

(Additional Reports) Spotify Discovery Mode Report

This summary provides an overview of the various details related to Spotify's Discovery Mode Program releases - and track information, including identifiers, copyright information, format, label, release dates, track listings, status, and the last update of the information. User Email: The email address associated with the user. Release ID: The internal identifier assigned to the release. Catalog Number: The external reference number assigned by Too Lost, unique to each release on the platform. UPC: The Universal Product Code, a unique identifier for the release. Primary Artist: The main artist or group associated with the release. C-Line: Copyright information for the release, which indicates legal rights held for a sound recording and identifies the owner of those rights. C-Year: The copyright year of the release. Release Format: The format of the release (Album, EP, Single, or Compilation). Label Name: The name of the label that released the music. ISRC: The International Standard Recording Code uniquely identifying the sound recording. P-Line: Phonographic copyright information for the release, which indicates legal rights held for a sound recording and identifies the owner of those rights. P-Year: The phonographic copyright year of the release. Release Title: The title of the release (Album, EP, Single, or Compilation). Release Date: The date of release for the release. Original Release Date: The original release date of the release. Track Listing: The list and order of tracks included in the release. Track ID: The internal identifier assigned to the track. Track P-Line: Phonographic copyright information for the track, which indicates legal rights held for a sound recording and identifies the owner of those rights. Track P-Year: The phonographic copyright year of the track. Track Title: The title of the track. Spotify Discovery Mode Status: The status of Spotify Discovery Mode for the track, indicating whether it is accepted, declined, or not opted in. Last Updated: The date and time when the information was last updated or modified.

(Additional Reports) Usage Discovery Match

This summary provides an overview of the various elements involved in the process of usage discovery song matching, including identifiers, timestamps, platform information, user details, content metrics, and indicators for audio modification or explicit content. Song Name: The title or name of the song. ISRC: The International Standard Recording Code, a unique identifier for the sound recording. Match Detected Date: The date when the match between the song and a reference asset was detected. Match ID: The unique identifier associated with the match. Asset ID: The unique identifier associated with the reference asset. Platform: The platform or service where the match was detected. Match Media URL: The URL or link to the matched media. User URL: The URL or link to the user associated with the match. Username: The username or handle of the user. User Real Name: The real name of the user associated with the match. Match Title: The title or name of the matched content. Match Upload Date: The date when the matched content was uploaded. Match Duration: The duration or length of the matched content. View Count: The number of views or plays for the matched content. Shares Count: The number of shares of the matched content. Comment Count: The number of comments on the matched content. Likes Count: The number of likes for the matched content. Dislikes Count: The number of dislikes or negative reactions to the matched content. Matching Segments in Asset: The time segments of the reference asset that match the song. Matching Segments in Copy: The time segments of the copied content that match the song. Length of Match: The duration or length of the matching segments. Is Audio Modified?: Indicates whether the audio in the matched content has been modified. NSFW: Stands for "Not Safe for Work," indicating if the content is potentially inappropriate or explicit. Takedown: Indicates whether the matched content has been taken down or removed.

(Release Links) Influencers

The Influencer Report provides information on fans who have 100 or more followers on Spotify or Apple Music, and includes details such as the date of the report, the service or platform used, the email addresses of the fans, their display names, profile images, subscription types, countries of residence, website URLs, birthdates, number of profile followers, and number of playlist followers. Date: The date when the pre-save occurred Service: The platform or service associated with the influencer. Email: The email address of the influencer. Display Name: The public name or username used by the influencer. Image: The image or profile picture of the influencer. Subscription Type: The type of subscription or account held by the influencer on the platform. Country: The country of residence or location of the influencer. Web URL: The website URL or link associated with the influencer. Birthdate: The birthdate of the influencer. Profile Followers: The number of followers or subscribers to the influencer's profile or channel. Playlists Followers: The number of followers or subscribers to the influencer's playlists.

(Release Links) Top Fans

The Top Fan Report provides information on fans who have pre-saved two or more song and includes details such as the date of the report, the service or platform used, the email addresses of the fans, their display names, profile images, subscription types, countries of residence, website URLs, birthdates, number of profile followers, and number of playlist followers. Date: The date when the pre-save occurred Service: The platform or service associated with the top fans. Email: The email address of the top fan. Display Name: The public name or username used by the top fan. Image: The image or profile picture of the top fan. Subscription Type: The type of subscription or account held by the top fan on the platform. Country: The country of residence or location of the top fan. Web URL: The website URL or link associated with the top fan. Birthdate: The birthdate of the top fan. Profile Followers: The number of followers or subscribers to the top fan's profile or channel. Playlists Followers: The number of followers or subscribers to the top fan's playlists.

(Release Links) Audience Report

The Audience Report provides information on all fans who have pre-saved a song and includes details such as the date of the report, the service or platform used, the email addresses of the fans, their display names, profile images, subscription types, countries of residence, website URLs, birthdates, number of profile followers, and number of playlist followers. Date: The date when the pre-save occurred Service: The platform or service utilized by the fan Email: The email address of the fan Display Name: The public name or username used by the fan. Image: The image or profile picture of the fan. Subscription Type: The type of subscription or account held by the fan on the platform. Country: The country of residence or location of the fan. Web URL: The website URL or link associated with the fan. Birthdate: The birthdate of the fan. Profile Followers: The number of followers or subscribers to the fan's profile or channel. Playlists Followers: The number of followers or subscribers to the fan's playlists.

(Payouts) Transaction History

This report provides a detailed overview of transactions occurring in the Wallet User ID: The unique identifier associated with the user involved in the transaction.Date: The date when the transaction took place.Title: The title or description of the transaction.Amount: The numerical value representing the dollar amount of the transaction.

(Payouts) Payout History

The payout history report provides a detailed log of your account withdrawals/transfers ID: The unique identifier associated with the payout.created: The date and time when the payout was created.answered: The date and time when the payout was answered or resolved.amount: The monetary value of the payout.user: The user or account to which the payout is associated.type: The payout method utilized in the transfer

(Catalog) Full Royalty Share Report

This report offers information on the creation and termination dates of royalty shares, along with details regarding the associated release, track, ISRC, and the email addresses of the owner and payee with their respective share percentages. Created at: The date and time when the royalty share was created.Ended at: The date and time when the royalty share ended.Release Name: The name of the release UPC: The Universal Product Code, a unique identifier for the release.Track Name: The name of the track.ISRC: The International Standard Recording Code, a unique identifier for the sound recording.Owner Email (Share): The email address of the owner of the release and creator of the share and their respective share percentage.Payee Email (Share): The email address of the payee who receives the share of the royalty and their corresponding percentage

(Catalog) Your Royalty Share Report

This report offers a comprehensive overview of your royalty shares, including information on the creation, release details, revenue allocation, and ownership. Created at: The date and time when the royalty share was created.UPC: The unique identifier for the release (Album, EP, Single, or Compilation).Track Name: The title of the track.ISRC: The International Standard Recording Code uniquely identifying the sound recording.Share: The percentage of the song revenue allocated to you.Owner Email: The email address of the release owner.Ended at: The date and time when the royalty share ended.

(Catalog) Catalog Overview

This data provides comprehensive information about various aspects of releases, including copyright information, artists, formats, labels, tracks, licenses, and associated files. User Email: The email address associated with the user.Release ID: The internal ID assigned to the release.Catalog Number: The external reference number assigned by Too Lost, unique to each release on the platform.UPC: The Universal Product Code, a unique identifier for the release.Primary Artist: The main artist or group associated with the release.C-Line: The copyright line information for the release.C-Year: The copyright

year of the release. Release Format: The format of the release, which can be Album, EP, Single, or Compilation. Label Name: The name of the record label that released the music. ISRC: The International Standard Recording Code uniquely identifying the sound recording. P-Line: The phonographic copyright information for the release, and identifies the owner of those rights. P-Year: The phonographic copyright year of the release. Release Title: The title of the release. Release Date: The digital release date of the release. Original Release Date: The original release date of the release. Track Listing: The number and order of the track(s). Track ID: The internal ID assigned by Too Lost, unique for every individual track uploaded on the platform. Track P-Line: The phonographic copyright information for the track, and identifies the owner of those rights. Track P-Year: The phonographic copyright year of the track. Track Title: The title of the track. Track Version: The version or variation of the track, if applicable. Track Share: The percentage of the song revenue dedicated to the user. Licensing Type: The type of licensing associated with the track. Language: The language of the track. ISWC: The International Standard Musical Work Code uniquely identifying the composition. Explicit Lyrics: Indicates whether the track contains explicit lyrics. Audio File: The root file ID containing the audio of the track. Artwork File: The source URL containing the artwork/cover art image of the release. Release Link: The pre-save link/URL or stream now link/URL associated with the release.

(Sales) Report by Release

This report provides information on various aspects of sales and streaming transactions conducted on different platforms, including details such as dates, release titles, track titles, channels, countries, units sold/streams, revenue generated, and collaborators involved. Each report is pre-filtered by the release that you chose here to filter by. transaction_id: The internal ID assigned by Too Lost for every directed royalty of a sale/stream transaction reported by a store and service. sale_date: The date the sale/stream occurred on the store/platform. accounting_date: The date the stores/services confirmed the sale/stream to us and provided us with the necessary reporting. This is also the date that Too Lost invoiced the store/platform for payment. reporting_date: The date that Too Lost received payment from the store/platform and made it available to the end user. release_title: The title of the release. release_id: The internal ID assigned by Too Lost, unique for every individual release created on the platform. track_title: The title of the track. track_id: The internal ID assigned by Too Lost, unique for every individual track uploaded on the platform. channel: Digital Service Provider (DSP), store and/or platform the sale or stream occurred on (ex: Spotify, Snapchat, Facebook, YouTube, etc). country: Country of the sale/stream. isrc: The international standard code uniquely identifying the sound recording. upc: The unique identifier for the release (Album, EP, Single, or Compilation). units: Number of sales/streams. unit_price: The gross revenue generated from the corresponding unit(s). original_currency: The local currency of payment made from store/service to Too Lost. split_id: The Split ID assigned by Too Lost, unique for every individual payee split created on the platform. share: The percent of the song revenue the end user receives. rev_fee: If applicable, the amount Too Lost receives from the gross revenue. This is 0% by default. total: Total net revenue generated. user: The user email of the account that owns/controls the release. release_participants: Participant roles on the release. level. track_participants: Participant roles on the track level.

(Sales) Report by Track

This report provides information on various aspects of sales and streaming transactions conducted on different platforms, including details such as dates, release titles, track titles, channels, countries, units sold/streams, revenue generated, and collaborators involved. Each report is pre-filtered by the track that you chose here to filter by. transaction_id: The internal ID assigned by Too Lost for every directed

royalty of a sale/stream transaction reported by a store and service.sale_date: The date the sale/stream occurred on the store/platform.accounting_date: The date the stores/services confirmed the sale/stream to us and provided us with the necessary reporting. This is also the date that Too Lost invoiced the store/platform for payment.reporting_date: The date that Too Lost received payment from the store/platform and made it available to the end userrelease_title: The title of the release release_id: The internal ID assigned by Too Lost, unique for every individual release created on the platformtrack_title: The title of the tracktrack_id: The internal ID assigned by Too Lost, unique for every individual track uploaded on the platformchannel: Digital Service Provider (DSP), store and/or platform the sale or stream occurred on (ex: Spotify, Snapchat, Facebook, YouTube, etc)country: Country of the sale/streamisrc: The international standard code uniquely identifying the sound recordingupc: The unique identifier for the release (Album, EP, Single, or Compilation)units: Number of sales/streamsunit_price: The gross revenue generated from the corresponding unit(s)original_currency: The local currency of payment made from store/service to Too Lostsplit_id: The Split ID assigned by Too Lost, unique for every individual payee split created on the platformshare: The percent of the song revenue the end user receivesrev_fee: If applicable, the amount Too Lost receives from the gross revenue. This is 0% by default.total: Total net revenue generated user: The user email of the account that owns/controls the releaserelease_participants: Participant roles on the release leveltrack_participants: Participant roles on the track level

(Sales) Report by Country

This report provides information on various aspects of sales and streaming transactions conducted on different platforms, including details such as dates, release titles, track titles, channels, countries, units sold/streams, revenue generated, and collaborators involved. Each report is pre-filtered by the country that you chose here to filter by. transaction_id: The internal ID assigned by Too Lost for every directed royalty of a sale/stream transaction reported by a store and service.sale_date: The date the sale/stream occurred on the store/platform.accounting_date: The date the stores/services confirmed the sale/stream to us and provided us with the necessary reporting. This is also the date that Too Lost invoiced the store/platform for payment.reporting_date: The date that Too Lost received payment from the store/platform and made it available to the end userrelease_title: The title of the release release_id: The internal ID assigned by Too Lost, unique for every individual release created on the platformtrack_title: The title of the tracktrack_id: The internal ID assigned by Too Lost, unique for every individual track uploaded on the platformchannel: Digital Service Provider (DSP), store and/or platform the sale or stream occurred on (ex: Spotify, Snapchat, Facebook, YouTube, etc)country: Country of the sale/streamisrc: The international standard code uniquely identifying the sound recordingupc: The unique identifier for the release (Album, EP, Single, or Compilation)units: Number of sales/streamsunit_price: The gross revenue generated from the corresponding unit(s)original_currency: The local currency of payment made from store/service to Too Lostsplit_id: The Split ID assigned by Too Lost, unique for every individual payee split created on the platformshare: The percent of the song revenue the end user receivesrev_fee: If applicable, the amount Too Lost receives from the gross revenue. This is 0% by default.total: Total net revenue generated user: The user email of the account that owns/controls the releaserelease_participants: Participant roles on the release leveltrack_participants: Participant roles on the track level

(Sales) Report by Stores & Services

This report provides information on various aspects of sales and streaming transactions conducted on different platforms, including details such as dates, release titles, track titles, channels, countries, units

sold/streams, revenue generated, and collaborators involved. Each report is pre-filtered by the store/service that you chose here to filter by. **transaction_id**: The internal ID assigned by Too Lost for every directed royalty of a sale/stream transaction reported by a store and service. **sale_date**: The date the sale/stream occurred on the store/platform. **accounting_date**: The date the stores/services confirmed the sale/stream to us and provided us with the necessary reporting. This is also the date that Too Lost invoiced the store/platform for payment. **reporting_date**: The date that Too Lost received payment from the store/platform and made it available to the end user. **release_title**: The title of the release. **release_id**: The internal ID assigned by Too Lost, unique for every individual release created on the platform. **track_title**: The title of the track. **track_id**: The internal ID assigned by Too Lost, unique for every individual track uploaded on the platform. **channel**: Digital Service Provider (DSP), store and/or platform the sale or stream occurred on (ex: Spotify, Snapchat, Facebook, YouTube, etc). **country**: Country of the sale/stream. **isrc**: The international standard code uniquely identifying the sound recording. **upc**: The unique identifier for the release (Album, EP, Single, or Compilation). **units**: Number of sales/streams. **unit_price**: The gross revenue generated from the corresponding unit(s). **original_currency**: The local currency of payment made from store/service to Too Lost. **split_id**: The Split ID assigned by Too Lost, unique for every individual payee split created on the platform. **share**: The percent of the song revenue the end user receives. **rev_fee**: If applicable, the amount Too Lost receives from the gross revenue. This is 0% by default. **total**: Total net revenue generated. **user**: The user email of the account that owns/controls the release. **release_participants**: Participant roles on the release. **level**: track_participants: Participant roles on the track level

(Sales) Total Earnings by Track

This report provides a summary of total earnings by tracks, including information such as user ID, user email, release title, release artist, release UPC, track title, track artist, track ISRC, royalty share, and total revenue generated. It provides an overview of the earnings associated with each track and the corresponding user details. **User ID**: The unique identifier assigned to the user. **User Email**: The email address associated with the user. **Release Title**: The title of the release. **Release Artist**: The artist associated to the release. **Release UPC**: The unique identifier for the release (Album, EP, Single, or Compilation). **Track Title**: The title of the track(s). **Track Artist**: The artist or group associated to the track(s). **Track ISRC**: The International Standard Recording Code uniquely identifying the sound recording. **Royalty Share**: The percentage of the song revenue allocated to the end user. **Total**: The total amount of gross revenue generated

(Sales) Total Earnings by Release

This report provides a summary of total earnings by release, including information such as user ID, user email, release title, release artist, release UPC, track title, track artist, track ISRC, royalty share, and total revenue generated. It provides an overview of the earnings associated with each release and the corresponding user details. **User ID**: The unique identifier assigned to the user. **User Email**: The email address associated with the user. **Release Title**: The title of the release. **Release Artist**: The artist associated to the release. **Release UPC**: The unique identifier for the release (Album, EP, Single, or Compilation). **Track Title**: The title of the track(s). **Track Artist**: The artist or group associated to the track(s). **Track ISRC**: The International Standard Recording Code uniquely identifying the sound recording. **Royalty Share**: The percentage of the song revenue allocated to the end user. **Total**: The total amount of gross revenue generated

(Sales) Six Month Report

This sales report groups the last 6 months of sales data into one report. This is a preferred format for many funding solutions and financing partners that require a six month overview of account earnings. This report provides information on various aspects of sales and streaming transactions conducted on different platforms, including details such as dates, release titles, track titles, channels, countries, units sold/streamed, revenue generated, and collaborators involved.

transaction_id: The internal ID assigned by Too Lost for every directed royalty of a sale/stream transaction reported by a store and service.sale_date: The date the sale/stream occurred on the store/platform.accounting_date: The date the stores/services confirmed the sale/stream to us and provided us with the necessary reporting. This is also the date that Too Lost invoiced the store/platform for payment.reporting_date: The date that Too Lost received payment from the store/platform and made it available to the end user.release_title: The title of the release release_id: The internal ID assigned by Too Lost, unique for every individual release created on the platform.track_title: The title of the track track_id: The internal ID assigned by Too Lost, unique for every individual track uploaded on the platform.channel: Digital Service Provider (DSP), store and/or platform the sale or stream occurred on (ex: Spotify, Snapchat, Facebook, YouTube, etc).country: Country of the sale/stream.isrc: The international standard code uniquely identifying the sound recording.upc: The unique identifier for the release (Album, EP, Single, or Compilation).units: Number of sales/streams.unit_price: The gross revenue generated from the corresponding unit(s).original_currency: The local currency of payment made from store/service to Too Lost.split_id: The Split ID assigned by Too Lost, unique for every individual payee split created on the platform.share: The percent of the song revenue the end user receives.rev_fee: If applicable, the amount Too Lost receives from the gross revenue. This is 0% by default.total: Total net revenue generated user: The user email of the account that owns/controls the release.release_participants: Participant roles on the release level.track_participants: Participant roles on the track level

(Sales) Monthly Report

This report provides information on various aspects of sales and streaming transactions conducted on different platforms, including details such as dates, release titles, track titles, channels, countries, units sold/streamed, revenue generated, and collaborators involved.

transaction_id: The internal ID assigned by Too Lost for every directed royalty of a sale/stream transaction reported by a store and service.sale_date: The date the sale/stream occurred on the store/platform.accounting_date: The date the stores/services confirmed the sale/stream to us and provided us with the necessary reporting. This is also the date that Too Lost invoiced the store/platform for payment.reporting_date: The date that Too Lost received payment from the store/platform and made it available to the end user.release_title: The title of the release release_id: The internal ID assigned by Too Lost, unique for every individual release created on the platform.track_title: The title of the track track_id: The internal ID assigned by Too Lost, unique for every individual track uploaded on the platform.channel: Digital Service Provider (DSP), store and/or platform the sale or stream occurred on (ex: Spotify, Snapchat, Facebook, YouTube, etc).country: Country of the sale/stream.isrc: The international standard code uniquely identifying the sound recording.upc: The unique identifier for the release (Album, EP, Single, or Compilation).units: Number of sales/streams.unit_price: The gross revenue generated from the corresponding unit(s).original_currency: The local currency of payment made from store/service to Too Lost.split_id: The Split ID assigned by Too Lost, unique for every individual payee split created on the platform.share: The percent of the song revenue the end user receives.rev_fee: If applicable, the amount Too Lost receives from the gross revenue. This is 0% by default.total: Total net revenue generated user: The user email of the account that owns/controls the release.release_participants: Participant roles on the release level.track_participants: Participant roles on the track level

Apple Music Motion Art Delivery

Too Lost supports Motion Art delivery to Apple Music. The Motion Art feature is intended to provide a richer listening experience for users and increase engagement with your music. Motion Art consists of two video files in different aspect ratios for each release: 1:1- displayed on on Mac, iPad, and smart TVs. 3:4 - displayed on iOS. Motion Art delivery requirements: Two Motion Art video files are required for each product: 2048x2732 pixels (3:4) and 3840x3840 pixels (1:1). Too Lost will validate the duration, frames per second, codec and color space of each video. Motion Art videos that do not meet Apple's guidelines will be rejected. Motion Art videos will go live on the Release Date specified in Too Lost, or Pre-Order Date if present. Once delivered to Apple Music, Motion Art files cannot be removed. Motion Art cannot be added to music video releases. Motion Art for artist profiles cannot be delivered via Too Lost. Motion Art file format specs: Video codec: Apple ProRes 422 or Apple ProRes 4444 with .mov extension Resolution: 3840x3840 pixels (1:1) and 2048x2732 pixels (3:4) Frame rate: 23.976, 24, 25, 29.97, or 30 FPS Color space: Rec 709 or sRGB Duration: 15-35 seconds For complete details about Motion Art formatting and guidelines, please review the following documentation from Apple Music: Apple Music Style Guide - Motion Album Artwork Apple Music Album Motion Partner Guidelines At this time, all motion art files should be delivered directly to support@toolost.com with reference to the UPC and Catalog number of your release.

Delivering Immersive Audio Files

Too Lost supports management and delivery of immersive audio file formats, including Dolby Atmos, 7.1 surround, and 5.1 surround. These files can be managed within the same release as stereo audio files, ensuring that all available audio files are represented and readily accessible in Too Lost. The supported stores/services include; TIDAL TIDAL supports both stereo and immersive audio file formats within a single delivery feed. When delivering content to TIDAL, Too Lost will automatically select the highest quality available audio file type(s) available for each track within the release. In cases where both immersive and stereo audio formats are present (recommended), Too Lost will deliver both an immersive audio file and a stereo audio file to TIDAL. TIDAL has 3 tiers, Free, HiFi and HiFi Plus. In HiFi Plus, users are able to access MQA, labeled as MASTER in Tidal with the badge. HiFi Plus can also stream Dolby Atmos, labeled with a 'DOLBY' badge in the app on compatible devices. Apple Music Apple Music supports both stereo and immersive audio file formats within a single delivery feed. When delivering content to Apple Music, Too Lost will automatically select the highest quality available audio file type(s) available for each track within the release. In cases where both immersive and stereo audio formats are present (recommended), Too Lost will deliver both an immersive audio file and a stereo audio file to Apple Music. Amazon Music After the initial delivery is complete, a secondary delivery can be sent to Amazon with a Dolby Atmos file. Please send this file to our support team and/or your account representative. This will ensure that the Dolby Atmos files are attached to the existing stereo release on Amazon Music. Too Lost only supports Dolby Atmos delivery to Amazon Music. 7.1 and 5.1 deliveries are not supported at this time

Release Manager Bulk Import Guide

General Catalog Metadata- Below we describe the format for the CSV bulk upload template. Before you use the tool, it is recommended to use this guide and read it thoroughly. Catalogue Assets- Assets won't

be uploaded directly to the platform. Instead, the metadata file must include a URL from where the systems can obtain the asset in a single call. Our tool will automatically fetch the assets in real-time, from the given URLs in the CSV. You can download the most recent CSV template attached at the bottom of this article. Some Limitations CSV bulk upload has some limitations: This specific template only supports release inserts (excluding Ringtones and video clips). Fields that are not supported: Release and track description and notes; Track lyrics, Track start time. These fields cannot be inserted as a part of the bulk upload. You can update these fields from the regular interface once the upload process is complete. Release and Track Field Definition From line 8 and on in the CSV bulk upload template, you need to fill in your catalogue metadata info. Each line is for one track and contains the release (album) data as well. This way, if you upload for example a release with 10 tracks, the first part (Release fields) for the line will be filled with the same data for all the tracks (in all 10 lines), and the second part (Track fields) will be different for each of the tracks. In this example, once you have uploaded the file, if there are no errors in the process, the system will upload 1 album with 10 tracks included. Fixing Errors If a release contains errors, it will not be uploaded, but free-of-errors releases will be uploaded in any case. Once the upload is complete, you will be provided with a CSV of failed releases, and details about the errors will appear when clicking on "Details". This will allow you to fix the failed releases and upload another version of them. Multiple Track relations You can do the following regarding tracks relations: Attach an existing track to a new release-You can use this tool to attach a track that was already uploaded in the past, to a completely new release. In order to do that, you need to fill in the correct ISRC fields in the "Track Fields" section, and leave all the other fields empty. The "Release Fields" section should be filled as usual. Attach a new track to multiple releases-You can upload a new track to be included in multiple new releases within the same CSV file. In order to do that, you need to fill the same track metadata fields in the "Track Fields" section in more than one line and make sure you fill in different "Release Fields" in each of the multiple lines to attach this track to each of these releases. Important: If this track already exists in the catalogue, follow the instructions from #1. File Format File must be [CSV] comma-separated fields, optionally enclosed by double quotes, as per RFC4180. File character encoding must be UTF-8 to ensure proper treatment for non-English languages. Optional fields can be left empty, but their columns must be present in the document to maintain the structure the tool is designed for. Release Type Release format will be automatically assigned, following these rules: Format Description Album Releases with 7+ tracks. EP 4–6 tracks. Single 1–3 tracks. Uploads menu You will be able to upload your files from the Release Manager. By default, this option will not be available in your account as must be added by your account representative. CSV Instructions Metadata Section The first section of the file is a metadata section (lines 1-5). All fields are mandatory and allow our tool to process the file correctly. Field Required Description description YES Description for you to identify this upload in the future. This field is especially useful if you use the tool more than once, and want to keep track of your uploads. format_version YES The currently supported version is 4. total_releases YES The total number of releases in the file. total_tracks YES The total number of tracks in the file. Release fields Field Required Description action NO 'insert' is the only supported action in this version of the file. Any other action will raise an error. Default value: insert upc YES *UPC must be a 13 digit EAN13 code. 12 digit codes will be converted to 13 digit codes, by being front padded with a zero.* If your code has leading zeros, the value should be between quotes. What is a UPC code? If you do not have a code for this release, you can request the assignation of a new code by filling in the value "auto". It is mandatory to fill in either UPC or Catalog_Number with a valid ID. You cannot fill in "auto" for both. catalog_number YES *Catalogue numbers can only contain alphanumeric characters, with a length from 1 to 45 characters, and uppercase letters. If you do not have a catalogue number for this release, you can request the assignation of a new code by filling in the value "auto". It is mandatory to fill in either UPC or Catalog_Number with a valid ID. You cannot fill in "auto" for both. On the other hand, please take into account that the catalog number introduced manually on the bulk upload does not follow a platform sequence. This means that you could end up with repeated catalog numbers. Catalog numbers are simply a internal reference number for your use. However, we would recommend following a different sequence for your bulk upload releases. For example "MYLABELBULK12345678" instead of "MYLABEL12345678". grid NOA [GRID] code. Alphanumeric. title YES Release title. This is the title of

your album / EP / Single.remix_or_versionNORelease remix or version.user_emailYESUser email for the account that owns this release. This field is a sensitive field and your data should be confirmed well before. Once the content is uploaded under a specific user, it may not be migrated to another user.labelYESLabel name. If the label does not exist under the user account given, it will be created.participantsYESArtists+Roles. If an artist's name does not exist under the user account given, it will be created.Please review the "Participants" chapter below.primary_genreYESMust be from our official genres list.secondary_genreNOMust be from our official genres list.languageYESISO 639-1, 2-letter code of the metadata language of the release, for all languages except the "non-linguistic content", for which you have to use the ISO 639-2 Code "zxx".explicit_lyricsYESDoes the release contain explicit lyrics? 'explicit' / 'not_explicit' / 'cleaned' (lowercase).price_categoryNOPrice category that will be applied in the channels you will distribute to.Default value: middigital_releaseNODigital release date in YYYY-MM-DD format. The default date is the import date.original_releaseYESThe original release, in YYYY-MM-DD format, must be the earliest date that the original product was first released regardless of the releasing label, or format type (for example, LP, CD, or digital-only release). The original release date for remasters must be the first date the original recording was available and not the release date of the remastered recording.license_typeNOLicense types currently supported are copyright (value "(c)") and Creative Commons [CC] (value "cc") .Default value: (c)license_infoNOSee below "Creative Commons Licenses".c_yearYESCopyright year in YYYY format.c_lineYESCopyright text line.p_yearYESPublishing rights year in YYYY format.p_lineYESPublishing rights text line.territoriesNOA semicolon (;) separated list of ISO 3166-1 alpha-2 codes for the countries where you've got the rights for this release. Use 'WD' for worldwide.Default value: WDcover_urlYESURL for the cover image. Read below for an explanation of how to attach assets.track_countYESNumber of tracks that this release contains. This is a validation field. Track fieldsTracks for the release will be numbered from 1 onwards, in the order, they appear in the CSV bulk upload file. On the 2nd and later track lines for the same release, all release fields must be present and consistent with the 1st release line.FieldRequiredDescriptionisrcYES ***ISRC for the track. Alphanumeric.If you do not have an ISRC code for this track, you can request the assignation of a new code by filling the value "auto". If the track already exists in your catalogue, you should leave all the fields empty and just add the ISRC code of the track.What is ISRC?iswcNOISWC for the track. Alphanumeric.What is ISWC?track_titleYESThis is the title of your song. remix_or_versionNOTrack remix or version.participantsYESArtists+Roles. If an artist's name does not exist under the user account given, it will be created.Please review the "Participants" chapter below.primary_genreYESMust be from our official genre list.secondary_genreNOMust be from our official genre listlanguageYESISO 639-1 2-letter code of the language in which the track is sung. In addition to ISO 639-1 codes, 'zxx' from ISO 639-2 code list can be used to indicate "no linguistic content".Click here to check for your language 2-letter code.explicit_lyricsYESDoes the track contain explicit lyrics? 'explicit' / 'not_explicit' / 'cleaned' (lowercase).p_yearYESPublishing rights year in YYYY format.p_lineYESPublishing rights text line.audio_urlYESURL for this track's audio master. Read below for an explanation of how to attach assets. How to fill in ParticipantsAll artists and other participants' roles and names must be listed in the 'participants' single column. Each participant must be prefixed with his role and a colon. Role and name pairs must be joined with semicolons.For example:Primary artists: Natos, Waor.Featuring: Ambkor.Remixer: Natos.Producer: Waor.Composer: Waor.Participants column should show:primary:Natos;primary:Waor;featuring:Ambkor;remixer:Natos;producer:Waor;composer:Waor Rules for ParticipantsEvery release and every track must have at least a primary artist.In a release or track a single artist can have a single role between primary, performer, featuring, and with.For any release that is assigned a genre other than non-spoken, there must be at least one composer on each track. Role Names ListCurrently accepted participant role names (in lowercase) are:primaryperformerproducerremixercomposerauthoreditorfeaturingwithconductorarrangerorchestraactor Duplicated track in the same CSV fileIf you need to create a new track, with a specified ISRC, that will be shared in two or more releases, you can accomplish this by repeating the track in all of those releases, but take special care that the information of each track must be the same for all duplications.If some track information differs from the others then all tracks will be marked as failed.This shared track must have an assigned ISRC, they can't be an AUTO ISRC. Repeated track in the user's catalogueYou can assign an existing

track in the user's catalogue to a newly created release. To accomplish this, in the CSV file we must leave empty all the track information except ISRC, which is the data we use to find the existing track in the user's catalogue. How to attach Assets files In the asset links fields (cover_url on release level, and audio_url on track level), you need to link to an available file so we can fetch it and upload it with your content. Assets are mandatory and if any of the links fail, the release cannot be uploaded. Therefore, you need to ensure that the URLs point to the right assets. If the URLs (e.g. WeTransfer) or the authentication credentials (e.g. S3 signed URLs) last only for a limited time, ensure that the time is long enough to allow the system to ingest the assets. Please review our Audio files requirements guide. Please review our Cover art requirements guide. Asset Ingestion Supported Methods Assets won't be uploaded directly to the platform. Instead, the metadata file must include a URL from where the systems can obtain the asset in a single call. It means that the URL has to be unique for each asset. For example, the cover link can be repeated for each track in the album, but the audio has to be one for each track (as the audio is different). The URL has to be a direct downloading link. Authentication credentials of any kind must be included in the URL. The ingestion process won't follow any kind of separate login procedure. The metadata does not have to be hosted permanently in the external URL, it only needs to be accessible while we retrieve it to process the album on our platform. Indeed from there on the audio and cover are stored in our system. We currently support the following options: Public URLs: HTTP URLs HTTPS URLs FTP URLs SFTP URLs Amazon S3 URLs (with a signed URL if the asset is read-protected) (this is the preferred method) Cloud storage services that provide public direct downloadable links (such as Dropbox; WeTransfer; Google Drive) Authenticated URLs: We support some methods of authenticated URLs, only with user and password. In order to include authenticated link, follow this formats: Http URLs: http://{user}:{pass}@{host}/{file} Https URLs: https://{user}:{pass}@{host}/{file} FTP URLs: ftp://{user}:{pass}@{host}/{file} SFTP URLs: sftp://{user}:{pass}@{host}/{file} Amazon S3 URLs: https://{bucket}.s3.amazonaws.com/{file}?AWSAccessKeyId={accesskey}&Signature={signature}&Expires={timestamp} * We only support public keys for SFTP URLs. In order to provide us with a public key, please contact our support center and coordinate your upload with our team. ** Amazon S3 URLs - with a signed URL if the asset is read-protected. Creative Commons Licenses We currently support only cc version 3.0. Use the 'license_info' to show creative commons clauses with the official acronyms, hyphen separated. Description Acronym Attribution alone BY Attribution + Share Alike BY-SA Attribution + Noncommercial BY-NC Attribution + NoDerivatives BY-ND Attribution + Noncommercial + Share Alike BY-NC-SA Attribution + Noncommercial + NoDerivatives BY-NC-ND

What genres are supported in the platform?

All genres are supported. However, some stores and services require a specific categorization of content delivered. Therefore, the following available genres for selection in the platform are: Alternative/Alternative/Experimental/Alternative/Gothic/Alternative/Grunge/Alternative/Indie Pop/Alternative/Indie Rock/Alternative/Rock/Ambient/New Age/Ambient/New Age/Meditation/Blues/Blues/Contemporary Blues/Blues/New Orleans Blues/Blues/Traditional Blues/Children's Music/Children's Music/Classic/Children's Music/Holiday/Children's Music/Stories/Classical/Classical/Antique/Classical/Baroque/Classical/Chamber/Classical/Concert/Classical/Modern Compositions/Classical/Opera/Classical/Orchestral/Classical/Piano/Classical/Romantic/Comedy/Country/Country/Bluegrass/Country/Contemporary/Country/Honky Tonk/Country/Nashville/Country/Pop/Country/Square Dance/Easy Listening/Easy Listening/Bar Jazz/Cocktail/Easy Listening/Bossa Nova/Easy Listening/Lounge/Easy Listening/Traditional/Electronic/Electronic/Acid House/Electronic/Breaks/Electronic/Broken beat/Electronic/Chill Out/Electronic/DJ Tools/Sample Packs/Electronic/Dance/Electronic/Deep House/Electronic/Downtempo - experimental/Electronic/Drum & Bass/Electronic/Dub/Reggae/Dancehall/Electronic/Dubstep/Grime/Electronic/Electro House/Electronic/Glitch Hop/Electronic/Hard Dance/Electronic/Hard

TechnoElectronic/HardcoreElectronic/HardstyleElectronic/HouseElectronic/Indie Dance/Nu
 DiscoElectronic/JazzElectronic/MinimalElectronic/Pop TranceElectronic/Progressive
 HouseElectronic/Psy-TranceElectronic/Tech HouseElectronic/TechnoElectronic/TranceElectronic/Trip
 HopExperimentalFitness&WorkoutFlamencoFolkFunk;/R&BHip-Hop;/RapHip-Hop/Rap/Gangsta &
 HardcoreHoliday/ChristmasInspirationalJazzJazz/BebopJazz/Big BandJazz/Brazilian
 JazzJazz/ClassicJazz/ContemporaryJazz/Dixie/Rag TimeJazz/Free JazzJazz/FusionJazz/Jazz
 FunkJazz/Latin JazzJazz/Nu Jazz/Acid JazzJazz/Smooth
 JazzJazz/SwingJazz/TraditionalJazz/WorldKaraokeLatinLatin/BachataLatin/BandaLatin/Big
 BandLatin/BoleroLatin/Bossa NovaLatin/Brasil/TropicalLatin/ChristianLatin/ConjuntoLatin/CorridosLatin
 /CubanLatin/CumbiaLatin/DuranguenseLatin/ElectronicaLatin/GruperoLatin/Hip HopLatin/Latin
 RapLatin/MamboLatin/MariachiLatin/NorteñoLatin/PopLatin/RancheraLatin/ReggaetonLatin/Regional
 MexicanoLatin/Rock en EspañolLatin/SalsaLatin/Salsa/MerengueLatin/SierreñoLatin/SonideroLatin/Ta
 ngoLatin/TejanoLatin/Tierra CalienteLatin/Traditional MexicanLatin/VallenatoNew
 AgePopPop/Contemporary/AdultPop/J-PopPop/K-PopPop/MandopopPop/Singer
 SongwriterPunkR&BReggaeRockRock;/Brit-PopRock/ClassicRock/Glam RockRock/Hard Rock/Heavy
 MetalRock/Heavy MetalRock/ProgressiveRock/Rock 'n' RollRock/Singer/SongwriterSkaSoulSoundtrac
 kSoundtrack/AnimeSoundtrack/MusicalSoundtrack/TVSpiritualSpiritual/ChristianSpiritual/GospelSpiritu
 al/GregorianSpiritual/IndiaSpiritual/JudaicaSpiritual/WorldSpoken Word/SpeechesTrapTrap/Future
 BassTrap/Future Bass/TwerkVocal/NostalgiaWorldWorld/AfricanWorld/Afro-BeatWorld/Afro-PopWorld/
 Americas/ArgentinaWorld/Americas/BrazilianWorld/Americas/Brazilian/AxéWorld/Americas/Brazilian/Bl
 ack MusicWorld/Americas/Brazilian/Bossa
 NovaWorld/Americas/Brazilian/ChorinhoWorld/Americas/Brazilian/FolkWorld/Americas/Brazilian/Funk
 CariocaWorld/Americas/Brazilian/MPBWorld/Americas/Brazilian/MarchinhaWorld/Americas/Brazilian/P
 agodeWorld/Americas/Brazilian/SambaWorld/Americas/Brazilian/Samba-RockWorld/Americas/Brazilia
 n/Samba-de-RaizWorld/Americas/Brazilian/Samba-enredoWorld/Americas/Brazilian/SambalançoWorld
 /Americas/Cajun-CreoleWorld/Americas/CalypsoWorld/Americas/ColombiaWorld/Americas/Cuba-Carib
 beanWorld/Americas/MexicanWorld/Americas/North-AmericanWorld/Americas/PanamaWorld/America
 s/PeruWorld/Americas/South-AmericanWorld/ArabicWorld/Asian/Central AsiaWorld/Asian/ChinaWorld/
 Asian/IndiaWorld/Asian/India-BollywoodWorld/Asian/JapanWorld/Asian/South AsiaWorld/Australian/Pa
 cificWorld/EthnicWorld/Europe/EasternWorld/Europe/FrenchWorld/Europe/GermanWorld/Europe/North
 ernWorld/Europe/SouthernWorld/Europe/SpainWorld/Europe/WesternWorld/Mediterranean/GreeceWo
 rld/Mediterranean/ItalyWorld/Mediterranean/SpainWorld/RussianWorld/Worldbeat

Too Lost said my identify could not be confirmed? Why?

Too Lost has partnered with Veriff to properly comply with Know Your Customer (KYC) regulations and to better combat our platform from fraudulent use attempts. Unconfirmed identities or flagged information can result in an onboarding hold or an account restriction. To provide more transparency on why this may happen, please see below for the different statuses Veriff sends us that help our platform judge your account standing:

Status Types:

- Approved** Too Lost user has received a positive conclusive decision from Veriff. Accessing the session URL again will show the user that nothing more is to be done.
- Declined** Too Lost user has received a negative conclusive decision from Veriff. Either fraud was detected or there was another severe reason for the person to be declined. The account will be blocked from utilizing the platform, unless a manual override is implemented by Too Lost.
- Resubmitted** Resubmission has been requested. The verification process is not complete. Something was missing in the user's session and they need to go through the flow again.
- Expired** The session will expire 7 days after having been created unless it gets a conclusive decision before that. The verification status will turn to expired if it has never been accessed by the user. A new session should be created by the user,

if they decide to try again. Abandoned Much like expired, abandoned status will be set after 7 days if the process has been started by the customer but has not been finished. A new session should be created for the customer, if they decide to try again. Reasons behind decisions Conditions for a positive conclusive decision or an approval Veriff will give a positive conclusive decision when the user has provided us with: an upload of photos and/or a video a valid document with a readable and matching data a clear/good quality portrait photo a portrait photo that corresponds to the user's photo on the document Reasons for a negative conclusive decision or a decline Veriff will give a negative conclusive decision when: a physical document is not used we suspect document tampering we detect some suspicious behaviors a user showing the document does not appear to match the document photo a velocity/abuse is present a known fraud is present Reasons for inconclusive decisions or resubmissions Veriff will give an inconclusive decision when: the video and/or photos are missing the customer's face is not visible/clear the full document is not visible images provided have poor quality the document is annulled or expired the document type is not supported the document is expired .

How do I opt-in to Pretzel distribution?

Too Lost distributes to Pretzel, which helps Twitch Streamers use your music DMCA free in their streams. You can learn more about Pretzel here: <https://www.pretzel.rocks/Pretzel> requires artists and labels to also fill out this form after their work has been submitted there, for full rights clearance. For more details on the information Pretzel needs, see their guide here: https://docs.google.com/spreadsheets/d/1MSZyhHq_qYNSStc2QCVZDYI9UDb1eF3iHfpYELloffw/edit#gid=1879227531

What is the "Needs Docs" status?

When your release is moved to "Needs Documentation" status (sometimes displayed as "Needs Docs"), it is because we need additional information confirming that you have the necessary rights to distribute and monetize the corresponding release. Here is an overview of the main reasons your release may end up in this status: Audio Matches All new releases are scanned and matched against an extensive database of global music rights. Some release may be moved to "Needs Documentation" if the audio matches other existing releases. Common blocks are: Songs containing samples and/or non-exclusive beats Some examples of acceptable documentation for audio matches include: A signed agreement by you and the copyright owner stating you have the rights to use their copyright A lease agreement you received from purchasing a sound recording (production loop, beat, sample, sound, etc) via a third party Any valid evidence that could demonstrate that the matched recording has been obtained lawfully, and valid evidence that could prove that the commercialization of the obtained sample/sound recording is authorized Cover Art Matches Some releases may be moved to "Needs Documentation" if they contain copyrighted material in the artwork. Common blocks are: TV/film scenes, photographs of celebrities, brand logos, etc. Some examples of acceptable documentation for cover art matches include: A signed agreement by you and the copyright owner stating you have the rights to use their copyright A written clarification of the cover artwork's origins (if public domain or not protected by copyright) Popular Artist Name Usage Most popular artist's names are registered trademarks - either by their record label or the artist themselves. Additionally, common scams exist that utilize existing fanbases of popular artists to fraudulently elevate the streams/sales of records. In order to maintain compliances, releases that include popular artist names are automatically flagged by our system internally for review. Some examples of acceptable documentation for popular artist name matches include: A recording agreement or side artist agreement signed by you and the artist (or their authorized representation) that grants you the necessary rights to utilize their name in connection to your release Written consent from the popular artist directly to Too Lost (via a communication channel

approved by Too Lost)A label or rights holder waiver signed by you and the label/rights holder granting you the necessary rightsAny other valid evidence that could demonstrate that use of the artists name has been obtained lawfully.Cover SongsIf your release contains a cover song, we may request additional documentation.You can also obtain this necessary license on the dashboard here:<https://toolost.com/user-portal/cover-song-licensing>

How do I obtain a pre-save and/or stream now link?

Too Lost provides pre-save and stream now release links automatically for all users and their corresponding releases.Once your release has been delivered, it will move from "Pending" status to "Delivered". At this time, your release will be assigned a "Pre-save" link (you can learn more about this here).Once your release date arrives, your release status will update to "Live". At this time, the pre-save link will automatically convert to a "stream now" link. You can learn more about release statuses here:

<https://help.toolost.com/hc/en-us/articles/360060684672-What-is-the-status-of-my-release>These links are available in the release manager in the following locations: 1) Release Manager:Located between the "Quickview" and "Takedown" functions is a "Share" button that will provide you with the release link. 2) View Release:After selecting a specific release, the "Release Link" will be available in the top right section of the page. Release links may take 1-5 hours to become available from "Pending" to "Delivered" status change. If you do not see the release link after this time frame, and the status is "Live" or "Delivered", please contact our support team. Please note: Your release link analytics are currently not displayed in the Analytics section. However, we are collecting the information and all new & previous release link data will be presented in the Analytics Portal in the coming weeks. Additionally, the ability to edit the release link (add/remove stores, change titling, add Google Analytics tracking, add Facebook Pixel) will become available in the coming weeks. We appreciate your patience as we implement these updates.

Payout Fees Disclosure

In order to transfer funds, payout providers typically charge processing fees per transaction. Too Lost subtracts these from your requested payout. Here is a full disclosure of the processing fees included with each transaction: Tipalti:Domestic (U.S Residents): \$5.32 USDInternational (Non-U.S Residents): \$25.00 USD.Tipalti offers multiple payout options; Domestic/International Wire, ACH/Direct Deposit, PayPal Express, Physical Check (delivered in the mail).Tipalti Payouts may take 1-7 business days to process. Physical Checks may take 14 business days to arrive at your account address. The minimum payout amount is \$50.00 for all Tipalti transactions.To learn more about Tipalti, see here:

<https://tipalti.com/> PayPal:Domestic (U.S Residents): \$1.00 USD + 2.7% of payout per payment, not to surpass \$2.00 USD.International (Non-U.S Residents): \$1.00 USD + 2.7% of payout per payment, not to surpass \$22.00 USDIndividual PayPal payouts cannot exceed \$20,000 USD. We will automatically split payout requests that exceed this amount into multiple payout requests. If applicable, you will then receive multiple transactions and be responsible for underlying fees. For example, a withdrawal request of \$40,000 USD would be processed as two transactions of \$20,000 USD.For U.S residents, the underlying fees would be \$1.00 USD for each transaction. For non-U.S residents, the underlying fees would be \$20.00 USD for each transaction.PayPal Payouts may take 1-14 business days to process.To learn more about PayPal, see here: <https://www.paypal.com/> Venmo:\$1.00 USD + 2.7% of payout per payment, not to surpass \$2.00 USD.Venmo payouts are currently only available for U.S citizens.Individual Venmo payouts cannot exceed \$20,000 USD. We will automatically split payout requests that exceed this amount into multiple payout requests. If applicable, you will then receive

multiple transactions and be responsible for underlying fees. For example, a withdrawal request of \$40,000 USD would be processed as two transactions of \$20,000 USD. The underlying fees would be \$1.00 USD for each transaction. Venmo Payouts may take 1-14 business days to process. To learn more about Venmo, see here: <https://venmo.com/> Stripe: Domestic (U.S Residents): \$1.00 USD + 2.7% of payout per payment, not to surpass \$2.00 USD. International (Non-U.S Residents): \$2.00 USD + 2.5% of payout per payment, not to surpass \$22.00 USD. Additional ACH/Direct Deposit fees may occur depending on your own arrangements with your banking institution. If you are wondering if you may be subject to ACH deposit fees, we recommend that you contact your bank directly. Bank Transfers may take 1-14 business days to process. To learn more about Stripe, see here: <https://stripe.com/> Nerve: \$1.00 USD + 2.7% of payout per payment, not to surpass \$2.00 USD. Nerve payouts are currently only available for U.S citizens. Nerve Payouts may take 1-5 business days to process. To learn more about Venmo, see here: <https://www.nerve.money/>

How do I add lyrics to Spotify?

Spotify created an experience that's simple and interactive — and even shareable. By partnering with Musixmatch, Spotify is bringing song lyrics to life through in-app access across the majority of their extensive library of tracks. Lyrics are available to all Free and Premium users globally across iOS and Android devices, desktops, gaming consoles*, and TV. How do I add my lyrics on Spotify? For artists, to get their Lyrics live on Spotify, they have to add their repertoire to Musixmatch. Also, Musixmatch has launched a new service Musixmatch for Music Creators, in which artists and/or labels can sign up to upload and synchronize their lyrics. You can learn more about this here: <https://help.toolost.com/hc/en-us/articles/4412250520980-How-do-I-add-lyrics-to-stores-services-> How to find Lyrics Spotify Mobile app Tap on the "Now Playing View" on a song. While listening, swipe up from the bottom of the screen. You'll see track lyrics that scroll in real-time as the song is playing! To share, simply tap the "Share" button at the bottom of the lyrics screen and then select the lyrics you want to share — and where you want to share them — via third-party platforms. Spotify Desktop app From the "Now Playing" bar, click on the microphone icon while a song is playing. You'll see track lyrics that scroll in real-time while the song plays. Spotify TV app Open the "Now Playing View" on a song. Navigate to the right corner to the "lyrics button" and select if you want to enable Lyrics. Once enabled, you'll see the lyrics in the "Now Playing" View. *The Lyrics feature will be available across Playstation 4, Playstation 5, and Xbox One, along with Android TV, including FireTV, Samsung, Roku, LG, Sky, and Comcast.

How do I add Instagram lyrics

If a song does not currently have lyrics available, you will see "Lyrics aren't available for this song". The Facebook Rights Manager team is working diligently to add new lyrics every day. Lyrics are being compiled and delivered to the channel by their lyric partner MusixMatch. If you want to ensure that your lyrics are available in Instagram Stories, you must notify your music publisher or register them directly to their lyric partner MusixMatch. If you have any other questions regarding this issue, don't hesitate to contact us via our contact form here. What if our clients want their lyrics in time for a new release? FBRM are asking labels and distributors to ensure their artists' lyrics are available in time for their next release, and to have them sign up to become a Verified Artist at Musixmatch and use their New Release form (this may not yet be available in some territories). For more information on adding lyrics to stores/services, see here: <https://help.toolost.com/hc/en-us/articles/4412250520980-How-do-I-add-lyrics-to-stores-services->

What kind of content can be distributed to Facebook Rights Manager?

Facebook's Sound Recordings Policy As the FBRM sound recordings policy says: When using Rights Manager, you uphold that your organization owns and/or controls exclusive rights to the sound recording reference files and Audio Library content you deliver to Rights Manager for the applicable territories. You may not deliver soundtracks or compilations where you do not own exclusive rights. References uploaded to Rights Manager and/or offered in Facebook and Instagram music products must additionally meet all of the following content standards. References unlikely to be sufficiently distinct include, but are not limited to: public domain content covers production loops sound beds sound effects sound-alikes karaoke recordings classical music recordings of composition spoken word recordings comedy recordings film recordings (that are not the musical score to a film) speeches prayer recordings audiobooks podcasts nature or wildlife recordings ambient sound recordings recordings or descriptions of sexual acts References uploaded to Rights Manager and/or offered in Meta / Facebook / Instagram music products that do not meet these standards may be deleted entirely and/or prevented from matching user content without notice. Content Availability Content that completes ingestion may not always be available immediately for use on Facebook platforms. The availability of specific content is governed by policies set within the metadata. Territorial coverage and hence availability in any launched markets is also limited by what is asserted within the metadata.

How do I add lyrics to stores/services?

Some stores/services are adding the possibility of displaying the song's lyrics to their user experience. Some of the stores/services will receive this information from Too Lost, while others have signed exclusive deals lyric providers websites. Here are the stores/services working with lyric providing websites: Channel Lyric provider Spotify MusixMatch + Genius Facebook/Instagram MusixMatch Tidal MusixMatch JioSaavn MusixMatch Amazon MusixMatch + LyricFind Amazon Alexa MusixMatch Deezer LyricFind Pandora LyricFind YouTube Music LyricFind These lyric providers work with publishers, not record labels/distributors. To learn more about the difference, see here: <https://help.toolost.com/hc/en-us/articles/360054361812-How-Does-a-Music-Publisher-Differ-From-a-Record-Company-We> are working to build integrations and solutions with these lyric providers to make getting lyrics into these services more accessible for independent artists and labels. However, if you currently work with a music publisher, they will handle this for you. Users participating in our Sync & Publishing deals (available here: <https://toolost.com/user-portal/publishing>) will also have lyrics provided to these lyric companies. If you are self-published, you can add your lyrics directly: MusixMatch: <https://about.musixmatch.com/artists/verified-artist> LyricFind: <https://www.lyricfind.com/publishers/copyright-holder-submission>

Can I distribute music to YouTube Content ID, but not YouTube Music?

No, you cannot distribute music via Too Lost to YouTube Content ID without the release also being made available to YouTube Music. There must be an Art Track asset available on YouTube, provided by Too Lost, in order for the release to be made available for Content ID. However, you can deliver music to YouTube Music without delivering to Content ID on Too Lost.

YouTube Channel Monetization - How do I get involved?

Too Lost offers YouTube channel monetization for select artists and labels. If you are interested in joining the Too Lost MCN (multi-channel network), please contact support at [toolost.com/support](mailto:support@toolost.com) with the following information. Please note, applications that do not contain or meet the below criteria will not be considered or accepted. If your application is accepted, you will hear back from us within 30 business days with further instructions. Subject line: YouTube Channel Monetization Application
Required Information: Too Lost Account Email Address Your YouTube Channel Link Your VEVO and/or YouTube Topic Channel links (if applicable) How many videos/songs you distribute to YouTube every month Country of Residence How many monthly views you receive across your YouTube channels How many subscribers you have across your YouTube channels Do/Did you have any copyright strikes in the last 6 months on your YouTube channel

Where are my earnings?

Earnings are updated every month around the 25th, and continue to update until the end of the month. Stores/services account on a 2-6 month delay. Meaning, sales/streams occurring today in stores and services will become payable in 2-6 months from their confirmed sale date. You can learn more about this here: <https://help.toolost.com/hc/en-us/articles/360054816991-When-how-do-I-receive-payment> <https://help.toolost.com/hc/en-us/articles/360054371912-When-do-I-get-my-money-credited-to-my-Wallet> <https://help.toolost.com/hc/en-us/articles/360054815231-What-are-unconfirmed-royalties> You can view your sales breakdown here: <https://www.toolost.com/user-portal/sales> You can view your available confirmed balance here: <https://www.toolost.com/user-portal/wallet> You can download comprehensive sales reports here: <https://www.toolost.com/user-portal/reports/sales> As soon as royalty earnings are made available, we provide them and their corresponding reports to your account. Please note that bank delays, store accounting issues and other holds/delays may cause payments to appear later than others. We kindly request you wait until the end of the first week of the new month if you still have not received your sales report. Unfortunately, we cannot expedite the accounting process as these accounting delays are derived from the stores/services directly. However, we can provide advances on future earnings for qualifying artists and labels. If you are interested in receiving an advance payment, check out our advance payment options in the Dashboard.

You said I don't qualify for an advance. Why?

While we can't share every last detail of what our investors and algorithm look for, things that will reduce your chance of getting an investment include: If you are not getting 10,000 monthly listeners on Spotify on a consistent basis If your income from Too Lost is less than \$80-\$100/month If you have a higher than normal mix of free listeners Please note, this article is specifically answering questions regarding the Too Lost partnership with chordCash.

Can I negotiate my advance offer?

Short answer: No. You can adjust and choose: Length of term Scope of works included (a certain number of new releases plus catalog or catalog only) Amount of income you keep even before your advance is repaid And while we give you flexibility to choose the value of those terms, we don't negotiate beyond that. The advance amounts presented to you are calculated by a complex data-driven system our team has created to put you in the best position to recoup on schedule with the length of term you select. Please note, this article is specifically answering questions regarding the Too Lost partnership with chordCash.

Is this advance a loan? Will it affect my credit?

No, and No. Our advances are structured as a purchase of a limited portion of your revenues for a limited time. They aren't loans and they won't impact your credit. Please note, this article is specifically answering questions regarding the Too Lost partnership with chordCash.

How do you decide how big an advance to give?

Two things determine the size of your advance. First, your data. Your streaming data and a whole lot more data beyond that is used to make an estimate of your future earnings. Second, your advance is driven by the terms you choose. You are in control. You choose if your deal will include some or all of your catalog, and how many unreleased tracks it will include (or if it will include no new tracks at all). You choose how many years you want to share income with our investors. Finally, you choose how much of your streaming income you need to keep during the term, even before your advance is repaid. All those tradeoffs impact the size of your advance, and all of them are up to you. Please note, this article is specifically answering questions regarding the Too Lost partnership with chordCash.

When do I get paid my advance?

A large share of your advance will be paid within a week of signing your contract. The remainder will be paid when you release new music, if its covered in the deal. Any "flow through" income you are due before your advance is repaid will be paid within 7 business days after chordCash receives earnings from Too Lost. Please note, this article is specifically answering questions regarding the Too Lost partnership with chordCash.

Do I need to release new music to receive funding?

No. We are happy to advance funds against your existing catalog, but many artists will find that the funding amounts we can provide are significantly larger if they plan to release new music in the next 6 to 12 months. Please note, this article is specifically answering questions regarding the Too Lost

partnership with chordCash.

What if I get a label offer that is just too good to pass up in the middle of my term?

Great question. We don't want to hold you back. Our standardized contract includes a "buyout" clause that will let you buy out of the rest of the term with those big label bucks. Your buyout price is based on a formula that's set ahead of time so there's no doubt or need to play negotiation games. It's based on how much you've repaid, how much revenue you've generated in the term, and how much time you have left on your term. Please note, this article is specifically answering questions regarding the Too Lost partnership with chordCash.

What if I don't recoup my advance in the term?

Most artists will repay their advance right when the term ends, or a few months before. That's how our data science team models the deals we offer. But if your music doesn't generate enough income to repay your advance during the term, we'll collect until you are repaid, and no longer. We won't add any balance to your advance if you are late, and we won't charge any interest or penalties. Please note, this article is specifically answering questions regarding the Too Lost partnership with chordCash.

Who Can Get Funding?

There are no "hard lines" that determine exactly which artists can and cannot get funding because there are so many factors that go into our algorithm, but Artists who have released music on major DSPs (Spotify, Apple Music, YouTube, Amazon, QQ) and typically have as little as 10,000 and as many as 10,000,000 monthly listeners are most likely to qualify for funding. Artists who have been within those ranges for more than a few months, and who have more passionate and engaged fans (inside and outside the streaming services) are more likely to qualify as well.

What kind of content can be distributed to YouTube Content ID?

In order to fulfill the key component of the Content Commitment to YouTube, any sound recording delivered to Content ID should also be assigned to an asset (Youtube Art Track). YouTube will claim any content that matches the music of this art track, so it is important that the content you distribute meets the minimum requirements of the DSP to avoid false claims on other artist's content, which are: Original compositions. Content for which you have exclusive rights. Tracks longer than 20 seconds. Content ID will match your reference content against every upload to YouTube. Copyright owners must have the exclusive rights to the material that's evaluated. Common examples of items that may not be exclusive to individuals include: ■ Mashups, "best of"s, compilations, and remixes of other works Video gameplay, software visuals, trailers Unlicensed music and video Cover Songs Music or Samples that were licensed, but without exclusivity Recordings of performances (including concerts,

events, speeches, shows)Public domain contentKaraoke versions or cover versionsContent already distributed to YouTube by another partnerMusic containing any audio library samples, sound effects, or production loopsFor any questions/concerns regarding YouTube claims, please email youtube@toolostrecords.com

Apple Music: Editorial Hides

Unlike other content related issues, what Apple Music calls "Editorial hides", cannot be fixed by a redelivery or update. "Editorial Hides" is the most serious type of content rejection from the channel, which is related to potential fraud and copyright issues. It can severely penalize your content distribution to this channel. Here are the types of Editorial Hides:

- Curated Artist.** Content will be hidden using the reason Curated Artist when: Apple Music has curated an artist's page and decided there are sufficient instances of a song or catalog available.
- Public domain content:** the channel accepts only one version created from the best available source.
- Repeated Submissions.** Content will be hidden using the reason Repeated Submissions if multiple copies of the same content and/or audio files are submitted with a slightly different title and/or artist. Do not send duplicate versions of the same content (such as the same album with a rearranged track list, or near-identical greatest hits albums).
- Misleading.** Content will be hidden using the reason Misleading if designed to mislead customers by mimicking popular content or search terms. This includes but is not limited to artist names, album or song titles that are similar or identical to movie, musical theater, book, podcast, social media, studio, and TV show titles or characters. This also applies to the imagery, logos, and fonts associated with those pop culture franchises.
- Sound-alikes, cover versions, or tribute songs** that sound very similar to the original, aren't accepted. Recordings that include a similar name, title, or image of a popular artist in the content title or cover art may be hidden for editorial reasons. This content may not violate copyright law, but it can cause customer confusion.
- Refusal**
- Cultural Sensitivities.** Content sold must be legal and appropriate for the country or region where the content is cleared.
- Nazi Propaganda.** Content must not depict Nazi symbolism as restricted by the Strafgesetzbuch section 86a if the content is cleared for sale in Germany (DE), Austria (AT), Switzerland (CH), or any other country or region that restricts Nazi propaganda. If content violating this rule is submitted, your entire catalog may be subject to suspension in Germany, Austria, Switzerland, and any other applicable country or region.
- Other Content Not Permitted.** Subliminal contentKaraoke music videos and ringtonesKaraoke tracks with lead vocals or vocal versionsRingtones delivered as tracks on music albumsDJ Mix albums delivered as a single audio fileSnippets and advertisement tracksAs you can see, there can be some types of content that does not violate copyright law, but it can cause customer confusion and still be restricted by Apple Music and iTunes.

Apple reviews all the content delivered to their services, and carefully considers its catalogue quality and variety, playlists included. Because of this, if iTunes or Apple Music decides to hide a release, this is a final decision. Redelivering this content again will only cause future issues with the channel. Depending on the volume of hides applied to your content, it can lead to blockages of future releases.

Scheduled Site Maintenance (July 17, 2021 - July 23, 2021)

Support ticket responses and release deliveries may be delayed from Saturday, July 17th 2021 at 2:00pm EDT to Friday, July 23rd 2021 at 11:00pm EDT due to system upgrades and scheduled site maintenance. As usual, we recommend scheduling your releases at least 2 weeks in advance to provide ample time for quality assurance and stores/services to process and ingest new deliveries. We

appreciate your patience and cooperation as we continue to improve our user experience and prepare our newest updates and site features. Should you have any questions or concerns, please email support@toolost.com

How do I connect my payout methods?

To connect and enable payout methods, please navigate to the account page here: <https://www.toolost.com/user-portal/profile> Under Payout methods, you can currently select up to five payout types: 1) PayPal PayPal is an electronic commerce company that facilitates payments between parties through online transfers. PayPal allows customers to establish an account on its platform, which is connected to a user's credit card or checking account. To connect your PayPal account to your Too Lost account, you will only need to enter the associated email address in the designated field. 2) Tipalti Tipalti is an accounting software financial technology business that provides accounts payable, procurement and global payments automation software for businesses. Tipalti offers multiple payout options - paper check, international/domestic wire transfer, ACH payment and PayPal express payments. 3) Venmo Venmo, a PayPal company, is a peer-to-peer (P2P) payment app available on iPhones and Android phones that allows for the quick and easy exchange of money directly between individuals. Founded in 2009, Venmo began as a text message-based payment delivery system. To connect your Venmo account to your Too Lost account, you will only need to enter the associated phone number in the designated field. 4) Stripe Too Lost partners with Stripe to process payouts via direct deposit. To connect your bank account or debit card to Too Lost, you will first need to connect your Too Lost account to Stripe. You will be prompted to sign in or create a Stripe account, then required to provide additional information (to comply with "KYC" standards). Upon completion of their secure information form, you will be redirected to Too Lost. Payouts to bank account are available worldwide. 5) Nerve Nerve improves the way you handle your finances. With Nerve, your money lands directly in your free Nerve business debit account - and unlike those fee-filled payment apps - Nerve stays free. You don't pay fees when you send money to someone or move it to another bank. Nerve's unique group accounts allow you to share an account with your team, band, or partner. So everyone in the group can see the balance and transactions, while you control who gets to move and spend money. Nerve can automatically round up your spending to the nearest dollar and sock it away for savings, or even help you prepare for tax time by automatically saving a portion of every deposit. Some more information about Nerve: Fast to open - get up and running in under a minute. No paperwork. No credit check. Free FDIC-insured business checking with a debit card, and free business savings. No monthly fees. No minimum balance requirements. No hidden fees. Send and receive money instantly from other Nerve account holders for free. Immediate access to your money - including fee-free withdrawals at over 55,000 ATMs. You can learn more about Nerve at <https://www.nerve.money/>

How do I add lyrics to a track in the uploader?

You can add lyrics to your tracks using Too Lost. To do so, please review the following steps: Start uploading your release. You can create a new release here When you get to the "Manage Tracks" section in the Uploader, and have proceeded to upload the audio file, you can press "Edit Track". You will then see an option to add the corresponding lyrics. Insert your lyrics in the space provided, and define whether the lyrics contain explicit content or not. Make sure to press "Save Changes" before leaving the page. If you already published the track, you can request an edit and upload lyrics as well. To learn more about updates, see the help article on requesting updates here.

How to find the ISRC Code using the Release Manager

To view your track(s) ISRC code, please review the following steps: In the User Portal, click on "Manage Releases" to see the releases you have in your account. When on that page, there is a little "eye" icon below each release. Click on that icon. Select "Tracks" from navigation tab bar in the dialog pop up box. This will allow you to view your specific track and their corresponding ISRC codes.

How to find your release's UPC code

To view your release UPC code, please follow the following steps: In your user portal, click on "manage releases" to see the releases in your catalog. On that page, there is a little "eye" icon below each release called the "Quickview". Click on that icon. Your UPC will be on the first dialog page that pops up.

How do I use the release uploader?

Too Lost's new "Uploader" offers a new and easy way to upload your music to over 250 stores/platforms worldwide. The interface guides you along a step-by-step process, which leaves little to no room for error. To use the Uploader, follow these steps: Once you are logged into Too Lost, press the "Create" button to start your upload. Choose one of your existing artist preferences, or press "Start From Scratch" to start your upload. Choose the release format (Album, EP or Single), fill in your "Release Title". Next, drag in or upload your artwork for your release. Make sure your artwork follows the "Cover Artwork Requirements", which are available here: <https://help.toolost.com/hc/en-us/articles/360054808451-Cover-Artwork-Requirements>. Add the "Release Date", which is the day you want your release to become available in stores & streaming services. If you are uploading a release that was previously available, you can set the "Original Release Date" along with your release date. Choose your "Primary Genre" for your release. You have the option to add a "Secondary Genre" as well, but it is not required. Pick the language of your release. If your song is an instrumental, you may click on the box that says "No lyrics / instrumental". Next, add the record label name. If you don't want to include a record label name, you could make something up or just add "Independent" or your artist name. Fill out the "P-Line" and the "C-Line" for your release. Next, you can choose the stores/platforms you want us to deliver your release to. The next section is "Additional Delivery", which includes optional services, and sometimes "time sensitive" opportunities. Under optional information, you have the option to select the version type and the licensing type. Along with that, you can optionally add your own UPC code. The last options in the "Optional Information" section allows you to manually deselect stores/services and select or deselect different territories around the world to release your music in. Next, upload or drag in your track(s) for your release. Once uploaded, press "Edit Track" to edit the information for the specific tracks. After you are done, press save changes and then press continue. If you did all the steps correctly, you will see a preview of your release to review. If everything looks good, you can press "Publish Release". A window will pop up with 2 boxes to check off, which states you agree to the "Terms of Use" and that you have the rights to distribute this music. Once those are checked, you can press "Publish Release" to finish your upload. **IMPORTANT:** Any releases published will be reviewed by our content team within 1-3 days. We recommend uploading your track at least 2 weeks before it's release date. This gives you enough time to make any modifications needed, and the stores/platforms enough time to ingest and schedule your

release. For any inquiries or questions regarding the uploader, you can create a support ticket at support.toolost.com

How can I pay for a subscription?

Subscription payments are currently payable with a credit/debit card. All payments are processed via our payment-processing partner, Stripe. Please note, we do not store credit/debit card information on our site, server(s) or corresponding database(s). In order to properly protect our client's information, all credit/debit card information is passed along to Stripe via a secure API powered data pipeline. Payments are processed on Stripe's secure servers, which are trusted by some of the biggest companies in the world (Amazon, Zoom, Instacart, Shopify, Google, Lyft, Slack, Salesforce, Airbnb, and more more). You can view your subscription and billing information here: <https://toolost.com/user-portal/billing>

What is the status of my release?

Too Lost offers release status updates to keep you informed regarding your release process. After you upload your release, you can go to "Manage Releases" and view the status of your release. Here are the possible statuses and what they mean:

- Draft** When you save an unfinished release, or your release requires modifications, your release will be in "Draft" status. You can edit releases in the Uploader while they are in Draft status. When edits are required after content review, the content team may push a release back to "Draft" in order to properly address the content issues.
- Review** When you publish your release, this is the first status you will see. This means your release is being reviewed by our content team.
- Pending** After our content team has reviewed your release, this status will appear. "Pending" releases are in queue for delivery, or are in the process of being delivered.
- Delivered** Once your release has been accepted and delivered to the stores and platforms, the release status will change to "Delivered". This means the stores/platforms have received the content deliveries from us, and are ingesting/scheduling the content to become available on the release date. Your release link will be a "pre-save / pre-order" link when in the "Delivered" status.
- Live** Your release status will become "Live" when the release date arrives, and the stores make your content available. If you backdated your release, or your release was approved after the designated release date, your release status will be "Live" as the stores will make the content available upon their own ingestion. Please note that even if the release has a "Live" status, the content may still not be available yet, as each store/platform has their own ingestion policies. We recommend checking out this support article for more information on this. Your release link will be a "stream now / buy now" link when in the "Live" status.
- Needs Documentation** If there is an issue regarding sampled audio, audio matches, potential copyright infringement, or we need specific information from you, your release status will change to "Needs Documentation" or "Needs Docs" on some devices. If you notice this status, there may be a corresponding support ticket available. You can review your support tickets by logging in at help.toolost.com or via your email inbox. If you do not see a ticket made, but your release has the "Needs Documentation" status, please check your email spam folder or email us at support@toolost.com
- Edit Requested** If you request an edit for your release, your status will not change, but an icon for "Edit Requested" will appear. Once the content team has reviewed your request, this icon will go away. You can review your edit history in the Manage Releases area of the User Portal.
- Takedown Requested and/or Takedown** If you submitted a takedown request for your release, your status will change to Takedown Pending or Takedown Requested. After approving the takedown request, your release status will change to "Takedown". If your release is flagged for a specific reason, where takedowns may be blocked (see this support article for what these reasons may be) your

takedown request may not be approved. In that case, your release will default back to its previous status. For any further questions about release statuses, you can email our support team at support@toolost.com.

How do I set up royalty splits?

Too Lost offers an extremely easy and intuitive royalty split system for artists, songwriters, producers, managers, labels, rights holders, etc. Royalty splits are used to set up automatic payments to designated users by assigning percentages of royalties generated. The recipient must have a Too Lost account (they can sign up for free [here](#)) To use Royalty Splits, follow these steps: Select the "Royalty Split" option in the User Portal Select the track you are creating the split for Fill in the email and percentage for the payee (you can add as many payees as you like) Make sure the percentages total to 100% and press submit **IMPORTANT:** If the payee does not have a Too Lost account, they will receive an email notifying them that the split was created and to create an account. If they do have an account, the split will connect to their account **ONLY** if you add the correct email address. Additionally, if a payee has a free Too Lost account, which is subject to a 15% administrative fee, they will still earn 100% of any splits directed to their account. That 15% fee only applies to their own releases that are distributed from their own account. Lastly, when adding a payee email address, this does not need to be their PayPal email address. The payee will be able to configure their own payout preferences in their account.

Can I release music with multiple primary artists?

Yes, you can release music with multiple primary artists. If you have an Artist plan, you can add additional primary artists to your release as long as the release include the artist on the account. If you have a Label plan, you can add multiple primary artists without restrictions. As a reminder, if you add 4 or more primary artists to a release, it will default to "Various Artists" on most platforms

How do I license cover songs?

Releasing your own music with someone else's work involved could lead to takedowns, flags and at worst, lawsuits. If you want to license a song for personal use and distribution, you can use Too Lost to do so. Too Lost offers cover song licensing directly through the user portal. Too Lost has partnered with Easy Song Licensing to create an easy and integrated approach for artists and labels to obtain a license for distribution. Cover Song Licensing costs a one time fee of \$14.99. To complete a Cover Song License, please follow the following steps: Step 1: Login or Sign Up to Too Lost Step 2: Click "Cover Song Licensing" in the User Portal Step 3: Click "New License" or click [here](#) to start a new registration Step 4: Add the Release Information. This includes: Title of your album/or single (so for our example, Yesterday) Album Artist (so for our example, The Too Lost Band) Status of the release (choose from the dropdown menu) Step 5: Add the Licensing Information. This includes: Original Song Title (so for our example, Yesterday) Original Recording Artist (so for our example, The Beatles) Length of the recording in seconds (so if the song is 2 minutes and 5 seconds, it should be formatted as 125 seconds) For any inquiries or questions regarding a cover song license, you can create a support ticket [here: support@toolost.com](mailto:support@toolost.com) For more information on Cover Song Licensing: <https://help.toolost.com/hc/en-us/sections/360011724631-Cover-Song-Licensi>

When do I get my money credited to my Wallet?

Stores usually report an entire month's sales to us on a 2-6 month delay. For example, if a sale of your music occurred in February, you would receive the money and sales reports in April. We post the sales reports to your account as soon as these are made available to us by the stores. In case you did not have any sales activity for a particular month in any store, you will not receive a sales report for that month.

Notice: Scheduled Site Maintenance

UPDATE: This maintenance period has ended. The distribution portal will be unavailable from December 20th, 2020 at 11:59 PM (EST) to December 31st, 2020 at 11:59 PM (EST) for a site wide update. We apologize for this inconvenience and appreciate your cooperation.

Collection Societies

These are the organizations responsible for the tracking, collection, and payment of earned royalties to copyright owners. This is a blanket term to refer to all organizations, individually they are referred to either performing rights organizations or collective management organizations.

Co-writer

A co-writer is any person that works on or contributes to a work, in addition to another person's efforts. It is common when writing songs, as songwriters, artists and/or producers often work together to come up with the lyrics.

Catalog

A collection of music controlled by a record label, artist or publisher.

Black Box Royalties

Also known as Black Box Income, these are unclaimed royalties for which a publisher or writer is named but cannot be traced by a collection society. Writers who are owed royalties but cannot be found are often referred to as "lost" writers. Many US songwriters who sell their music internationally but are not signed to a publishing company with representation abroad, often become "lost" writers and lose their mechanical royalties. This income may come from the result of audits, adjustments or international sources.

Compulsory Mechanical License

An exception to copyright law that grants permission to anyone wishing to re-record a song that has already been commercially released.

Copyright

Copyright is a legal right created by the law of a country that grants the creator of an original work exclusive rights for its use and distribution. This is usually only for a limited time. The exclusive rights are not absolute but are limited by certain limitations and exceptions to copyright laws, including fair use. A major limitation on copyright is that copyright protects only the original expression of ideas, and not the underlying ideas themselves.

Fair Use

A doctrine in U.S. copyright law allowing limited use of copyrighted material without requiring permission from copyright owners for such uses as commentary, criticism, news reporting, research, teaching or scholarship. A similar principle, Fair Dealing, exists in some other common law jurisdictions such as Canada.

Derivative Work

A new work derived from one or more pre-existing works, such as a remix of a song, acoustic version, or a song based on a poem, etc., and is primarily a US copyright term. For derivative works, the original copyright holders may have a claim in the new version even if they are not the creators of the derivative work. A copyright owner reserves the right to authorize a "derivative work" based upon one or more pre-existing works, such as a translation, musical arrangement, dramatization, fictionalization, motion picture version, sound recording, a remix, art reproduction, abridgment, condensation, or any other form in which a work may be recast, transformed, or adapted.

Grand Right

The legal rights necessary to stage an opera, play with music, or a work of musical theater.

Infringement

The unlicensed use of works under copyright. Infringement occurs when someone other than the rights holder violates one of the rights holder's exclusive rights.

Notice of Intention (NOI)

A Notice of Intention (NOI) is a legal document pertaining to Section 115 of the U.S. Copyright Act and is required to record or distribute someone else's original composition. Sending an NOI to the original copyright owner of the composition is a necessary step in obtaining a compulsory mechanical license in addition to paying them the statutory royalty rate. Too Lost handles this process for you when you obtain a cover song license in the User Portal.

Neighboring Rights

Neighboring rights are known as the rights that performers (e.g. musicians) and makers (e.g. record companies) have in the performance of their sound recordings. It's called a neighboring right because it is similar to but not exactly like a copyright.

Music Supervisor

A music supervisor is the person in charge of placing music in films, TV shows, advertising and video games. Clients approach music supervisors with an idea of what kind of music they need for their project (or sometimes even specific ideas of songs they want), and the music supervisor then finds the appropriate music and acts as a liaison between clients and the rights holders of the music. They work to arrange the appropriate licensing for the songs, and work to negotiate licensing deals that come in on budget for their clients.

Micro-Sync Royalties

Payments made on the synchronization of music with a moving image typically in videos and user-generated content. Depending on where these uses occur, they can generate both performance and mechanical royalties. A television broadcast, for example, generates performance royalties, while a monetized YouTube video will generate performance and mechanical royalties.

Mash-up

A creative work, created by blending two or more pre-recorded songs, usually by overlaying the vocal track of one song seamlessly over the instrumental track of another. To the extent that such works are "transformative" of original content, in the United States they may find protection from copyright claims under the "fair use" doctrine of copyright law. However, you still need the proper licenses to distribute a mash-up for profit.

International Standard Work Code (ISWC)

International Standard Musical Work Code. This 11-character alphanumeric code is used to uniquely identify a musical work. Each song should only have one ISWC, but arrangements, adaptations and translations should receive their own unique ISWCs. ISWCs are issued by your PRO, so if your works are already registered with your PRO, they have been assigned ISWCs. An ISWC looks like this: T-123.456.789-Z

Interpolated Work

A song that is not written expressly for an audio-visual production but is taken from an outside source (e.g., recording) and used within that production.

Performance Royalties

Performance Royalties are payments made to a songwriter or publisher for the public performance or broadcast of a musical work. Public performance refers to playing a song on the radio, on television, in bars and nightclubs, at concert venues, and other public places. Performance royalties are collected by performing rights organizations such as ASCAP in North America and collective management organizations such as SACEM internationally.

Passive Sync

Passive sync, also known as inbound sync, gives songwriters the option to paper the deal themselves, keeping 100% of the revenue from the sync license

Printed Music Royalties

Payments made to a publisher for the sale of printed sheet music, which can take the form of musical notation and/or lyrics. Printed music royalties are generally paid directly to the publisher and can vary depending on the type of sheet music and whether it's a physical or digital print.

Publishing Administrator

A third-party publisher that, for a fixed term, controls all licensing and the collection of publishing revenue streams on behalf of a composer or copyright owner.

Publisher Share

The share of revenues granted to the music publisher via a publishing contract - depending on the type of publishing agreement (i.e. songwriter, co-publishing, sub-publishing, administration). Normally, the publisher's share can never exceed 50%. Depending on the type of publishing agreement, a publisher may acquire an "ownership share" in the copyrights for a period of time, including in perpetuity - this being the traditional and most common basis of an agreement. However, the ownership share and the collection share may differ, as in a typical co-publishing agreement.

What is PRS?

Performing Right Society. As the foremost PRO in the UK, PRS is the UK counterpart of ASCAP, BMI and SESAC. PRS partnered with MCPS (Mechanical-Copyright Protection Society), the Harry Fox Agency's UK counterpart, in 1997 to manage both performance and mechanical rights. Their partnership is called "PRS for Music". Visit PRS for Music's official website for more information.

Sampling

The act of taking material from a previously existing sound recording and incorporating it into an entirely new sound recording. Sampling began as a technique used by experimental composers, but became a popular production technique in 1970's hip-hop culture and then spread to electronic music and other genres. In order to avoid copyright infringement, samples almost always require a license to use the sound recording and often require a license to use the underlying composition.

Royalties

Royalties are payments made on a per-use basis. In this context, royalties refer to the income earned through the use of a song. This can include album sales, digital downloads, streams, radio airplay and a host of other forms through which songs earn income for you.

Retroactive Royalties

Retroactive royalties are unallocated royalties that are waiting to be paid out to the copyright owners. This happens when songs aren't registered correctly or the contact information for the songwriter is unavailable. These royalties generally sit at the collection society for a length of time, which varies based on the society, until they enter the black box.

What is SESAC?

Originally, the Society of European Stage Authors & Composers. SESAC is one of the three PROs in the United States and membership is by invitation-only. SESAC is also the only for-profit PRO of the three PROs in the United States. Visit SESAC's official website for more information.

What is SOCAN?

Society of Composers, Authors and Music Publishers of Canada. As the foremost PRO in Canada, SOCAN is the Canadian counterpart of ASCAP, BMI and SESAC. Visit SOCAN's official website for more information.

What is SoundExchange?

The US organization, which licenses and collects royalties for some digital performances of sound recordings (i.e. on web radio or websites with music). Visit SoundExchange's website for more information.

Unmatched/Unclaimed (Misallocated) Royalties

Royalties earned that are unable to be matched to a copyright owner by the collection societies. This happens when songs aren't registered correctly or the contact information for the songwriter is unavailable.

User-Generated Content

User-Generated Content, or UGC, is the term used to describe any form of content such as video, blogs, discussion forum posts, digital images, audio files, and other forms of media that was created by the community and is available to the public.

Synchronization (Sync)

The overall use of music in audiovisual projects. More specifically, sync refers to the use of a song in television, movies, and commercials.

Royalty Split

In a co-writing or joint work situation, royalty splits represent the percentage of royalties paid to each collaborator for a specific song.

Writer Share

The percentage of ownership in a work attributable to the author and/or composer.

Mechanical Royalty

Mechanical royalties come from the composition copyright. Whenever an artist/record company releases the musical composition through their unique performance and sound recording (making it available to the public for profit), a mechanical license requiring payment of a mechanical royalty is owed to the music publisher and songwriter. The reason this is called "mechanical" is because it originates to the time when songs were "mechanically" reproduced in piano rolls and vinyl records. Using the term in the digital age can cause confusion, but the same "reproduction" standard applies. Traditionally, the artist/record company pays this royalty to the songwriter and music publisher for any audio reproduction and distribution of their song that they make. Think of the countless recordings and versions of classic holiday songs like "White Christmas" or "Let It Snow." That's big money for the songwriter and music publisher. For most of the 20th century, this mechanical royalty applied to physical formats like vinyl, cassettes, and CD's. Today, the mechanical royalty comes in new flavors: streaming and digital downloads. And the result has dramatically altered how mechanical royalties are paid and distributed (not to mention their earning potential for songwriters). On-demand (or interactive) streaming is unique because it is primarily licensed and paid by the streaming services. These interactive streams pay fractions of a penny per stream to the songwriters and music publishers for two different royalties: public performance and mechanical. Depending on how you do the math (there are several options) the payments for streaming mechanicals land in the ballpark of about \$0.06 per 100 on-demand streams. To understand this figure: The average per-stream royalty for both the composition and recording on Spotify is around half a penny. The sound recording average is about \$0.0038 per stream. That leaves \$0.0012 to the composition, which is then split 50/50 between performance and mechanical royalties. Using this figure, it would require approximately 1.6 million on-demand streams to earn \$1,000 in streaming mechanical royalties.

Blanket License

These are acquired by companies for large catalogs of music. A blanket license is a type of license issued by a performing rights society allowing a music user to play or perform all compositions controlled by all publishers represented by that society. The user will generally pay a yearly fee that allows them to use all licensed songs without limit. Blanket licenses are typically issued to nightclubs, TV networks, and radio stations. Music publishers sometimes enter into "blanket licenses" with specific outlets with respect to their catalogs. For example, a publisher might give a television production company a "blanket license" to utilize any song in their catalog (or a limited list of songs) for a previously agreed-upon rate. This would be in lieu of securing an individual sync license for each use.

Beat Lease Agreements

Just like in a traditional producer agreement or beat sale agreement, a Beat Lease Agreement allows an artist to incorporate a producer's instrumental beat into a new recording by the artist. But unlike those agreements, in a Beat Lease Agreement the producer maintains full ownership of the copyright in the beat while giving the artist either an exclusive or non-exclusive license to use the beat, typically for a set period of time (years) and/or a set number of exploitations (sales and streams). Popular beat

leasing marketplaces include Beatstars and Traktrain.

Monetization

Monetization or monetisation is, broadly speaking, the process of converting something into money. By distributing your music on Too Lost, you are monetizing your music.

Parody Music

A parody, also called a spoof, a send-up, a take-off, a lampoon, a play on, a caricature or a joke, is a work which is created to imitate and/or make fun of or comment on an original work—its subject, author, style or some other target—by means of satiric or ironic. Parody music usually falls under Fair Use laws. A great example of a parody music artist is Weird Al Yankovic.

Can I Give Away My Music for Free?

There is no way to sell a song for free in the online stores such as iTunes. If you see a song available for free download in iTunes, this is because the iTunes editorial team made that decision. If you want to give your music away to certain, specific people you know -- such as radio stations, DJs, and friends -- an easy way to do this is to just email them your MP3s (or FLAC files, etc.). You can also put your MP3s on a file hosting service and give whoever you want a link. For example, if you use Dropbox, just right-click on the file and select "Share..." If you would like to purchase your own songs on iTunes to give as gifts to other people, open iTunes on your Mac or PC. Then click the sub-menu to the right of the price and select "gift this song." There are more instructions here: <http://support.apple.com/kb/ht2736>

Can I Upload DJ Mixes or Remixes with Too Lost?

Unless you have permission from all parties, it is not possible to upload songs with uncleared materials, such as samples or remixes. You are welcome to upload remixes of your own work. However, if your remix is of another artist's song, or contains any part of another artist's original music recording, we require permission from the original artist.

How Does YouTube Content ID work?

YouTube Content ID is a digital fingerprinting system developed by Google which is used to easily identify and manage copyrighted content on YouTube. Videos uploaded to YouTube are compared against audio and video files registered with Content ID by content owners, looking for any matches. Once you activate the Content ID channel for your music, YouTube creates a reference as an invisible fingerprint that will protect your content distributed and will detect all the third party content using your catalogue. We work with Content ID to collect revenue from videos utilizing your music.

Content ID is a piece of intellectual property that has been created to protect your content on YouTube. Therefore, if you don't have the exclusive rights to distribute and you activate this option, it can generate YouTube property conflicts in the short or long term, causing you potential trouble with your channel and/or potential legal issues. YouTube Content ID can be only activated if you have the 100% exclusive rights to the release, including the composition. If you leased an instrumental or beat (on sites like BeatStars.com or traktrain.com) you are most likely not eligible for Content ID on that track. When releasing an album or single on Too Lost, you can choose to enable or disable YouTube Content ID. When enabled, all songs in the release will be added to the Content ID database. Please note: All videos using your audio INCLUDING your own will be claimed. You will still make earnings from your own channel, however, they will only appear on your Too Lost dashboard. So, by having the Content ID activated, you will receive a claim on your YouTube Channel. This is NOT a strike, and will not do any harm to your channel's standing. The claim is alerting YouTube that the music used in the video is protected, and they will forward any earnings from monetized views to your Too Lost account. You can optionally greenlist your channel. You can learn more about this here: <https://help.toolost.com/hc/en-us/articles/360054362992> All Too Lost clients receive 100% of their Content ID earnings. The videos claims will be from [Merlin] Too Lost. This is normal. Merlin is the licensing body for the independent music sector. Too Lost is a Merlin member. You can learn more about Merlin here: <https://merlinnetwork.org/>

Who Owns My Masters?

Too Lost does NOT own your masters. You maintain 100% of your music's rights. We are just your technology partner, delivering & licensing your music to our partnered providers on your behalf. Along with owning your masters, you also keep 100% of all royalties generated!

How Much Does Too Lost Cost?

You can get started with Too Lost for free. With a collaborator account, you receive 100% of your royalties from splits you are added to. However, you cannot create releases without subscribing to an account plan. Too Lost currently offers two paid plans. With our paid plans, you also receive 100% of your royalties. For Artists, you can pay \$19.99/year or \$2.99/month to upload unlimited songs & albums to all of our delivery partners for one artist. For Labels, you can pay \$35.99/year or \$5.99/month to upload unlimited songs & albums to all of our delivery partners for unlimited artists. For more information, visit our pricing page here!

Is Too Lost Secure?

Yes! Too Lost uses bank-level SSL encryption (SHA-256 with RSA, TLS 1.2) to transmit credit card information. That credit card information is then securely sent directly from your browser, to our credit card processor -- your credit card numbers never actually touch our servers or our database. Your entire session is SSL encrypted ("https"). This all helps us prevent unauthorized access to your account and personal information. For more information, please refer to our Privacy Policy

What is Too Lost?

Too Lost is a digital service that artists & labels use to deliver music into online stores & streaming services. These stores & services include iTunes, Spotify, Apple Music, Google Play, Amazon, Deezer, Tidal, and many more. Artists make royalties from the streams and sales generated on sites we deliver content to. Too Lost then collects royalties & payments from the uploaded content, and sends these earnings to artists directly. With Too Lost, musicians can manage their catalog, monitor their sales & trend analytics, and control their music business. Too Lost also offers upstream opportunities for artists showing growth and potential. Learn more about Too Lost by clicking [here](#).

What is Considered an EP?

Stores consider a release to be an "EP, when it has: 4-6 tracks with a total running time of 30-minutes or less, or 1 to 3 tracks, with one track at least 10-minutes long, and a total running time of 30-minutes or less.

What is a UPC or EAN Code?

A UPC (Universal Product Code) or EAN (International Article Number) is a unique code used to identify a Release. Note: Releases get UPC codes, and individual tracks get ISRC codes.

What is an ISRC code?

ISRC, the International Standard Recording Code, is the internationally recognized identification tool for sound and music video recordings. Too Lost is an official ISRC manager (see [here](https://www.usisrc.org/managers/index.html)): <https://www.usisrc.org/managers/index.html>) Note: Releases get UPC codes, and individual tracks get ISRC codes.

What does encoding mean?

Encoding is the conversion of one format into another digital file format, often referred to as 'output format'. All the music you upload is being transcoded to FLAC files in the highest possible bitrate without any quality loss.


Can I deliver explicit content?

Yes, but you have to carefully flag it as explicit when creating your Release. Many of the digital platforms have parental control processes available that will prevent explicit content from being displayed to children who visit their digital store. Explicit tracks should be correctly labeled when a Release is being created & distributed. Failure to correctly identify explicit content may result in your Release being removed from the stores after it has been delivered.

How to get your Apple Artist ID?

The Apple Artist ID is automatically assigned to each artist that has uploaded to the iTunes Store and Apple Music. For Artists who already have content on iTunes or Apple Music, they can enter their Apple IDs on Too Lost. This will prevent content from being delivered to the wrong artist page. Once the works of an artist are available, the artist ID can be obtained via Apple's artist page. To obtain the artist ID follow the following steps: 1) Search any album or artist on iTunes 2) Click on artist's name to visit their artist page 3) The ID appears after the letters "id" on the url (example: 262836961) The format of an Apple Artist Page URL is: [https://itunes.apple.com/us/artist/\[ARTIST NAME\]/id/\[ARTIST ID\]](https://itunes.apple.com/us/artist/[ARTIST NAME]/id/[ARTIST ID]) NOTE: Make sure that the URL is the artist page, not the album page.

How do I takedown a release?

If a user distributes a release and wants it to be taken down, they can issue a content removal from all stores, or specific stores, by requesting a takedown. Remember, if you need to make edits or update release details, you can do so without issuing a takedown. Read about making release edits here. How can I issue a takedown request? To complete the takedown of a release, please follow these steps: Go to Manage Releases. Press the  icon Confirm the takedown request IMPORTANT: All takedowns are reviewed before removal. This process can take 2 to 10 business days (every store has their own policies and takedown methods). If the takedown is approved and after 2 weeks the content is still published in stores, please email support@toolost.com Even after a complete takedown from all channels, releases will stay in your catalog. They will have a new status, Taken Down. This is important, as we will continue to collect outstanding royalty payments on your behalf.

Release delivered to the wrong Spotify artist page?

Sometimes, when a new release is distributed to Spotify it is assigned to an incorrect Spotify Artist Profile. Spotify may also create a new artist profile instead, while a previous one already exists. This issue tends to happen with Artist Profiles with identical or similar names, as Spotify creates and organizes them automatically. In case one of your releases has experienced this problem, we can contact Spotify in order to request a fix. To do so, we need you to send us the following information via the contact form on our site: URI of the correct artist profile (if the artist doesn't have a profile and needs one, please tell us to create a new one for the correct artist). URI of the wrong artist profile - make sure to label it as "wrong" profile. URI of all the albums / EPs / singles you want to move to the right profile We need this data to request the modifications to Spotify properly.

Spotify URI: How do I find it? What is it?

The Spotify URI is similar to the release link (URL), and it's the official format requested by the platform to proceed with any modifications. You can get it by following these steps. As of now, you cannot do this on the mobile app: 1. Open the Spotify computer app and go to the song or album or artist that needs changes. 2. Right click on it and select "Share". 3. Position the cursor on "Share" and then click "Copy

Spotify URI". The code will be copied to your clipboard.

What is the Playlisting Portal?

The Playlisting Portal is a Too Lost feature that allows members to submit their music for marketing opportunities on the channels we are partnered with. We hand pick songs that peak our interest and songs that stand out. For best results, your songs should be professionally mixed/mastered. Other things we look for in submissions: Unique styles (vocals, instrument use, anything that stands out) Production quality Song subjects & lyrical content Song structure and format

Disclaimer Information: You can only submit songs distributed via Too Lost that have not been released yet. You can only submit one song per release, and cannot submit more than once per release. All music submitted is subject to approval and there are no guarantees on any playlist or promotional opportunities. Members with accepted songs will receive a notification. All genres are considered. All songs are selected or not selected based on the song and how we feel it would perform on the DSPs. We do not approve any songs based on the artist, their appearance, their beliefs/faiths and/or their financial standing. We solely approve songs based on the song submitted to us.

When does my music go live in stores?

We pride ourselves on delivering your content fast and efficiently. We delivery your music the same day it is approved (which can be as fast as 3 hours!) However, different stores have different content ingestion models and processes of content moderation. Meaning, some stores are faster than others. For best results, give your release a release date 2-4 weeks ahead. This gives you enough time to pitch your song on Spotify for Artists for editorial curation, and properly promote the release across all the DSPs & social media. Major store live time averages: Amazon Music: 3-7 business days after delivery Spotify: 24-48 hours after delivery Apple Music & iTunes: 24-27 hours after delivery Tidal: 1-3 business days after delivery Pandora: 3-7 days after delivery Deezer: 3-5 business days after delivery YouTube Music: 3-7 days after delivery YouTube Content ID: 2-5 days after delivery *If you need a Spotify URI before release, please email support@toolost.com * YouTube Content ID claims start 2-5 days after delivery, but work on both an automated & manual schedule maintained by YouTube's content moderation team. Some videos may take longer to claim.

Can I release instrumental/ambient music?

Yes, you can! Please follow these tips to ensure the fastest delivery: For the language option, check off "No Lyrics/Instrumental" on both the release information and track information.

Can I release music with samples?

Too Lost can help you release cover songs, but songs containing samples cannot be approved or may require an additional information request. What's the difference between sampling and cover songs? Cover Song A cover song is a song that you performed & recorded yourself, but the music was written by someone else. This is totally fine and we can help you obtain a license in your User

Portal.SamplingSampling is when you use the actual recording of another artist's performance. For example, if you use the actual original recording of Ariana Grande's "Dangerous Woman" as your back track, it's usually not allowed without written clearance and approval.Clearance is possible, but is hard for smaller artists and can be an expensive process.Songs with unauthorized samples can be subject to legal action - so to avoid legal issues with your releases, make sure you only distribute songs you own the rights to or have clearances for.If you are unclear if your song contains a sample, feel free to email our support team for help.For songs that are in Public Domain, and NOT eligible for sampling at this time, click here.

How do I distribute a Cover Song?

To distribute a cover song with Too Lost, you must first obtain a license by clicking here.This process takes 1-2 days, and costs a one time fee of \$14.99 per cover songOnce you receive a license approval, you will be notified and a PDF containing your clearance can be provided.Next, go to your distribution portal on Too Lost. Create the release as you would with any release; but make sure to select "Cover" under "Optional Information > Version"For additional questions, please email support@toolost.com

What is a Cover Song?

A Cover Song or a Cover Version is a remake or new performance recording by someone other than the original artist or composer of a commercially released record.Example 1: Skinny Love by Birdy is a cover of Skinny Love by Bon IverExample 2: Seven Nation Army by Zella Day is a cover of Seven Nation Army by The White StripesYou can release cover songs with Too Lost! If you are signed in, click here to start releasing your cover song!

What if I have an artist page on Spotify already?

First time using Too Lost? We are excited to have you!Most of our partners do a good job at connecting new releases to the correct page.If you have music currently distributed already via a previous distributor or label, and want to ensure the release goes live on the correct page, please email us at support@toolost.com after you have distributed your first release with us!We can only help re-assign your release to the correct page after your release has been delivered to that channel. After your first release with that artist name, all future releases will land there. Feel free to contact support at any time to correct or change this.Working with collaborators? If you are listing new collaborators (new to Too Lost) as features or additional primary artists, message support to make sure they will deliver and go live on the correct page.If you or your collaborators do not currently have music on Spotify or Apple Music, no worries. New artist pages for new artists will be created upon your first release.

When & how do I receive payment?

Sales reports are updated around the 25th day of every month. You can check your sales in your 'Sales' tab in the User Portal. Once sales are confirmed and earnings are received, they will be made available to you in your Wallet.Users must initiate a payout request from their Wallet.Within 1-14 days

of initiating the request, users will receive a payment via the selected payment method from Too Lost. For available methods, see here: <https://help.toolost.com/hc/en-us/articles/4403675932948-How-do-I-connect-my-payout-methods-Before-requesting-a-payout>, please remember: There is a \$3.00 minimum payout. Check your connected payout method(s) in your account settings. Any changes need to be made before a payout request. New users may not see balance, or only see unconfirmed sales for their first 2-6 months on the platform. All digital stores report sales at least 30 days behind schedule. Meaning, new users can request payouts 2-6 months after their first release was distributed. We encourage consistent releases of music to ensure consistent payouts. We will send a confirmation notice to your notifications once your payout request has been received and another when sent. Please only contact us regarding missing payouts if 7 days pass and you have not received a confirmation notice or your payment. If you receive a confirmation notice, and still haven't received your payout, please refer to the PayPal, Bank or Venmo listed in your account settings. If something is wrong, contact support@toolost.com immediately. If you have had a fraud notice, piracy or copyright issue on your account during the relevant payout month, your payout may be subject to a hold. We will notify your account email if this is the case.

What is Spotify for Artists?

With Spotify for Artists, you can see who's listening to your music and take control of your artist profile. As part of the Spotify for Artists community, you'll also be the first to know when we create new tools and features for artists. Once you distribute your first release, just click 'Claim Your Profile' on <https://artists.spotify.com/>. If you are releasing music on a new artist page (meaning you do NOT currently have music on Spotify) please note: If you want to take advantage of Spotify for Artists "Editorial Playlist Submission Tool" or you are working with a PR/Promotional company for your first release, you may need access to your Spotify for Artists account prior to your first release. You will need to contact your Label Partner on your dashboard and request your Spotify URI (the unique catalog identifier). To best prepare for this, please upload your first song/album 3-4 weeks prior to the assigned official release date. If you already have music on Spotify from an old distribution company or label, and want your new Too Lost release to merge on the correct page, please note: We do our best to pair your new content with your current catalog, however to avoid mistakes and metadata errors on Spotify, please alert support when your first release goes live (we recommend 1-2 weeks before your first release goes live) with your current URL to your Artist page on Spotify. This will ensure this release and future releases deliver to the correct page. If your content delivers to the wrong page, please open a support ticket by emailing support@toolost.com

What is QC?

QC stands for "Quality Control" - this is our team of content curators working hard to ensure your content doesn't contain any unauthorized samples or sounds and meets each store's individual content guidelines. Please allow 1-5 days for your first few releases for QC to handle your release. After a few releases, the process goes faster for returning users. That being said, plan your release properly. Give your release at least 7 days to process in QC. To clarify, we always recommend uploading your release to Too Lost at least two weeks before the actual release date. This is to ensure the song gets on all stores & platforms on the same day, at the same time.

Does Too Lost Offer Music Video Distribution?

Yes, but this feature is currently INVITE ONLY. We can create VEVO channels for distribution and can directly distribute your music videos to VEVO, iTunes and other additional stores/platforms that support video delivery.

How do I distribute to Beatport?

By default, Beatport is not available for members. You need to request activation, as Beatport has certain requirements for labels releasing music on their storefront. Please remember, Beatport is exclusively for music labels who release Dance/Electronic music. You must be actively subscribed to a Label Plan on Too Lost. Also, you must be planning on 10 releases every 6 months to maintain a Beatport Channel. If you meet these guidelines, you can request a Beatport label permission by emailing support@toolost.com. Important: Once you request activation for Beatport, you will receive an email from us - this will be a request for additional information - which is needed to finish your application. If you are approved, only releases listed under your approved label will be distributed to Beatport. Each label requires individual applications.

Full Content Guidelines

Genre requirements

1. General requirements. Genre must always match with the content of the tracks. Current genre list is available on the platform, both at the album level, and at the track level.
2. Restrictions for classical music. The genre "Classical" and the ones derived (e.g. "Classical/Orchestral", "Classical/Opera" or "Classical/Piano") can not be sent to the iTunes and Apple Music channels, unless they are original or modern compositions.
3. Use of the genre "Soundtrack". The genre "Soundtrack" only must be used when the music is related to movies, documentaries, series, musicals, video games or any other audiovisual productions. If the music is only "inspired" in a video work or is not connected to any media production, the genre tag can not be "Soundtrack" but the one that indicates the style of the song.
4. Use of the genre "Karaoke". When an album or a track is a karaoke or a playback, the primary genre must be "Karaoke". The secondary genre should be the one corresponding to the song's style.
5. Use of the genre "Fitness & Workout". This genre can be used as long as it's in line with the metadata and the release's concept. Generic names such as "Motivational", "Workout" or "Cardio" can not be used at the artist's and title's level.

Titles of albums and tracks

1. Accuracy. Albums and tracks titles, should always match the cover image titles as accurately as possible without any class of abbreviation.
2. Additional information. All titles of albums and tracks should not include additional information, unless it is really necessary for the identification of the content.
3. Generic titles. Do not use generic titles for the tracks. Titles as "Track 01", "Track 02", will not be accepted unless they are really the original track titles. This same rule is applied for the release titles, titles as "Album", "EP" or "Single" won't be accepted.
4. Multiple titles for album and tracks. The albums and tracks containing multiple titles must be separated with a slash ("/"). Please insert a space before and after the slash.
5. Tracks version information. To differentiate between multiple versions of the same track or indicate that a track is different from its original version, use the corresponding description in its version field.
6. Use of "Exclusive" or "Limited Edition". The titles of albums and / or tracks must not contain terms such as "Exclusive" or "Limited Edition", because the titles are a permanent part of the content.
7. References to physical content, digital content, or content which is not included. The album titles should not include terms referring to contents which are not included in the album. Such as, physical formats, digital formats or geographic location. Some examples are: E-Release, Digital Version, Digital Only, Digital Download, with Booklet, European Edition, American Edition, etc.
8. References to video format. The titles must not include references to the video format or specifications like "Video", "Clip", "PAL" or

"Music Video".9. Unnecessary version information.The standard version, i.e., the original version of a track, must not include additional information. For example: Original Version, Album Version, Original Mix, etc.10. Live content.If a track is recorded live, it must be indicated in the version field as "Live", "Ao Vivo", "En Vivo", and so on, accordingly to the language of the album. If all tracks are recorded live, it must also be indicated in the version field of the album.11. "Deluxe Edition" / "Extended" and "Bonus Tracks" use. A "Deluxe Edition" or "Extended" release can be published when a previous album version exists, providing additional material to the first one. The incorporation of the old material can't be omitted.As well, a "Bonus Track" will be accepted if it is included in this type of releases. It must be indicated on the field "Version or remix". In no case will be accepted a track title as "Bonus Track".12. Censoring Words.Artist names, track titles, and album titles must be submitted in the original form that was intended by the artist. Explicit words are automatically censored in some channels, and would appear as for example: "f**k" or "s**t". So do not insert the asterisks in the titles.13. Side-by-side translations.Side-by-side translations in Korean are not allowed (this means, translating the title to the English and including it in the own title as a part of it). For example: "■■■■" is correct, but "Rise ■■■■" won't be accepted. The rest of languages cannot include this resource either. Artist or band names1. Artist name choice.Before distributing your album, make sure that no other artists are currently using the same artist or band name (similar or identical), since this can cause conflicts in the channels and your albums may be combined under the catalog of the other artist with similar artist or band name, or vice-versa.2. Roles at album and track level. In the releases with two or more tracks, only the primary artists should be featured at the album level. Except from classical albums, where the composer/s must be introduced at the album level too.About one-track singles, they must have the same information at the album and track level. Therefore all the roles have to be reflected at the album level.3. Primary artist assignation.The following must be considered:If the release has two or more tracks:If there is only 1 primary artist, the main artist must appear as the primary throughout all the tracks and also at the album level.If there are 2 or 3 primary artists, each one of them must appear at least one time in one track. And all of them must appear at the album level.If there are 4 or more primary artists, each one of them must appear in their corresponding track. At the album level the primary artist must be "Various Artists", as more than three primary artists can not be included.If the release is a one-track single: The primary artists must be the same at the album and the track level.4. Use of "Various Artists".If there are four or more primary artists on the album, the artist name to be mentioned at album's level must be "Various Artists". The tag "Various Artists" can not be used at the track level and can not be combined with other primary artists' names.At the track level is preferable that do not appear too many primary artists' names. It is important not to confuse the role with "performer". For example, if it's about a band, the band name must appear as primary artist and the members names as performers.5. Incorrect display of "Various Artists".Variations or abbreviations of "Various Artists" (e.g. "V/A", "VA", "Various", "Various Artist" or similar) should not be used as an artist name for the content in English. The translation of "Various Artists" is accepted, but only if it's consistent with the language of the content.6. Composer.Composers have to be indicated only at the track level, except from one-track singles and in classical music.In classical releases the composers have to appear at both levels (track and album). If there are more than 4 composers appearing in all tracks the only composer introduced at the album level will be "Various Composers". Please, do not use the term "Various Composers" in non-classical releases.7. Format.The spelling of the artists' names must be correct and consistent across the entire contents of that artist.The artist's name should not contain all capital letters except from:Cacophonies. That is unpronounceable words usually consisting of various consonants altogether.Real acronyms. The dots are compulsory in these cases.Special requests. If a profile is already created in the channels with capital letters or there's a special request to keep the artist's name in capital letters backed with social networks' profiles and other official web pages, then the name can be sent in capital letters. This request has to be notified to the Support Team prior to the upload of the album.8. Other information.The artist's name must not include any additional information, such as the role, dates, instruments, band type, web page, etc.9. Compound artist.Each artist field must only contain one artist name.Two or more performers or groups in the same artist field are considered a compound artist. However, artists who are generally listed together as a band (their names make the artist's name) are not considered compound artists and can be listed together.If this is

not the case, and there is more than one performing artist, each artist must be listed individually and assigned as Primary.10. Generic artists. Generic artists such as "Chorus", "Orchestra" and "Singer" are not accepted in any genre. The artist names should be specific to a person, a group or band, a show or a production.11. Original artist name in the artist field. For karaoke, tribute, orgel, parody, cover albums and ringtones, the name of the original artist must not be displayed in any artist field. Label1. Editorial or recording label. You must specify the name of the Label of your record or album respectively for each album.2. Own label. If your album is not linked to any record label, you can specify a custom label name or alias (such as your artist name) of your choice in this field. Make sure that the name provided is not misleading or deceptive, nor violate the laws of intellectual property.3. Label's name length. The name of a label should not be too large, otherwise it may cause metadata conflict for some channels. Using uppercase, lowercase, abbreviations, accents and special characters To ensure that the accents and capitalization appear correctly on all channels, you must specify an appropriate spelling in the metadata fields. Our Quality Control team reserves the right to correct errors in grammar, in spelling and punctuation.1. Nonstandard capitalization. Titles have to contain capital letters at the beginning of each sentence and in proper names. For other cases, please check the next points. The arbitrary use of capital letters can be accepted if the first word's letter is in capital and is not written entirely in capital letters. Titles should not contain all capital letters except in the following cases: If there is a cacophony. It means, a succession of letters that result an unpronounceable word and that can be associated to some acronyms. If they are real acronyms. In that case, it is obligatory to insert the letters with dots (.). For the artist's names. Only when there's a requested update in the channels from this profile or with a previous notification asking for the preservation of the name entirely written in capital letters. To communicate this kind of questions, please contact our Support Team. Each language has its own requirements in the use of capital letters. For more information, please check Language requirements.2. Abbreviation. The words "Part" and "Volume" should be abbreviated as "Pt." and "Vol.". The titles that require the use of one of those two words, should have the following format: "Title, Vol. X" and "Title, Pt. X" (where "X" is a number). The use of abbreviations will be obligatory when there is an homonymous topics succession in different parts, or when there is a numerical succession with same titles songs. The use of Arabic or Roman numbers can be chosen by the user, but it will have to support the criterion along the album. Preferably the expression "Pt." has to be used only for tracks and "Vol." just for albums, with the exception of the singles, where is better to obviate the expression "Vol." unless it belongs to the real track title.3. Accents and required characters. All western languages should include all appropriate accents and characters, as required by the correct spelling of each language respectively. Spelling mistakes will be allowed only if it is possible to argue any premeditation in certain contexts.4. Use of special characters. Special characters use (as \$, €, ∞, ¬, √, +, =, ≠, ' , ` , * , etc.) won't be accepted, except when: Same content or / and artist has been published previously in the same channels and the info can be confirmed by QC Team. Special characters belong to a trademark and its confirmation document can be presented. Following symbols: < , > , | , / , \ , - , , , . , : , ; , ! , j , ? , ¿ , ~ , (,) , . , & , " , ' . Following symbols as long as they go with a digit: ° , % . Following symbols as long as they are not used with promotional proposes or referring to social media: # , @ .

Language requirements

1. Assigning languages. The language at the album level must be the same as the titles. If there are various languages in the titles, the main one has to be chosen. The language at the track level should be the one used in the song. If the language does not appear in the list, the most similar one must be assigned. If the track is instrumental or the language is invented, then it must be indicated with the option "no linguistic content".

2. Considerations on non-Latin metadata. If an album contains one of the following languages in the metadata, it must follow the requirements settled below.

Hebrew metadata. All the titles and names must be written in Hebrew. Transliterations are not allowed.

Chinese, Japanese, Korean and Thai metadata. The metadata must be introduced accordingly to the original alphabet. However, the artist's names in Chinese and Korean must be written in English (or transliterated). For instance, only the second option would be valid in the following example: Korean: [Korean text] English: Park Shin Hye

Russian, Belarusian, Bulgarian and Ukranian metadata. The releases in these languages must use the Cyrillic alphabet. Transliterations are not allowed, and the titles should follow the sentence format.

Arabic and farsi metadata. All the metadata in arabic and farsi albums must be written according to their original alphabet. Transliterations and translations are not allowed.

3. Side-by-side translation.

Side-by-side translations are not allowed. This means, translating the title to the English and including it in the own title as a part of it. For example: "■■■■■" is correct, but "Rise ■■■■■" wouldn't be accepted.

4. Layout of the titles. Depending on the language, the capitalization of the titles can differ.

Titles in English. The titles for albums and tracks in English language should have title case format (all words are capitalized except articles and conjunctions). In addition, the first letter of the words before and after a hyphen ("-"), a slash ("/") or a colon (":") and at the beginning and the end of a sentence should be capitalized. The following words should always be lowercase: a, an, and, as, but, for, from, nor, of, or, so, the, to, y yet, at, by, for, from, in, into, of, off, on, onto, out, over, to, up, with. For example: "In the Still of the Night". As an exception to this rule, these words must be capitalised as long as they are part of a phrasal verbs.

Titles in Spanish and Portuguese. For albums and tracks' titles in Spanish and Portuguese, you can decide on either title or sentence casing, as long as the format is consistent throughout the entire album and the first letter of each sentence is uppercase. In addition, the first letter of the words before and after a hyphen ("-"), a slash ("/") or a colon (":") and at the beginning and the end of a sentence should be capitalized. The following words in Spanish should always be in lower case: a, al, de, del, e, el, en, la, las, los, o, para, por, un, una, y. The following words in Portuguese should always be in lower case: a, à, ao, aos, as, às, da, das, de, das, do, dos, e, em, na, nas, no, nos, o, os, ou, para, pela, pelas, pelo, pelos, pra, pro, por, um, uma.

Titles in Swedish, French, Italian and Latin. The titles of albums and tracks in Swedish, French, Italian and Latin should be in sentence format, therefore only the first word of the sentence should have the first letter capitalized, all others must be lowercase, except in cases of names and / or abbreviations.

Titles in German. German albums and tracks' titles must use sentence case, following in this case the rules of capitalisation of this language.

5. Accents and required characters. All western languages should include all appropriate accents and characters, as required by the correct spelling of each language respectively.

6. Explicit lyrics. The box of "Explicit lyrics" must be checked at the track level when the title or the lyrics have explicit content (mostly if they mention topics like sex, drugs or violence). If the explicit tracks are indicated, the album will be automatically flagged as explicit. If the cover image contains the logo of "Parental Advisory", at least on track must be flagged as explicit. If the album is flagged as explicit, the tracks with explicit content must be indicated. Unless the cover image is the only explicit content of the album (and the lyrics and the metadata are clean), in this case the tracks have to be kept as clean.

7. Supported Languages. Language support varies from DSP to DSP. We currently support every language that iTunes supports and some more. Most DSPs only use language information for internal search engine settings and do not specify other uses in their specs, so we do our best to manage language use. We can add more languages, but if they are not supported they will need to be mapped to other that iTunes supports. iTunes supported languages are: Afrikaans, Hebrew, Portuguese, Arabic, Hindi, Punjabi, Bengali, Hungarian, Romanian, Bulgarian, Icelandic, Russian, Cantonese, Indonesian, Sanskrit, Catalan, Irish, Slovak, Chinese, Italian, Slovenian, Croatian, Japanese, Spanish, Czech, Kazakh, Swedish, Danish, Korean, Tagalog, Dutch, Lao, Tamil, English, Latin, Telugu, Estonian, Latvian, Thai, Finnish, Lithuanian, Turkish, French, Malay, Ukrainian, German, Norwegian, Urdu, Greek, Persian, Vietnamese, Haitian, Polish, Zulu.

8. Language conversions. For iTunes these conversions are required due to lack of iTunes support for the specific language, as per their latest specifications.

Language sent to iTunes: Basque, Spanish, Luganda, English, Tamazigh, Arabic. No linguistic content English. For other DSPs: Language sent to the DSP: Cantonese, Chinese, Tamazigh, Arabic.

Current requirements of iTunes on lyrics

1. Current supported languages. Currently, the languages our QC Team supports are: English, Español, Français, Català, Português, Italiano. Other languages can still be used and included, but if they are not respecting strictly the following requirements, they could not be accepted by iTunes and they will probably be deleted from the platform.

2. Structure. Lyrics must reflect the structure of the song. Each sentence must be separated by a single space, and each different section (for example: chorus, verse, bridge...) must be separated by a double space. The first letter of every word at the beginning of a sentence or a parenthesis must be written in capital letters, as well as proper nouns. Please, do not include additional information to the lyrics, such as the chords, the title of the track, the composers, etc. Also, do not write the lyrics only in capital letters or lowercase.

3. Punctuation. The punctuation has to follow the grammar rules of each language. However, stops and commas are not allowed at the end of a sentence, neither repeated punctuation (like "???" or "!!!").

Ellipses (“...”) are only permitted to indicate a fade out. Expressions like “x2” or “etc.” are forbidden when it comes to a repetition, the lyrics should be written as many times as they are expressed or they should finish with an ellipse if they fade out.

4. Secondary content. All the lyrics that are related to the main content of the song must be transcribed. Background vocals must be indicated in parenthesis. Live speeches must be written as long as they do not interfere in the flow of the song. This is only applied to live content. Non-word vocal sounds must be transcribed unless it is improvisation (like scatting) or sound effects. Spoken word content must not be transcribed. Explicit content must be written as it is heard in the song. Please, do not censor the words unless they are actually censored in the song itself. If a part or a full word has been censored in the audio, the part that is missing has to be replaced by asterisks (for example, “f***”). If there are different languages in the same track, they have to be transcribed following each language rules (not phonetically). See an example below of a correct way of writing lyrics:

I live for the applause, applause, applause
I live for the applause-plause
Live for the applause-plause
Live for the way that you cheer and scream for me
The applause, applause, applause
Give me that thing that I love (I'll turn the lights out)
Put your hands up, make 'em touch, touch (make it real loud)
Give me that thing that I love (I'll turn the lights out)
Put your hands up, make 'em touch, touch (make it real loud)
(A-P-P-L-A-U-S-E) Make it real loud (A-P-P-L-A-U-S-E)
Put your hands up, make 'em touch, touch (A-P-P-L-A-U-S-E)
Make it real loud (A-P-P-L-A-U-S-E)
Put your hands up, make 'em touch, touch

Please, keep in mind that, since these are optional and not mandatory aspects of a release, our Support team reserves the right to erase the lyrics of a track or a whole release in case these rules are not strictly followed.

Albums and tracks descriptions and promotion

1. Albums and tracks descriptions and tags. The text of the description of an album or track, as well as their linked tags, must follow the same specifications as the text of the metadata regarding special characters and composition.

2. Links and emails. The description of the album or tracks and the lyrics should not contain any link to web pages, email addresses, social media or similar networks references. The links to promotional pages should be introduced in the profile of the account's owner. References to commercial content unrelated to the artist or the release content won't be accepted in any case.

3. Nazi references. This content will be banned in all circumstances and channels, as it's recognized as harmful by the BPjM (Bundesprüfstelle für jugendgefährdende medien), prohibited by German authorities or as otherwise recognized by anti-Nazi laws in any applicable jurisdiction.

Formats

1. Singles. A release must be identified as a Single when:

- It contains from 1 to 3 tracks with the same title. It means, variations of the same song.
- It contains from 1 to 2 tracks with different titles. It means, up to two different songs.

The release has an approximate duration up to 10 minutes.

2. EPs. A release must be identified as an EP when:

- It has 2 tracks and at least one of them lasts longer than 10 minutes.
- It contains from 4 to 6 tracks with the same title. It means, variations of the same song.
- It contains from 3 to 6 tracks with different titles. It means that each song will be different.
- It has a total duration from 10 to 30 minutes - never longer than that.

3. Albums. A release must be identified as an album if it overcomes one of the previous points.

Versions, karaokes, tributes, parodies, orgels and covers

1. Versions. To indicate that a Version track is different from the original, please use the corresponding field for this purpose.

2. Name of the original artist on parody, version, karaoke, tribute and cover tracks or albums. For parodies, karaokes, tributes and cover albums, the name of the original artist must not be displayed in any artist field.

3. Name of the original artist in the track or album titles. The titles included in a cover or tribute album must not make any reference to the original artist. Do not use phrases such as: “Original Performed by”, “In the Style of”, “Tribute to”, “Cover of” or similar.

4. Deceptive or misleading information. Tribute or cover albums must not be deceptive or misleading. Do not use genres, popular song lyrics or the original artist names as the album title, track title or artist for karaoke. Content that is considered deceptive or misleading will not be accepted and distributed.

5. Information of karaoke version. The karaoke albums or tracks must be indicated with the expression “Karaoke Version” in the corresponding field. The primary genre must also be set as “Karaoke”, while the secondary one must show the main style of the song or the release. The original composers or artists can not appear in any part of the metadata. If the tracks are instrumental, the language introduce at the track level must be “no linguistic content”, while the one selected for the album must be the one of the metadata.

6. Unauthorized remixes. Unauthorized remixes with deceptive, uncleared or misleading audio will not be distributed.

Cover licenses: In some cases, you may need a license to distribute a cover, as the work

covered can be protected by Copyright laws. If your release is a version of a song registered in a Spanish-speaking or latin country (Southern Europe, South America and Central America, with the exception of Mexico), you only need to indicate the composers of the original track. If your release is a cover of a song registered independently or by a Major (e.g. "Universal Music", "Sony Music", etc.), a mechanical license is required to distribute the new song. This license can be obtained on our platform here. Please, do not mix up the terms "Version" or "Cover" with "Remix". If you do a remix, or use any recording samples that belong to another artist, an authorization from the original master's owner must be requested.

8. Continuous mixes and DJ sets. DJ sets (with own or other artists tracks) and continuous mixes (that is, putting all the tracks of an album together in a single track creating a continuous mix) are not allowed.

Prices, release date and licenses

1. Category prices. You must choose a price category from one of four price categories. This does not ensure an identical price in all channels, since they have the right to determine the final price of a product, depending on the territory and currency of a sale. The categories are indicative of the range of price you desire for each album individually. The price categories (in the platform) are: Budget: equivalent to an economic or the most affordable price. Mid: equivalent to a standard or common price in each channel. Full: equivalent to a higher or more expensive than the standard price. Premium: equivalent to the more expensive price.

2. Release dates. Depending on the date indicated in this section, the album will be published in the channels sooner or later. If the album is distributed previously to the release date, it will not be made public until the date indicated before the distribution. If the album is distributed after the release date, it will be directly published within the 2 to 10 work days, from its distribution.

3. License. You can choose between two main types of license, these are: Copyright or Creative Commons. Copyright ensure a full protection of all intellectual rights for each rights' owner or holder, while Creative Commons has several types of licenses for different types of interests. For more information, go to: <http://creativecommons.org/>. For publication of an album, it's required to indicate: (C) or © The Copyright owner or holder, who is generally the author of the work. (P) or ■ The sound recording owner or Publishing right's holder, who is generally the producer or record label. In the case of groups or bands where rights are shared, the group or band name can be indicated in both cases mentioned above. Please, keep in mind the License holder must be coincident between the "Licenses" tab and the license holder of each track of the release.

4. Territories. If you do not have publishing rights for all territories, or it is not of your interest the publication in all territories, you may indicate the desired territories in the "License" section in the platform.

Cover Art Requirements

Quality and format

1. Quality of images. The cover art must not be any of the following: blurry, pixelated, mismatched, misaligned, rotated, incorrect, stretched, or have other quality issues. The information shown in the cover image should always match the information of the metadata as accurately as possible and without any class of abbreviation.

2. Dimensions of the cover art. The cover art of all releases must accomplish with all following requirements: Proportion: Exactly squared. Minimum size: 3000 x 3000 px. Maximum size: 5000 x 5000 px. Accepted formats: JPG, TIFF or PNG. Mode: RGB (CMYK is not available). Maximum size of file: 36 MB. The images which do not accomplish with all the requirements above will not be supported and may not be shown in the channels.

Must not contain:

1. Links and web pages. The cover art can not contain website addresses, websites that sell music, mentions to social media, logos of any stores or services related to entertainment, mentions to physical formats, video formats or any external reference of the digital release.

2. Telephone or email addresses. The cover art can not contain neither telephone numbers nor email addresses.

3. Credits and collaborations. The cover art can include credits or other artists' names, who are not the primary artists of the release as long as they are justified in the metadata. The information in the cover will have to reproduce with extreme precision and without abbreviations the information of the metadata.

4. Tracklisting and illegible texts. The cover art can not contain the track listing. It is also recommended to use legible fonts in the cover, as the image will be visualized in small formats and it won't be able to appreciate small texts. Texts that are not legible will not be accepted.

5. Descriptions and biographies. The cover art must not include albums descriptions or artists biographies.

6. Digital, physical and video format. The cover art can not include references to it being a digital or physical product (such as "Online", "CD", "Compact Disc", etc.). Mentions to the video format are neither allowed. Also the cover art must not contain references to contents that are missing in the album, such as "Includes DVD" or "Includes Lyrics". Similar expressions like "All Rights Reserved",

“Registered Product”, “Under Copyright”, etc., can not be used. Not even other redundant or unnecessary information. The release reference number can appear in the cover, but not the UPC or any of the track’s ISRC codes.

7. Pricing. The cover art can not include references to the pricing, or any information with promotional purposes.

8. Pornography and violent contents. The cover art can not include contents that may be racist, pornographic, or glorify or trivialize violence.

9. Offensive symbolism. The cover art must not contain any kind of symbolism that offends a specific group of people or ethnicities, such as Nazi symbolism, restricted by the Strafgesetzbuch section 86a.

10. Misleading information. The cover art must not be misleading. For example, prominently depicting or referencing an artist even though the artist does not perform on the album.

11. Translations and use of special characters. The use of non-occidental or special characters (like Arabic characters, Chinese characters or Greek letters) must be avoided unless they guard an explicit relation with the content. Side-by-side translations or transliterations of the content are not allowed. The information must be written following the same structure and alphabet as in the metadata.

12. Logos, images and registered brands. All the logos (including the involved texts) must be justified in the metadata. The logos can be related to the artists, producers, labels or other information involved with the musical product. Designers, photographers and other mentions to the cover artists are not allowed. Registered brands and private or personal images (from people or companies) can not be included in the cover art. The only exceptions are when they are visually irrelevant (being part of the background), they accomplish a relevant role (e.g., in a musical) or are justified in the metadata (for example, as the producer or the publisher). It may be necessary to report the corresponding documentation to maintain registered brands, private images or references to companies or institutions in order to demonstrate the user is allowed to use them.

Audio Requirements

Audio file requirements: Recommended Format: flac or wav

Requirements: Minimum of 16 bit, 44.1 KHz, stereo / Recommended 24 bits, 48KHz or 24 bits 96KHz.

Silences, pauses and cuts. Silence, cuts, pauses or extended silences are not allowed. If a song ends with a final silence it should last no longer than ten seconds. Other kinds of silences, such as cuts or sudden endings, must also be avoided, as they can be misunderstood as audio errors.

Silent and hidden tracks. If there is a division between tracks it must follow the silence requirements mentioned above. Fully silent tracks will not be accepted. A justification may be needed to know the reason why they are included and the duration in relation to the whole content.

Policy of use of Samples

1. If the Sample was obtained directly from the original owner. The original owner must provide a valid document that expresses his agreement with the obtainment, use and commercialization of his Sample, by the artist who intends to distribute it through the platform.

2. If the Sample was obtained from an instrument, either physical or virtual instrument. The license or any other evidence that can demonstrate that the Sample has been obtained from an instrument must be presented. Similarly, if applicable, you must present the license that is usually available with the instrument.

3. If the Sample was obtained through a payment service (per unit or per subscription). A proof of payment must be presented for the unit, or the registration of the subscription to said service, as well as an evidence that the Sample has been obtained through this specific payment service.

4. If the Sample was obtained through a free legal service. Any valid evidence that could demonstrate that the Sample has been obtained through the free service, must be presented, and also a valid evidence that that could prove that the commercialization of the obtained Sample, is authorized.

5. If the Sample has not been obtained by any of the aforementioned means. It must be justified and in the same way, present a document or any evidence that could prove that: The use of the Sample is allowed. It has been provided by a legal means. It has been obtained in a legal manner. It grants permission to the commercialization of the Sample or derivative works. If the provisions of this policy are not met, then the content involved will not be approved, nor will its distribution be accepted.

STYLE GUIDE FOR CLASSICAL MUSIC

General notes for classical music

General rules of style are still applied in Classical music releases. Nevertheless, there are some extra considerations that must be noted for this kind of releases:

1. Distribution for iTunes is not allowed generally. However, we allow to distribute contents for this channel for users and artists whose compositions are of their own. Contact our Support Team for further information regarding this question. The rest of the channels are available for a regular distribution.

2. Accuracy in the metadata. Metadata must be expressed with extreme precision, accuracy and consistency all along the release, especially regarding standard repertoires of Classical music. The use of formulas, abbreviations, numbers and specific expressions

must be expressed strictly and consistently following the official titles of the pieces. We recommend to use IMSLP for this purpose.

3. IMSLP. As a general rule, we use IMSLP as a source for metadata of Classical Music. The information provided here about the name of the composers and the titles of the compositions is the one that will be used as a standard. If the content is not featured in this catalogue, please, check previous versions of this work in the channels and try to adapt the titles following our rules. If the content cannot be found anywhere and you have doubts about the expression of the titles, please, contact our Support Team.

4. Language. The use of the language at the album level must be the one of the titles. Although there can be variations of the language depending on each case, English is normally used as the standard language for the official titles of the Classical compositions. We recommend as long as it is possible to prioritize the use of this language among the others. Language at the track level must be the one of the audio. We remind you that instrumental tracks must be marked as "no linguistic content" at each track level.

Capitalization of titles which include many languages. The capitalization of each part of the title must respect the capitalization rules included in this Style Guide regarding languages. If - for example - a title includes a part of it in English and another part in Italian - such as tempi, dynamics etc. -, each part must be written with its corresponding language rules. For further information, please, check "Language requirements".

Album level considerations

1. Primary artists. Ensembles, choirs, soloists and orchestras can be primary artists. A conductor can be a primary artist too as long as he is also the composer of the pieces. Please, do not include composers as primary artists unless the specified genre is "Classical/Modern Compositions". Unless composers have a participant role in a release they cannot be mentioned as primary artists, neither the rest of the given roles but composer.

2. Composers. It is mandatory to indicate at least one composer at the album level. If there are four or more composers at the album level, it is mandatory to use the expression "Various Composers". Please, do not use this tag at the track level neither in non-Classical releases.

3. Titles. Titles of the albums must follow the following formula: Surname(s) of the composer(s): Name(s) of the piece(s) [or] Name of the release. See some examples below: Rossini: Ouvertures Mozart: The Complete Piano Concertos. If there are four or more composers, composers must not be indicated in the title of the release, neither the titles of the pieces included. In those cases, it is highly recommendable to use an original title.

Track level considerations

1. Composers. It is mandatory to indicate a composer for each piece. If the release features an only composer, the name of this composer must not be indicated in the title of the track. If there are two or more, the surname(s) of the composer(s) must be introduced at the beginning of the title. If the composer of the piece is unknown, please, indicate as a composer "Anonymous" - this name can be adapted depending on the language of the metadata. It is also mandatory to indicate the expression "Anonymous" at the start of the title if there are two or more composers in the release.

2. Titles. Titles should follow the following formula; please, notice this formula is a standard and its application will depend on each specific case. If the official title does not include some of these tags do not include them. Try to adapt this formula as much as it is possible respecting the essence of the original piece: Surname(s) of the composer(s): Official name of the piece, Genre of the piece [and/or] Key of the piece, Catalogue number [or] Opus: Number of the movement. Name of the movement [and/or] Dynamics of the movement. See some examples below: Bach: Fantasia and Fugue in C Minor, BWV 562. Schoenberg: Ode to Napoleon Bonaparte. Albéniz: España, Op. 165: III. Malagueña. Please, keep in mind the following considerations: The use of this formula is meant to be used for standard Classical repertoires. The application of this is more flexible in Modern and Contemporary compositions. It is important that the use of the numbers, abbreviations and slang - such as "Arr.", "Op.", "BWV" etc. - remains consistent all along the release. Please, keep in mind it is the same for European - Do, Re, Mi, Fa, Sol, La, Si - and American - C, D, E, F, G, A, B - notation systems. Please, in case the use of "flat" and "sharp" is mandatory in the use of the piece, write down the word instead of their symbols - "b" and "#". Even if the tonality of a piece is minor, please, write down the word with the first letter in capital letters - "Minor" instead of "minor". Language rules are applied the same way in all the releases. Instrumental pieces still have to include the tag "no linguistic content" at the language field of each track - if it is required. About arrangements, variations and hommages

1. Arrangements. If an arrangement of a preexisting piece is done, it must be indicated as an arrangement at the track version level and define which instrument(s) execute it.

2. Arrangers. Besides the fact they are performers or not, arrangers must be mentioned as composers. That means that, in

case it is required, they must have that role at both album and track level keeping in mind all the previous mentioned rules about composers.³ Variations. Unless the original piece is by itself a variation, variations done by the own artist must be named at the track version level.⁴ Tributes. Hommages are allowed only for Classical music and its subgenres. Cover art considerations Requirements about cover images is the same as for current releases. Check "Cover Art Requirements" for further information. As an exception for Classical music, we accept the name of the instrument of the performer or the name of the role in the cover; this is also valid for conductors, arrangers and other related roles.

What is the recommended format for uploading audio?

The recommended formats for uploading audio masters are: WAV at 16 bit depth, 44.1KHz, stereo. FLAC at 16 bit depth, 44.1KHz, stereo. We accept the following formats in our uploader: MP3, WAV, FLAC, AIFF, M4A, Hifi/HD audio. We also support uploading Hifi/HD files: Bit depth, Sampling rate, Stereo, Format. Basic Audio master 1644.1KHz mandatory WAV or FLAC HD master 2496KHz Studio HD master 24192KHz. Any sample rates above 44.1KHz are ideal. If you have an MP3, M4A or other audio file, and have no way of exporting the song as a WAV file, you can still use the audio when creating a release. Our system will encode the audio for you and store it as a FLAC file. However, this may compress the quality of the song.

Do the digital stores take a cut of my music sales?

Yes, most do. Generally, stores like iTunes, Amazon and others keep around 20% of a sale. We get the remainder of a sale (this is called the wholesale price) and share 100% of this amount to you. This is the case for every label and every distributor licensing music to the digital stores. Remember, it still means you are receiving 100% of your royalties. The stores need to make money as well! For stores that offer full-track streaming, there is a proportionate share worked out differently for every store. Therefore, monthly payouts for music streaming sales can vary each month. You can check all the information shared by channels on your Sales Reports.

How do I update or edit a release?

To update a release, simply make the needed modification(s) of the release that are allowed by pressing "Request Edit" (the notepad icon next to the release). Once you have made the modification(s), you can press submit for the update to be reviewed and processed. You can only request updates for releases that are "Live" or have been "Delivered". As a reminder, updates can take 1-3 business days to populate across the major stores and services. Updates can sometimes take more than 7 days to populate across smaller services. Please note, stores may not accept an update for their own reasons and policies. If your update is not accepted by a specific store/service, we would recommend issuing a takedown and re-distributing the content. Should you need to make major updates to the release that are not supported by our request edit feature, such as modifications to the audio file, we suggest requesting a takedown of the release and re-publishing the song. You can learn more about takedowns here:

<https://help.toolost.com/hc/en-us/articles/360054818011-What-is-the-Takedown-Policy-Information>

that can be updated: Release and track titles Artwork (Cover art) Artist collaborations (producers, writers, featured artists) Label Name Release genre "Explicit Content" information TikTok Sound Timing License holder © Lyrics Copyright for sound recordings ■ Territories of publication Information that can NOT be updated: Original Primary Artist name. You must issue a takedown and re-publish for this type of update. Content format (Album, EP or Single) UPC code Reference number (Catalog #) ISRC code Audio file (Master Recording) Tracks' total number (ie. a release first distributed with 5 tracks, can't be redistributed with 6)

Are changes in releases automatically reflected in the stores?

No. In order to reflect any changes in audio, metadata or pricing, the release needs to be updated.

How do I transfer music from an old distributor to Too Lost?

By following the steps below, you can easily proceed with a catalog transfer from another distributor, such as Distrokid, TuneCore, CD Baby or Ditto, and maintain your current stream counts. Too Lost offers a "Transfer In" functionality, available here: <https://toolost.com/user-portal/releases/manage/1> Please note, this tool only works if the release is already live on Spotify. See below for instructions on utilizing this function;- Search for your artist profile on Spotify- Select the releases to transfer. You can transfer multiple releases at once. The selected release will be duplicated into your Releases.- Edit your release. The only required information you will need to manually add is the original audio file and the genre. That said, make sure to double check artist roles, writer information, lyrics and other information that may have not transferred in.- Publish your release. After your release goes live, it will merge with the original version. At that time, you will need to request takedowns from your other distributor. If you do not want to use our Transfer In function, we recommend following the next steps: Create the releases in Too Lost: Use the same titles, audio files, artist names, cover art, genre, etc. Make an exact duplicate of the original release. Add the Original Release Date, which is an optional entry available under the "Release Date" in the Uploader. Make the Original Release Date the date the release first arrived in streaming services and stores. IMPORTANT: Use the same ISRC codes. This is to make sure you do not lose any plays/streams, and the song is linked with the versions in playlists and services. We recommend using the existing UPC or EAN code, if it is provided by your previous distributor. Some newer services, like TikTok, prefer you maintaining the existing UPC/EAN code when transferring your music catalog. You can add this code in the optional information section of the "Release Information" tab of the Uploader. If you do not add a UPC/EAN code, we will (by default) apply one to the release for you. Publish the releases. Wait until the releases appear online in the stores and streaming sites. There should be an overlap time, where both the Too Lost version and old distributor's version are up together. After 1-2 days of overlap, use sites like Spotify, where you can check plays on the platform, to confirm plays are transferred and/or tracks are linked. If your release has gone live, and after one week you don't see the new release with the correct plays, contact support at support.toolost.com Once the releases appear correctly transferred, you must issue a takedown from your old distributor. If they don't display an option for takedown, contact their support team and explain you are in the midst of a catalog transfer and need the previous versions removed from the stores. If you have additional questions or concerns, open a support ticket by emailing support@toolost.com

What happens to my releases if I stop paying my subscription fees?

We do not take down releases when a payment is delayed, if a card is declined or you forget to pay your monthly/yearly account payment. If you miss a payment, your account is still active. Certain features may become unavailable for new releases. Plus, monitoring your current catalog may become limited. Your live releases will remain distributed worldwide, and you can still create new releases. However, your royalty share will shift from 100% to a 85/15 split to substitute the lack of payment. This can be reverted back to 100% by renewing a membership, either monthly or yearly at any time. Keep in mind, anytime you want to takedown a release, it is easy & can be done from your Distribution Portal. If you need to renew your membership, you can click [here](#) to do so. If you need to register for an Account Plan, you can click [here](#) to do so.

Why does my release artwork need to match my release details?

It's crucial that the information you've provided on your front cover art matches the information provided in your submission, and vice versa. For example, if your artist name appears on your front cover art as "Chris Robley & the Fear of Heights," the exact same artist name must appear in the information provided (and not just "Chris Robley"). Such discrepancies could cause confusion for customers, and as a result, our digital partners have requested we only deliver content that is a match. If you received an email from us about a mismatch you should find information about the issue below.

Artist Name: The spelling and formatting of an artist name on the front cover art must match with the artist name entered in your submission. Additional performing artists listed on the artwork must be credited and added as a primary or featured artist on the album or on the specific tracks they perform on. All artists listed as "featuring" or "with" on the front cover artwork must be credited as a featured artist on at least one track with the same spelling.

Album/Single Title: The spelling and formatting of an album/single title on the cover art must match the album/single title entered in your submission.

Version info (Remix, Radio Version, etc.): used on cover art must also be included in the album/single title of your submission.

Language: The information on the front cover art must only be presented in one language. The language and or characters used on the front cover art must match with the album language presented in your submission. For example, if the info on your cover art is in Greek characters, your submission must also be entered in Greek characters, and vice versa. Or, if you selected "Spanish" as the album language, the information on your cover art must be presented in Spanish. Cover art must be in the same language as the metadata. Meaning, if the metadata text is in English characters, the artwork cannot be in Japanese or Greek Characters only, for example.

What are unconfirmed royalties?

Unconfirmed royalties are earnings that have yet to be made payable to us by the stores, and are still pending confirmation from our Finance department. Since these sales are yet to be confirmed, they are considered "Estimated Sales" and as a result the amounts may vary slightly due to withholding taxes or exchange rates. Sales that are still pending confirmation are not included in the user balances, so you

cannot request out-payment for these earnings UNTIL these earnings are confirmed. Why are royalties pending confirmation? The main reason why royalties are pending confirmation is that music services issue their sales reports weeks or months in advance of issuing the payment for that corresponding period. In order to provide this information as soon as possible, our Royalties Department uploads the sales report as early as we receive them, so the users can check the evolution of earnings. However, it is only after we have received payment for that report that we can confirm these sales and pay them. That is when these royalties become payable. After sales are confirmed, the end user balances will be updated with their corresponding store/site earnings. In some occasions, royalties can be pending confirmation due to extraordinary circumstances, such as: The music service is being unusually late on payments. As soon as we are confirmed of an excessive delay on payment by the service or are aware of this special circumstance, we will communicate it to all members so they can plan for this inconvenience in advance. A technical issue has hampered the normal confirmation schedule and there is a backlog on confirmation. In that event, we will prepare and communicate to each member a payment plan so they can have an estimation as to when sales will be confirmed and payable. Music services apply small adjustments in recent reports that apply to previous periods. These adjustments can appear as unconfirmed sales since the service usually applies them without any notification. Periodically we review these adjustments to include them in our confirmation period so everyone is up to date. Please bear in mind that music services are constantly reviewing their reporting processes and are constantly improving them.

How do I access Apple Music for Artists?

This tool by Apple Music offers you access to day-to-day analytics and statistics of your songs and albums distributed to iTunes, Apple Music & Shazam. Find out how many plays and sales your catalogue has had, in which Apple Music stations they have been included in and how many times they have been played via those stations. Moreover, you will get to know where your main listeners are from, as well as their trends and habits, when they listen to your music. To claim your profile on Apple Music for Artists, you have to sign up through <https://artists.apple.com/>. You can log in with your Apple ID and fill out the form, which asks you to provide the artist name you wish to claim, and to select the albums associated to that profile. Lastly, you must provide your role in the project (artist, manager or label manager) as well.

What are Pre-Saves & Pre-Adds

What is a "Presave"? A Presave is similar to a Preorder in that you are promoting a release to a fan base prior to the actual release date and, setting a call to action for individuals to consume or interact with the product prior to its release date. A Preorder works in a way that you can get purchases for a release before the release date but, the user won't get the actual release until the release drops. A Presave is similar but, because of streaming, the user doesn't get to listen to the album right away, they simply are able to "Save" it to their libraries so that when the release date drops, the release is available for consumption. In specific to Spotify, a Presave to Spotify campaign allows your fans to connect on Spotify and automatically add an upcoming album or single to their Spotify library when it is released. Additionally, fans can automatically follow the artist or a playlist and can have the album added to a new or existing playlist. What is a "Pre-Add"? A Pre-Add is similar to a Presave except it's the term that is used for Apple Music. This feature was launched recently and is available via various platforms (listed below). For your fans on Apple Music, they'll now be able to make sure they hear your whole album the moment it's released (plus listen to a track or two immediately). This gives you a greater window in which to market your music in advance of the drop date AND drive specific action on Apple

Music while you're doing it. Just like with presaves on Spotify, all of the interest your fans express during the Pre-add period will help your new music make a bigger impact on the day of its release, spiking your first day stream count.

How do I edit my Claro Música Artist Profile?

As a reminder, we can only provide this service to Too Lost members. If any artist wants to update their profile picture in Claro Música, please send an email to support@toolost.com with the subject "Artist profile in Claro Música" and the photo attached. At this time, we can only help artists change their profile images. Any additional artist information, like biographies, are provided to Claro Música via their third party partners like Rovi & All Music Database. The picture must be square and at least 2400 x 2400 px.

How do I edit or access my Google Play Profile?

Google Play Artist hub is not longer available for artist to directly edit & access their artist account. If any Too Lost user wants to update their Google Play artist profile we can request it with Google back office directly. Please, send us an email at support@toolost.com with the following information: Photo: must be square and at least 2400 x 2400 px. Artist Biography Artist Name Too Lost username or Too Lost account email

How do I edit my Napster/Rhapsody Artist Profile?

Napster/Rhapsody allows any Too Lost artist to update their profile picture, biography and social media links. It can be requested by emailing support@toolost.com with the subject "Artist profile in Napster/Rhapsody" and providing the following information: Photo: at least 1500 x 1000 px. and 72dpi. Artist Name Too Lost username or account email

How do I update my Tidal Artist Profile?

Tidal allows any Too Lost artist to update their profile picture, biography and social media links. It can be requested by emailing support@toolost.com with the subject "Artist profile in Tidal" and providing the following information: Photo: square and at least 2400 x 2400 px. Artist name Too Lost username or Too Lost account email Biography: cannot be very long. You can choose any language, but please state the language if it isn't English. Official website and social media URLs.

What is Anghami Artist Connect?

Artists Connect allows artists, managers and labels to update their artist pages with profile pictures, a biography and links to social media. You can also access your catalog's statistics. Click [here](#) to visit Anghami Artist Connect. Once you're signed into your Dashboard account, click on My Artist Profile. From there, you can edit the following: Update your artist profile image (Upload a new image or link it to

your Facebook profile image)Update your artist name in English or ArabicEdit your music languageAdd a biography in English or ArabicLink your Facebook pageLink your Twitter account

iTunes Pre-Order Set Up

As of October 5th, 2021, iTunes Pre-orders are temporarily unavailable until further notice. If you are interested in doing a pre-order on iTunes, please follow these steps:Distribute the release with a release date at least 2 weeks in advance.Wait until the distribution process is completed, which can be monitored in the Manage Releases tab.Contact support@toolost.com with the subject 'iTunes Pre Order' and please include the release name, the UPC code, and the release date.

Other Infringements or Questionable Content

Artist Relationship ConcernsIf a channel receives genuine artist complaints about the use of the artist's content on the channel, they may reserve the right to remove any content to preserve the channel's relationship with the artist.Such removal of content shall be solely at the channel's discretion and the channel will notify our support team of the removed content. Provided the supply of that content is deemed as being for legitimate reasons, no strike will be applied against the applicable label or artist.**Content Causing Damage to a Channel Brand**The channels reserve the right to remove from their services any content that can be in any manner harmful to the channel, its brand or its users.Channels also reserve the right to apply a strike against the providing label or artist if the channel deems it justified. If any content is taken down, the channel normally informs our support team about the takedown, the reason for the takedown, and whether the takedown has resulted in a strike or not against the applicable artist/label.**Manipulation of Streams and Charts**Any tracks found to have suspicious streaming activity, including potential artificial manipulation of streams, shall be notified from the provider to us, or the user directly and may be immediately removed from the service pending investigation by the the channel's legal team in consultation with the content provider.

What are the rules regarding Public Domain content?

We have been notified that content in public domain (in some territories) may be held from going live in some channels.This action is taken by the channels themselves, according to their own discretion and criteria, in order to provide the best user experience possible, and also to prevent copyright conflicts.In such situations, there is nothing we can do to push your content to go live in that channel. For more information regarding Public Domain, click here or visit these links:**List of Public Domain Music:**<https://www.pdinfo.com/public-domain-music-list.php>**More information on Public Domain Music:**<https://www.pdinfo.com/copyright-law/copyright-and-public-domain.php>If you have any questions, please do not hesitate to contact our Support Team.

Someone else distributed my music. What can I do?

Each delivery channel offers a way to report any content infringement and submit a claim. Here are examples of the links where you, as the rights holder, can start a claim: iTunes:

[https://www.apple.com/legal/internet-services/itunes/itunesstorenotices/Spotify:](https://www.apple.com/legal/internet-services/itunes/itunesstorenotices/Spotify)
<https://www.spotify.com/legal/infringement-form/>Google Play:
<https://support.google.com/legal/troubleshooter/1114905>Amazon:
<https://www.amazon.com/report/infringement>Beatport:
<http://forms.beatport.com/form/51386983261968>YouTube Music:
<https://support.google.com/youtube/answer/2807622?hl=en>Akazoo:
<https://www.akazoo.com/site/documents/contact-us>TIDAL:
<https://support.tidal.com/hc/en-us/requests/new>TikTok:
<https://www.tiktok.com/legal/report/Copyright>Pandora: Click Here for Info and here for the form
 SoundCloud: Click Here
 Twitch: Click Here
 These partners don't have forms. You can email them here:
 8Tracks : copyright@8tracks.com (Other info here)
 Deezer : dmca@deezer.com
 Napster : dforman@napster.com
 Tencent : qqmusic155@tencent.com (Other info here)
 Traxsource: copyright@traxsource.com (Other info here)
 If emailing, here is information we believe you should provide:
 First and last name
 Individual / Company / brand that owns the work
 Mailing Address
 Preferred E-mail for Communication
 A link to the original product or proof of ownership
 Is it a Sound Recording / Artwork / Trademark that is infringed?
 Link to infringed content and/or proof to show the DSP of the infringement
 Statements to include:- I hereby state that I have a good faith belief that use of the material in the manner complained of is not authorized by the copyright owner, its agent, or the law- I hereby state that the information in the notification is accurate, and under penalty of perjury, that the complaining party is authorized to act on behalf of the owner of an exclusive right that is allegedly infringed. If the problem is regarding a release that was distributed by Too Lost, and you believe it to be an unauthorized release, you can use the Copyright Complaint form.

What are the Too Lost web browser requirements?

Our platform is operational on the following browsers: Chrome (Version 76+) Safari (Version 12+) Opera (Version 64+) Mozilla Firefox (Version 69+) Edge (Version 17+) Although we support different browsers, the browsers that work the best and are the most optimized are the following: Mozilla Firefox Google Chrome In older versions or other browsers, Too Lost could work, but we do not guarantee behavior or visual layout. If you have one of the aforementioned browsers and it doesn't work, you can: Clean your browser cache & clear web cookies Use Incognito Mode (Private Window) If problems persist, contact us indicating your Browser version & Computer model/version.

What is a Permanent Download?

A permanent download is an individual delivery of a sound recording by digital transmission resulting in a reproduction made by or for the recipient which may be retained and played by the recipient on a permanent basis. Permanent Downloads are sometimes referred to as full track downloads or untethered downloads.

What is a Tethered Download?

Tethered downloads are sometimes called limited downloads. A tethered download is a digital file that is delivered electronically to a computer or other device to reside there on a limited basis. There are two types of tethered downloads: time-limited download (for example, the song resides on the computer for 30 days, like a rental) and use-limited download (for example, the song can be heard 12 times before it

can no longer be played).

What is Audio Mastering?

Mastering is the process of preparing and transferring recorded audio material from a source containing the final mix to the master, the source from which all copies will be produced (via methods such as pressing, duplication or replication). Digital masters have become usual although analog masters are still being used by the recording industry. Mastering requires critical listening and expertise. Results still depend upon the accuracy of speaker monitors. Mastering engineers also usually need to apply corrective equalization and dynamic enhancement in order to optimize sound translation on all playback systems.

Where does Too Lost deliver my music?

You can see all of Too Lost's active delivery partners by clicking [here](#).

What are AGEDI and BMAT?

BMAT is part of the technology of a fingerprint system that is able to detect an audio (master) that has been played on the Radio, TV, and other conventional media. Too Lost uses BMAT to collect additional revenue sources for you, as well as protect your content from copyright infringement & fraudulent activities. AGEDI is a rights management entity that operates in Europe and regulates the intellectual property rights linked to masters. Too Lost adds releases to the databases of both BMAT and AGEDI. In the near future, Too Lost will be adding additional anti-piracy technologies and additional region-specific content identification software.

What is YouTube Music and how does it work?

YouTube Music is YouTube's streaming platform. Too Lost distributes to both YouTube Music & YouTube Content ID. When you distribute releases to YouTube Music, you can see videos on YouTube that contain your cover art, your songs & the song information in the description. This is normal, and these videos are monetized - so you will earn money to your Too Lost account when these videos earn revenue from ads and views. YouTube Music publishes all the content they receive from distributors in "video art" format. This means that every single, EP or album distributed to YouTube Music will publish as an 'auto-generated' video using the Cover Art of the release as the video thumbnail and video content. These songs are also available ad free to YouTube Music subscribers & on the YouTube Music app. If you don't want your music on YouTube Music, make sure to uncheck "YouTube Music" as a delivery channel when distributing your releases. Your art track video should say "Provided by Too Lost LLC" in the description. Content ID video claims will say "[Merlin] Too Lost (on behalf of ____)". The "on behalf of" line will be your artist name or label name (the "Label name" information in the release uploader). Merlin is the licensing body for the independent music sector. Too Lost is a Merlin member. You can learn more about Merlin here: <https://merlinnetwork.org/> Did your video release appear on a different YouTube channel? By default, YouTube Music will send the release to one of these three

channels: "Various Artists - Topic" (ie. Various Artists 1, Various Artists 2)"[Artist Name] - Topic": This channel is created automatically by YouTube. All auto-generated videos from one artist are stored here. Your personal channel: YouTube will prioritize the synchronization of auto-generated videos with your channel.

How do I edit or update my Amazon Artist Profile?

Amazon recently launched their Amazon for Artists application. If you delivered music to Amazon via Too Lost, you can claim your artist profile in the app. You will need an active Amazon account to process the claim. For more information, visit the official Amazon for Artist page [here:artists.amazonmusic.com](https://artists.amazonmusic.com) If you need additional support or are having issues claiming your artist profile, email support at support@toolost.com

What is Jaxsta?

Jaxsta ensures that creators' works can be easily found, and that they will receive the credit they're due. Creator profiles on Jaxsta can also serve as an official resume or CV for many commission based jobs, and they compile all of your credits. Jaxsta aims to assist in the discovery of new music, as users 'deep dive' and follow the works of various contributors to see what else they've been involved in. Jaxsta is on a mission to create the world's most comprehensive database of official music credits, collected from trusted sources such as record labels, publishers, distributors and many more. They collaborate with these valued partners to ensure that the many people who work on the music "behind the scenes" get their proper credit. Too Lost is a big supporter of Jaxsta and their goals. All Too Lost members can distribute their music to Jaxsta in the distribution portal. Remember to provide correct information on the collaborator roles when creating your release.

Royalty Collection Breakdown Graph

To ensure our users are getting the entirety of their music earnings, we attached an awesome graph that breaks down how U.S music royalties are collected from Spotify and Apple Music.

What is an iTunes Booklet?

An iTunes Booklet is a digital booklet that you can include with your album in iTunes. As physical CDs and Vinyls carry additional information, and sometimes exclusive content, in their packaging - you can add similar information about the release (lyrics, technical sheet, special thanks,...) for your digital version. The release buyer can download the booklet along with the tracks. You can request a digital booklet to be added to your release by sending us an email at support@toolost.com with the following information. Release title (Single, EP or Album) Artist name Booklet (link to the following info about iBooklet) in PDF format attached (the booklet needs the following requirements.) Please note - your release must be scheduled 4-6 weeks ahead to be eligible for a digital booklet.

What is the Greenlist?

A greenlist is a list of approved accounts that can use your content for services that utilize Content ID. If you want to greenlist your own account, or grant access to others, you need to submit a greenlist request. Too Lost currently allows you to create greenlist requests for the following services: SoundCloud Instagram Facebook YouTube TikTok You may need to greenlist your own account so that you can publish your own content. If you delivered your release via Too Lost, you may receive a copyright notice (do not worry if you do, it doesn't damage your account standing. It is just an email alerting you that the rights to the track are protected). You can add your account to the greenlist request form and re-upload the track on the blocked platform in 1-2 hours.

Can I set a release date to a day that has already passed?

Yes, you can. If the chosen release date has already passed, your release will go live upon being processed by the channels.

Connect your Instagram account to your releases on Instagram Music

If your release is not connected to your account on Instagram Music or Instagram Stories, we can help. Please send the following information to support@toolost.com: The ISRC of the track you need connected Your Instagram username (ex: @toolost)

A version of your song released on Soundcloud that you didn't upload?

If you chose Soundcloud as one of the delivery channels for your release, your release will be uploaded to Soundcloud, as well as the Soundcloud Content ID system. If you noticed a duplicate of your release and you want it removed, you can either issue a takedown for specifically Soundcloud or you merge the release with your own version (to do this, contact us here). To greenlist your Soundcloud account, please visit the User Portal and click Greenlist Request

Do I need a music license for a cover song?

If you use music that other people created, no matter how you use it, you need to get a license. This is true even if you are giving away your project for free, or if it's for a non-profit. However, you do not need permission to use songs that you know are in the Public Domain.

Why get a license for your cover song?

Here are the five reasons you should secure a cover song license before releasing your cover song. This list is provided by our partner, Easy Song Licensing. Distributing other people's music without permission is against the law. When you have the proper licensing in place, you can release your music with confidence. If the foundation is shaky, you may be hesitant or nervous. That's not the kind of mental attitude that will help you spread your music effectively. According to the Recording Industry Association of America the penalties for copyright infringement can be severe: Making unauthorized copies of copyrighted music recordings is against the law and may subject you to civil and criminal liability. A civil law suit could hold you responsible for thousands of dollars in damages. Criminal charges may leave you with a felony record, accompanied by up to five years of jail time and fines up to \$250,000. - Recording Industry Association of America http://www.riaa.com/physicalpiracy.php?content_selector=piracy_online_the_law The music industry is tight-knit. As you create music and build relationships, your reputation will affect your ability to further your music. By securing licensing, you build a reputation as a professional that respects his or her peers and their craft. You build trust and gain respect within the music community. In the music world, what goes around comes around. The licensing royalties you pay go to musicians just like you. Often, composers thank us for doing things right and respecting their music. You see, musicians make money in more ways than just album sales. The more you make music, the more you will realize the power of earning from royalties. Respect your peers' rights and expect them to respect yours. "I probably won't get caught anyway, right?". You know what? You might be right. But the importance of respecting the copyright law goes way beyond "not getting caught". Do the right thing and you will feel good about your music and good about yourself. As a creator, you should lead by example. By educating your peers about these matters by word and by example, you strengthen tomorrow's musicians, and give them knowledge and respect for their trade. Would you want another artist stealing your work? Probably not.

How is it possible for you to help me license any song?

Meant to foster creativity, the Compulsory Mechanical Licensing Law makes it possible for you to legally record your new version of any existing song, even without the copyright holder's express permission. If you ask a publisher directly, they can demand any fee or reject your request outright. But under Compulsory Law, they cannot reject the license. Even in cases where the copyright holder is highly protective of their work, this law allows small-timers to cover some very popular songs.

Administration Agreement (Admin Deal)

A partnership deal in which a songwriter contracts with a publishing administrator. In this arrangement, the songwriter keeps 100 percent ownership of the copyright and pays an administrative fee to the publisher/administrator. The administrator usually provides administrative services only and does not offer any creative services. Other such agreements include co-publishing, work-for-hire, and exclusive songwriter agreements.

360 Deals

360 Deals are exclusive recording artist contracts that allow a record label to receive a percentage of the earnings from ALL of an artists activities rather than just album sales. Under this type of contract, the label will collect a percentage of multiple revenue streams, such as publishing royalties, live concert fees, merchandise sales, endorsement deals, book and movie deals, ringtones, private copying levy royalties, etc.

6 Exclusive Rights of a Copyright

The six exclusive rights of a copyright include:1. To reproduce the copyrighted work in copies or phonorecords (physical or digital format);2. To prepare derivative works based upon the copyrighted work;3. To distribute copies or phonorecords of the copyrighted work to the public by sale or other transfer of ownership, or by rental, lease, or lending;4. In the case of literary, musical, dramatic, and choreographic works, pantomimes, and motion pictures and other audiovisual works, to perform the copyrighted work publicly;5. In the case of literary, musical, dramatic, and choreographic works, pantomimes, and pictorial, graphic, or sculptural works, including the individual images of a motion picture or other audiovisual work, to display the copyrighted work publicly;6. In the case of sound recordings, to perform the copyrighted work publicly by means of a digital audio transmission.

Administration

The practice and process of business functions relating to a catalogue of works or individual works (i.e. registering works with PROs, copyright registrations, issuing of all types licenses either directly or via a collective society or agent o/b/o the copyright owner), collection and distribution of fees and royalties, and all other responsibilities that relate to the use of a musical work and/or sound recording.

Aggregator

A company that collects and organizes music; normally an online music distributor (like Too Lost!)

Advance

In this context, the payment an artist or songwriter receives when signing a contract with a record label or publishing company. Advances are typically recoupable, which means that the company collects and keeps the artist/songwriter's royalty income until the amount of the advance has been repaid.

Adaptation

A new version of a song that is inspired by an original work.

What is the Mechanical Licensing Collective (MLC)?

The MLC will establish a publicly accessible database containing information relating to musical works and their owners. The Mechanical Licensing Collective is part of the Music Modernization Act, which became law on October 11, 2018. The goal of the Mechanical Licensing Collective is to create and maintain the world's most thorough database of music composition copyrights and their owners, collect mechanical royalties from digital music streaming services, and transmit those royalties to copyright holders based on the ownership claims. Streaming services will pay mechanical royalties to the MLC based on the number of streams each song has. Then, it is up to composition copyright holders to enter claims on their songs in order to receive their proper royalty payments. Currently, digital streaming services file a Notice of Intent ("NOI") with the Copyright Office whenever they stream a song and cannot track down the copyright owner. This was initially considered more efficient than forcing music users to track down unknown copyright holders. However, with the advancement of digital music services where millions of songs are streamed, the Copyright Office has been overwhelmed with countless NOI filings, all of which represent mechanical royalty payments that song owners will not see. The MLC will negate this by providing a "blanket mechanical license" for digital streaming of music compositions. This license is likely to result in more payments, which in turn should end up in the hands of the proper copyright owner, due to the master database the MLC intends to create. This will also pertain to digital download services like iTunes.

What Is the Music Modernization Act (MMA), and What Does it Mean for Me?

The Music Modernization Act was signed into law on October 11, 2018. In short, the Music Modernization Act (MMA) is legislation that changes the rates and the way mechanical royalties are paid out to copyright owners. It also overhauls how the statutory boards and courts regulate collective licensing in the United States. The MMA will improve digital royalty payouts to songwriters, begin paying artists and labels a digital royalty for songs recorded prior to 1972, and will create a new licensing collective to oversee digital mechanical licensing for songwriters and music publishers.

Administrator

Responsible for supervising finances and copyright matters for a song or catalog. An administrator's primary role is to protect song copyrights, collect royalties, issue licenses and ensure that songwriters are paid accordingly. All major publishers and most independents handle administration for the catalogs they own and control internally. Smaller publishers and many individual songwriters who do not want to sell their copyrights sign deals with companies that focus exclusively on providing administration services without taking an ownership interest.

What is A2IM?

The American Association of Independent Music is a trade association that represents independent record labels and distributors in the United States, founded in 2005. A2IM is headquartered in New York City, with chapters located in Nashville, Chicago, Northern California, Southern California, and the Pacific Northwest. Too Lost is a proud member of A2IM. You can learn more about A2IM at www.a2im.org

What is AIMP?

The Association of Independent Music Publishers. A trade organization whose members include independent music publishers and other members of the entertainment community. The AIMP's mandate is to educate music publishers and other entities about current industry trends and platforms. Visit the AIMP's official website for more information.

What Is The Digital Millennium Copyright Act (DMCA)?

Copyright and piracy lawThe Digital Millennium Copyright Act (DMCA) is a US federal anti-piracy law that makes it illegal to create and/or use technology that allows people to bypass measures intended to restrict access to copyrighted material. The DMCA also criminalizes the distribution of copyright-protected material, and targets music, film, and software piracy in particular.

What is Music Reports (MRI)?

Music Reports (MRI) helps songwriters collect mechanical royalties in the USA. Their service allows musicians to better track and manage their music rights, licensing, and royalties. The company was originally established to enable local television broadcasters seeking alternatives to the rigid blanket licensing structures offered by BMI and ASCAP. As a result of this rigid structure, Music Reports developed an administration service that allows composers of television to license their works to television stations directly, pursuant to a collection, music usage information, processing of television station schedules and revenues, and automated report preparation and submission to the Performing Rights Organizations (PROs) of specific, granular music usage information. The company undertakes music rights clearances, licensing and accounting for digital and background music services such as Amazon, Deezer, Flipagram, Microsoft, Pandora, iHeart Media, PlayNetwork, SiriusXM, Slacker, SoundCloud, and Tidal. If you are part of our Sync/Publishing program, your music is reported and delivered to Music Reports.

What is a Digital Service Provider (DSP)?

A Digital Service Provider (DSP) is a term used to describe retail stores such as iTunes, as well as streaming providers, such as Spotify or Apple Music. Too Lost delivers your music to the DSPs listed here.

Gold and Platinum Certifications in Canada

Music Canada's Gold/Platinum Certification Program was launched in 1975 to celebrate milestone sales of music in Canada. With over 20,000 albums, singles, digital downloads, ringtones, and music videos certified over the Program's history, it provides a unique historical timeline of popular music in Canada. Applications for Music Canada's Gold/Platinum Certification Program are open to any recording artist who has released music that is available to Canadian music consumers. Applicants must meet all Certification requirements, as more fully detailed below in these Guidelines. These Guidelines may be updated from time to time at the discretion of Music Canada. Only sales/streams that occurred in Canadian Territory can be considered applicable units. Single Awards: Music Canada recognizes the following Single Award tiers: Gold: 40,000 Units Platinum: 80,000 Units Multi-Platinum: 160,000 Units (increments of 80,000 thereafter) Diamond: 800,000 Units The following formula is used to determine a track's total units for Certification: Digital & Physical Single Sales + On-Demand Audio Stream Equivalents = Total Units for Single Award Certification Units for Single Awards are calculated as follows: 150 eligible streams count as 1 unit towards Single Award Certifications (i.e., 150:1). Physical single sales count as 1 unit towards Single Award Certifications. Album Awards: Music Canada recognizes the following Album Award tiers: Gold: 40,000 Units Platinum: 80,000 Units Multi-Platinum: 160,000 Units (increments of 80,000 thereafter) Diamond: 800,000 Units To learn more about Music Canada's Gold and Platinum program, please visit this article from their site.

What is Music Canada?

Music Canada is a Toronto-based, non-profit trade organization that was founded April 9th, 1963 to represent the interests of companies that record, manufacture, produce, promote and distribute music in Canada. It also offers benefits to some of Canada's leading independent record labels and distributors. You can learn more about Music Canada [here](#).

What is the Criteria to Have a Song Certified "Gold" or "Platinum" in the US?

You may have heard about songs and albums going "Gold" or "Platinum" before. So what does that mean exactly, and how can you get certified? Gold and Platinum Awards are earned by artists who have met rigorous standards set by the Recording Industry Association of America (RIAA) and recipients join the ranks of the most iconic recording artists. You can earn a certification on an album or an individual song. There are specific requirements for each, but below is a basic overview. RIAA Certification Requirements Gold – 500,000 Units Platinum – 1,000,000 Units Multi-Platinum – 2,000,000 Units Diamond – 10,000,000 Units It should be noted that there are certain requirements that must be met in order to be considered a "unit" depending on how the music was purchased (albums, streams, digital download, etc.). RIAA Unit Requirements Each permanent digital album or physical album sale counts as 1 Unit for certification purposes. 10 permanent track downloads (iTunes, etc.) count as 1 Unit for certification purposes. 1,500 on-demand audio and/or video streams (Spotify, YouTube, etc.) count as one Unit for certification purposes. [Click here](#) to learn about the specific requirements for an album. [Click here](#) to learn about the specific requirements for a song.

What is the RIAA (Recording Industry Association of America)?

RIAA stands for Recording Industry Association of America. The RIAA is the trade association representing the American recorded music industry. Its members include record labels and distributors. The RIAA lists the following as its goals as: to protect intellectual property rights and the First Amendment rights of artists, to perform research about the music industry, and to monitor and review relevant laws, regulations and policies. When a song is given a certification status such as "platinum", this is issued by the RIAA. For more information, visit the RIAA's website [here](http://riaa.com).

Master Recordings

Think of the audio file. Master recordings are the recordings of the performance of your music that you make money off of by selling copies via CDs, on iTunes, etc. You can make money off of master recordings by selling your own recordings directly to your audience (make your own CDs and sell them at your shows, or use Too Lost to distribute your master recordings digitally through music stores like iTunes, Amazon, Google Play, etc.)

Master-Generated Royalties

Master-generated royalties, also known as recording royalties, are royalties generated on behalf of the sound recording / master recording (rather than the composition) from physical/download sales and streams. This kind of royalty is the most basic royalty performing artists and labels get every time their master recording is downloaded (ex. iTunes) physically bought, or streamed (ex. Spotify, Apple Music, Tidal, etc...). Who Collects Them? Unlike composition royalties which are collected by PROs and Publishers, master-generated royalties are handled by a distributor, such as Too Lost. The distributor is in charge of collecting recording royalties directly from stores/streaming platforms on behalf of whomever owns the master recording. The distributor then must distribute these royalties back to the label or artist directly.

Record Label

Record labels sign artists to produce and sell their sound recordings via CD's, vinyl, digital products, etc. Depending on the deal, the label may be involved in the recording, mixing, mastering, distribution, marketing and promotion of these recordings. It is important that you fully understand a deal and seek legal counsel if necessary before signing to it. Record Labels will often own the 'master recording' of a work and all associated sound recording rights, but will agree to pay the artist(s) a percentage of net sales (royalties). The master recording and composition (the song itself) have separate royalty streams. In order to collect royalties on the composition, you would need a publisher to collect your publishing royalties.

What Is The Music Publisher's Association (UK)?

As well as safeguarding and championing the interests of its members, the Music Publisher's Association (MPA) aims to promote the value of publishing to the wider music industry, creative industry, government, and the general public. The MPA also owns and operates two commercial businesses: Mechanical-Copyright Protection Society – MCPS is the UK collection society that licenses mechanical (or reproduction) copyrights on behalf of over 26,000 music publisher and composer members. Printed Music Licensing Ltd – PMLL represents music publishers to allow UK schools to make copies of printed music. Collectively, these subsidiary businesses are known as the MPA Group. The MPA offers a number of other commercial functions for music publishers – including our range of widely-used template contracts, our blanket industry agreements, and in our role as the national agent for the dissemination of ISMNs. You can learn more about the MPA on their website!

What Is The Ivors Academy?

The Ivors Academy (formerly referred to as BASCA) is a voice for music writers. They campaign in the UK, Europe and throughout the world. Members include Sir Paul McCartney, Florence Welch, Sir Elton John, Imogen Heap, Coldplay, The 1975, and many more. The Ivors Academy's goals: To campaign as a leading force in the domestic, European and international political arenas. To celebrate excellence through world-class awards ceremonies – The Ivor Novello Awards, the British Composer Awards and the Gold Badge Awards. To inform members in a constantly changing environment through our publications, websites, and seminars. To foster a sense of community amongst British songwriters, lyricists, and composers. To encourage the next generation of professional music writers. To learn more about The Ivors Academy, visit their website!

What Is the Harry Fox Agency (HFA)?

The Harry Fox Agency represents music publishers for their mechanical and digital licensing needs. HFA issues licenses and collects and distributes royalties on behalf of their affiliated publishers (Too Lost, for example). This includes licensing for the recording and reproduction of CDs, ringtones, and Internet downloads. HFA also conducts royalty examinations, investigates and negotiates new business opportunities, and pursues piracy claims. HFA is not a Performing Rights Organization. HFA does not: Represent songwriters and publishers for the placement of their music in films and for use by other performers. Administer performance rights that permit the play or performance of the music in a public setting such as a restaurant, concert hall, radio station, or nightclub. Issue print rights that are required to change the lyrics, or to publish them in printed form. Issue master use rights that permit the use of an original artist recording. Provide clearance for the use of samples. If you are a part of our Sync/Publishing program, your music is registered with HFA and we collect royalties on your behalf from HFA. These royalties are reported quarterly, and are made available in the User Portal.

What is Intellectual Property (IP)?

Intellectual property (IP) refers to creations of the mind. Some examples include inventions, literary and artistic works, designs, symbols, names and images used in commerce, and music! IP is protected by law with patents, copyright, and trademarks. These enable people to earn recognition and/or financial benefit from what they invent or create.

What is the Difference Between Master Recordings and Music Publishing?

Every song has two parts to it: the recording side and the composition side. Master recordings refer to the recording of a musical performance that can be played back, or reproduced. You can make money off of master recordings by selling your own recordings directly to your audience (for example, make your own CDs and sell them at your shows, or use an online aggregator like Too Lost, to distribute your master recordings to platforms like iTunes, Spotify or Apple Music.) The underlying composition - also referred to as the music publishing - is the underlying musical composition of a piece of music; the music and lyrics. Music publishing refers to the money you make from government mandated royalties that must be paid to you when other people or companies use music that you wrote (the composition). That can refer to your record company making a copy of your music (mechanical royalties), when a radio station, website, or restaurant plays your music to help them make money (public performance royalties), or if a television show or film uses your music in their productions (sync royalties).

How Does a Music Publisher Differ From a Record Company?

Music publishers do not work with master recordings. A music publisher invests in songwriters and composers and controls musical compositions. A record company invests in artists and controls master recordings. Not all songwriters and composers are recording artists and many recording artists don't write their own songs. Money is collected separately for musical compositions and for master recordings. For example, Bruno Mars co-writes his own songs but has also written for other artists such as Natasha Bedingfield. Therefore, he has a music publishing agreement for the songs he doesn't record and a record deal for those he does. Some of the writers that Bruno Mars co-writes with (such as Ari Levine) are not recording artists. Therefore, the only way they get paid is from music publishing royalties.

Interpolation

In music, interpolation refers to using a melody — or portions of a melody (often with modified lyrics) — from a previously recorded song but re-recording the melody instead of sampling it. Interpolation is often used when the artist or label who owns the piece of music declines to license the sample, or if licensing the piece of music is considered too costly. Only a mechanical license from the publishing company or songwriters is needed to interpolate.

Phonorecord

According to US copyright law, "material objects in which sounds, other than accompanying a motion picture or other audiovisual work, are fixed by any method now known or later developed, and from which the sounds can be perceived, reproduced, or otherwise communicated, either directly or with the aid of a machine or device"

Master License

The license of a particular artist's performance. The master is controlled by the artist or record company (or both) and a sample clearance is required for distributing songs that utilize elements of the performance.

Tangible Medium

A medium upon which information can be stored (i.e: paper, computer hard drives, database, CD, etc)

Digital Phonorecord Delivery (DPD)

Digital Phonorecord Delivery, or DPD, is the technical term for the digital download of a sound recording. For example, an iTunes download is a DPD.

Work-for-Hire

Work-for-Hire is a work created under employment, in which the legal author is compensated for but is not considered a legal author or owner.

Mechanical License

The license to the composition of a song. The composition is controlled by the songwriter or publishing company (or both) and a Mechanical License is required for distributing cover songs or sampling the melody/lyrics.

Cover Song Licensing Breakdown

Too Lost offers Cover Song Licensing for all of our users. You can license your cover song in the User Portal at any time. Let's say our band "The Too Lost Band" wanted to distribute a cover of Yesterday by the Beatles. Here is how we would do that, step by step:
Step 1: Login or Sign Up to Too Lost
Step 2: Click "Cover Song Licensing" in the User Portal
Step 3: Click "New License" or click here to start a new registration
Step 4: Add the Release Information. This includes:
Title of your album/or single (so for our

example, Yesterday)Album Artist (so for our example, The Too Lost Band)Status of the release (choose from the dropdown menu)Step 5: Add the Licensing Information. This includes:Original Song Title (so for our example, Yesterday)Original Recording Artist (so for our example, The Beatles)Length of the recording in seconds (so if the song is 2 minutes and 5 seconds, it should be formatted as 125 seconds)After you provide this information, you can review and pay. The license costs a one time fee of \$14.99 - this fee is provided to both the original writers, and our clearance partners Easy Song Licensing. ESL will handle the copyright and legal process, and ensure the cover rights are properly assigned and approved.After you have paid and submitted the license request, it will take 1-2 days to be approved. Once it has been licensed, you can now create the release and distribute the song on Too Lost.Note, if the status of your cover song says Send NOI or Send SOA/PMT - you do not need to take any action. We will be providing all documents to the rights holders for you automatically.As a reminder, you cannot claim publishing royalties or register the cover song with a Performing Rights Organization (PRO). You can, however, earn royalties for every stream and sale of the cover song from platforms like Spotify, iTunes, Apple Music, Deezer, Amazon, etc.

Edit your Pandora Artist Information

To update your profile image for Pandora, utilize the Pandora AMP dashboard.How to upload an artist imageLog into your account on the AMP website. Under your artist name, click on the Profile tab to the right of Campaigns.Select the 'Change Image' link to upload a new photo.Save

YouTube Official Artist Channels

With an official artist channel on YouTube, all of your music catalog is automatically organized into two new sections that show your music videos, songs and albums.Having an "Official Artist Channel" on YouTube is strictly related with having an "Artist - Topic" channel.If you want to have an "Official Artist Channel" on YouTube, you need to meet the following prerequisites;To have an "Artist-Topic" channel - these are generated when you deliver music from Too Lost or other distributors to YouTube Music.Your YouTube content must be music-focused (music or music related videos are the main and mass majority of content on your channel).At least three music videos uploaded to YouTube on your main channel.If you meet these requirements, you can apply by sending an email to support@toolost.com from the email address linked to your YouTube Channel.You will have to send them the following info:YouTube Artist Channel URL (where you upload all of your videos)YouTube Artist Topic Channel URL (Auto-Generated by YouTube Music)More information:[https://artists.youtube.com/intl/es/resources/Official Artist Channel](https://artists.youtube.com/intl/es/resources/Official%20Artist%20Channel) Playbook:http://services.google.com/fh/files/helpcenter/oac_playbook.pdf

YouTube Partner Program: Overview & Eligibility

The information below is made available on Google's support center. You can view the official support article [here](#).The YouTube Partner Program (YPP) gives creators greater access to YouTube resources and features.This article provides an overview of the available features, criteria for joining, and an application checklist. What you getAccess to Creator Support teamsAccess to the Copyright Match ToolAccess to monetization featuresMinimum eligibility requirements to joinFollow all the YouTube monetization policies.The YouTube monetization policies are a collection of policies that allow you to monetize on YouTube. If you're a YouTube partner, your agreement including the YouTube partner

program policies require compliance with these monetization policies in order to potentially earn money on YouTube. Live in a country or region where the YouTube Partner Program is available. Have more than 4,000 valid public watch hours in the last 12 months. Have more than 1,000 subscribers. Have a linked AdSense account. YouTube Partner Program application checklist Everyone who meets our threshold can apply for YPP, but you do need to meet some of our guidelines to be considered. This checklist is meant to guide you through the application process. Make sure your channel follows our policies and guidelines. When you apply, you'll go through a standard review process to check if your channel meets our policies and guidelines. Only channels that meet them will be accepted into the program. We also constantly check channels in the program to make sure they continue to meet our policies and guidelines. Enable 2-Step Verification for your Google Account, which means you'll protect your account with both your password and an additional device. Not having 2-Step Verification may cause a delay in your application review, so we highly recommend doing this. Visit g.co/2sv to get started. Have at least 1,000 subscribers and 4,000 valid public watch hours. When we assess channels for YouTube Partner Program access, we need context. When you reach this threshold, it usually means that you have more content. The threshold helps us make a more informed decision about whether your channel meets our policies and guidelines. You can only apply for YPP once you reach this threshold. Sign YPP terms. You can ask to be notified when you reach the subscriber and public watch hour threshold. Once your channel meets the threshold, follow these instructions: Sign in to YouTube. In the top right, click your profile picture > YouTube Studio. In the left menu, click Monetization. If you're under the threshold, click Notify me when I'm eligible to get an email when you've reached 1,000 subscribers and 4,000 watch hours over the past 12 months. If you meet the threshold, click Start on the "Review Partner Program terms" card. Once you've signed the term, we'll mark this step with a green "Done" sign on the "Review Partner Program terms" card. Make sure you only have 1 AdSense account. As part of the application process, you'll need to connect an AdSense account to get paid. Click Start on the "Sign up for Google AdSense" card. If you already have an AdSense account, use the one that's already approved. You can link as many of your channels as you want to a single AdSense account. If you don't have an AdSense account, you can create one by following the on-screen instructions. Once you've connected your AdSense, we'll mark this step with a green "Done" sign on the "Sign up for Google AdSense" card. Get reviewed. Once you sign the YouTube Partner Program terms and connect an AdSense account, your channel will automatically be put in a review queue. Our automated systems and human reviewers will then review your channel's content to check if it follows all of our guidelines. You can check your application status anytime at <https://studio.youtube.com/channel/UC/monetization>. If you're accepted into YPP: Congratulations! You can now set up ad preferences and enable monetization on your uploads. Here's a list of FAQs that we get from creators who have just joined YPP. If you're rejected from YPP: Our reviewers found that a significant portion of your channel doesn't meet our policies and guidelines. You can re-apply 30 days after your rejection. Check out our FAQs for tips on how to strengthen your application. Review process Once you meet our subscriber and watch time thresholds, you've signed the YouTube Partner Program terms, and connected an AdSense account, your application will be put in a queue. Our human reviewers will assess your channel as a whole to check if it meets our YouTube monetization policies. We'll get back to you with a decision once your channel is reviewed (typically about 1 month after you meet the threshold). Note: Sometimes, you may need to wait more than a month. There can be multiple reasons for delays -- higher-than-usual application volumes, system issues, or we may occasionally need to shift resources. Our policy specialists try to get through applications as quickly as possible, but delays can happen because we have a limited number of specialists. Can you speed up my application? No. Our teams can't speed up your application. All applications are put in a queue, and will be processed in the order they are received. Sometimes channels require multiple reviews, especially if multiple reviewers disagree on your channel's suitability for YPP. In these cases, multiple reviews may be needed, which means it may take more time for a decision to be made. Stay active to keep making money As the YouTube Partner Program continues to grow, it's important to maintain a healthy, active ecosystem of channels. In order to focus our support for creators who are active and engaged with the community, we may disable monetization on channels that haven't uploaded a video or posted to the Community tab for 6 months or more.

Spotify Premium Home Page Takeovers (PHPTO)

When your release is accepted in our playlisting portal, we may sometimes offer additional marketing support. You may receive a notification that you have been provided a Spotify Premium Home Page Takeovers, or PHPTO. This is a banner ad that is displayed on the home page of Spotify's platform. You can learn more about Spotify PHPTO here: <https://ads.spotify.com/en-US/ad-experiences/homepage-takeover-specs/>

Edit Beatport Artist or Label Information

Beatport Artist Page Every artist has the possibility of getting an artist page with Beatport. The requirements are basic but still very important. First, the photograph **MUST BE** a professional artist photograph 590×404 JPG and you should also include an artist bio as well. If these two requirements are met and you have music being sold on Beatport already, then you can visit this website to submit your artist picture. The same procedure has to be done if you wish to change it. Click here to update yours! **Beatport Label Page** Similarly to the Artist Page, you can also have your label profile updated as well. In this case, you will need your picture requirement of Tile Image (500×500). If you are interested in updating yours, click here.

What is a Primary Artist?

The main performing artist or band must be listed as Primary Artist. At least one Primary Artist must be listed on all content. There can be up to three primary artists per release.

Genre Requirements

Genre requirements

1. General requirements. Genre must always match with the content of the tracks. Current genre list is available on the platform, both at the album level, and at the track level.
2. Restrictions for classical music. The genre "Classical" and the ones derived (e.g. "Classical/Orchestral", "Classical/Opera" or "Classical/Piano") can not be sent to the iTunes and Apple Music channels, unless they are original or modern compositions.
3. Use of the genre "Soundtrack". The genre "Soundtrack" only must be used when the music is related to movies, documentaries, series, musicals, video games or any other audiovisual productions. If the music is only "inspired" in a video work or is not connected to any media production, the genre tag can not be "Soundtrack" but the one that indicates the style of the song.
4. Use of the genre "Karaoke". When an album or a track is a karaoke or a playback, the primary genre must be "Karaoke". The secondary genre should be the one corresponding to the song's style.
5. Use of the genre "Fitness & Workout". This genre can be used as long as it's in line with the metadata and the release's concept. Generic names such as "Motivational", "Workout" or "Cardio" can not be used at the artist's and title's level.

Release Title Requirements

Titles of albums and tracks

1. Accuracy. Albums and tracks titles, should always match the cover image titles as accurately as possible without any class of abbreviation.
2. Additional information. All titles of albums and tracks should not include additional information, unless it is really necessary for the identification of the content.
3. Generic titles. Do not use generic titles for the tracks. Titles as "Track 01", "Track 02", will not be accepted unless they are really the original track titles. This same rule is applied for the release titles, titles as "Album", "EP" or "Single" won't be accepted.
4. Multiple titles for album and tracks. The albums and tracks containing multiple titles must be separated with a slash ("/"). Please insert a space before and after the slash.
5. Tracks version information. To differentiate between multiple versions of the same track or indicate that a track is different from its original version, use the corresponding description in its version field.
6. Use of "Exclusive" or "Limited Edition". The titles of albums and / or tracks must not contain terms such as "Exclusive" or "Limited Edition", because the titles are a permanent part of the content.
7. References to physical content, digital content, or content which is not included. The album titles should not include terms referring to contents which are not included in the album. Such as, physical formats, digital formats or geographic location. Some examples are: E-Release, Digital Version, Digital Only, Digital Download, with Booklet, European Edition, American Edition, etc.
8. References to video format. The titles must not include references to the video format or specifications like "Video", "Clip", "PAL" or "Music Video".
9. Unnecessary version information. The standard version, i.e., the original version of a track, must not include additional information. For example: Original Version, Album Version, Original Mix, etc.
10. Live content. If a track is recorded live, it must be indicated in the version field as "Live", "Ao Vivo", "En Vivo", and so on, accordingly to the language of the album. If all tracks are recorded live, it must also be indicated in the version field of the album.
11. "Deluxe Edition" / "Extended" and "Bonus Tracks" use. A "Deluxe Edition" or "Extended" release can be published when a previous album version exists, providing additional material to the first one. The incorporation of the old material can't be omitted. As well, a "Bonus Track" will be accepted if it is included in this type of releases. It must be indicated on the field "Version or remix". In no case will be accepted a track title as "Bonus Track".
12. Censoring Words. Artist names, track titles, and album titles must be submitted in the original form that was intended by the artist. Explicit words are automatically censored in some channels, and would appear as for example: "f**k" or "s**t". So do not insert the asterisks in the titles.
13. Side-by-side translations. Side-by-side translations in Korean are not allowed (this means, translating the title to the English and including it in the own title as a part of it). For example: "■■■■■" is correct, but "Rise ■■■■■" won't be accepted. The rest of languages cannot include this resource either.

Artist Name Requirements

Artist or band names

1. Artist name choice. Before distributing your album, make sure that no other artists are currently using the same artist or band name (similar or identical), since this can cause conflicts in the channels and your albums may be combined under the catalog of the other artist with similar artist or band name, or vice-versa.
2. Roles at album and track level. In the releases with two or more tracks, only the primary artists should be featured at the album level. Except from classical albums, where the composer/s must be introduced at the album level too. About one-track singles, they must have the same information at the album and track level. Therefore all the roles have to be reflected at the album level.
3. Primary artist assignation. The following must be considered: If the release has two or more tracks: If there is only 1 primary artist, the main artist must appear as the primary throughout all the tracks and also at the album level. If there are 2 or 3 primary artists, each one of them must appear at least one time in one track. And all of them must appear at the album level. If there are 4 or more primary artists, each one of them must appear in their corresponding track. At the

album level the primary artist must be "Various Artists", as more than three primary artists can not be included. If the release is a one-track single: The primary artists must be the same at the album and the track level.

4. Use of "Various Artists". If there are four or more primary artists on the album, the artist name to be mentioned at album's level must be "Various Artists". The tag "Various Artists" can not be used at the track level and can not be combined with other primary artists' names. At the track level is preferable that do not appear too many primary artists' names. It is important not to confuse the role with "performer". For example, if it's about a band, the band name must appear as primary artist and the members names as performers.

5. Incorrect display of "Various Artists". Variations or abbreviations of "Various Artists" (e.g. "V/A", "VA", "Various", "Various Artist" or similar) should not be used as an artist name for the content in English. The translation of "Various Artists" is accepted, but only if it's consistent with the language of the content.

6. Composer. Composers have to be indicated only at the track level, except from one-track singles and in classical music. In classical releases the composers have to appear at both levels (track and album). If there are more than 4 composers appearing in all tracks the only composer introduced at the album level will be "Various Composers". Please, do not use the term "Various Composers" in non-classical releases.

7. Format. The spelling of the artists' names must be correct and consistent across the entire contents of that artist. The artist's name should not contain all capital letters except from: Cacophonies. That is unpronounceable words usually consisting of various consonants altogether. Real acronyms. The dots are compulsory in these cases. Special requests. If a profile is already created in the channels with capital letters or there's a special request to keep the artist's name in capital letters backed with social networks' profiles and other official web pages, then the name can be sent in capital letters. This request has to be notified to the Support Team prior to the upload of the album.

8. Other information. The artist's name must not include any additional information, such as the role, dates, instruments, band type, web page, etc.

9. Compound artist. Each artist field must only contain one artist name. Two or more performers or groups in the same artist field are considered a compound artist. However, artists who are generally listed together as a band (their names make the artist's name) are not considered compound artists and can be listed together. If this is not the case, and there is more than one performing artist, each artist must be listed individually and assigned as Primary.

10. Generic artists. Generic artists such as "Chorus", "Orchestra" and "Singer" are not accepted in any genre. The artist names should be specific to a person, a group or band, a show or a production.

11. Original artist name in the artist field. For karaoke, tribute, orgel, parody, cover albums and ringtones, the name of the original artist must not be displayed in any artist field.

Label Name Requirements

Label Name

1. Editorial or recording label You must specify the name of the Label of your record or album respectively for each album.

2. Own label If your album is not linked to any record label, you can specify a custom label name or alias (such as your artist name) of your choice in this field. Make sure that the name provided is not misleading or deceptive, nor violate the laws of intellectual property.

3. Label's name length The name of a label should not be too large, otherwise it may cause metadata conflict for some channels.

Language Requirements

Language requirements

1. Assigning languages. The language at the album level must be the same as the titles. If there are various languages in the titles, the main one has to be chosen. The language at the track level should be the one used in the song. If the language does not appear in the list, the most similar one must be assigned. If the track is instrumental or the language is invented, then it must be indicated with the option "no linguistic content".

2. Considerations on non-Latin metadata. If an album

contains one of the following languages in the metadata, it must follow the requirements settled below.

Hebrew metadata. All the titles and names must be written in Hebrew. Transliterations are not allowed.

Chinese, Japanese, Korean and Thai metadata. The metadata must be introduced accordingly to the original alphabet. However, the artist's names in Chinese and Korean must be written in English (or transliterated). For instance, only the second option would be valid in the following example: Korean: ■■■■ English: Park Shin Hye Russian, Belarusian, Bulgarian and Ukrainian metadata. The releases in these languages must use the Cyrillic alphabet. Transliterations are not allowed, and the titles should follow the sentence format.

Arabic and farsi metadata. All the metadata in arabic and farsi albums must be written according to their original alphabet. Transliterations and translations are not allowed.

3. Side-by-side translation. Side-by-side translations are not allowed. This means, translating the title to the English and including it in the own title as a part of it. For example: "■■■■■" is correct, but "Rise ■■■■■" wouldn't be accepted.

4. Layout of the titles. Depending on the language, the capitalization of the titles can differ.

Titles in English. The titles for albums and tracks in English language should have title case format (all words are capitalized except articles and conjunctions). In addition, the first letter of the words before and after a hyphen ("-"), a slash ("/") or a colon (":") and at the beginning and the end of a sentence should be capitalized. The following words should always be lowercase: a, an, and, as, but, for, from, nor, of, or, so, the, to, y yet, at, by, for, from, in, into, of, off, on, onto, out, over, to, up, with. For example: "In the Still of the Night". As an exception to this rule, these words must be capitalised as long as they are part of a phrasal verbs.

Titles in Spanish and Portuguese. For albums and tracks' titles in Spanish and Portuguese, you can decide on either title or sentence casing, as long as the format is consistent throughout the entire album and the first letter of each sentence is uppercase. In addition, the first letter of the words before and after a hyphen ("-"), a slash ("/") or a colon (":") and at the beginning and the end of a sentence should be capitalized. The following words in Spanish should always be in lower case: a, al, de, del, e, el, en, la, las, los, o, para, por, un, una, y. The following words in Portuguese should always be in lower case: a, à, ao, aos, as, às, da, das, de, das, do, dos, e, em, na, nas, no, nos, o, os, ou, para, pela, pelas, pelo, pelos, pra, pro, por, um, uma.

Titles in Swedish, French, Italian and Latin. The titles of albums and tracks in Swedish, French, Italian and Latin should be in sentence format, therefore only the first word of the sentence should have the first letter capitalized, all others must be lowercase, except in cases of names and / or abbreviations.

Titles in German. German albums and tracks' titles must use sentence case, following in this case the rules of capitalisation of this language.

5. Accents and required characters. All western languages should include all appropriate accents and characters, as required by the correct spelling of each language respectively.

6. Explicit lyrics. The box of "Explicit lyrics" must be checked at the track level when the title or the lyrics have explicit content (mostly if they mention topics like sex, drugs or violence). If the explicit tracks are indicated, the album will be automatically flagged as explicit. If the cover image contains the logo of "Parental Advisory", at least on track must be flagged as explicit. If the album is flagged as explicit, the tracks with explicit content must be indicated. Unless the cover image is the only explicit content of the album (and the lyrics and the metadata are clean), in this case the tracks have to be kept as clean.

7. Supported Languages. Language support varies from DSP to DSP. We currently support every language that iTunes supports and some more. Most DSPs only use language information for internal search engine settings and do not specify other uses in their specs, so we do our best to manage language use. We can add more languages, but if they are not supported they will need to be mapped to other that iTunes supports. iTunes supported languages are: Afrikaans Hebrew Portuguese Arabic Hindi Punjabi Bengali Hungarian Romanian Bulgarian Icelandic Russian Cantonese Indonesian Sanskrit Catalan Irish Slovak Chinese Italian Slovenian Croatian Japanese Spanish Czech Kazakh Swedish Danish Korean Tagalog Dutch Lao Tamil English Latin Telugu Estonian Latvian Thai Finnish Lithuanian Turkish French Malay Ukrainian German Norwegian Urdu Greek Persian Vietnamese Haitian Polish Zulu

8. Language conversions. For iTunes these conversions are required due to lack of iTunes support for the specific language, as per their latest specifications.

Language sent to iTunes: Basque Spanish Luganda English Tamazigh Arabic No linguistic content English

For other DSPs: Language sent to the DSP: Cantonese Chinese Tamazigh Arabic

Cover Artwork Requirements

Quality and format

1. Quality of images. The cover art must not be any of the following: blurry, pixelated, mismatched, misaligned, rotated, incorrect, stretched, or have other quality issues. The information shown in the cover image should always match the information of the metadata as accurately as possible and without any class of abbreviation.
2. Dimensions of the cover art. The cover art of all releases must accomplish with all following requirements:
 - Proportion: Exactly squared
 - Minimum size: 3000 x 3000 px.
 - Maximum size: 5000 x 5000 px.
 - Accepted formats: JPG, TIFF or PNG
 - Mode: RGB (CMYK is not available)
 - Maximum size of file: 36 MBThe images which do not accomplish with all the requirements above will not be supported and may not be shown in the channels.

Must not contain:

1. Links and web pages. The cover art can not contain website addresses, websites that sell music, mentions to social media, logos of any stores or services related to entertainment, mentions to physical formats, video formats or any external reference of the digital release.
2. Telephone or email addresses. The cover art can not contain neither telephone numbers nor email addresses.
3. Credits and collaborations. The cover art can include credits or other artists' names, who are not the primary artists of the release as long as they are justified in the metadata. The information in the cover will have to reproduce with extreme precision and without abbreviations the information of the metadata.
4. Tracklisting and illegible texts. The cover art can not contain the track listing. It is also recommended to use legible fonts in the cover, as the image will be visualized in small formats and it won't be able to appreciate small texts. Texts that are not legible will not be accepted.
5. Descriptions and biographies. The cover art must not include albums descriptions or artists biographies.
6. Digital, physical and video format. The cover art can not include references to it being a digital or physical product (such as "Online", "CD", "Compact Disc", etc.). Mentions to the video format are neither allowed. Also the cover art must not contain references to contents that are missing in the album, such as "Includes DVD" or "Includes Lyrics". Similar expressions like "All Rights Reserved", "Registered Product", "Under Copyright", etc., can not be used. Not even other redundant or unnecessary information. The release reference number can appear in the cover, but not the UPC or any of the track's ISRC codes.
7. Pricing. The cover art can not include references to the pricing, or any information with promotional purposes.
8. Pornography and violent contents. The cover art can not include contents that may be racist, pornographic, or glorify or trivialize violence.
9. Offensive symbolism. The cover art must not contain any kind of symbolism that offends a specific group of people or ethnicities, such as Nazi symbolism, restricted by the Strafgesetzbuch section 86a.
10. Misleading information. The cover art must not be misleading. For example, prominently depicting or referencing an artist even though the artist does not perform on the album.
11. Translations and use of special characters. The use of non-occidental or special characters (like Arabic characters, Chinese characters or Greek letters) must be avoided unless they guard an explicit relation with the content. Side-by-side translations or transliterations of the content are not allowed. The information must be written following the same structure and alphabet as in the metadata.
12. Logos, images and registered brands. All the logos (including the involved texts) must be justified in the metadata. The logos can be related to the artists, producers, labels or other information involved with the musical product. Designers, photographers and other mentions to the cover artists are not allowed. Registered brands and private or personal images (from people or companies) can not be included in the cover art. The only exceptions are when they are visually irrelevant (being part of the background), they accomplish a relevant role (e.g., in a musical) or are justified in the metadata (for example, as the producer or the publisher). It may be necessary to report the corresponding documentation to maintain registered brands, private images or references to companies or institutions in order to demonstrate the user is allowed to use them.