CWR Best Practices –The MLC

Technical Setup – General

- **Accepted Versions**
    - CWR version 2.1 (all revisions)
    - CWR version 2.2
- **Header Record / CISAC Registration**
    - Submitters must have their sender ID registered with CISAC, tied to a 3-letter submitter code. That Sender ID will be used in the Header record at the top of their CWR file. Ex:

```
HDRPB123456789TEST MUSIC PUBLISHING          |          01.10202108130208442021 0813
```

    - The MLC can help obtain a CISAC code if a submitter does not already have one. The submitter code will be used in naming CWR files (see **File Naming** below)
    - The Sender ID can be any IPI# tied to the submitter. Once registered, we prefer to receive the same Sender ID across all files as this helps build more automation channels into CWR submissions
    - If a submitter has a **10-digit IPI#**, there is a workaround for the header record in CWR version 2.1 revision 8. This revision is acceptable. It drops the "PB" designation and adds an extra 0 to indicate a full 11-digit IPI#.
        - Example: HDR01123456789TEST MUSIC PUBLISHING
- **File Naming**
    - CISAC CWR naming convention is CWYYXXXXTST_000.V21
        - CW = indicates CWR file
        - YY = indicates the year of generation
        - XXXX = indicates the sequence of the CWR submission. This is up to a submitter's discretion
        - TST = CISAC-registered submitter code
        - 000 = Recipient society code
            - **MLC *accepts 034 (HFA) & 071 (SESAC), and 000 (multiple societies)*
        - V21 = indicates version of CWR (.V21 or .V22)
    - Please note, The MLC can only accept one CWR file per unique CWR file name. Any submissions of a file name that has already been used will be automatically rejected

Technical Setup – Works

- **Ownership** transactions are required for all parties on the song, controlled or non-controlled
    - SPU (submitting/controlled publisher), SWR (submitting/controlled writer), OPU (other/non-controlled publisher), OWR (other/non-controlled writer)

- o If the submitter does not know a non-controlled writer's publisher, it's fine to list them as UNKNOWN PUBLISHER, INCONNU EDITEUR, COPYRIGHT CONTROL, or to use the "Unknown Publisher" flag in CWR
  - ▪ INCONNU EDITEUR is the CISAC-designated standard for an unknown publisher, and has an IPI Name Number of 00216156786. This is acceptable to include, although not required
- o If the submitter does not know the non-controlled co-writers of a song, we accept the "Unknown Writer" flag or an entity listed as UNKNOWN WRITER, UNKNOWN COMPOSER, INCONNU COMPOSITEUR AUTEUR, etc. but please note that this may impact matching of the submission to existing songs in our database.
  - ▪ INCONNU COMPOSITEUR AUTEUR is the CISAC-designated standard for an unknown composer/author, and has an IPI Name Number of 00053428783. This is acceptable to include, although not required
- The actual share that gets registered with The MLC is the **collection/territory** transaction. This is listed underneath the SPU transaction. **The mechanical right type share percentage listed on the SPT transaction is the claim that will translate to a share with The MLC.** EX: 100% mechanical claim.

```
SPT00000000000000003P00012238        0500010000000000I0840Y001
```

- o Either the owner publisher can have this SPT transaction, or it can be tied to a sub-publisher or administrator (role code = SE / AM)
- o Part of the collection/territory claim is the included (the letter "I") territory. For a share to translate to The MLC, acceptable territories are:
  - ▪ 840 – USA
  - ▪ 2136 – World
  - ▪ 2101 – America
  - ▪ 2102 – American Continent
  - ▪ 2104 – APEC
  - ▪ 2126 - NAFTA
  - ▪ 2129 – North America
- Total **ownership** splits for the work **must be within 99.94% and 100.06%** for the mechanical right type
- Total **collection** splits for the work **cannot exceed 100.06%** for the mechanical right type
- CWR version 2.2 allows for non-controlled collection transactions (OPT, OWT). This is helpful to have if a submitter is on the 2.2 platform, but is not required. It will not translate to a share at The MLC.
- Submitters are welcome to include all alternate title types in their registration
- Non-Latin character transactions (NPN/NAT/NWN) are also acceptable

Technical Setup – Parties

- **Party Identifiers**
  - o We will use a submitter's party identifiers to build out a knowledgebase of matches in our database.

- o We require unique submitter party identifiers across all CWR files, regardless of right type. These are identifiers assigned by the submitter to a specific writer or publisher and typically come from a submitter's internal database
  - EX: If a submitter uses 12345 as a party identifier for PUBLISHER X, that must be used for all submissions of PUBLISHER X in other songs and other CWR's and can't be used for another writer or publisher
- **IPI #'s** are encouraged in the designated IPI field for submitted writers and publishers

Best Practices – NWRs (new work registration)

- It's always more efficient for us to receive a work once, with the most complete information possible on the NWR (**new work registration**). That way, no future REV's (revisions) are needed.
- **Metadata** and other **recording details** can be included on NWR transactions to facilitate efficient usage matching

Best Practices – REVs (revisions)

- REV's (**revisions**) should primarily be used for **revisions to the controlled shares** on a work or a **title change** to a work.
- We will utilize the **submitter work #** field to match to your earlier registration and process share/title updates accordingly
- Situations where a revision is **NOT** necessary include:
  - o Added recording information (see *metadata* below)
  - o Update to non-controlled parties or non-controlled splits
    - We will rely upon the other participants on a work to claim their shares accordingly with The MLC
  - o Additional IPI#'s or corrections to existing IPI#'s for controlled/non-controlled parties
    - Not necessary to resubmit the work(s). Accounts can be updated quickly simply by contacting support@themlc.com

Metadata

- We don't have a limit on recordings (REC transaction) or performer (PER) transactions included on a CWR submission. As noted earlier, it's best if the NWR includes as much metadata as possible to ensure efficient usage matching
- If a submitter receives further metadata that they'd like to add to submissions already registered, there is a bulk recording upload template available upon request. This is much preferred over utilizing REV transactions to simply add metadata. It will ensure quicker usage matching and quicker CWR turnaround times.

Acknowledgements

- Submitters will receive both **1st and 2nd Acknowledgment files**. They will come on behalf of both SESAC (code 071) and HFA (code 034) since the processing system is shared by both SESAC and HFA. ***HFA Acknowledgment files will include MLC Song Codes***
  - o Unless a submitter is intending to register their works with SESAC as well, SESAC Ack files can be disregarded.

- Acknowledgment notifications come from a SESAC email address, but receipt of _034 Ack files indicates a successful registration with The MLC
- **1st Ack files**
  - 1st Acks typically denote which registrations were accepted into the processing queues and which were rejected due to technical reasons. The two most common codes in 1st Ack files are:
    - **RA** (registration accepted) – the submission was accepted into the processing system
    - **RJ** (registration rejected) – the submission wasn't accepted into the processing system. Submission did not meet technical requirements
    - **NP** (no participation) – no technical issue with the submission, but no acceptable territory was included on the song and thus it doesn't pertain to collection in the USA
  - Occasionally, works do not need require review and become instantly available for usage. Those works will receive Ack code:
    - **AC** (accepted with changes) – the registration is completed and should be visible on The MLC's public repertory. The MLC song code will be included in the HFA Ack file alongside code AC
  - 1st Acks are typically delivered within 2 business days of file drop off
- **2nd Ack Files**
  - 2nd Ack files denote registrations that have been "**completed**" through the processing queues, with a song either being **created**, an existing song being **updated**, or a song being rejected as a **conflict** against an existing work at The MLC
  - The ACK codes that correspond to these are:
    - **AC** (accepted with changes) – the registration is completed and should be visible on The MLC's public repertory. The MLC song code will be included in the HFA Ack file alongside code AC
    - **CO** (conflict) – registration was rejected against an existing registration at The MLC
  - 2nd Acks are typically drip-fed periodically as registrations are completed through the processing queues. They are generated in batches to correspond to the submitter's original CWR file.
    - For example, if a submitter drops off a CWR file with 100 works, the 1st Ack files should be available within 2 days noting 100 transactions with codes RA/RJ/AC
    - Then, 2nd Ack files will be generated with codes AC and CO's periodically until all submissions have been completed
    - The only exception is if a particular work is resubmitted. When a submitter's work code is received in a later file (with a share revision) before 2nd Ack has been generated for the original submission, the original submission will be disregarded and only the newer one will receive eventual 2nd Acknowledgment
- An accompanying .csv is included for submitters who are attempting to register their works with both SESAC and The MLC/HFA. These show the relationship between SESAC Property #'s and MLC Song Codes. These can be disregarded if a publisher isn't submitting with the intent of licensing performance shares through SESAC

How To Get Started

- A CISAC submitter code and a test file is the first step of CWR onboarding. Please contact support@themlc.com to start the onboarding process & state if you require a CISAC submitter code
- Common testing feedback includes technical notes and notes regarding hierarchy/administrator relationship, to make sure the submitted claims correspond to the setup of the MLC member
- After the test file has been approved, FTP credentials will be delivered to the submitter via email. This indicates that live files can now be submitted

File Delivery

- The **FTP** is used to receive CWR files from submitters and deliver Ack files back to submitters.
- Please deliver CWR's to the **root folder** of your FTP login, like so:

Filename	Filesize	Filetype	Last modified	Permissions
..				
Ack		File folder	8/21/2021 9:44:07 PM	drwxrwxrwx
Processed		File folder	8/19/2021 3:12:25 PM	drwxrwxrwx
CW210001TST_000.V21	21,227	V21 File	8/24/2021 4:06:14 PM	-rwxrwxrwx

- The "**Ack**" folder will contain Acknowledgment files, and the "**Processed**" folder will contain archived CWR's that have already been loaded into the database
- CWR files are picked up from the FTP at **2pm Central Standard Time** every day. If a file is submitted after that cut-off, it will be picked up the following day
- If a file contains <5,000 songs, it will get loaded into the processing system **the night it gets picked up** from the FTP
- If a file contains between 5,000 and 10,000 songs, it will get loaded into the processing system **over the weekend** to facilitate faster ingestion
- The MLC asks for all submitters to please keep their submissions at a max of 10,000 songs per file
- The MLC reserves the right to space out CWR ingestion over multiple weekends if multiple 10,000-song files are submitted at once