



MECHANICAL  
LICENSING  
COLLECTIVE

## 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

01.102021081302084420210813

- 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)



- 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:
  - Added recording information (see *metadata* below)
  - 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
  - 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](mailto: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 **1<sup>st</sup> and 2<sup>nd</sup> 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**
  - 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
- **1<sup>st</sup> Ack files**
  - 1<sup>st</sup> 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 1<sup>st</sup> 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
  - 1<sup>st</sup> Acks are typically delivered within 2 business days of file drop off
- **2<sup>nd</sup> Ack Files**
  - 2<sup>nd</sup> 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
  - 2<sup>nd</sup> 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 1<sup>st</sup> Ack files should be available within 2 days noting 100 transactions with codes RA/RJ/AC
    - Then, 2<sup>nd</sup> 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 2<sup>nd</sup> Ack has been generated for the original submission, the original submission will be disregarded and only the newer one will receive eventual 2<sup>nd</sup> 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](mailto: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

### Notes for CMO's

- If a CMO represents mechanical rights for their **writer members that don't have a publisher**, these shares can still be submitted via CWR. There are two ways to submit these shares:
  - If the mechanical share percentage is included on the **SWT** (controlled writer) line from the CWR file, that share will translate to a share claimed by the CMO with The MLC. No SPT transaction is needed in this case

- The CMO can also be listed as an original publisher, with the mechanical share percentage on the **SPT** (controlled publisher) line from the CWR translating to a share claimed by the CMO with The MLC
- Please contact [support@themlc.com](mailto:support@themlc.com) with further questions about these options
- If a CMO represents mechanical rights for their **publisher members that don't have a subpublishing agreement in the USA**, these shares can also be submitted via CWR. Please include the CMO as an **administrator or sub-publisher** underneath the original publisher. If this is not possible, please contact The MLC.
- If a CWR submitter/MLC member **collects** on behalf of a CMO, the CMO should be listed as the **original publisher** with the MLC member listed as the **administrator**. If a CWR submitter/MLC member **submits registrations** on behalf of a CMO that is already a MLC member, but **does not collect** on behalf of that CMO, then the CWR submitter **should not** be included as an administrator on the file.