

**Registration Enhancements –  
Improvements to the Online registration form**



From January 2010 we are introducing a new system, ICE, to manage copyright data. ICE has been designed in partnership with the Swedish collecting society STIM and uses the latest technology to enable us to manage global copyright data. Our existing systems are over 20 years old and the introduction of ICE will provide major improvements to the speed, quality and transparency of copyright registration at *PRS for Music*. You can find out more about the new ICE system at the [ICE Help Centre](#).

Ahead of the launch of ICE, we are implementing some minor changes to the following **Online registration form** screens

- **Your usage information**
- **Your interested parties / Chain of title**

The changes to these screens have been designed to support the registration enhancements notified in the [ICE Help Centre](#).

If you have further questions please contact:

Publisher Team – [publisherquery@prsformusic.com](mailto:publisherquery@prsformusic.com)



## Previous Usage Information screen

Works Registration

Welcome IS

**Register or amend my music**

**Your usage information**

- 1 [Your work details](#)
- 2 [Your interested parties](#)
- 3 [Your agreements](#)
- 4 [Your usage information](#)
- 5 [Your multiple submission information](#)
- 6 [Your summary details](#)

Work Title: Bingo Bongo Bango

Is this a Fast Track notification?  Yes  No ?

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**For MCPS**

Authority for first recording granted  ?

Note: you will need to uncheck this box in order to request a First Licence referral.

Recording Details and Numbers\*:  ?

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**For PRS**

USA Licensing:  ASCAP  BMI  SESAC  Unknown ?

Performance Details \*:  ?

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## New Usage Information Screen



Works Registration ▼  
 Welcome IS

Register or amend my music

Your usage information

**Work Title:** Bingo Bongo Bango

Are you aware of activity on this work?  Yes  No ?

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**For MCPS**

Authority for first recording granted  ?

Note: you will need to uncheck this box in order to request a First Licence referral.

Recording Details and Numbers\*:

Record Company / Label Name:  ?

Product Title:  ?

Catalogue Number:  ?

Artist:  ?

Release Date:   ?

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**Other active information**

USA Licensing:  ASCAP  BMI  SESAC  Unknown ?

Performance Details \*:  ?

ISRC:  ?

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The first of these changes relates to the screen that allows you to enter product and usage data. This data has been enhanced to capture more structured information that can be used to assist with the matching and monitoring of product releases.

### **The main changes between the new and the old screens are:**

- **The question “Is this a fast track registration?” has been removed.** Registrations are now no longer being treated as Fast Track. Once ICE goes live, all work registrations will automatically load onto the main copyright system within days of receipt (full details of the new ways of working in relation to active works can be seen [here](#) ). So, instead of the question “Is this a fast track notification?”, when completing a registration form, members are asked “Are you aware of activity relating to this work?” Yes/No. By selecting Yes, members will then be able to complete the information relating to activity.

Provision of information on the activity/usage of a work is not mandatory. *PRS for Music*’s main source of understanding whether a work is active or not is the information it receives from record companies, broadcasters, online service providers and foreign societies rather than work registration information from members. However, members may wish to include information relating to activity or usage – particularly for new works.

- **For product information, the main change to the new screen is that the form will no longer have a free text box.** Instead it will be mandatory to supply a Catalogue number and Record company in relation to the physical product.

We have made this data mandatory to enable details of the product to be matched against our systems. You only need to provide this information if you know that *PRS for Music* does not already have information regarding the product on its systems (you can check this by enquiring via the [Audio Products part of the PRS for Music Online enquiry system](#) ).

If you cannot find a product then you can include catalogue number details on your work registration. In these cases, if a licence application has not been received this will act as a prompt for our licensing teams to pursue the data from the licensee. This is a valuable addition to our existing monitoring processes and will further improve our ability to licence and

distribute more quickly on your behalf.

If you are aware of multiple products for which *PRS for Music* does not appear to have details you should raise a separate query to the usual Member Services address.

- **The box for other active information has been enhanced to include a field for ISRC as well as information relating to performance data.** The ISRC box can be used if you are aware of the International Standard Recording Code of a specific recording of your work. ISRC's are numbers that are generally issued by record companies to uniquely identify recordings. They are also sometimes quoted by broadcasters or digital service providers and therefore help us with matching. At present it should be noted that these fields are not used automatically in our registration or matching processes, however, they can be helpful when we carry out research on works. We have had requests from members to allow for the inclusion of more information in respect of digital releases and we are reviewing the form to see how best to accommodate this data in the future.


## We have also made changes to the **Your Interested Parties** screen.

From December, on the Your Interested Parties screen, the inputting of chain of title information will be slightly modified to allow for increased automatic loading of information to ensure that your registrations load quickly and accurately to the new ICE copyright system from January 2010.

Where previously you could link many original publishers to one sub-publisher in one chain of title, you now have to specify which sub-publisher is affiliated to each original publisher and use the chain of title to specify each writer-original publisher-sub publisher relationship.

Revising the online form in this way brings our system into line with current standards that are employed within CWR and with the onset of ICE allows for easier application of agreement numbers which will become mandatory for publisher registrations during the 1<sup>st</sup> quarter of next year.

The screen below shows what will be changed. This is followed by examples illustrating the new validation rules . If you have any questions when filling in the Online form please do not hesitate to contact our Publisher member services team on 020 7306 4848.



Works Registration ▼  
 Welcome Music Group

Register or amend my music
Your interested parties

\*\* PLEASE NOTE: The Chain of Title rules have changed \*\* [View more information](#)

**Work Title:** Works for me  
 You must specify at least two Interested Parties.  
[December 2009 rule change](#)

Interested Party Name * <small>(Click to edit)</small>	CAE Number/ Address	Role * (choose from list)	Chain of Title*	Share of Royalties * <small>(up to 2 decimal places)</small>	Actions
?	?	?	?	?	?
<input type="text" value="HALL, SANDRA"/>	<input type="text" value="356178341"/>	<input type="text" value="Composer/Author"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<span style="background-color: red; color: white; padding: 2px 10px; font-weight: bold;">Add interested party</span>					

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- 1 [Your work details](#)
- 2 [Your interested parties](#)
- 3 [Your agreements](#)
- 4 [Your usage information](#)
- 5 [Your multiple submission information](#)
- 6 [Your summary details](#)

Fixed Rules:

There are some fixed rules that relate to this change. These are:

1. The first interested party in a chain must be a writer (i.e. composer, author, arranger, translator etc.)
2. The first publisher in a chain must be an original publisher.
3. Any subsequent publishers in chain must be Sub-publishers.
4. Share values can only be applied to the writer and for the last publisher in a chain. If a sub-publisher is involved then the share should remain with them. If it is a one writer one publisher scenario then the publisher will be designated as an original publisher, and so the share can be attributed to that publisher.
5. Different letters should be used to show different chains. However, if two writers are linked to the same Original and Sub-publishers then one letter can be used. If two writers are affiliated with the same sub-publisher but have different original publishers then different letters must be attached to both writers.
6. You only need to specify a chain of title for your particular writer. If you do not publish the other writers on the registration, then you do not need to provide a chain of title for the other parties.
7. If you're claiming for a writer who has more than one publisher then that writer needs to be inputted for the number of original publishers included. A separate chain of title letter needs to be used per publisher and writer.

Examples:

Factoring in the fixed rules, your registrations could come through to us in the various permutations outlined below:

Two writers one original publisher:

	COT	PER %	MEC%
Bloggs, Joe (Comp.)	A	25	
Smith, John (Comp.)	A	25	
Yummy Music (OP)	A		
Special Music Ltd (SP)	A	50	100

One writer one original publisher:

	COT	PER%	MEC%
Bloggs, Joe (Comp/Auth)	A	50	
Yummy Music (OP)	A		
Special Music Ltd (SP)	A	50	100

One writer to 2 original publishers:

	COT	PER%	MEC%
White, William (Comp.)	A	25	
White, William (Comp.)	B	25	
Songs For U Ltd (OP)	A		
Smith Songs Ltd (SP)	A	25	50
Eric Is Great Music (OP)	B		
Smith Songs Ltd (SP)	B	25	50

Note here that Smith Songs are wanting to claim 100% mechanical and 50% performing share for William White but through two original publishers. But as specified in point 4 in the 'Fixed Rules' section White's name has to be input twice linking him to both original publishers. Also note that White's 50% performing share is divided in two (between both the composer name entries).

Split sub-publishing:

	COT	PER%	MEC%
Davis, Homer (Comp.)	A	50	
Eric Is Superb Music (OP)	A		
Qwerty Music Ltd (SP)	A	25	50
Sunny Music Pub Ltd (SP)			

Here Qwerty Music is claiming a 50% share for Homer Davis. Sunny Music is the other publisher but as they are not part of Qwerty's claim a chain of title letter does not need to be applied (although Sunny Music can be included for data-integrity purposes).

Two writers, one is claimed one is not:

		COT	PER%	MEC%
Green, Gary	(Composer)	A	25	
Brown, Bob	(Composer)			
Small Time Ltd	(Orig. Pub.)	A	25	50

Small Time Ltd is registering this work. Note that the chain of title letter does not need to be used for Brown as he is not claimed by Small Time Ltd.