marked with Recipient Code 0000 ‘All Recipients; validation of records marked with a Recipient Code other than that of the processing Recipient should not cause the rejection of anything other than the specific record. CWR Senders are advised to include a specific Recipient Code where records are either primarily or exclusively targeted at one Recipient, and to use Recipient Code 0000 ‘All Recipients’ where records are targeted at every Recipient”

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 collects in 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 collects in the world excluding 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 collects in Europe excluding UK and excluding 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. See above example with the Administrator Publisher. The agreement is valid for "World excluding 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. This allows you to specify the collection shares for each set of territories for publishers. It allows you to distinguish whether or not this collection is under your control (SPT) or the control of another organization (OPT). (

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

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

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

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

Inclusion/Exclusion Indicator. This indicates an "I" for include or an "E" for exclude for the following territory.

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

PR Affiliation Society Number. The number assigned to the Performing Rights Society with which the publisher is affiliated in the territory described in this territory record.

MR Affiliation Society Number. The number assigned to the Mechanical Rights Society with which the publisher is affiliated in the territory described in this territory record.

SR Affiliation Society Number. The number assigned to the Synchronization Rights Society with which the publisher is affiliated in the territory described in this territory record.

Special Agreements Indicator. This field Indicates that the publisher claims reversionary rights in the territory described in this record. Note that this flag only applies to societies that recognize reversionary rights (for example, SOCAN).

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

Submitter Agreement Number. This field contains your unique number used to identify the agreement under which this publisher has acquired the rights to this work.

Society-Assigned Agreement Number. This field contains the agreement number assigned to this agreement by the society of the sub-publisher.

Agreement Type. This field contains the code defining the category of the agreement.

Recipient ID. This field contains the intended recipient of this SPT/OPT record.

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

3.2.3 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. 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.

Record Prefix. This allows you to tell Recipients 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 Recipients 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 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 and either leave the field blank or as appropriate provide one of the following approved IPI Name Numbers and names:

- TRAD - 00473321567
- PUBLIC DOMAIN – 00865900903
- UNKNOWN COMPOSER AUTHOR - 00288936400

The legal protection periods for copyright differ from country to country. Therefore, TRAD or PUBLIC DOMAIN should only be used if the submitter is sure of it.

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 "Y" for yes.

Writer Role Code. This code describes the role of the writer with respect to this work e.g. composer, author, arranger. This field is required for all writers.

Tax ID Number. A number used to identify this writer for tax reporting.

Writer IPI Name Number. The unique identifier associated with this writer name

Writer IPI Base Number. The unique identifier associated with this writer.

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

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

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

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, AMRA, or SESAC.

Note, for writers with non-Roman alphabet names, an additional Non-Roman Alphabet Writer Name Record (NWN/NOW) can be used to identify the language and the script or alphabet in which the language is written.

3.2.4 Writer Collection Shares

The collection shares for writers by territory work in the same way as the collection shares for publishers. If the writer's share changes on sub-publication, then you will need an SWT/OWT to describe the shares collected in the originating territory, and one or more SWT/OWT to describe the shares collected in the territories where the work is sub-published.

Record Prefix. This allows you to specify the collection shares for each set of territories for writers. It enables you to distinguish whether or not this writer is part of a controlled chain (SWT) or of a non-controlled chain (OWT).

Interested Party Number. This is your unique number that identifies the writer that has collection rights in this territory. This writer was described in the preceding SWR/OWR record.

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

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

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

Inclusion/Exclusion Indicator. This indicates an "I" for include or an "E" for exclude for the following territory.

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

PR Affiliation Society Number. The number assigned to the Performing Rights Society with which the writer is affiliated in the territory described in this territory record.

MR Affiliation Society Number. The number assigned to the Mechanical Rights Society with which the writer is affiliated in the territory described in this territory record.

SR Affiliation Society Number. The number assigned to the Synchronization Rights Society with which the writer is affiliated in the territory described in this territory record.

Recipient ID. This field contains the intended recipient of this SWT/OWT record.

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

3.2.5 Writer Manuscript Shares

Writer Manuscript Shares represent the proportion of a work a writer has contributed to. This share is usually agreed between all the writers that contributed to the work. They may vary by right type (Mechanical, Performing or Synch) but should always add up to 100% for a work for a given right.

Examples

1. One Writer contributing to a work

Writer Name / ID	PR Share	MR Share	SR Share
Writer 1 / WR1	100.00%	100.00%	100.00%

2. Three Writers contributing equally to a work

Writer Name / ID	PR Share	MR Share	SR Share
Writer 2 / WR2	33.34%	33.34%	33.34%
Writer 3 / WR3	33.33%	33.33%	33.33%
Writer 4 / WR4	33.33%	33.33%	33.33%
Total	100.00%	100.00%	100.00%

3. Two Writers contributing different shares

Writer Name / ID	PR Share	MR Share	SR Share
Writer 5 / WR5	25.00%	50.00%	50.00%
Writer 6 / WR6	75.00%	50.00%	50.00%
Total	100.00%	100.00%	100.00%

3.2.6 Linking Writer Collection Shares to Writer Manuscript Shares

In CWR Manuscript Share Records are linked to Writer Records (SWR/OWR) by repeating the same Interested Party Number, so as not to duplicate the information already provided on that record.

There is a relationship between the Manuscript Shares and the Collection Shares expressed in the various SWT/OWT/SPT/OPT records. Typically, the Collection Share depends on:

- Right Types / Territories
- How much of the manuscript share is retained / assigned by a party
- How many publishers are contractually mandated with collecting the share (co-publishing use case)

Right Types and Territories are provided as part of a CWR Transaction.

The retention / assignment of shares as well as co-publishing information should be communicated as part of an agreement registration process, such as the CAF process.

3.2.7 Linking Writers to Publishers

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

Some Recipients require that the Recipient-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.

Record Prefix. This allows you to indicate writer to publisher links (PWR).

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

Writer IP Number. This field contains the unique identifier of the writer.

PR Affiliation Society Number. The number assigned to the Performing Rights Society with which the agreement between the writer and the publisher is registered.

MR Affiliation Society Number. The number assigned to the Mechanical Rights Society with which the agreement between the writer and the publisher is registered.

SR Affiliation Society Number. The number assigned to the Synchronization Rights Society with which the agreement between the writer and the publisher is registered.

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

Society-Assigned Agreement Number. This field contains the agreement number assigned to this agreement by the society of the sub-publisher.

Agreement Type. This field contains the code defining the category of the agreement.

Publisher Sequence Number. Reference to the publisher chain this writer-publisher link relates to.

3.3 Alternative Titles

If the work is known by more than one title, then all titles should be documented. The 'official' title appears in the WRK record. All other titles are recorded in the alternative 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. This allows you to indicate alternative titles (ALT) for a work.

Alternative Title. This field is for the alternative titles. Do not store additional data with the title.

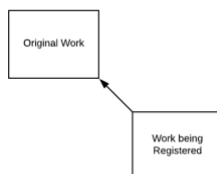
Title Type. This field describes the type of title.

Language Code. This field contains the code used to describe the language of the alternative title. These values reside in the Language Code Table.

Note, for alternative titles using a non-Roman alphabet, an additional Non-Roman Alphabet Title Record (NAT) can be used to identify the language and the script or alphabet in which the language is written.

3.4 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 - excerpts, versions, and composites - by populating the relevant fields in the WRK Record and by populating the Original Work Details Record (OWK) to document the referenced (original) work. To help us to identify the original work, provide one or two of the writers of the original work.



Record Prefix. This allows you to specify details of the Original Work.

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.

Submitter Original Work Number. The unique number that you have assigned to the original work that is unique to you.

Opus Number. The number assigned to the original work, usually by the composer (e.g. 28#3 meaning Opus 28 part 3).

Catalogue Number. The catalogue number of the original work including the abbreviated name without dots and the part numbers with a # (e.g. KV 297#1 meaning Köchel Verzeichnis Nr.297 part 1)

Duration. The duration of the original work.

Language Code. Indicates the language of the original work title. These values reside in the Language Code Table.

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 Number. The unique identifier associated with the first writer name.

Writer 1 IPI Base Number. The unique identifier associated with the first writer name.

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 Number. The unique identifier associated with the second writer name.

Writer 2 IPI Base Number. The unique identifier associated with the second writer name.

Note, for original work titles using a non-Roman alphabet, an additional Non-Roman Alphabet Original Work Title (NOT) can be used to identify the language and the script or alphabet in which the language is written.

3.5 Live Performing Artists

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

Record Prefix. This allows you to specify the performing artists (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 IPI Name Number. The unique identifier associated with this artist name.

International Standard Name Identifier. The ISNI number associated with this artist.

Note, for artists with non-Roman alphabet names, an additional Non-Roman Alphabet Live Performing Artist Name Record (NPR) can be used to identify the language and the script or alphabet in which the language is written.

3.6 Recording Detail

Information regarding the recording of the submitted work is entered in the Recording Detail Record (REC).

Record Prefix. This allows you to include recording (REC) detail.

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

Recording Duration. Duration of the recording of the work.

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

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

Release Catalog Number. 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 using “A” for Analogue and “D” for Digital. This field is required for registrations to SESAC.

Media Type. BIEM/CISAC code for media type.

Recording Title. Title of the sound recording.

Version Title. Title given to the version of the Sound Recording (for example: “remixed by”).

Display Artist. The name of the artist of the recording.

Performing Artist IPI Name Number. The unique identifier associated with this artist name.

International Standard Name Identifier. The ISNI number associated with this artist.

Record Label. The name of the organization that produced the recording.

ISRC Validity. If an ISRC is supplied, Indicates that the validity of the ISRC: “Y” is valid, “U” the link is invalid, “N” the ISRC is invalid.

Submitter Recording Identifier. The submitter’s unique identifier for this recording.

Note, for recording titles using a non-Roman alphabet, an additional Non-Roman Alphabet Recording Title Record (NRC) can be used to identify the language and the script or alphabet in which the language is written.

3.7 Work Origin

The purpose of the Work Origin Record (ORN) 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. The cue sheet is always the final authority for usage data.

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. This allows you to describe the origin (ORN) of the work.

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

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.

Production Title. Title of the production 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.

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

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

Episode Number. 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 Recipient to identify the AV works as refereed in the AV Index.

V-ISAN. Unique identifier for audio-visual production in which this work is first used. This number is assigned by the producer. It is made up of the following:

ISAN. Root segment.

Episode. The episode or part number.

Check Digit 1. The check character for the root and episode segment.

Version. The version segment.

Check Digit 2. The check character for the version segment.

The following two fields are used for the unique identifier EIDR:

EIDR. The root number.

Check Digit. The check character for the EIDR.

Version Name. The title or description of the particular version to which the specific ISAN or EIDR relates.

3.8 Audio-visual Productions

The purpose of the Audio-visual Productions Record (FTV) is to describe audio-visual production into which the submitted work has been licensed over and above any AV production described in the original work record (ORN). Note that the cue sheet is always the final authority for usage data. The ORN would only be used for the Film or TV Production in which the work originated, i.e. the production for which it was created. If a commercial work is used in an AV production or an existing AV work is reused in another AV production, then the FTV record can be used.

Record Prefix. This allows you to describe the audio-visual production (FTV) of the work.

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.

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

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

Episode Number. 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 Recipient to identify the AV works as refereed in the AV Index.

V-ISAN. Unique identifier for audio-visual production in which this work is first used. This number is assigned by the producer. It is made up of the following:

ISAN. Root segment.

Episode. The episode or part number.

Check Digit 1. The check character for the root and episode segment.

Version. The version segment.

Check Digit 2. The check character for the version segment.

The following two fields are used for the unique identifier EIDR:

EIDR. The root number.

Check Digit. The check character for the EIDR.

Version Name. The title or description of the particular version to which the specific ISAN or EIDR relates.

3.9 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 Record (INS). 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.

3.9.1 Instrumentation Summary

The Instrumentation Summary Record (INS) provides information on standard and non-standard instrumentation for serious works.

Record Prefix. This allows you to provide instrumentation summary (INS) information.

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.

3.9.2 Instrumentation Detail

The Instrumentation Detail Record (IND) provides information on standard instruments or voices for serious works.

Record Prefix. This allows you to provide instrument detail (INS) information for the above summary record.

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.

3.10 Work ID Cross Reference

The Work ID Cross Reference Record (XRF) contains identifiers issued by any organization including but not limited to the intended recipient of the file.

Record Prefix. This allows you to specify work ids (XRF).

Organization Code. The number assigned to the organization (e.g. Society, publisher, DSP etc...) which generated the Work ID.

Identifier. The work identifier from the organization.

Identifier Type. The type of identifier ("W" for Work, "R" for Recording, "P" for Product, "V" for Video).

Validity. Indicates whether the Identifier is valid or not: "Y" is valid, "U" the link is invalid, "N" the identifier is invalid.

3.11 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. This allows you to specify additional information (ARI) that relates to the work or information to provide to one or more societies.

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 ARI field.

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

For registrations to GEMA only – ARI records with subject code GW are mandatory in case the GEMA authors involved in the work have agreed on music and lyrics portions for the Performing Rights, i. e. where the submitter has entered Yes in Exceptional Clause and the distribution of shares in the work deviates from the basic distribution laid down in the GEMA distribution plan. Each ARI record must have

- a value of 035 in the society # field,
- a value of PER in the type of right field,
- a value of GW in the subject code field,
- structured input in the Note Fields.

ARI records with subject code GW are used to determine the ratio between music and lyrics (Role Split, ARI-type-1) as well as to indicate the ratio within the role CA (C/A-Split, ARI-type-2 or ARI-type-3). (TR – GEMA only)

Examples:

Role Split in ARI-Record type 1

An ARI record type 1 must always be included in case of agreed shares (i.e. if the Exceptional Clause is set to Y) and must be the first of the ARI records used to notify the agreed shares information. The note field in ARI record type 1 indicates the ratio between role C and role A (role split).

Structure (M = Music, T = Text) in the note field: M|xxxxx|T|xxxxx

If, for instance, the writers agreed to a Role Split of 57% for the music and 43% for the lyrics, ARI-Record type 1 would look like:

Society #	Type of Right	Subject Code	Note Field
035	PER	GW	M 05700 T 04300

C/A-Split in ARI-Record type 2, if role code CA is present in the work registration and the same split applies to all Creators with the role code CA

The note field in ARI record type 2 indicates how to divide the share of all Creators with the role code CA into single C and A shares.

Structure of the C/A-Split in the note field: C|xxxxx|A|xxxxx

If, for instance, the writers agreed to a Role Split of 50% for the music and 50% for the lyrics, and the share of every creator in role CA should be divided 60/40 for roles C and A, ARI-Record type 1 and ARI-Record-Type-2 would look like:

Society #	Type of Right	Subject Code	Note Field
035	PER	GW	M 05000 T 05000
035	PER	GW	C 06000 A 04000

C/A-Split in ARI-Record type 3, if role code CA is present in the work registration but individual splits need to be applied for all Creators with the role code CA

Individual C/A splits can be reported instead of ARI record type 2: If not all CA have the same split, then ARI records referencing the IP# (records SWR / OWR) and last name of the creator in the CWR registration are mandatory for every creator in role CA.

Structure of the C/A-Split and the reference to the creator in the note field (in case the C/A split is 50/50): C|05000|A|05000|IP#|Name

If, for instance, the work has two writers and the two writers appear in role CA and have agreed on a Role Split of 60% for the music and 40% for the lyrics in the work, and the share of the two creators in role CA should be divided 50/50 in case of creator1 and 75/25 in case of creator2, ARI-Record type 1 and the two ARI-Record-Type-3 (with fictive IP#) would look like:

Society #	Type of Right	Subject Code	Note Field
035	PER	GW	M 06000 T 04000
035	PER	GW	C 05000 A 05000 C00000001 Name1
035	PER	GW	C 07500 A 02500 B00000002 Name2

A message in the ACK file informs the publisher if the registration failed due to an incorrect ARI record.

If Exceptional Clause is not equal to Y, because the GEMA basic distribution (role split of 64% for the music and 36% for the text) is to apply, ARI records with Subject Code GW in the above mentioned structure can still be supplied. In such a case, ARI-Type-1 would report the role split of M|06400|T|03600 in the note field.

For registrations to Sacem only – A Sacem publisher who declares a Domestic work can indicate that they control the entire work (including the rights holders present in the OPU and OWR records) by mentioning the code "EW" = "entire work" in the ARI record.

4. Retracting Work Registrations

The Work Retraction Record (DRW) is to allow a submitter to communicate to a recipient (or multiple recipients) that a recently submitted WRK transaction was invalid (i.e. filed in error) and that the publishers indicated on the WRK transaction make no claim to the work in question. Information to aid in identifying the work will be asked for later in the transaction in a separate record type.

Record Prefix. This allows you to retract a work registration (DRW).

Work Title. List the title by which the work is best known.

Language Code. Indicate the language of the work title. These values reside in the Language Code Table.

Script Code. Indicate the script in which the work title is written. These values reside in the Script Code Table.

Submitter Work Number. This is your unique numerical code for this work.

ISWC. The International Standard Work Code assigned to this work.

Retraction Reason Code. The reason you are submitting a retraction, including the following reasons:

- Prior publishing agreement still in place
- The claimed writer is not a writer of this work
- The work was in dispute and the publisher relinquishes its claim

5. Acknowledgements

When you send a group of work registrations to a Recipient, the Recipient will send first acknowledgement records (ACK) for that group back to you. The second acknowledgement record will be sent as the work is created in the Recipient's data base. It is important that the Submitters process the acknowledgements, taking note of errors and additional information returned.

There are two types of ACK file: CWR_ACK1 and CWR_ACK2. The ACK transactions within the file type CWR_ACK1 should deal only with technical compliance with the CWR format and edits of the WRK transaction as submitted. The ACK transaction within the file type CWR_ACK2 should deal with the actual work status, the shares claimed, any conflicting claims and the "readiness for payment" of the corresponding work record in the Recipient's systems

An ACK may include any error or warning messages associated with the original WRK transaction. In addition, an ACK transaction within a CWR_ACK2 will include a WRK transaction representing the work record in the Recipient's system after processing the submitted WRK transaction. If a work is subject to conflicting claims from parties other than the submitter, then the CWR_ACK2 ACK transaction may include an EXC transaction detailing the conflicting claims.

Some Recipients 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 Recipient to determine what their policy is.

You will receive at least one acknowledgement record for every work registration sent. The WRK transaction included in the acknowledgement contains the equivalent of all of the records sent by the Submitter that have relevance to the Recipient. This includes your work number in the Submitter Work Number field, which 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 Number which is the work number assigned by the Recipient. 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).
- IPI Name Numbers for interested parties
- Names for all interested parties
- ISWC for the work (if already on file)

The following principles apply:

- It is necessary for Recipients to edit only the territories of interest
- It is necessary for Recipients 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)

Along with the status and any additional information being supplied back, the acknowledgement data contains information to help you identify which work registration is being acknowledged.

Record Prefix. This allows you to specify an acknowledgement (ACK).

Creation Date. The date stamp from the file that you created for 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 Number. The transaction sequence number for the work registration as defined in the file you sent.

Original Transaction Type. The transaction type (usually WRK) of the work registration.

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

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

Recipient Creation Number. The unique identifier assigned to this work by the Recipient.

Recipient Temporary Creation Number. A unique identifier assigned to this work by the Recipient temporarily until the work is ready for payment.

Processing Date. The date that the Recipient processed the work registration.

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

5.1 Transaction Status

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

5.1.1 CO: Transaction in Conflict

An acknowledgement with status code “CO” indicates that the Recipient 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 Recipient 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 Recipients use this status.

5.1.2 RA: Registration 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 Recipient 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 or not, the acknowledgement will contain the status code of “AS”, “AC”, “SR”, or “CR”.

5.1.3 AS: Registration Accepted – Not Ready for Payment

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 Submitter, however the work is not yet ready for payment. Writers may have to be identified or additional shares added to complete the work. Some Recipients complete the work right away while others wait until the work becomes active.

5.1.4 AC: Registration Accepted With Changes– Not Ready for Payment

An acknowledgement with status code “AC” indicates that the registration was accepted but changes were made to the submitted claim data (other than the addition of IPI name Numbers or ISWC). 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. Furthermore, the work is not yet ready for payment.

5.1.5 SR: Registration Accepted –Ready for Payment

An acknowledgement with status code “SR” indicates that the registration has been accepted and a work has been created with the information given by the submitting Submitter. This work is ready for payment.

5.1.6 CR: Registration Accepted With Changes – Ready for Payment

An acknowledgement with status code “CR” indicates that the registration was accepted but changes were made to the submitted claim data (other than the addition of IPI name Numbers or ISWC). 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. This work is ready for payment.

5.1.7 RJ: Registration 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.

5.1.8 NP: No Participation

An acknowledgement with status code “NP” indicates that the Recipient 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”.

5.1.9 DR: De-registered

An acknowledgement with status code “DR” indicates that the publisher’s claim has been relinquished.

5.1.10 UN: Unknown Work in DRW

An acknowledgement with status code “UN” indicates that the Recipient has no record of the Submitter’s claim to the work sent in the DRW transaction.

5.1.11 LD: Unable to De-register

An acknowledgement with status code “LD” indicates that the Recipient was not able to retract the Submitter’s claim to the work sent in the DRW transaction.

5.1.12 NA: No Society Agreement Number

An acknowledgement with status code “NA” indicates that the work was rejected because there was no Society Agreement Number supplied where an edit required one.

5.1.13 WA: Wrong Society Agreement Number

An acknowledgement with status code “WA” indicates that the work was rejected because the Society Agreement Number supplied was either invalid or does not relate to the interested parties submitted on the work.

5.2 Messages

The message record details the error, warning, or information condition. It precedes the record containing the error condition. All messages can be found in the CWR Lookup Table.

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

Record Prefix. This allows the Recipient to provide back any messages (MSG) that may result from the edits or validations processes unique to a Recipient.

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

Original Record Sequence Number. 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 level of editing that was responsible for the generation of this message. Values are “F” for Field, “R” for Record, “T” for Transaction, “G” for Group and “E” for Entire File.

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.

5.3 Existing Work in Conflict with Submitted Work

The Existing Work in Conflict with Submitted WRK Record (EXC) will be sent from a Recipient to a Submitter to provide information on the details of the work that is in conflict with the details of the WRK transaction sent by the Submitter.

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 WRK transaction. Finally, the details of the existing work are included in the EXC transaction. The EXC transaction has the same format as the WRK. Note that if the existing work was not sent using CWR, it may be missing some data that is required under CWR.

6. License Reporting Transaction

The License Reporting Record (LIC) allows Submitters to report to Recipients details of licensed usages of a work. This includes new or existing recordings, live performers, other work identifiers and synchronizations in audio visual productions. LIC transactions will only be reported in a separate CWR_LIC file. No ACK file or return transaction is required for CWR_LIC files. The license reporting header identifies the work to which the licensing and usage information in the LIC transaction relates. Other information, like recordings, artist, etc. will be asked for later in the transaction in separate record types.

Record Prefix. This allows you to indicate license reporting or usage information (LIC) for a work.

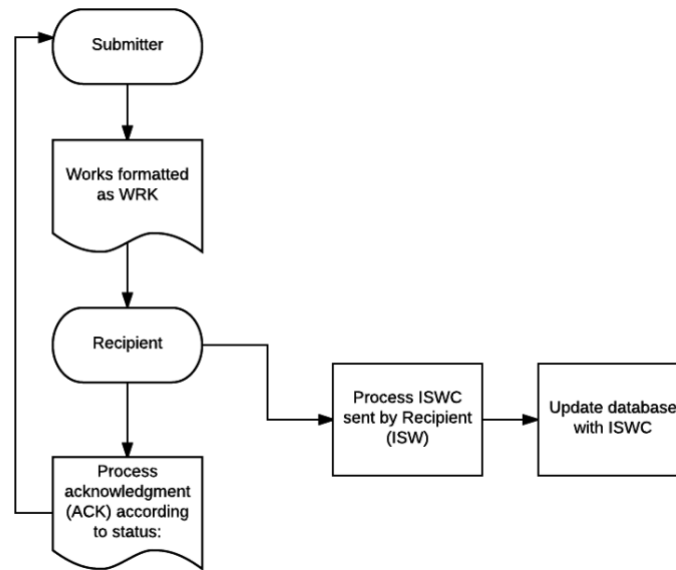
Work Title. List the title by which the work is best known.

Submitter Work Number. This is your unique numerical code for this work.

ISWC. The International Standard Work Code assigned to this work.

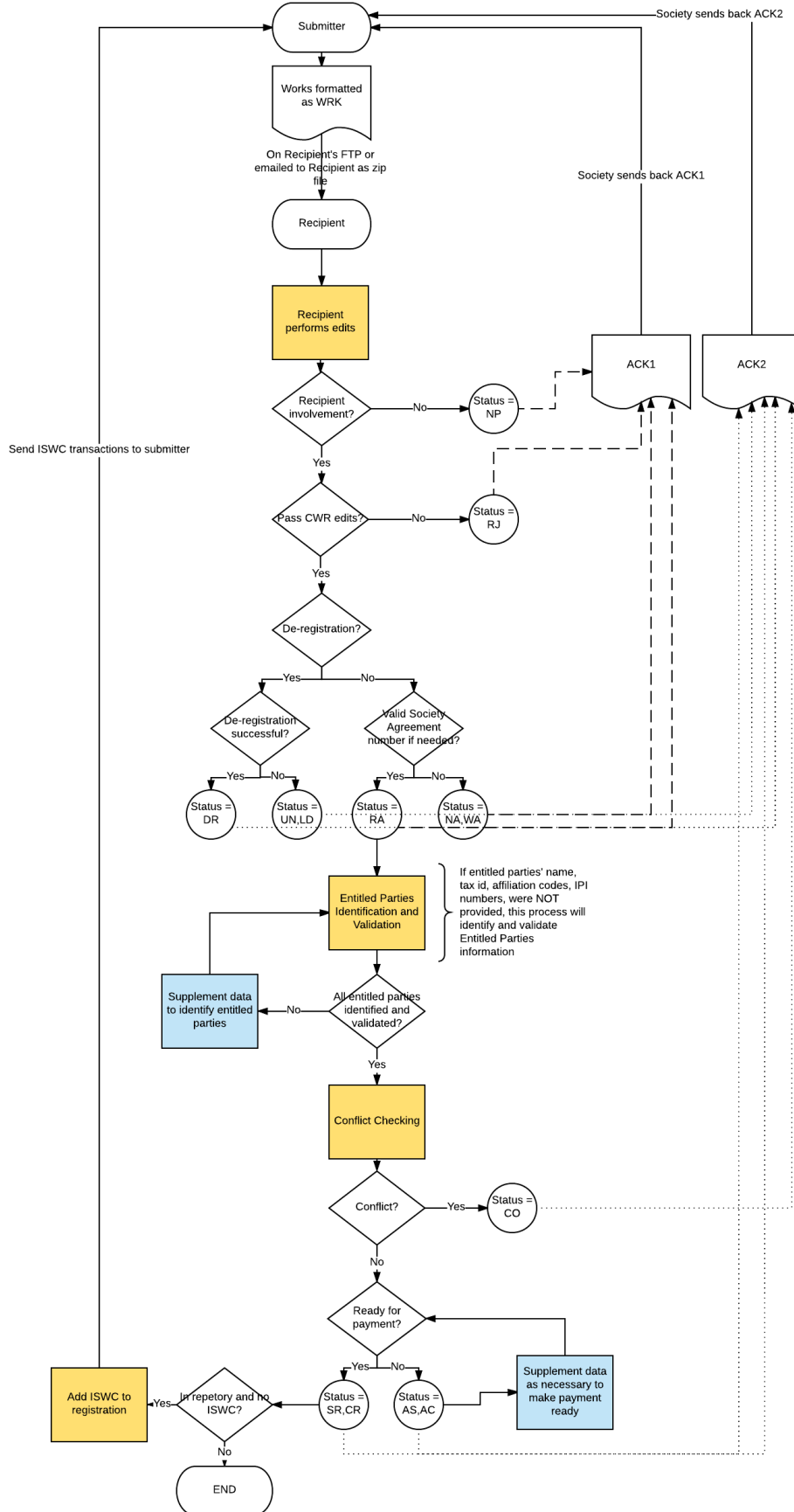
7. Workflow Diagrams

The Submitter work flow below shows how new work registrations and revisions are delivered to the Recipient and how the Submitter should respond based on the acknowledgement status codes that they are returned.



Status	Status Description	Submitter Action
Status = CO	Conflict Exists	Research registration
Status = RA, AS, AC	Registration accepted, but not ready for payment	Wait for update
Status = SR, CR	Registration accepted and ready for payment	Update with recipient work #, new data, and mark as payable
Status = RJ	Registration rejected	Correct and resubmit
Status = NP	No interest	No action needed
Status = DR	Claim has been de-registered	No action needed
Status = UN, LD	Unable to de-register because no record of original claim	Correct and resubmit
Status = NA, WA	Invalid or missing Society Agreement number	Correct and resubmit

The Recipient work flow below shows how a Recipient should process CWR new work registrations and revisions and how they should respond back to the submitting Submitter.



8. Implementing CWR

At 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 – Submitter

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). The next steps are follows:

- Contact your local Recipient to verify which version they are using. A Submitter can test with many Recipients at the same time but we recommend testing with one Recipient at the time.
- The Submitter should create a new email that will be used for the transference of all information related to CWR. The Recipient 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 Recipient.
- If the Submitter is sending a file to a Recipient 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 Recipient if the works you are going to register are international or domestic. Some Submitters 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 Recipient you must contact them asking about other information you might need to put in the CWR file.
- After all the initial correspondence with the Recipient, 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 Recipient.
- The result of this first test will help the Submitter to know if the layout of the file is 100% correct. If it is not correct, the Submitter should consult with the Recipient regarding the problem how it can be solved. As the result of the first test the Recipient must send an ACK file to the Submitter and this ACK file must be tested by the Submitter 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 1st file were solved before moving into the live phase.
- The Recipient 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 Recipient that you are ready to move to the production phase.
- A Submitter can test CWR with many Recipients. 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 Recipients but it is very important for the Submitters to follow these recommendations.

8.2 Testing Procedures – Recipients

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). Let's review the next steps:

- The Recipient must be prepared to receive the inquiry from the Submitter regarding the CWR format. If the Recipient has already implemented the CWR, the answer to the Submitter must be positive informing the Submitter of the version of the CWR the Recipient is using (2.0 or 2.1).
- The Recipient must create a new email that will be used for the transference of all information related to CWR. The Submitter 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 Submitter that is sending you the files.
- If you are receiving a file from a Submitter based in another country, you must confirm that the Submitter's local office is copied on the correspondence. It is very important that the local Submitter is included in all emails.
- After the first contact and before the first test file, the Recipient must ask the Submitter 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 Recipient must inform the Submitter about any Recipient specific information.
- The Submitter 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 Recipient should send an ACK file back to the Submitter reporting all problems detected during the upload process.

- At this time the Recipient must help the Submitter to solve the problems in the layout and the structure of the file. The Recipient 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 Recipient. 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 1st file were solved.
- After the second file, the Recipient must send the ACK files to the Submitter with the information from those works. The Recipient must also send other information they might consider relevant for the implementation of the CWR.
- If the Recipient does not feel comfortable moving into the live phase, they can ask the Submitter for more test files.
- After all of the testing has been completed the Recipient and the Submitter must agree to move on to the live phase.

The interchange of CWR files between Submitter and Recipient 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 Recipient and Submitter are ready to move to the live phase.

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

The Recipient will send the correspondent ACK back file to the Submitter and the circle will be completed.

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

9. Examples of the file structure

Examples can be found in supplemental documentation.

10. 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.

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 sub- publisher. In a CWR file a chain shows how rights flow 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 Recipient sends a number of ACK files (ACK files defined above) back to the Submitter, 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 Submitters can securely send files to a Recipient. 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 Recipient, when the song is included in a file to be sent to many Recipients.

IPI NAME NUMBER: The unique identifier associated with the interested party name. The IP Name Number is a unique identifier allocated automatically by the IPI System to each name. It consists of 11 digits 99999999999. The last two digits are check-digits (modulus 101). 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.

IPI BASE NUMBER: This number is the unique identifier associated with the interested party. 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.

TERRITORY INFORMATION SYSTEM (TIS): 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.

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 required rules.

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Table of Revisions and main modifications

Revision #	Date	Main modifications
0	09/2017	<ul style="list-style-type: none">Updated to correspond to CWR 3.0 technical specification
1	10/2019	<ul style="list-style-type: none">Updated to correspond to CWR 3.1 technical specification

Summary

This document is written for music Submitters and Recipients administering performing, mechanical and/or synchronization rights. It describes how to use version 3 of the Common Works Registration format. CWR v3 was adopted as a CISAC standard by the CIS Steering Committee in its meeting DD MM YYYY in [Place]

Send comments/questions regarding this manual to cwr@cisac.org or to any member of the CWR Management Committee.