



A P R A | A M C O S

CMS/CF
COPYRIGHT MANAGEMENT SYSTEM
CLEARANCE FACILITY

PUBLISHER USER MANUAL

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Last update: March 2007

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**For all production queries, please email cmscf@apra.com.au
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INTRODUCTION

The APRA/AMCOS Clearance Facility [CF] was introduced in July 2001, with the purpose of streamlining the process by which record companies obtain mechanical copyright information for their releases, replacing the system of circulating paper label copy.

Record companies [commonly referred to as *clients*] submit the details of their releases [*productions*] to CF electronically, either by entering them manually via a web interface or by submitting bulk transactions using Electronic Data Interchange [ED] via FTP. For each production submitted to CF, clients must provide the following information:

For the production itself -

Title, performer, catalogue number, release date, price, pack quantity, number of tracks, country of release (CF covers releases in both Australia and New Zealand – some record companies operate in both territories). Further information, such as foreign catalogue number, country of manufacture, duration, etc can also be provided if the client wishes.

For each track included on the production –

Title, writer(s), performer (if the production is a compilation), copyright status (selected from Copyright, Public Domain, Spoken Word, Paid Direct). There are also options to provide further details, such as publisher, arranger, track type, etc.

CF CLIENTS

CF receives submissions from a number of different types of client:

Category 1 – major record companies (EMI, Sony BMG, Universal and Warners)

Category 2 – smaller record companies whose productions are licensed by AMCOS

Category 3 – ‘sundry’ releases licensed by AMCOS

Digital Delivery – albums made available for download via the internet are reported through CF

The category 1 clients submit most of their productions via EDI, most category 2 clients use the CF website, although a few also use EDI, category 3 productions are entered manually by AMCOS staff, and the digital delivery clients’ productions are created from the sales reports they submit to AMCOS (see page 45 for full details on the processing of digital delivery productions).

Multiple clients per production

A production released by one client may also be released by another client in a different territory, or even in the same territory, either where a catalogue has changed hands, or where a client is a reseller, e.g. Doubleday. Once the production has been submitted to CF by one client, there is no need for other clients to register the production separately – they can simply attach their details to the existing production. Thus one production might have multiple clients attached to it. A separate Prescribed Notice [PN] is created for each client attached to a production, showing the ownership details for all works included on the production and the associated mechanical royalty obligations for the client concerned.

Primary Ownership

Where a production has multiple clients attached, one client is designated as the Primary Owner, and only this client is able to amend the details of the production, its associated tracks, etc. The Primary Owner is usually the client who first submitted the production, but the primary ownership of a production can change: for instance, if a production is submitted by a Category 2 client, and a Category 1 client subsequently attaches their details, the Category 1 client automatically becomes the Primary Owner; and if a catalogue is transferred from one client to another, CF staff are able to transfer the primary ownership.

PRODUCTIONS

Production status

For each client attached to a production, a status is displayed:

Pending	Production is within the 10 working day clearance cycle prior to receiving its first PN ¹
Hold	at the editing stage, prior to receiving first PN, data submitted by client was found to be seriously flawed ²
Changed	Significant details of production have been changed prior to receiving first PN, client needs to resubmit production
Active PN	production has received at least one PN
Corrected	details on production were incorrect, production has been terminated (a new version of the production should have been created and resubmitted to CF)
Withdrawn	production was submitted to CF but then removed from client's catalogue prior to release
Deleted	production has been deleted from client's catalogue (i.e. is no longer available for sale)
Active	applies only to Digital Delivery productions, indicates that production has been edited by CF staff and made available for publishers to view

¹ The Pending status is also used where digital delivery sales have been attached to an existing (physical) production which had been marked as Deleted by its Primary Owner. See page 50 for further details.

² A production will be placed on hold if errors/omissions in the data submitted by the client make it impossible for the editing to be completed. Common examples of problems with data are: missing or incorrect writer information, medleys formatted incorrectly, tracks flagged as Spoken Word where music is featured, etc. The client is contacted as soon as the production is put on hold and such productions are chased up regularly. Every effort is made to ensure that productions are corrected and resubmitted as quickly as possible.

Where multiple clients have attached release details to a production, the production status reflects the status of the primary owner, but a separate status is shown for each client as well, so it is possible that the production status may differ from an individual client's status. For instance, in the screenshot below the Primary Owner has marked the production as Deleted, and this is reflected in the Production Status field, but the production is still active for the second client attached to it:



PRODUCTION CATEGORIES AND FORMATS

Categories

There are four categories available for productions in the Clearance Facility, and the category selected by the client determines the royalty rate for the production. The categories are:

Category	Description	APRA ID starts with...
Audio	Covers productions containing only audio material, e.g. standard CDs, cassettes, vinyl, DVD/A, etc.	AU
Video	Covers productions containing only audiovisual material, e.g. DVD, video cassettes	VI
Karaoke	Covers productions containing audio material plus synchronised displayed lyrics, e.g. CD/G	KA
Mixed Format	Covers productions containing a mixture of audio and audiovisual material, e.g. CD/DVD packs, DualDisc, CD albums featuring bonus video tracks. Excludes CD Singles (see notes, page 4).	MF

Mixed Format Productions – additional information

The concept of Mixed Format productions was introduced to the Clearance Facility following the implementation of the AMCOS Physical Product Agreement in April 2006. Designed to cover the increasing number of releases which feature both audio and audiovisual material, such as CD/DVD packs, DualDisc, etc, the Mixed Format category allows clients to label each track on the production as being either audio or audiovisual, and to pay the appropriate royalty rate on a track-by-track basis.

In terms of the way that Mixed Format productions are submitted to the Clearance Facility, the details are entered in the same way as for AU, VI or KA productions, the only major difference being the addition of the 'Track Type' signifier, which is displayed in the Production Details screen in CMS like this:

Note that for a DualDisc release, clients enter the Pack Quantity (number of discs) as 1, but when entering the track details, are able to use the 'Disc' number field to show side 1 and side 2.

The screenshot shows the following track details:

Disc	Track	Title	Writers	Track Type
1	1.00	STAND UP FOR LOVE (2005 WORLD CHILDREN'S DAY ANTI)	AMY FOSTER; GIL LIES; DAVID FOSTER	Audio

and is reflected on Prescribed Notices by the application of the different royalty rates:

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Disc	Track	APRA ID	Royalty Rate %	Title	Writers	Change
1	15.00	GW33690264	8.7000	CATER 2 U	WALLER/KNOWLES/ROWLAND	0
1	16.00	GW34037591	8.7000	FEEL THE SAME WAY I DO (ALBUM VE	LEWIS/JERKINS/ROWLAND/KN	0
2	17.00	GW19808465	6.5000	STRANGE GAMES AND THINGS	WHITE BARRY EUGENE	0
2	18.00	GW20743238	6.5000	SAY MY NAME	DANIELS/JERKINS/JERKINS/KN	0
2	19.00	GW24479603	6.5000	SURVIVOR	DENT A/KNOWLES B/KNOWLE	0

Format

The following options are available to clients when selecting the physical format for a production:

	FORMAT
Cassette	AU
Cassette Single	AU
CD	AU
CD+Graphics	KA
CD Single ¹	AU
DCC	AU
DVD	VI, AU, KA
Vinyl LP	AU
Minidisc	AU
Mixed Format ²	MF
Video	VI
Soundtrack Release with Film ³	AU
Universal Media Disc	VI, AU
Vinyl Single	AU

NOTES

1 As specified in the AMCOS Physical Product Agreement (April 2006), CD Singles must be submitted as AU, even if audiovisual material is included.

2 If the production is Mixed Format, both the Category and the Format must be set to Mixed Format.

3 See notes below on the 'Soundtrack Release with Film' format.

Soundtrack Release with Film

This format was introduced following the implementation of the AMCOS Physical Product Agreement in April 2006. Designed to cover the release of a film, packaged with its soundtrack (e.g. in a DVD/CD pack, or on DualDisc), the selection of the Soundtrack Release with Film format by the client means that, although the production is entered under the AU category, a lower royalty rate is applied. Only the audio soundtrack element of the production is entered by the client and the reduced royalty rate reflects the fact that this element is only part of the overall package.

THE CLEARANCE CYCLE

Below is an overview of how copyright clearance is achieved using the CMS Clearance Facility. (This information applies only to physical product – for details on how digital delivery productions are processed, see page 45.)

1. The Production is submitted

Client submits production electronically to CMS. This begins a ten working day period, during which publishers can make claims, prior to the generation of a Prescribed Notice on the eleventh working day.

2. The Works Matching Process

Works submitted by Client are subjected to APRA's automated Works Matching Process, whereby Title, Writer, Performer and other variables are compared to works already in CMS. If the appropriate work is found, it is attached automatically (along with current ownership information) to the production. If the work is not found, a new work is created (without ownership details).

3. APRA/AMCOS' two day editing period

CF staff have a two day period during which the results of the automated matching process are manually checked to ensure that the correct works have been attached to the production. If an incorrect work has been attached, it is substituted for the correct one. If a new work has been created, it is checked to make sure that the new work is not a duplicate of an existing one – if it is, the two works are merged; if the new work is legitimate, the details are researched and edited to ensure that the title/writer/performer/etc information is correct.

4. Publishers' claiming period

After two days, the production is made available for publishers to view via CMS or via EDI download. Publishers are able to see the information submitted by the record company, alongside the details of the works selected by the CMS matching process. They can also see the mechanical ownership details currently held by APRA/AMCOS and can enter or amend their ownership, again either via CMS or via EDI. Publishers are also able to request that a work on a production be substituted for (or merged with) another work in CMS.

5. Prescribed Notice

At the end of the ten working day period a Prescribed Notice is generated for the production, displaying the most current mechanical ownership information for each work. Both client(s) and publishers are advised of the creation of the Prescribed Notice through an Event Notification (see page 30).

If the ownership of any track within a production changes, a new PN is created for the production, displaying the updated information, and these subsequent PNs are generated once a week, on Friday evening, so the new PNs are ready for viewing /downloading at the start of the following week.

NOTE

AMCOS-licensed Productions that are entered internally by AMCOS staff are not subject to either the Works Matching Process or the two day editing period. Works are manually selected directly from the CMS database, or new works created if no matching work currently exists in CMS. This removes the need for the editing process, and as a result these productions are immediately available for publishers to view and claim. The first PN is still created ten working days after the production's creation.

OWNERSHIP

There are three ways in which mechanical copyright ownership can be represented in CMS:

MDOF – Mechanical Division of Fee

MDOFs are created based on publisher registrations and other confirmed mechanical ownership information. Shares shown in MDOFs are reflected on Prescribed Notices, enabling the payment of mechanical royalties.

MREG – Mechanical Registration

When registering a work in CMS, publishers must provide full information concerning their ownership claim, including writer, original publisher and subpublisher details. When a work with a registration becomes mechanically active (for example, is attached to a production in CF), AMCOS staff convert the registration to an MDOF and the ownership is added to the PN, allowing mechanical royalties to be paid. A registration which has been added to the MDOF on a work is marked as obsolete, but remains recorded on the work permanently.

Registrations can be added to works from the Claim By Work screen (see page 20), the Claiming window (page 11), the Production Details screen (page 25) and through the Publisher Registration (Works Information) screen (page 22).

MROC – Mechanical Right Ownership Claim

MROCs can only be made for works attached to productions in CF. An MROC is an interim claim, to be made only when the full information required for a registration cannot be provided. MROC shares are included on Prescribed Notices, so payment of mechanical royalties can be made based on MROCs. However, MROCs are removed after six months, so it is the publisher's responsibility to submit a registration for their share within that time (see page 35 for further information).

NOTE: MROCs supersede both MDOF shares and MREGs. If a publisher has an existing MDOF share and submits an MROC for a different percentage, it is the MROC share that will be reflected on the Prescribed Notice, and CF staff will remove the MDOF share. If a publisher has an existing active registration and submits an MROC for a different percentage, the registration will be made obsolete.

MROCs are added to works through the Claiming window (see page 11 for further information on the Claiming window, page 17 for information on adding MROCs to works).

MECHANICAL DISPUTES

If the total mechanical ownership claims on a work attached to a production in CF exceed 100%, the mechanical dispute flag is triggered and the ownership for the work is reported on the Prescribed Notice as AMCOS Dispute. It is then up to the publishers concerned to resolve the dispute – publishers can reduce their share on the work temporarily by submitting an MROC (see page 17) or permanently by submitting a new registration (see page 22) or, if they should not be claiming any share on the work, they can submit a disclaim (see page 14).

NOTE: The mechanical dispute flag on a work is reactive, in that it is triggered by the ownership exceeding 100%. The setting of the flag does not in itself cause the work to be shown as being in dispute, nor does the flag being set necessarily indicate that the work is currently in dispute. For instance, if the ownership is reduced to below 100%, the flag will remain set until removed manually by AMCOS staff, but the Prescribed Notice is amended to show the new total share.

PRESCRIBED NOTICES

CREATION OF PNs

The initial Prescribed Notice for a production is created at the end of the ten working day clearance cycle (see page 5), and reflects the latest ownership details received by APRA/AMCOS for each track on the production.

Following the creation of the initial PN, if the ownership of any track on the production changes, a new PN will be created - as soon as the ownership details on the work are changed in CMS, a new PN due date is set, and the new PNs are created at the end of each week, on Friday night.

The reason for the new PN being created is shown and where the reason is 'Ownership Change', the works which have been changed are flagged so that users can check the amendments quickly and easily:

1. Tracks 2. Client 3. PN 4. History 5. Cat2/3 Sales 6. DSP Sales										
Client No	Name	Ctry	Release	Effective	Terminated	Seq	Reason	Price	Price/Track	Roy. Rate
00000006	Sony BMG	AU	03/06/2005	28/07/2006		25	Ownership	18.26	0.50722	8.7000
00000006	Sony BMG	AU	03/06/2005	21/07/2006	28/07/2006	23	Ownership	18.26	0.50722	8.7000
00000006	Sony BMG	AU	03/06/2005	14/07/2006	21/07/2006	17	Ownership	18.26	0.50722	8.7000

Disc	Track	APRA ID	Royalty Rate %	Title	Writers	Change
1	16.00	GW02852550	8.7000	IT'S RAINING	NEVILLE NAOMI	
1	17.00	GW03527718	8.7000	LOVE ATTACK	TAYLOR H/TAYLOR S	O
1	18.00	GW02453576	8.7000	SHIRLEY	FRED J/BRYAN T	
1	19.00	GW02912342	8.7000	LITTLE BOOGIE WOOGIE IN THE BACK	GLITTER G/LEANDER M/SEAG	
1	20.00	GW02778099	8.7000	GIVE ME YOUR HEART TONIGHT	LIVSEY WILLIAM DEPEW	

DELETION OF PNs

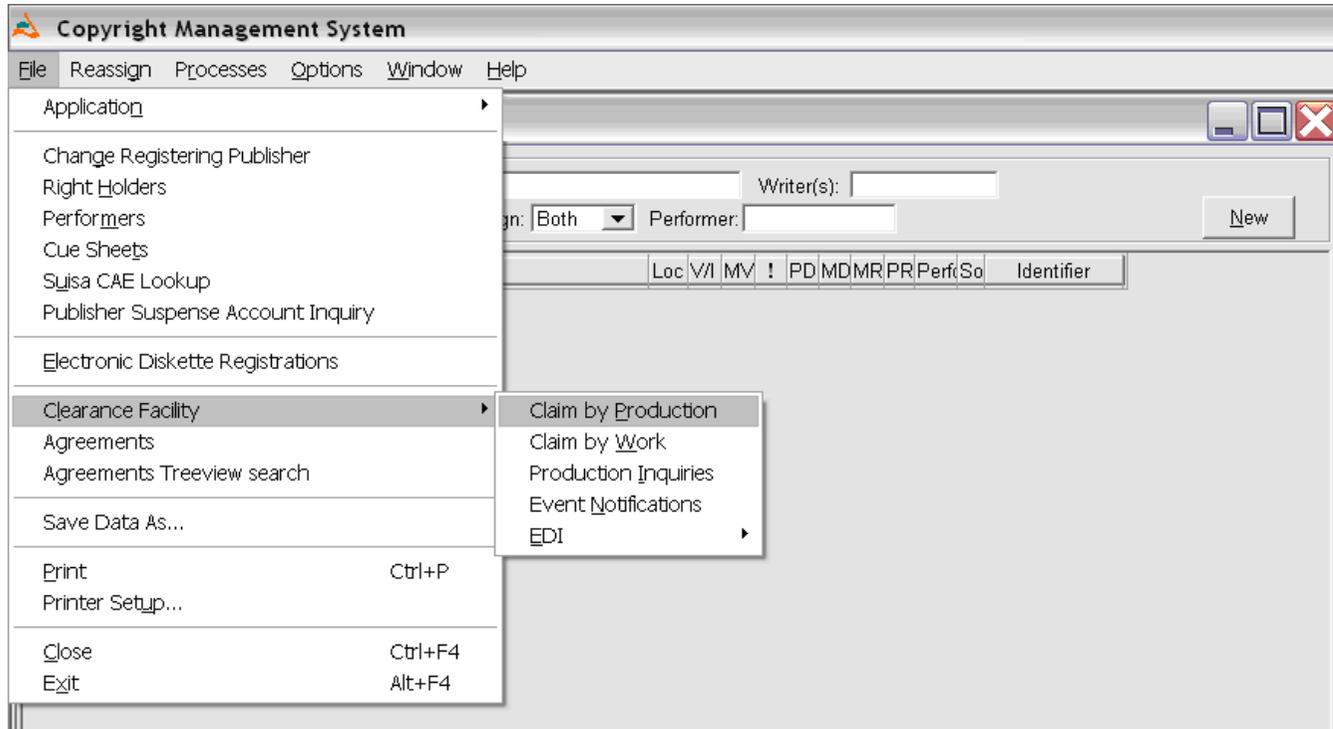
The effective date column shows the date that a new PN was created, and the Terminated column shows the date that an old PN ceased to be effective. Terminated PNs are deleted from CMS/CF after six months, with the exception of a) the first PN created for each client attached to a production, and b) any PN used for invoicing sales for category 2 or 3 clients – these PNs are retained permanently.

[NOTE: As each new PN is created for a production, it is given a sequence number. PN number 1 will always be assigned to the initial PN created for the production's primary owner, but following that, the numbering sequence runs across all clients attached to a production, so for example, PN number 2 may be assigned to the primary owner for an ownership change, PN number 3 may be the first PN for a second client attaching to the production, PN numbers 4 and 5 may be ownership change PNs for both clients, etc.

When viewing PNs in CMS/CF, if it appears that numbers in the sequence have been skipped, this will be due either to multiple clients being attached to the production (scrolling down in the top section of the PN window/tab will show details for other clients), or to terminated PNs having been deleted, as per the information above.

ACCESSING THE CLEARANCE FACILITY

Publishers can access the Clearance Facility through APRA/AMCOS' Copyright Management System (CMS) database - from the opening Publisher's Work Search screen, clicking File > Clearance Facility [ALT F + L] opens the CF menu:



The available options are:

Claim By Production: Allows you to retrieve a list of productions according to various general criteria, e.g. productions submitted within a date range, with/without PNs, with multiple clients attached, etc. – see page 9 for further details.

Claim By Work: Allows you to retrieve a list of productions based on works-related criteria, e.g. productions where you have/have not claimed works (page 20)

Production Inquiries: Allows you to search for productions using more specific queries – title, artist, catalogue number, client (page 23).

Event Notifications: Lists CF-related activities such as submission of productions, creation of PNs, submission of EDI files, etc (page 30)

EDI: Allows you to request downloads of data from CMS/CF via FTP (page 36).

CLAIM BY PRODUCTION

The top section of the Claim Works – Production List window offers various options and filters to allow you to retrieve the productions you wish to view:

1) New Only (no PN)

Shows productions submitted within the specified date range which have not yet received their first PN and also digital delivery productions which have been edited and submitted within the date range (see page 45 for further information on digital delivery productions in CF).

NOTE: by default, the 'From' date is set to two days prior to the current date/time. If you do not change the 'From' date, you will only see:

- a) productions that were created internally by APRA/AMCOS staff, which are not subject to the two day editing window (see page 5 for further information),
- b) digital delivery productions that were edited and submitted by APRA/AMCOS staff within the date range, and
- c) productions that were submitted by external clients *before the time shown in the 'To' field* two days previously.

2) With PN

Shows productions submitted within the specified date range which have received at least one Prescribed Notice. The 'From' date must be set for at least ten working days before today's date, as it takes two weeks for productions to receive their first PN. NOTE: digital delivery productions do not receive PNs, so will not be listed in this view.

3) Multiple Clients

Shows productions submitted within the specified date range where multiple clients are attached.

4) On Hold

Shows productions submitted within the specified date range which have been placed on hold by CF staff due to insufficient or inaccurate data.

The '**Client Type**' dropdown allows you to choose to see productions from all clients, or only those from Category 1, Category 2, Category 3 or Digital Delivery clients.

The '**Catalogue**' dropdown allows you to see all productions returned from the other criteria, or to choose to see only current releases, or only back catalogue releases (those where the release date was more than six months prior to the date they were submitted to CF).

Once a set of results has been retrieved, the following information is displayed for the productions listed:

Copyright Management System
 File Reassign Processes Options Window Help

Claim Works - Production List

Productions
 1. New only (no PN) 3. Multiple Clients Client Type: All
 2. with PN 4. On Hold Catalogue: All

List productions submitted:
 From: 01/09/2006 0:00:00 To: 05/09/2006 0:00:00 Retrieve

R/Submit	Production Title	Client	Artist	Catalogue	Ctry	Tracks	Claimed By You	Seen	Status	ID
01/09/248	SHADES	Univers	VARIOUS	1707394	AU	20	17	Y	Y	Active PNAU00808351
01/09/2	ART PEPPER MEETS THE RHYTHM SE	Univers	ART PEPPER	1863382	NZ	9	9		N/A	Active PNAU00809111
01/09/2	ATOMIC KITTEN	EMI Mu	ATOMIC KITTEN	5847952	NZ	12	12	Y	Y	Active PNAU00808490
01/09/2	AUSTIN CITY LIMITS FESTIVAL	WARNE	VARIOUS	034970461	AU	24	21		N/A	Active PNV100808945
01/09/2	BEETHOVEN: SYMPHONIES NOS. 5 &	Univers	GUSTAVO DUDAMEL	4776228	AU	8	8		N/A	Active PNAU00808424
01/09/2	BEST OF JOHN TAVENER	EMI Mu	VARIOUS	5859152	NZ	13	13		N/A	Active PNAU00808555
01/09/2	BEST OF MARILLION	EMI Mu	MARILLION	5907842	NZ	18	17		N/A	Active PNAU00808652
01/09/2	BETWEEN TWO SHORES	WARNE	VARIOUS	BLUE0932	AU	14	14	Y	Y	Active PNAU00808937
01/09/2	BLACK FINGERNAILS, RED WINE (SPE	WARNE	ESKIMO JOE	510113873	AU	3	2		N/A	Active PNAU00808759
01/09/2	BROKEN AND BEAUTIFUL	WARNE	ALEXA, KATE	LIBCD821f	AU	14	14		N/A	Active PNAU00808903
01/09/2	CHET	Univers	CHET BAKER	1860872	NZ	10	10		N/A	Active PNAU00809103
01/09/2	CHRONICLE: 20 GREATEST HITS	Univers	CREEDENCE CLEARW	1800022	NZ	20	20		N/A	Active PNAU00808953
01/09/2	CHRONICLE VOLUME TWO	Univers	CREEDENCE CLEARW	1800032	NZ	20	20		N/A	Active PNAU00809187
01/09/2	CLASS									6130
01/09/2	CLIENT									8610
01/09/2	COMIN									8385
01/09/2	COOK									9145
01/09/2	DETRC									3881
01/09/2	DIREC									8571
01/09/2	DJANG									9098
01/09/2	DURAL									8505
01/09/2	DURAN DURAN/DURAN AND THE FEMI Mu	DURAN	DURAN	5785420	NZ	30	30		N/A	Active PNMFO0808733
01/09/2	EARLY GOLD	EMI Mu	SIMPLE MINDS	5903922	NZ	15	15		N/A	Active PNAU00808602

Client Prod Details Print Detailed Print Print Inquiry Close View PN Keyword 216 found.

Rush: If the client has specified that a production is a 'rush release', a Y will appear in this column, and the production will appear as the first item in the list. *NOTE: labelling a production as a rush release does not make it pass through the clearance cycle any more quickly – the standard ten working day cycle still applies.*

Submitted: Date production was submitted to CF by client.

Production title / artist / catalogue number.

Client: shows the Primary Owner of the production; an asterisk indicates that one or more further clients are also attached.

Ctry: Country of release – either AU or NZ

Tracks: The total number of tracks on the production

Claimed: The number of tracks on the production which have some form of mechanical claim (MDOF, MROC or MREG) attached. *NOTE: This field reports claims by ALL publishers, not just your own company.*

By You: Indicates with a 'Y' if you have mechanical claims (MDOF, MROC or MREG) attached to any works on the production.

Seen: Indicates with a 'Y' if you have previously looked at the production from this view, to allow you to keep track of what you have done.

Status: The current status of the production (see page 2 for further information on production status).

ID: The APRA ID assigned to the production.

When a production is highlighted on screen, the buttons at the foot of the screen perform the following functions:

- Client:** If, in the Client column, an asterisk appears before the record company's name, this indicates that there are other clients attached to the production; clicking the Client button brings up a pop-up window displaying all the clients currently attached to the production (see page 18 for further details).
- Prod Details:** opens up the Production Details screen (see page 25 for further information on this screen).
- Print:** allows you to print the retrieved results in list form.
- Detailed Print:** prints a report listing all tracks on the highlighted production, along with associated MDOF/MROC/MREG information (for all publishers).
- Print Inquiry:** produces a printed version of the Prescribed Notice for the highlighted production.
- Close:** closes the current window.
- View PN:** brings up a pop-up window displaying the Prescribed Notice(s) for the production (see page 19 for further details).
- Keyword:** Allows you to search for a particular production among the results. (There is also a column-specific 'Find' function available – right-click on a column header, e.g. Production Title, Client, etc., and select Find from the menu to search for a keyword in that particular column.)

CLAIMING WINDOW

This window gives you access to a number of key CF functions:

Claiming publisher

Production Details

APRA ID Primary Owner WARNER MUSIC AUSTRALIA Cat. No

Title Artist

Format Pack Qty Tracks Compilation Label

Ctry - Origin - Manuf. For. Cat. No Rush Dur'n - Prod - Music

Status Back Catalogue Submitted

Comment EDI

Track details for: Disc No. Track No.

Record Company Data

Title Writers

Artist Orig Pub

Arranger Status Video Use

ISWC Dur'n Local Cover

Comment

APRA Data

APRA Id Title Writers

ISWC Mech Dispute MDOF MROC PubReg

Publisher Task

Substitute Disclaim Claim Select Pub

Double-click on the **APRA ID** to open the Works Information screen.

Substitute: Tick this box to request a work be substituted on the production – see page 13 for details.

All Claims: Click this button to view the All Claims window, showing details of all current MROC/MDOF/ MREG claims for all publishers on this work – see page 12 for details.

Disclaim: Tick this box to remove your claim from the work – see page 14 for details.

Claim: Tick this box to add a new MROC to the work – see page 17 for details.

AU% / NZ%: Your current claims (MROC/MDOF/MREG) for Australia and New Zealand are shown here.

Use this scrollbar to view other works on the production.

Record Company Data: This section of the screen shows the track details as submitted by the client.

APRA Data: This section of the screen shows the details of the work attached to the production by APRA.

ALL CLAIMS WINDOW

The All Claims window shows details of all mechanical ownership claims – for all publishers – that are currently attached to a work - if there is an MDOF, this is shown in the top section, any MROCs are shown in the middle section, and any registrations (whether active or obsolete) are shown in the bottom section.

All Claims
✖

Title

GW02894188	CHAINED TO THE WHEEL	SMITH N/CAMILLERI J	Dispute	N
------------	----------------------	---------------------	---------	---

Mechanical Division-of-Fee (MDOF)

CAE	Name	Society	Gp	PR	Cat	Terr	Percent	Syn	From	To
281833749	ORIENT PACIFIC MUSIC PTY LTD	AMCOS	1	1	E	ANF	50.0000	U		
071904874	MUSHROOM MUSIC PTY LTD	AMCOS	1	2	E	ANF	50.0000	Y		

Mechanical Rights Ownership Claim (MROC)

CAE	Name	P/R	Socy	M/R	Socy	Cat	Terr	Percent	Date Claimed	Type

Mechanical Registrations (MREG)

Right Type	Perf Reg Obsolete	Mech Reg Obsolete	Registering Publisher Name	Date Registered	Claim No.	Local	Style	Title of the Work	W RoV
Both	Y	Y	MUSHROOM MUSIC PTY LTD	30/05/2002	1	Y	UNC	CHAINED TO THE WHEEL	50.

CAE No	Sharer Name	Society	CI	Cat	Terr	Mech %	Syn	Date Effect	Date Effect	S:
038274573	CAMILLERI JOSEPH VINCENT	APRA	1	CA	ANF	0				
	SMITH NICK	APRA	0	CA	ANF	0				
071904874	MUSHROOM MUSIC PTY LTD	APRA	1	E	ANF	50.0000	Y			

Close
Print

REQUESTING A SUBSTITUTION

The CF Substitute function, available through the Claiming window, has two purposes:

- 1) If you believe that an incorrect work has been attached to a production, you can use the substitution function to request that the work be swapped for another one.
- 2) If you believe that there is a work in CMS which is a duplicate of a work attached to a production, you can use the substitution function to request that the two works be merged together (this is of particular use where a registration of yours which should be attached to the work on the production is in fact on a different work in CMS).

To use the substitution function, follow the steps outlined below:

Claiming publisher

Production Details
 APRA ID AU00808937 Primary Owner 00000005 WARNER MUSIC AUSTRALIA Cat. No BLUE0932
 Title BETWEEN TWO SHORES Artist VARIOUS
 Format CD Pack Qty 1 Tracks 14 Compilation Y Label LIBERATION MUSIC
 Ctry - Origin AU - Manuf. AU For. Cat. No 2558303917 Rush
 Status Active PN Back Catalogue
 Comment

Track details for: Disc No. 1 Track No.

Record Company Data
 Title CHAINED TO THE WHEEL Writers CAMILLER
 Artist MIKA AND LINDA
 Arranger
 ISWC
 Comment

APRA Data
 APRA Id GWD2894188 Title
 ISWC T-060035682-8

Publisher Task
 Substitute Disclaim Claim AU % NZ % Select P

1) Tick the Substitute box.

2) The APRA ID field is opened for editing. If you know the ID for the work you want to substitute for, you can enter it here; otherwise, type the work title here and hit Enter to open the normal Works Search window...

Publisher's Works Search

Find
 Title/Identifier: Writer(s):
 Category: All Local/Foreign: Both Performer:
 New

Title	Writer(s)	Loc	PC	MD	MR	PR	Identifier

3) Use the Works Search to find the work that you believe should be attached to the production, click OK to return to the production, then click OK again. The following dialogue box will appear...

Substitution

Reason for substitution

1. Incorrect version/work used on a production in CMS - substitution required

2. Work is a duplicate and should be merged with a pre-existing work in CMS

Substitution of disc number 1, track number 1.00 will be reported to APRA for further investigation. Substitution will be done by an APRA staff member.

OK

4) Select the appropriate option and hit OK to submit the substitution request. CF staff print and process substitution requests on a daily basis. If there is any concern that a substitution request is incorrect, i.e. that works should not be swapped/merged, CF staff will contact you (and also any other publishers who may have an interest) to confirm the details.

DISCLAIMING WORKS

You can use the Disclaim function, available from the Claiming window, to remove your claim from a work.

The screenshot shows a software window with two main sections: 'APRA Data' and 'Publisher Task'.
APRA Data: Contains input fields for 'APRA Id' (GW34673081), 'Title' (GROW), and 'Writers' (HALL/OMAR). Below these are checkboxes for 'Mech Dispute', 'MDOF', and 'MROC', and a 'PubReg' field with a dropdown set to 'Y'.
Publisher Task: Contains a 'Substitute' checkbox (unchecked), a 'Disclaim' checkbox (checked), and a 'Claim' checkbox (unchecked). It also has input fields for 'AU %' (100.0000) and 'NZ %' (100.0000), and a 'Select Pub' dropdown menu showing '123456789 ANY PUBLISHER P/L'.
 At the bottom of the window are buttons for 'All Claims', 'OK', 'Save', 'Close', 'Help', and 'Print'.

To disclaim a work, simply tick the Disclaim box and hit OK [ALT + O]. You will be asked to confirm the territory you wish to disclaim for:

The 'Disclaim' dialog box has a title bar and a 'Disclaiming territory' section. It contains three radio button options: 'AU and NZ' (selected), 'AU only', and 'NZ only'. An 'OK' button is located at the bottom center of the dialog.

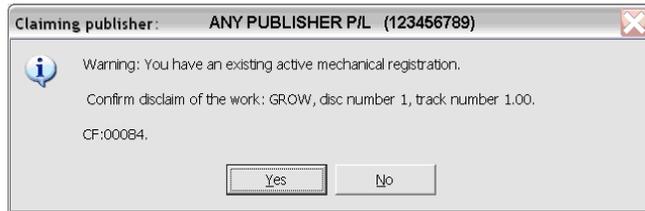
DISCLAIMING AN MROC

If you have wish to remove an MROC from a work, submitting a disclaim will cause your MROC to be deleted immediately. A new PN will be created at the end of the week for all productions to which the work is attached.

The 'Warning' dialog box has a title bar that reads 'Claiming publisher: ANY PUBLISHER P/L (123456789)'. It contains an information icon and the following text: 'Warning: You have an existing ownership claim (MROC). Confirm disclaim of the work: GROW, disc number 1, track number 1.00. CF:00084.' At the bottom are 'Yes' and 'No' buttons.

DISCLAIMING AN ACTIVE REGISTRATION

If you have an active registration attached to a work (i.e. your mechanical share has been registered but not yet added to the MDOF), but wish to cancel this registration, submitting a disclaim will cause the registration automatically to be marked as obsolete.

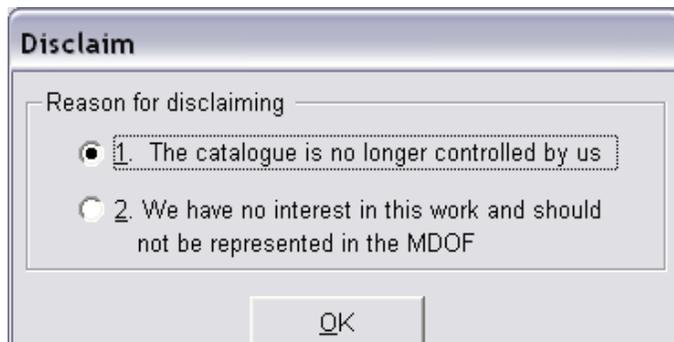


DISCLAIMING AN MDOF SHARE

If you have an existing MDOF share, submitting a disclaim adds an MROC for 0% to the work on your behalf:

9. History		0. Label		S1. Registration		S2. Claims		S3. Production		S4. DSP Sales		S5. Links	
CAE	Name	P/R Socy	M/R Socy	Cat	Terr	Percent	Date Claimed	Type	Disclaim Reason				
123456789	ANY PUBLISHER P/L	APRA	AMCOS	E	AN		004/10/2006 09	Publisher	Catalogue no longer contro				

You will be asked to select a reason for your disclaim:



1) Selecting 'Work no longer controlled by publisher' indicates that your existing claim is incorrect and that you should not have been credited with a share on the work. These disclaims are generally processed immediately by CF staff from the daily Disclaims report. If CF staff believe that you may have disclaimed the work in error, they will contact you to confirm the details.

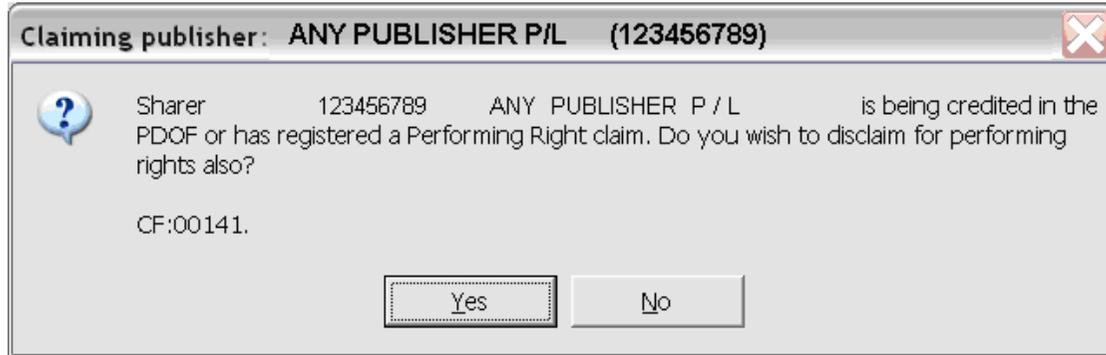
2) Selecting 'Catalogue no longer controlled by publisher' indicates that you were once entitled to a share on the work, but are not any longer, due to the transfer of ownership of the publishing catalogue. These disclaims are dealt with by catalogue administration staff; if a catalogue has been transferred, ownership is, wherever possible, amended on a catalogue-wide, rather than a work-by-work basis.

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APRA staff process a Disclaims report on a daily basis and will remove your share from the MDOF. A new PN will be created at the end of the week in which you have submitted your disclaim.

For all types of disclaim (MDOF/MROC/MREG), if the work concerned is on multiple productions, new PNs will be generated for all of them, so you only need to disclaim the work once.

If you have a PDOF share, or have a performing registration, you will be asked if you wish to disclaim this as well:



The Publisher Services Department regularly run a report in order to process these requests.

CLAIMING WORKS

The Claim function, available from the Claiming window, can be used in a number of different ways.

Adding an MROC to establish a claim

The main purpose of the Claim function is to add an MROC to a work. As per the information on page 6, an MROC allows a publisher to establish an interim claim on a work in the absence of the full ownership details that are required for a registration. Where you currently have no claim (MDOF/MROC/MREG) attached to a work, by ticking the Claim box and entering percentages for Australia and/or New Zealand (see highlighted section in screenshot below), you are able to add an MROC which will allow you to be paid mechanical royalties (providing that the total claims on the work do not exceed 100%, meaning that the work is in mechanical dispute).

Amending an MDOF share

If you currently have a share in the MDOF on a work, but the percentage shown there is incorrect, you can either re-register the work, following which the registration will be reported to APRA/AMCOS staff and the MDOF subsequently amended, or, if you are not able to submit a new registration immediately, you can submit an MROC for the correct percentage. The percentage entered for the MROC will override the MDOF share on the Prescribed Notice, thus communicating the new share to the client. CF staff run a weekly report which shows any works where a publisher has an MDOF share and an MROC for different percentages and in processing this, your MDOF share will be deleted, leaving just your MROC in place. It is imperative, therefore, that if you use the Claim function in this way, you make sure that you submit a new registration within six months of the submission of the MROC, otherwise your MROC will be removed by the Timebombing process (see page 35 for details), leaving you with no claim on the work.

Rendering an active registration obsolete

If you currently have an active registration attached to a work but the share claimed in that registration is incorrect, submitting an MROC for the correct percentage will cause the registration to be made obsolete. You must then submit a registration for the correct share within six months, otherwise the Timebombing process will result in the deletion of your MROC and the removal of your share from the work.

NOTE: If you submit an MROC which overrides an existing MDOF share or makes a registration obsolete, but discover that the MROC was incorrect, you have two options:

- i) re-register the work to re-establish the original claim or
- ii) if you are unable to re-register immediately, contact mech@apra.com.au with full details (including work ID and registration claim number) and ask for the MDOF share or registration to be reinstated.

CLIENT WINDOW

Clients for production: AU00326888 JOY: A HOLIDAY COLLECTION

Standard Clients

Client No	Name	Ctry	Status	Dt Release	PPD	Price	Dt Pn Due	AREV Prod	Dt Ent
00001022	Doubleday (Australian Sales)	AU	Active PN	26/09/2000		15.88		24905814	09/08/2
00005937	Doubleday (NZ Sales)	AU	Active PN	26/09/2000		16.79		24905815	09/08/2
00000005	WARNER MUSIC AUSTRALIA	AU	Active PN	25/09/2006	2410	0.00			15/09/2

Digital Delivery Clients

Client No	Name	Ctry
00019300	Bigpond Music	AU
00029656	Digirama	NZ
00032748	Itunes Music Store Australia	AU

Close Print

The top section of this window shows details for all Category 1, 2 and 3 (physical product) clients who have attached their release details to the production. Their country of release, date of release and PPD code/price details are displayed, along with the date of any PN updates that may be due.

The lower section of this window shows any Digital Delivery clients by whom sales have been reported for the production. For further details on Digital Delivery clients and productions, see page 45.

PRESCRIBED NOTICE WINDOW

The screenshot shows a window titled "Prescribed Notice" with a close button (X) in the top right corner. The window is divided into three main sections: "Prescribed Notice", "Tracks", and "Owners".

Prescribed Notice Section:

Client No	Name	Ctry	Release	Effective	Terminated	Seq	Reason	Price	Price/Track	Rc
00000006	Sony BMG	AU	10/06/2006	125/08/2006		5	Ownership	18.60	1.43077	
00000006	Sony BMG	AU	10/06/2006	104/08/2006	25/08/2006	3	Ownership	18.60	1.43077	

Tracks Section:

Disc	Track	APRA ID	Royalty Rate %	Title	Writers
1	1.00	GW34429486	8.7000	FAMILY OF ME	FOLDS BENJAMIN SCOTT
1	2.00	GW34429487	8.7000	RJ ENTERS THE CAVE	GREGSON-WILLIAMS RUPERT
1	3.00	GW34429488	8.7000	FAMILY AWAKES	GREGSON-WILLIAMS RUPERT
1	4.00	GW34429489	8.7000	HEIST	FOLDS BENJAMIN SCOTT

Owners Section:

CAE	Name	Society	Percentage	Royalty
160791960	UNIVERSAL MUSIC PUBLISHING PTY LTD (Direct-Pay)	AMCOS	25.0000	0.03115
	Unrepresented sharer(s)		75.0000	0.09346

At the bottom of the window, there are four buttons: "All Claims", "Print Selected PN", "Print All PNs", and "Close".

Use this scrollbar to view other PNs where available (these may be earlier PNs for the same client, or PNs for other clients attached to the production)

Use this scrollbar to view ownership details for all tracks on the PN highlighted in the section above.

This window displays all available Prescribed Notices for a production (see page 7 for further general information on PNs). The top section of the window shows details for the PN itself – client, production release date, PN start/end date, etc. The middle section shows, for the PN highlighted, details of the featured tracks, while the bottom section shows, for a highlighted track, the current ownership details.

The ownership displayed in the bottom section may represent either an MDOF share or an MROC – clicking the All Claims button will display further, more detailed information (see page 12 for further information on the All Claims window).

CLAIM BY WORK

Like the Claim Works – Production List window, the Claim Works – Work List window offers various options and filters to allow you to retrieve the productions you wish to view:

1) Unclaimed

This view displays all productions submitted within the specified date range, along with all the works on those productions *on which you do not currently have a claim attached*.

2) Unclaimed & Claimed

This view displays all productions submitted within the specified date range, along with all the works on those productions, whether you have claimed them or not.

3) Claimed only

This view displays all productions submitted within the specified date range, along with all the works on those productions *on which you currently have a claim (MDOF/MROC/MREG) attached*.

4) In Prods With PNs

This view displays all productions submitted within the specified date range which have received a PN, along with all the works on those productions, whether you have claimed them or not.

5) Multiple clients

This view displays all productions submitted within the specified date range that have release details for more than one client attached to them, along with all the works on those productions, whether you have claimed them or not.

6) In Prods On Hold

This view displays all productions submitted within the specified date range which have been placed on hold due to insufficient or inaccurate data, along with all the works on those productions, whether you have claimed them or not.

Once a set of results has been retrieved, for the productions listed, the following information is displayed:



Rush: If the client has specified that a production is a 'rush release', a Y will appear in this column, and the production will appear as the first item in the list. *NOTE: labelling a production as a rush release does not make it pass through the clearance cycle any more quickly – the standard ten working day cycle still applies.*

Date of submission, production title, country of release, catalogue number, client, disc/track numbers, work title (as submitted by the record company), writers, artist.

Your AU % / Your NZ %: If you have an existing claim (MROC or MDOF or Active MREG) on a work, whether for your 'parent' publisher or any subsidiary company, the percentages for Australia and New Zealand are shown here.

Total Au % / Total NZ %: The total percentage claimed by all publishers for a work is shown here.

MDOF / MROC / Mech Reg: A 'Y' in any of these columns indicates that a work has an MDOF/MROC/active MREG attached – these may be for any publisher(s), not necessarily for you.

ID: The APRA ID assigned to the production.

Status: The current status of the production (see page 2 for further information on production status).

When a production is highlighted on screen, the buttons at the foot of the screen perform the following functions:

Double-clicking on a work opens the Claiming window

Client window displaying all the clients currently attached to the production (see page 18 for

Claims window (page 12).

Production Details window (page 25).

Retrieved results in list form

Listing all tracks on the highlighted production, along with associated MDOF/MROC/MREG information (for all publishers)

Printed version of the Prescribed Notice for the highlighted production

Find: Allows you to search for a particular production among the results, using the Title, Catalogue or Artist fields. (You can also use the 'Find' function for this – see page 10)

New Reg: brings up the Publisher Registration window, allowing you to add a registration immediately if you have the required details available (page 22).

Copy Prev Reg: brings up the Publisher Registration window with the title/writer details of the current track, but with the registration details filled out as per the last registration you entered. This function allows you to add identical registrations for multiple works on a production quickly and easily.

Close: closes the current window

PUBLISHER REGISTRATION WINDOW

This window allows you to add a registration directly to a work. For further details on how to complete registrations, see the general CMS Manual issued by APRA/AMCOS' Publisher Services.

Publisher Registration
✕

APRA Id: Writers:

Title:

Local Type: Style: Usage:

Duration: Rest of World Split - Writers: Publishers: Commissioned

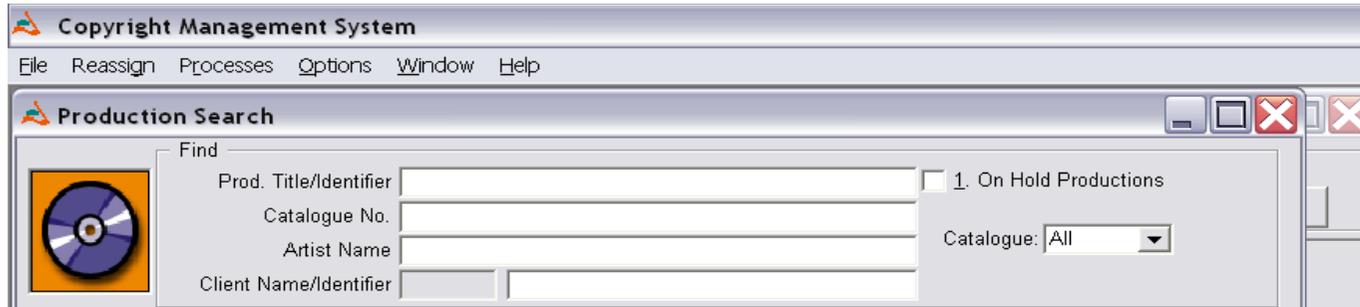
1. P/R DoF	2. M/R DoF	3. O/S DoF	4. Cue Sheet	5. Performer	6. AKA	7. Comment	8. Performance
9. History	0. Label	S1. Registration	S2. Claims	S3. Production	S4. DSP Sales	S5. Links	

CAE No	Sharer Name	Society	CI	Cat	Terr	Perf %	Mech %	Syn	Date	Effect	Synch %	Mech	Society	Synch
					ANF									

<
|||
>

PRODUCTION INQUIRIES

The Production Inquiries screen allows you to search for specific productions by title (or APRA ID, if known), catalogue number, performer or client, or by using a combination of these.



NOTE: Ticking the On Hold Productions box on this screen renders the other search terms obsolete and brings up a list of all productions currently on hold – see page 2 for further details on productions on hold.

SEARCHING FOR PRODUCTIONS

Prod Title: Enter the title of the production(s) you wish to see. You can perform a leading-edge search in this field by entering (at least) the first four characters of the title, followed by an asterisk, e.g. BRILLIANT* {if a production title starts with an article, e.g. THE, A, AN, etc, this is ignored}. Including an asterisk at the beginning and end of a text string will return all productions containing that text string in the title eg *diato* would return production “Radiator” AU00101204. For text strings <4 characters, substitute asterisk(s) for the missing letters.

The screenshot below shows the results of a leading-edge title search:



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Catalogue No: Enter the full catalogue number of the production you wish to see. As with the title search field, you can perform a leading-edge search in this field, but again, you should enter as many characters as possible to avoid returning too many results.

Artist Name: To search for productions using the Artist Name field, if you enter a full performer name, you have to enter it exactly the client who submitted the production did, i.e. if the client submitted the performer as SINATRA, FRANK, then searching under SINATRA FRANK will not work. You can, however, enter SINATRA* to find all productions entered under FRANK SINATRA. SINATRA FRANK / SINATRA, FRANK, etc., as shown in the screenshot below:

ID	Submit	Title	Format	Local Cat.	Band/Artist	Client	Ctry	Tks	Status	PN	Entered	WIP	For
AL22/05/2		FRANK SINATRA SINGS GERSHW	CD	CK61057	SINATRA FRANK	Sony BM	AU	16	Active	PNY	22/05/2002	Completed	CK
AL29/07/2		FRANK SINATRA'S GREATEST HIT	CD	244011	SINATRA, FRANK	WARNE	AU	12	Active	PNY	29/07/2005	Completed	755
AL16/09/2		FRANK SINATRA'S GREATEST HIT	CD	7599272372	SINATRA, FRANK	WARNE	AU	11	Active	PNY	16/09/2005	Completed	
AL23/05/2		FRANK SINATRA: LIVE FROM LAS	CD	3118412	FRANK SINATRA	EMI Mus	AU	19	Deleted	Y	23/05/2005	Completed	
AL28/09/2		FRANK SINATRA: THE CLASSIC TD	Digital	0724382840756	FRANK SINATRA	Itunes M	AU	18	Active		07/06/2006	Edited	
AL27/05/2		FRANK SINATRAS MERRY LITTLE	CD	80080	FRANK SINATRA	MRA En	AU	14	Active	PNY	27/05/2004	Researched	
AL23/09/2		FRANKY BABY	Cassett	GOL001	FRANK SINATRA	Payless	AU	20	Active	PNY	23/09/2003	Researched	
AL16/10/2		FRANKY BABY	CD	CDGOL001	FRANK SINATRA	Payless	AU	20	Active	PNY	16/10/2003	Researched	
AL18/09/2		GREATEST HITS 1965-1971 (LIGH	CD	RVCD122	NANCY SINATRA	*Raven F	AU	26	Active	PNY	18/09/2002	Researched	

NOTE: For all leading-edge searches on this screen, you should always enter as many characters as possible to limit the number of productions returned, otherwise your search request may take a long time to be processed. You can also limit the number of results by entering data into multiple fields.

Client Name/Identifier: Enter a record company's name (or APRA/AMCOS-assigned client ID, if known) to help limit the results returned.

If your search term(s) result in only one production being found, the Production Details window will automatically be opened to display that production (see page 25 for further details). If multiple productions are found to match your search terms, you can sort them on the screen by clicking any of the column headers, and you can also use either the 'Keyword' or the 'Find' function to help you locate the production you wish to see.

With a production on the list highlighted, clicking the 'Client' button will display the Client window for that production (see page 18 for further details).

When you have found the production you wish to view, double-click it to open the Production Details screen.

PRODUCTION DETAILS SCREEN

The Production Details screen opens by default on the Tracks tab, and the following information is displayed:

Disc	Track	APRA Title	APRA Writers	Ty	Alert	Disp	MR	MD	MR	PD	API
1	1.00	BRILLIANT CORNERS	MONK THELONIOUS S	A	N	N	N	Y	N	Y	GW
1	2.00	BA-LUE BOLIVAR BA-LUES ARE	MONK THELONIOUS S	A	N	N	N	Y	N	Y	GW
1	3.00	PANNONICA	MONK THELONIOUS S	A	N	N	N	Y	N	Y	GW
1	4.00	I SURRENDER DEAR (INSTRUMENTAL)	CLIFFORD GORDON	A	N	N	N	Y	N	Y	GW
1	5.00	BEMSHA SWING	BEST D/MONK T	A	N	Y	N	Y	N	Y	GW

FIELD EXPLANATIONS

Type: track type, either 'A' for Audio or 'V' for Video – effective only for Mixed Format productions (see page 3 for further details)

Alert: 'Y' indicates that there may be a comment attached to the work which may be of relevance (NOTE: not all comments on works in CMS are visible to publishers – some are for internal APRA/AMCOS use only)

Disp: 'Y' indicates a mechanical dispute on the work (total mech ownership exceeds 100%)

MREG: 'Y' indicates that there is an active registration (for any publisher) attached to the work

MDOF: 'Y' indicates that the work has an MDOF

MROC: 'Y' indicates that there is an MROC (for any publisher) attached to the work.

NOTE: If any of the MREG/MROC/MDOF fields show 'Y', clicking the All Claims button will display full current ownership details for the highlighted work.

PDOF: 'Y' indicates that the work has a PDOF.

APRA ID: shows the ID number assigned to the work in CMS.

The top section of this screen shows the details of the production - title, artist, catalogue number, format, number of discs/tracks, etc.

The middle section shows the works selected from CMS which have been attached to the production, complete with disc/track number, title and writer information, and various other fields – for full details on these fields, see notes to the right of the screenshot.

The bottom section shows, for the highlighted track, the data entered by the client. It is this data that has been run through the automatic matching process and then manually checked by CF staff.

The buttons at the foot of the screen allow you, for the highlighted track, to open the All Claims window to view all current mechanical ownership details (see page 12 for further details), to open the Claiming window to add a claim/disclaim/request a substitution (see page 13) or to add a new registration (see page 22).

As well as the Tracks tab, there are also 5 further tabs on the Production Details screen, which allow you to view the following information:

Tab 2: Client [CTRL + 2]

Displays details of any Category 1, 2 or 3 clients who have attached their release details to the production, showing their release date, price (or PPD code), etc. and the status of the production relative to each individual client (see page 2 for further information on production status).

1. Tracks	2. Client	3. PN	4. History	5. Cat2/3 Sales	6. DSP Sales				
Client No	Name	Ctry	Status	Dt Release	PPD	Price	Dt Pn Due	AREV Prod	Dt Entered
00000004	Universal Music	AU	Active PN	25/02/2006	M08	0.00		26906028	28/03/2006
00007400	Universal Music NZ	NZ	Active PN	01/09/2006	A41	0.00		26022215	05/09/2006

NOTE: If sales have been reported for this production by Digital Delivery clients, these are shown on tab 6 (see page 28) – Digital Delivery clients are not displayed on the Client tab.

Tab 3: PN [CTRL + 3]

Allows you to view any available Prescribed Notices which exist for the production:

1. Tracks	2. Client	3. PN	4. History	5. Cat2/3 Sales	6. DSP Sales						
Client No	Name	Ctry	Release	Effective	Terminated	Seq	Reason	Price	Price/Track	Roy. Rate %	R
00000004	Universal Music	AU	25/02/2006	11/04/2006		1	New	11.80	2.36000	8.7000	
00007400	Universal Music NZ	NZ	01/09/2006	05/09/2006		2	New	13.95	2.79000	8.0000	

Disc	Track	APRA ID	Royalty Rate %	Title	Writers	Changed
1	1.00	GW01296921	8.7000	BRILLIANT CORNERS	MONK THELONIOUS S	
1	2.00	GW06682046	8.7000	BA-LUE BOLIVAR BA-LUES ARE	MONK THELONIOUS S	
1	3.00	GW03201760	8.7000	PANNONICA	MONK THELONIOUS S	
1	4.00	GW09212913	8.7000	I SURRENDER DEAR (INSTRUMENTAL)	CLIFFORD GORDON	
1	5.00	GW03235256	8.7000	BEMSHA SWING	BEST D/MONK T	

CAE	Name	Society	Percentage	Royalty
160791960	UNIVERSAL MUSIC PUBLISHING PTY LTD (Direct-Pay)	AMCOS	100.0000	0.20599

By default, the most recent PN for the production's Primary Owner is displayed first. Earlier PNs for that client, as well as PNs for any other clients attached to the production can be viewed by clicking through the list in the top section of the screen.

The middle section of this screen shows the works attached to the production, and the bottom section shows, for the highlighted work, the current mechanical sharers. Clicking the 'All Claims' button at the foot of the screen will show further details about that ownership, i.e. whether the ownership is represented by an MROC or by MDOF shares (see page 12 for further details). Clicking the Claim button opens the Claiming window for the highlighted work, allowing you to add a new MROC, disclaim the work, or request a substitution (see page 13) and clicking the New Reg button allows you to enter a registration for the highlighted work (see page 22).

Tab 4: History [CTRL + 4]

This tab displays some details of the progress of the production through CF, e.g. date of submission, creation of PN(s), etc.

1. Tracks 2. Client 3. PN 4. History 5. Cat2/3 Sales 6. DSP Sales					
Date	User	Event	Field Name	Before Image	
07/09/2006		Modified	Client	00007400(NZ) AREV:	
05/09/2006	System	CFMBU020	Prescribed Notice (full)	Sequence 002. Unit royalty = \$1.115 for 00007400/NZ	
05/09/2006	client 00007	Release (EDI)	00740022.02T		
11/04/2006	System	CFMBU020	Prescribed Notice (full)	Sequence 001. Unit royalty = \$1.030 for 00000004/AU	
29/03/2006		CMS Data Entry	Modified Existing Productio	Wrk Stat=Edited	
29/03/2006		CMS Data Entry	Modified Existing Productio	Wrk Stat=New	
28/03/2006	client 00000	Publicised	4 works auto-matched		
28/03/2006	client 00000	Created (EDI)	00000463.02T		

Tab 5: Cat 2/3 Sales [CTRL + 5]

If the production in question has been released by a Category 2 or 3 client, this tab will show whether or not they have reported sales for the production (quantity/value of reported sales is not displayed here). If royalties have been distributed on the production, the distribution number is shown here:

1. Tracks 2. Client 3. PN 4. History 5. Cat2/3 Sales 6. DSP Sales					
Client ID	Client Name	Tariff	Distribution		
00000011	Shock Music Group	Audio Cat 2			
00008082	Shock Records NZ	Audio Cat 2			
00000011	Shock Music Group	Audio Cat 2	0606		
		Audio Cat 2	0606		
00008082	Shock Records NZ	Audio Cat 2	0606		
00000011	Shock Music Group	Audio Cat 2	0603		
		Audio Cat 2	0603		
00008082	Shock Records NZ	Audio Cat 2	0603		
00000011	Shock Music Group	Audio Cat 2	0603		
		Audio Cat 2	0603		
00008082	Shock Records NZ	Audio Cat 2	0512		

Tab 6: DSP Sales [CTRL + 6]

If sales have been reported for the production by a Digital Delivery client, the client details are displayed here:

1. Tracks	2. Client	3. PN	4. History	5. Cat2/3 Sales	6. DSP Sales	
Client Id	Client Name	Line of Business	Dt Period End	MR Status	MR Dist	
00032748	Itunes Music Store Australia	DD Downloads	31/12/2005	Fully Paid	0606	

For further information on the processing of Digital Delivery productions in CF, see page 45.

CHECKING PRODUCTIONS VIA WORKS

If you want to check whether a specific work is attached to any productions in the Clearance Facility, you can do so by looking up the work from the Works Search screen:

The image shows two overlapping software windows. The background window is 'Publisher's Works Search' and the foreground window is 'Publisher Registration'.

Publisher's Works Search window details:

- Find: Title/Identifier: HOUR OF TWO LIGHTS, Writer(s):
- Category: All, Local/Foreign: Both, Performer:
- Table with columns: Title, Writer(s), Loc, VI, MV, !, PD, MD, MR, PR, Perf, So, Identifier
- Row 1: HOUR OF TWO LIGHTS, HALL TERRY/UDDIN MUSHTA, Y, CF GW33651160

Publisher Registration window details:

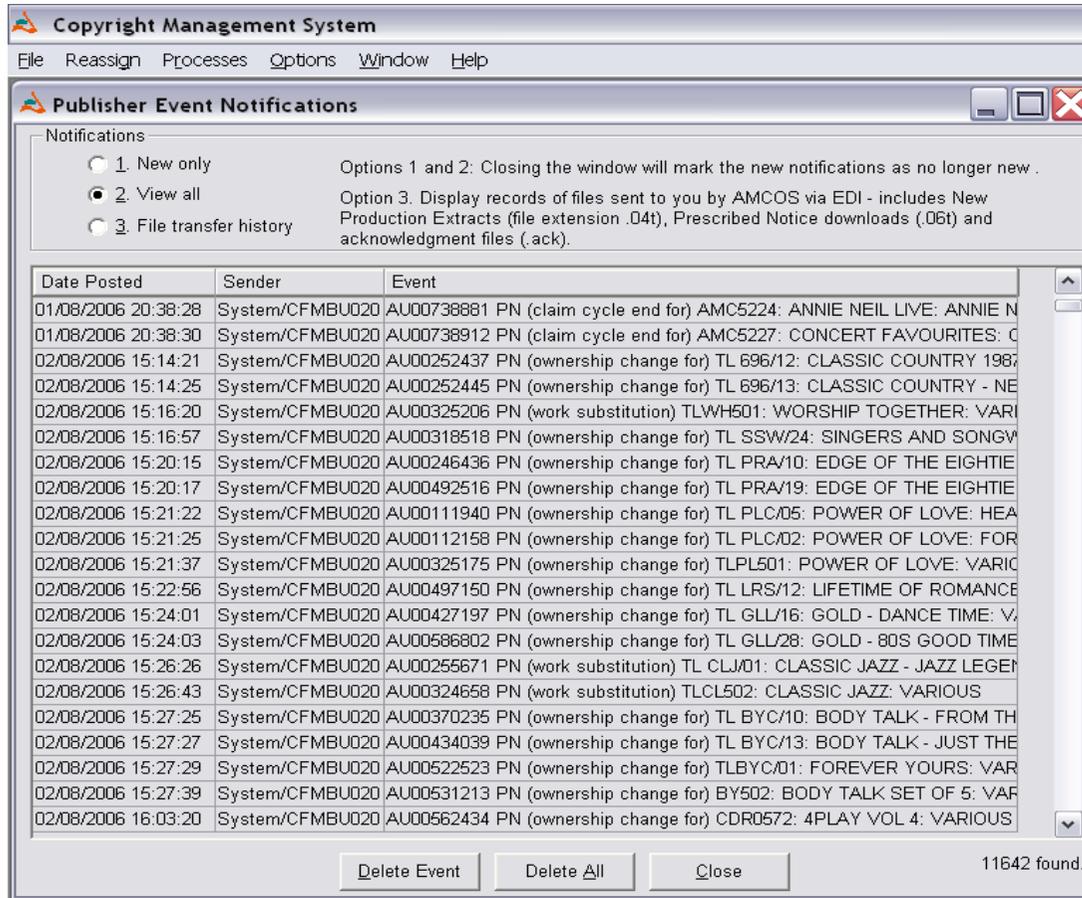
- Ident: GW33651160, Title: HOUR OF TWO LIGHTS
- ISWC: , Writers: HALL TERRY/UDDIN MUSHTAQ
- Buttons: Local Writer, Loc Publ (E), Multi Vers, Comm'd, WID excl, Alert, 1st Lic Ref, To Arev, Source: CF, 24950704
- Navigation tabs: 1. P/R DoF, 2. M/R DoF, 3. O/S DoF, 4. Cue Sheet, 5. Performer, 6. AKA, 7. Comment, 8. Performance, 9. History, 0. Label, S1. Registration, S2. Claims, S3. Production, S4. DSP Sales, S5. Links
- Table with columns: Client Name, Prod No., Title, Artist, Format, Catalogue, Status, Client No., Sales
- Row 1: EMI Music NZ, AU00808717, HOUR OF TWO LIGHTS, TERRY HALL AND ICD, 5909902, Pending, 00007395
- Row 2: *Shock Music Group, AU00367779, WORLD 2004, VARIOUS, CD, WRASS123, Active PN, 00000011, Y

Callout 1: Double-click the work to open the Works Information screen...

Callout 2: Go to tab S3 [CTRL + SHIFT + 3] to view productions to which the work is attached. Double-clicking on a production here will open the Production Details screen.

PUBLISHER EVENT NOTIFICATIONS

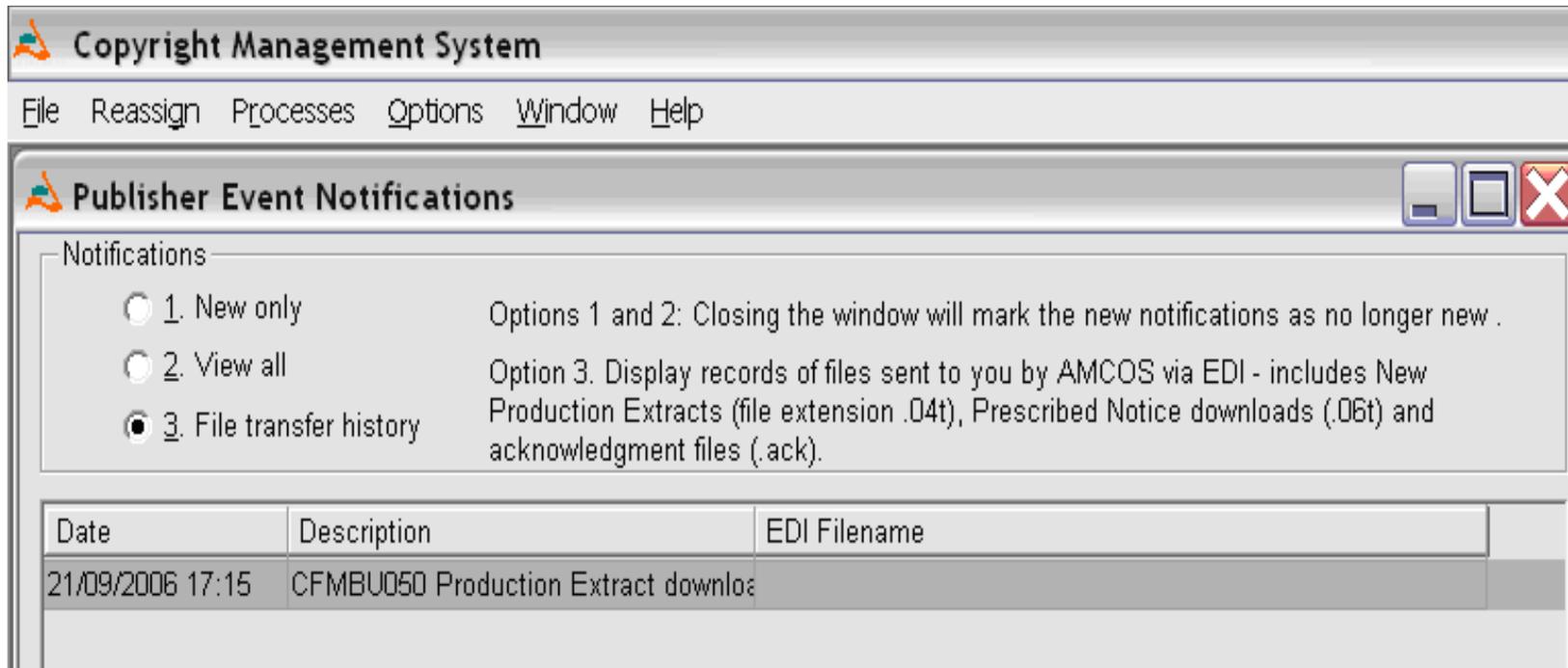
Notifications are created to alert you to significant events occurring to productions in the Clearance Facility, such as the creation of PNs, substitution of works on productions, production deleted/withdrawn by client. Some examples of these notifications can be seen in the screenshot below:



NOTE: Double-clicking on a notification opens the Production Details window for the production to which the notification refers.

The Publisher Event Notifications screen offers three options. The first, 'New Only' displays all notifications that have been created since the last time you viewed this screen – once you have seen these notifications, you can either delete them using the 'Delete Event' or 'Delete All' buttons at the foot of the screen, or you can leave them and close the window. On closing the window, the 'New only' window is cleared... The second option, 'View all', displays all notifications that exist in CMS for you – again, the 'Delete Event' and 'Delete All' buttons at the foot of the screen can be used to remove any notifications that are no longer required.

The third option, 'File Transfer History', is slightly different, and is only applicable to those publishers who use EDI to receive data from the Clearance Facility. The window displays details of any New Productions Extracts, Prescribed Notice downloads which you have requested and which have been sent to you within the last month, along with the details of any acknowledgement files sent in response to claims files submitted to CF, by you, via EDI.

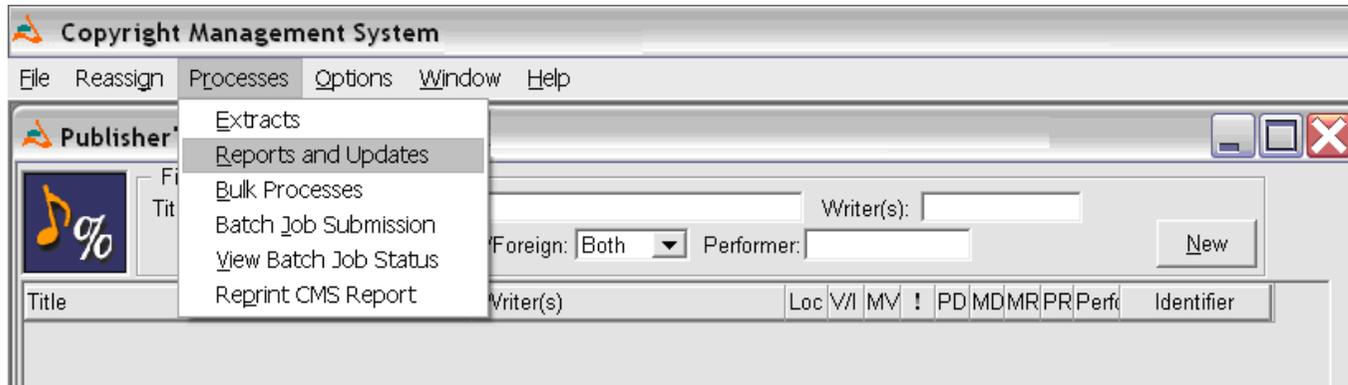


The purpose of this screen is to help you to track these files in case of any problems. If you have requested a New Production Extract or a Prescribed Notice download but not received the file, you should check this screen. If the file is shown here, that means that your request was received and has been processed, and the file has been sent to your FTP server (or to the output folder on the APRA/AMCOS server, if you do not have your own). The fact that you have not received the file indicates a problem on your side and you should speak to your IT department in the first instance. If the problem cannot be resolved and the original file cannot be retrieved, you should contact cmscf@apra.com.au with the filename listed here and ask for the file to be re-sent to you.

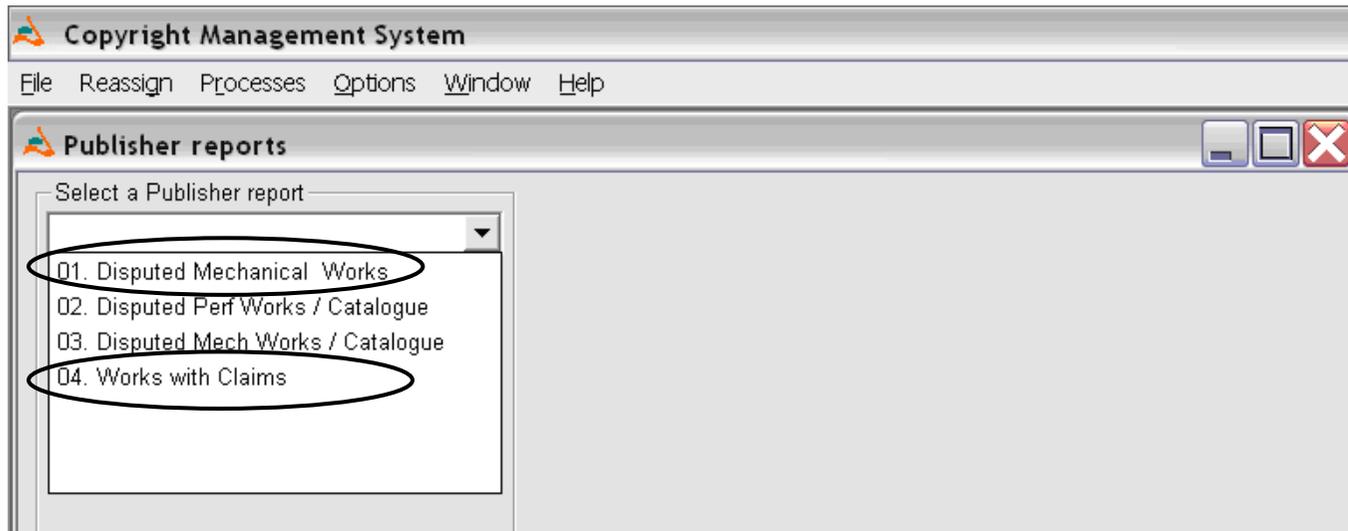
If you have requested a download and no details are shown here, then this indicates that your request was not received, which in turn may indicate a problem on the APRA/AMCOS side. Please contact cmscf@apra.com.au and CF staff will provide further advice as soon as they are able.

CLEARANCE FACILITY PUBLISHER REPORTS

There are two reports connected with CF that are available for publishers to run, and these can be accessed by clicking Processes > Reports and Updates [ALT + R + R]:



From the Publisher reports window, the dropdown menu offers the following options, the first and last of which are CF-related:

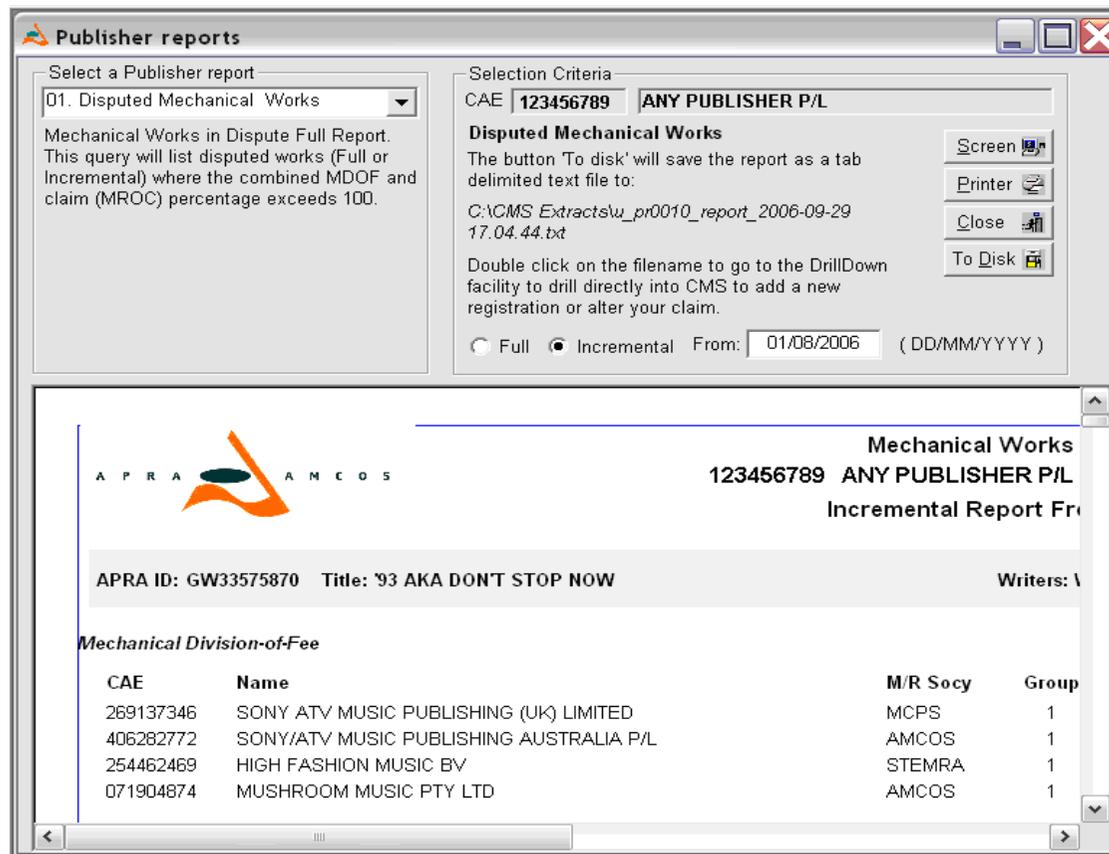


DISPUTED MECHANICAL WORKS

This report lists all works* where you have an interest and where the combined MDOF and MROC shares for all publishers exceed 100%, thus putting the works into mechanical dispute, the purpose being to allow you to review your shares to see whether you should reduce your claim to resolve (or help to resolve) the dispute. If you wish to reduce your shares, you can either re-register the work (see page 22) or add a new MROC (see page 17).

[*NOTE: this report is not CF-specific – it shows all works in CMS which are in mechanical dispute, whether or not they are attached to CF productions.]

You have the option to run a 'Full' report, showing all works which are in mechanical dispute, or an 'Incremental' report, which shows all works which have gone into dispute since a specified date.



There are three modes available for running this report:

Screen: the works are shown in the lower pane of the window so you can review them without printing the report

Printer: sends the report directly to your printer.

To Disk: creates a data extract of the disputed works, in tab-delimited text format, which you can use in drilldown mode in CMS (see page 41 for details) or which can be opened in a text or spreadsheet program, allowing for manipulation of the data according to your requirements.

The screenshot on the left shows the report as run in 'To Disk' mode. The location of the data extract that is created is shown in italics (new location is generated each time the report is run in 'To Disk' mode). Double-clicking on the location opens the extract in drilldown mode in CMS, as shown on the following page.

The works reported are also shown in the lower section of the screen, as they are when the report is run in Screen mode, and can also be printed from this screen if required.

CMS/CF PUBLISHER USER MANUAL

When the Disputed Mechanical Works report has been run in 'To Disk' mode, double-clicking the filename that is generated opens the extract in drilldown mode, as shown in the screen shot below. Select 'Work by ID' from the CMS System dropdown and double-click the ID number in the first column to open the Works Information screen for that particular work, and from there you can add a registration.

Database Extract

Sort Heading CMS System Auto Save

Col Length 70 2129: 2129 Records imported from file

CSV

Cuesheet by ID
Production by ID
Work by ID
Work by Title

WINFkey	title	writer	percentag	source	yn product	yn ddsd
GW33575	93 AKA DWEY			ATV0	mdof	Y Y
GW33575	93 AKA DWEY		100.0000	mdof	Y	Y
GW33575	93 AKA DWEY			AS0	mdof	Y Y
GW33575	93 AKA DWEY DE VIN			MUSHROC	50.0000	
GW33223	A SWORD	SERRA EFN			SERRA EF0	
GW33223	A SWORD	SERRA EFN	04970217		LA MARGU0	
GW33223	A SWORD	SERRA EFN	40628277		SONY/ATV	100.0000
GW33223	A SWORD	SERRA EFN			LA MARGU0	
GW33223	A SWORD	SERRA EFN			BMG MUS0	
GW33223	A SWORD	SERRA EFN			BMG MUS	50.0000
GW00064	AFRICAN	IBRAHIM N			EKAPA	0
GW00064	AFRICAN	IBRAHIM N			MAWI ED0	
GW00064	AFRICAN	IBRAHIM N			ENJA EUF0	
GW00064	AFRICAN	IBRAHIM N			ORIGIN NE	100.0000
GW00064	AFRICAN	IBRAHIM N	07637834		EKAPA	0
GW00064	AFRICAN	IBRAHIM N	40628277		SONY/ATV	100.0000

Publisher Registration:

ISWC: GW33575870 Title: 93 AKA DONT STOP NOW

Writers: WEYDE V/COEVERDEN V/FRANGLN N/DEAKIN F

Voc/Ins Style POP Vers Language US Socy N/A Arrange't

Dispute - Perf Mech Pub Reg | R Rpt P Dis Rpt M Dis Warsaw N

Created 41B Paid Perf 43A Duration 3.00 Retention D/C Auto

Local Writer Loc Publ (E) Multi Vers Comm'd WID excl Alert 1st Lic Ref To Arv 24966252

1. P/R DoF 2. M/R DoF 3. O/S DoF 4. Cue Sheet 5. Performer 6. AKA 7. Comment 8. Performance
9. History 0. Label S1. Registration S2. Claims S3. Production S4. DSP Sales S5. Links

Right Type	Perf Reg Obsolete	Mech Reg Obsolete	Registering Publisher Name	Date Registered	Claim No.	Local	Style	Title of the Work	Writer RoW Pcnt	Publisher RoW Pcnt	Commis
Both	Y	Y	SONY/ATV MUSIC PUBLISHI	18/08/2004	0	1	N	UNC 93 AKA DONT STOP NO	0	0	
Both	Y	Y	MUSHROOM MUSIC PTY LT	22/05/2006	1	2	N	UNC 93 AKA DONT STOP NO	0	0	

CAE No	Sharer Name	Society	Cl	Cat	Terr	Perf %	Mech %	Syn	Date Effect	Synch %	Mech Society	Synch
	VAN COEVERDEN LEX		2	CA	ANF	12.5000	0	Y				
	VAN DER WEYDE R.	BUMA	2	CA	ANF	12.5000	0	Y				
161870862	FRANGLN NICK	PRS	1	CA	ANF	12.5000	0	Y				
295276527	DEAKIN FRED ROBERT	PRS	1	CA	ANF	12.5000	0	Y				
269137346	SONY ATV MUSIC PUBLISHING (UK) LIMITE	PRS	1	E	ANF	0	0					
406282772	SONY MUSIC PUBLISHING AUSTRALIA	APRA	1	SE	ANF	25.0000	50.0000	Y				
	INTERNATIONAL MUSIC NETWORK	PRS	2	E	ANF	25.0000	50.0000	Y				

Change Publ. Add Reg. Copy Propert. Modify. Insert Line. Delete Line. Print. Page Cancel.

OK Close Save Help

WORKS WITH CLAIMS and MROC TIMEBOMBING

Publisher reports

Select a Publisher report
 04. Works with Claims

Lists all Works where the publisher has a claim (MROC) and no active mechanical Registration.

Selection Criteria
 CAE **123456789** **ANY PUBLISHER P/L**

Works with Claims
 This query will list all works where the publisher has a claim (MROC) interest and no active mechanical Registration.

Use the File/Save Data As option to save this list of works. Drill directly into CMS to add a new registration or alter your claim.

From date: 01/07/2006
 To date: 31/07/2006 Include group structure

Screen
 Printer
 Close

This report shows all works on which you have an MROC attached but no (active) registration. MROCs have a lifespan of six months only, after which time they are deleted by CF staff in a process known as MROC Timebombing, so it is essential that you keep track of your MROCs and follow them up with registrations before the timebombing process is run.

The timebombing process is run monthly. In general, the deadline for registrations to be submitted is the first Friday of each month. In the week following that deadline, CF staff will process new registrations received, and then the timebombing will be run to remove any MROCs which are six months old (or older) as of the last day of the preceding month, as per the schedule shown to the right.

So, following this schedule, in January, any MROCs submitted up to and including the 31st July the previous year are subject to removal; to run the report, you should set the 'From' date to 1st July and the 'To' date to 31st July (or later, if you also wish to look at MROCs which will be due for timebombing in future months). Ticking the 'Include group structure' box will ensure that MROCs for any subsidiary publishers you may have are also included.

As with the other reports, the MROC report can be run in Screen mode, or sent directly to the printer, and the results can also be saved as a data extract by clicking File > Save Data As [ALT F + S] – see page 41 for further information on how to use data extracts in CMS.

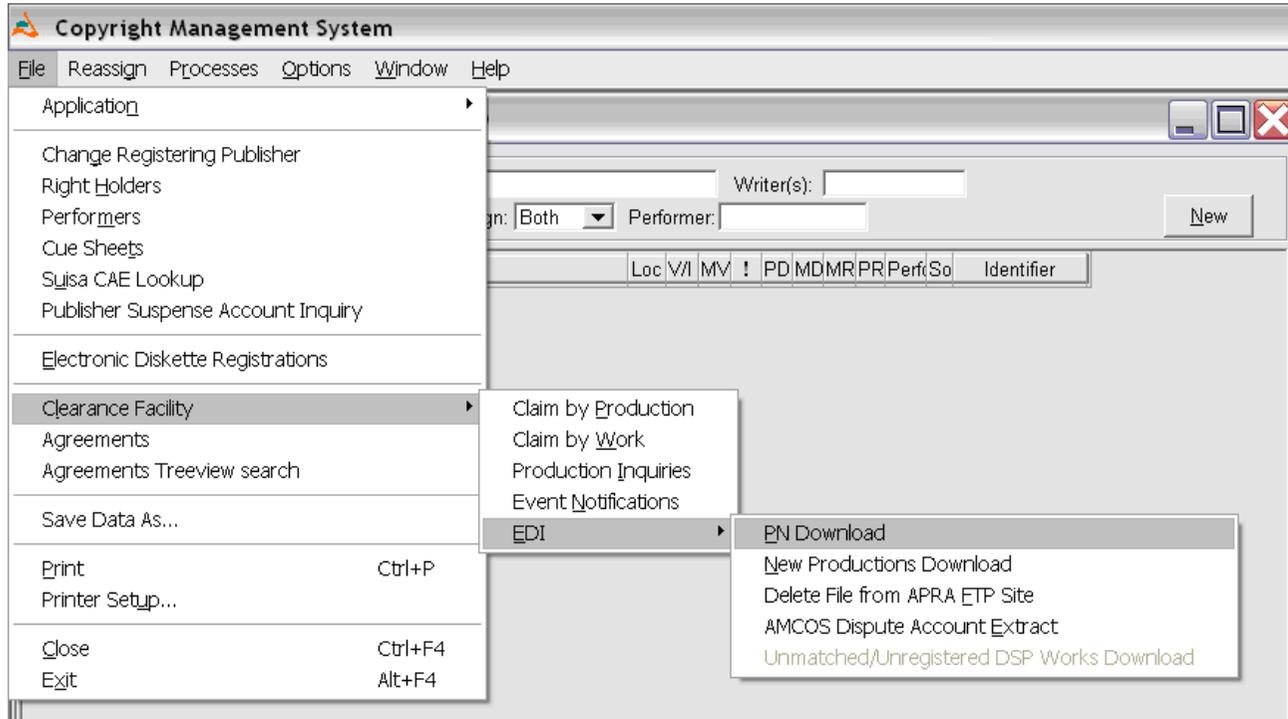
MROC TIMEBOMBING SCHEDULE

Month	Week	MROCs to be deleted for period ending previous...
January	3 rd	30 th June
February	4 th #	31 st July
March	3 rd	31 st August
April	3 rd	30 th September
May	4 th #	31 st October
June	3 rd	30 th November
July	3 rd	31 st December
August	4 th #	31 st January
September	3 rd	28 th /29 th February
October	3 rd	31 st March
November	4 th #	30 th April
December	3 rd	31 st May

CLEARANCE FACILITY AND EDI

Various CF functions can be performed using EDI (Electronic Data Interchange), which allows data to be transmitted to/received from CMS/CF in bulk transactions via FTP. The following section will outline the functions that are available; for full details on the file formats, specific data included, etc, you should see the CMS/CF EDI Specifications document which can be obtained from the Downloadable Documents section on the APRA/AMCOS Publisher website (<https://www.apra.com.au/site/publisher/logon.stm>).

The Clearance Facility EDI menu can be accessed by clicking on File > Clearance Facility > EDI [*ALT + F + L + E*]:



There are four EDI functions available: PN Download, New Productions Download, Delete File From APRA FTP Site, AMCOS Dispute Account Extract.

PN Download - allows you to download PNs for productions, with various filters available.

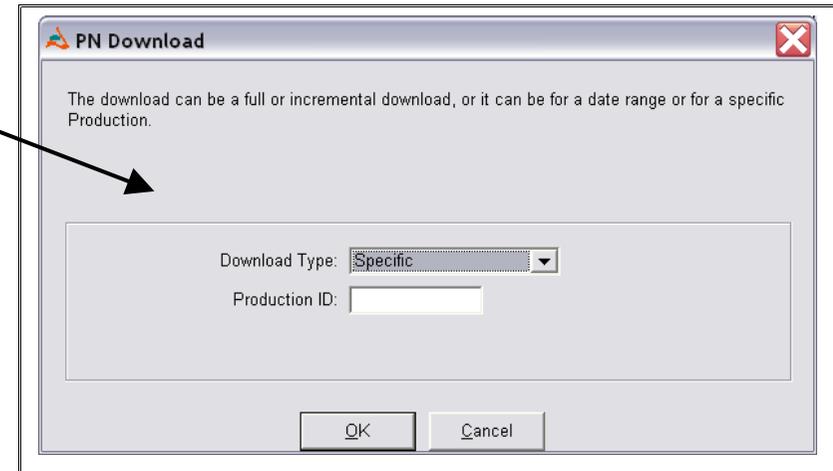
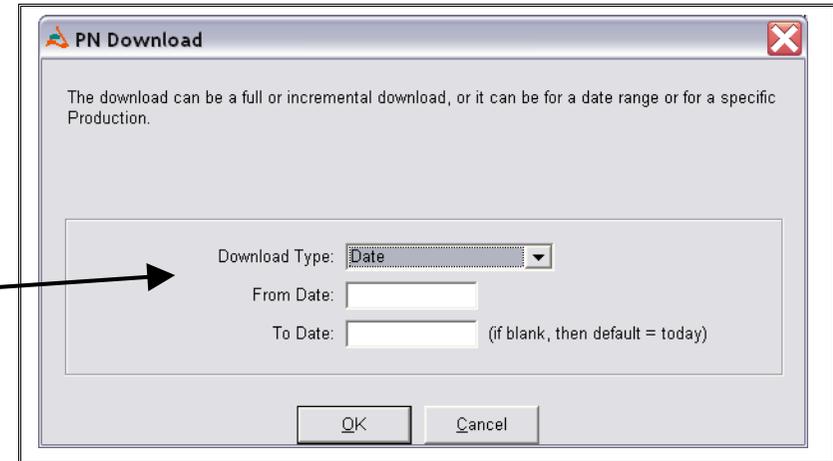
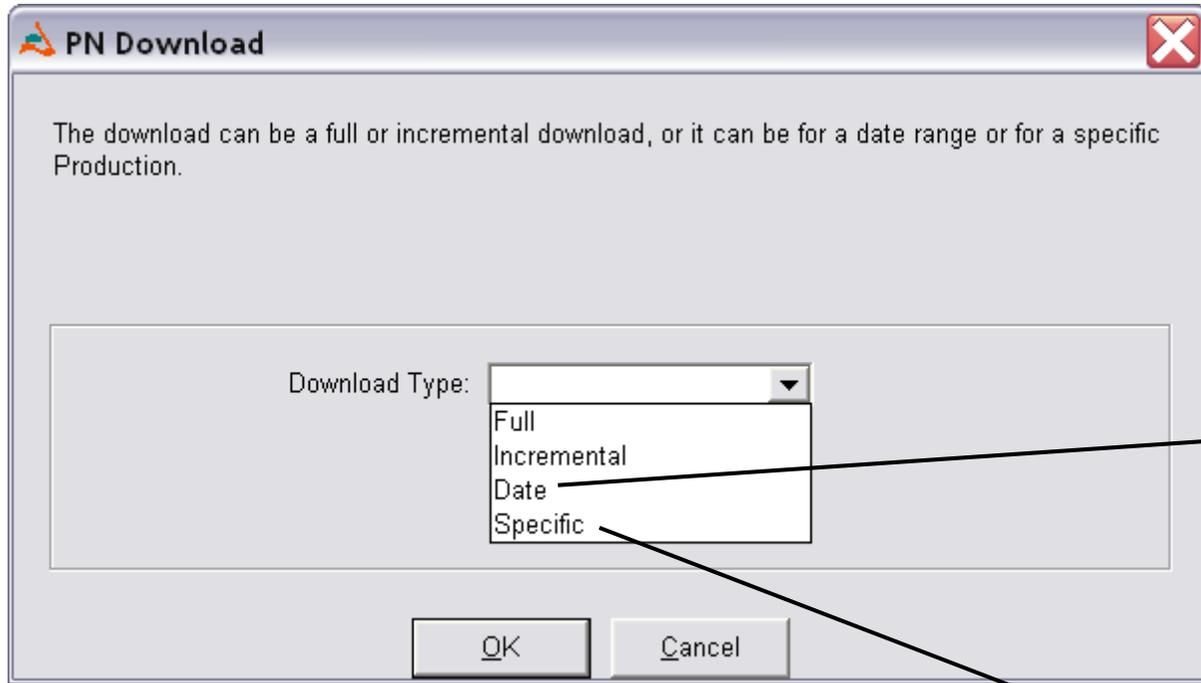
New Productions Download – allows you to view new productions entered into the Clearance Facility.

Delete File From APRA FTP Site – allows users who do not have their own FTP server, and have their downloads sent to the output folder on APRA’s FTP server, to delete files that are no longer required.

AMCOS Dispute Account Extract – allows you to download a list of works in which you have an interest and which are in mechanical dispute.

PN DOWNLOAD

There are four options available for PN downloads:



Full – PNs for all productions in CF on which you currently have mechanical shares

Incremental – all PNs created since your last PN download

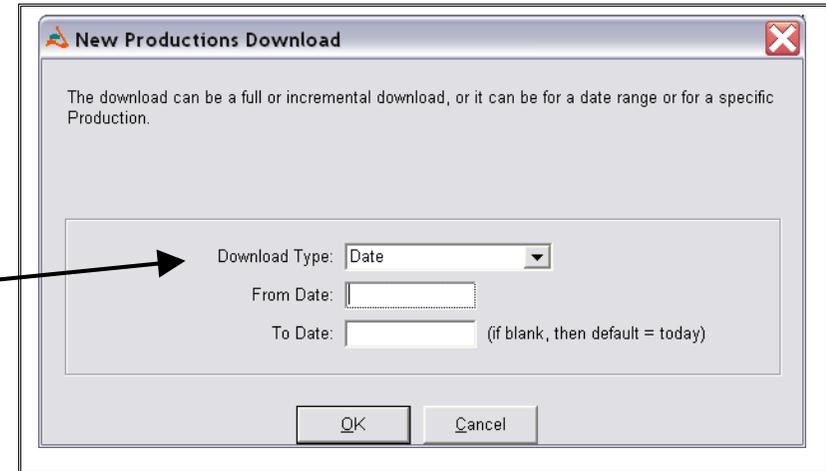
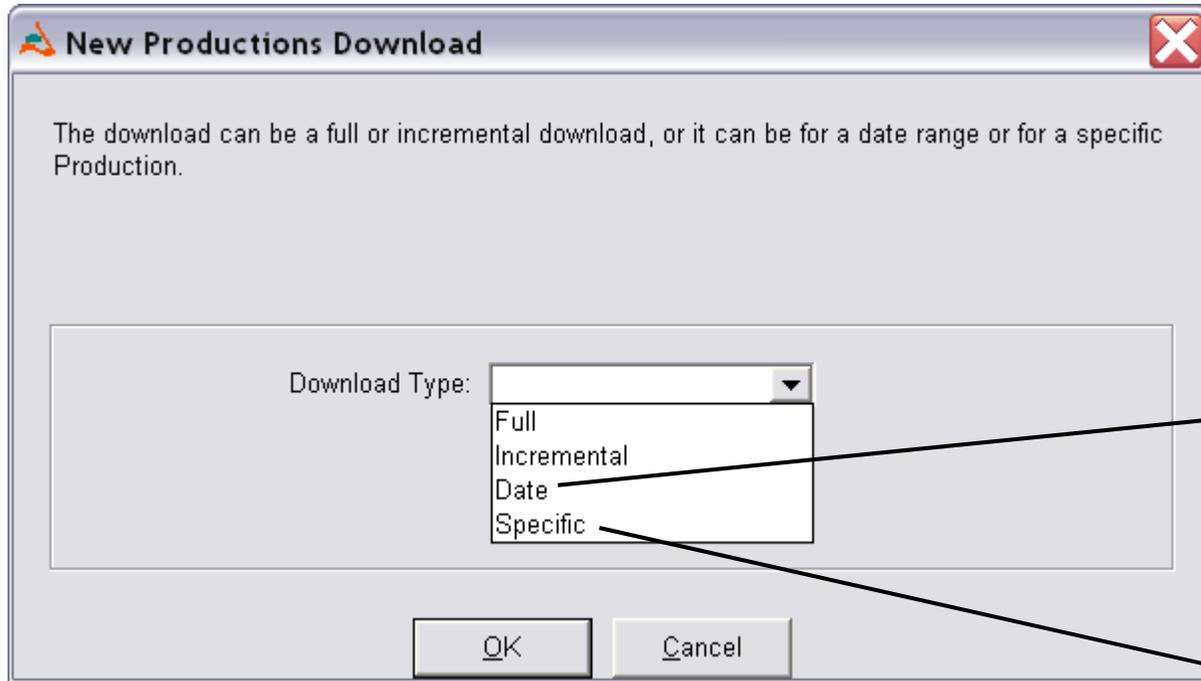
Date – PNs created within a specified date range

Specific – enter the APRA-assigned production ID to get the PN for that specific production

For further details on this extract, please see section 6 of the Clearance Facility EDI Specifications document.

NEW PRODUCTIONS DOWNLOAD

There are four options available for New Productions downloads:



Full – *THIS DOWNLOAD IS OBSOLETE*

Incremental – all productions that have been made available for viewing since your last download

Date – all productions that have been made available for viewing within a specified date range

Specific – enter the APRA-assigned production ID to get details for that specific production

For further details on this extract, please see section 4 of the Clearance Facility EDI Specifications document.

DELETE FILE FROM APRA FTP SITE

This function only applies to those users who do not have their own FTP server and who therefore use the output folder on the APRA FTP server to store the EDI files received from APRA.

Files in the output folder on the APRA FTP server are not deleted as a matter of course, so it is up to the users to remove files once they have finished with them. Unwanted files can be deleted by entering the filename here:



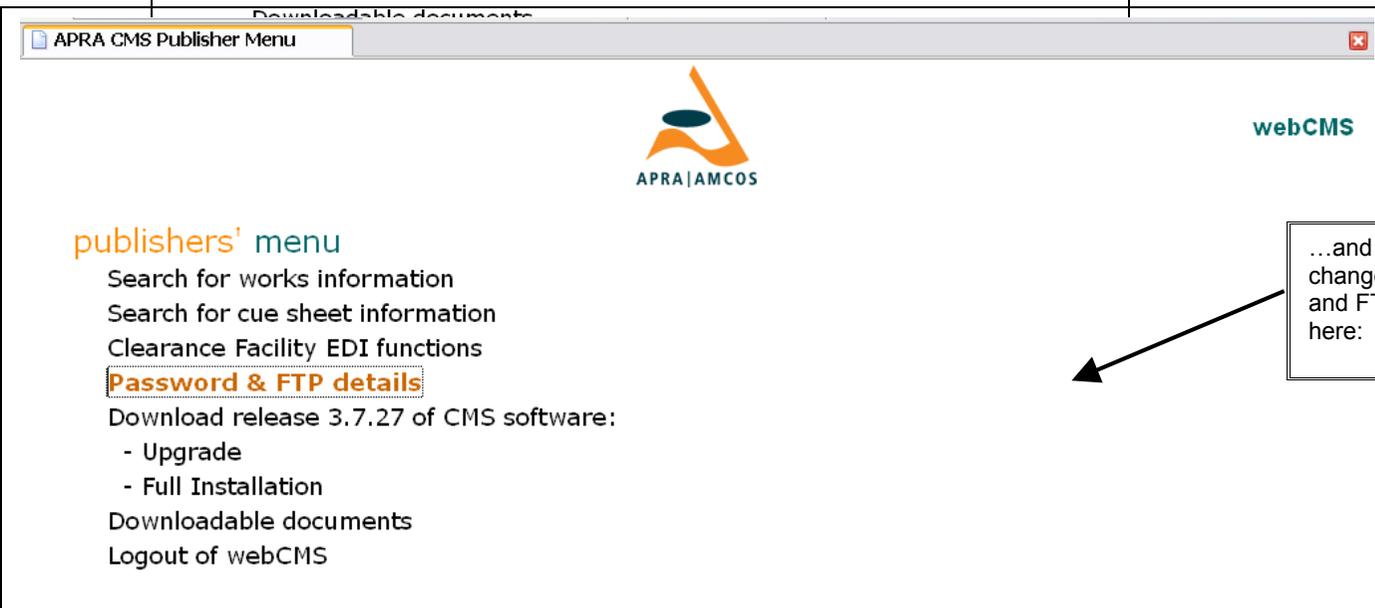
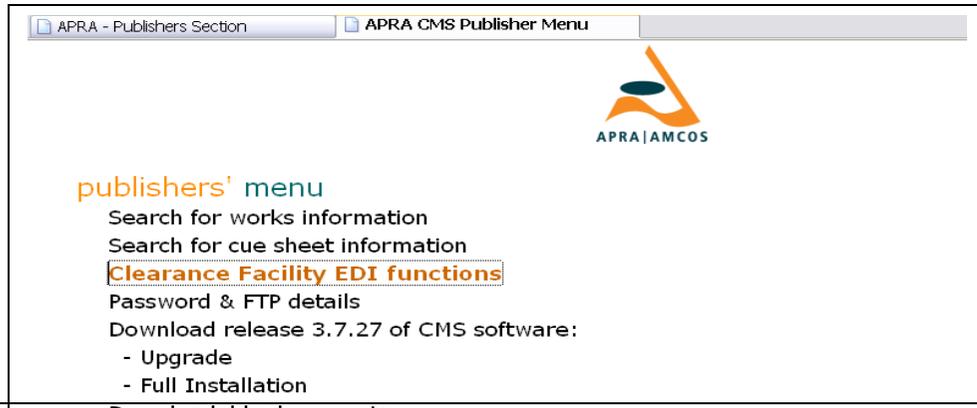
The image shows a dialog box titled "Delete File from APRA FTP Site". The dialog box has a standard Windows-style title bar with a close button (red X) in the top right corner. The main area of the dialog box contains the text "Enter the filename of the FTP file to be deleted." followed by a text input field. The input field is preceded by the label "Enter Filename:". At the bottom of the dialog box, there are two buttons: "OK" and "Cancel".

AMCOS DISPUTE ACCOUNT EXTRACT

This produces an extract showing all works which are attached to CF productions where the total mechanical ownership exceeds 100% and you have an interest. For full details of the extract, please see section 10 of the Clearance Facility EDI Specifications document.

EDI AND THE PUBLISHER WEBSITE

The EDI functions described in the previous pages can also be accessed through APRA's publisher website (<https://www.apra.com.au/site/publisher/logon.stm>)...



...and you are also able to change your EDI password and FTP server details here:

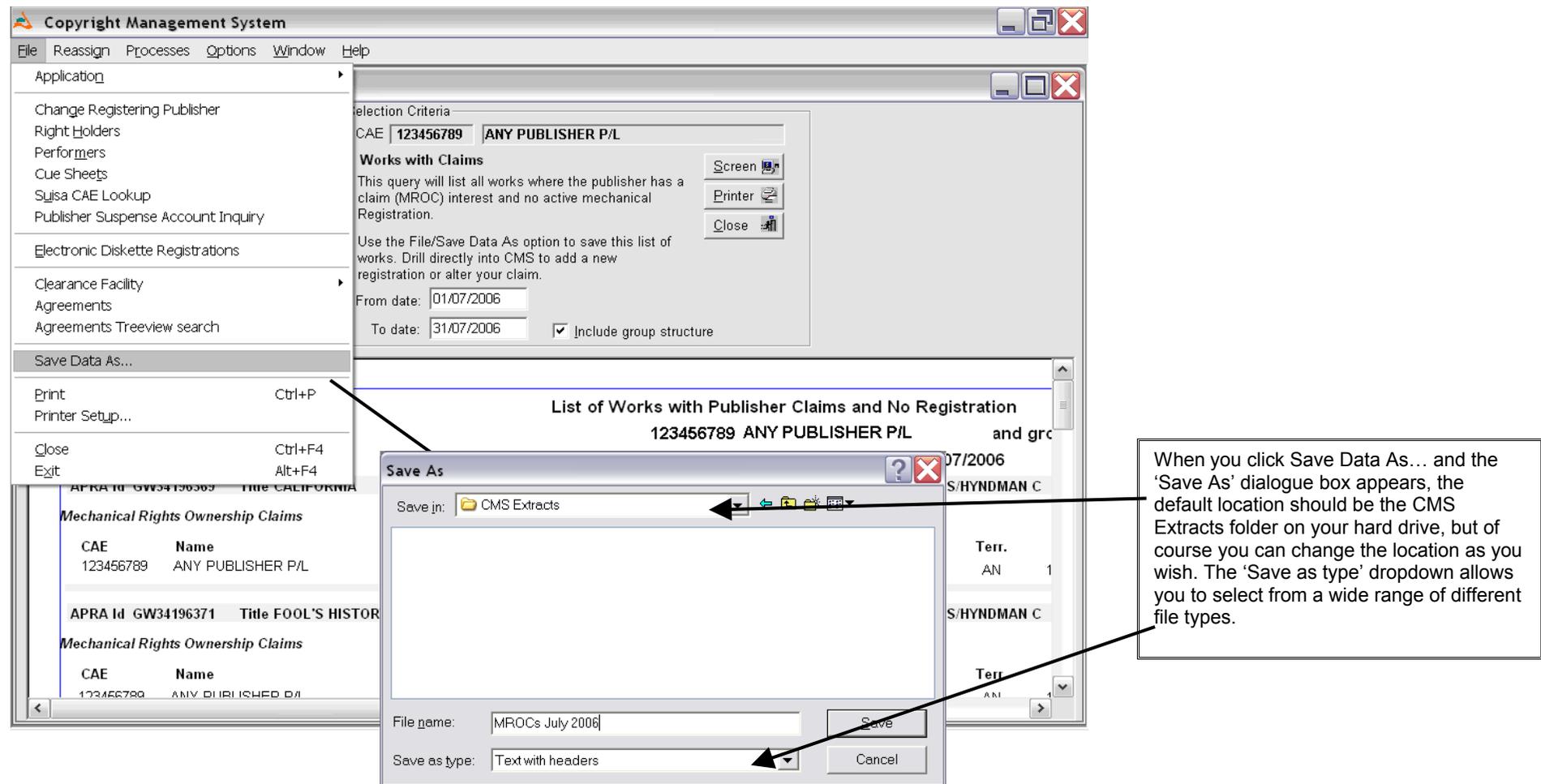


WORKING WITH DATA EXTRACTS IN CMS

CMS allows the publisher reports, as well as the data from many other screens, to be saved as data extracts in a number of different file formats – tab-delimited text, CSV, Excel, HTML, etc. Being able to save the data in this way means that you can forward reports, etc. to other offices within your company very easily.

The saved data extracts can be opened using text or spreadsheet programs, allowing you to manipulate the data to suit your needs, and you are also then able to re-open the data extract within CMS and use the ‘drilldown’ function to work with the data in a number of ways.

The Disputed Mechanical Works report has a built-in ‘To Disk’ function for the creation of data extracts; for other reports/screens, you can create an extract manually by clicking File > Save Data As... [ALT + F + S] or right click with your mouse and select “Save Data As...”



CMS/CF PUBLISHER USER MANUAL

The saved file can be opened in Notepad, Excel, etc., in order to view and manipulate the data:

The image shows two overlapping windows. The top window is Notepad, displaying a text file with columns: cae_number, right_holder, percentage, apra_id, title, writers, mech_dispu. The bottom window is Microsoft Excel, displaying the same data in a spreadsheet format.

cae_number	right_holder	percentage	apra_id	title	writers	mech_dispu
123456789	ANY PUBLISHER P/L	100	GW34196369	CALIFORNIA	DEMPSEY P/ASHWORTH S/HY	
123456789	ANY PUBLISHER P/L	100	GW34196371	FOOL'S HISTORY (PT.1)	DEMPSEY P/ASHWORTH S/HY	
123456789	ANY PUBLISHER P/L	100	GW09173258	I'M ALWAYS ON A MOUNTAIN WH	HOWARD CHUCK (USA 1)	
123456789	ANY PUBLISHER P/L	100	GW34196373	IMPOSSIBLE	DEMPSEY P/ASHWORTH S/HY	
123456789	ANY PUBLISHER P/L	100	GW00768608	JESUS IS A SOUL MAN	REYNOLDS L/CARDWELL J	
123456789	ANY PUBLISHER P/L	50	GW04291085	OKLAHOMA SWING	DU BOIS T/GILL V	
123456789	ANY PUBLISHER P/L	100	GW34196374	STATUES	DEMPSEY P/ASHWORTH S/HY	
123456789	ANY PUBLISHER P/L	100	GW34196370	THIS IS THE LIFE FOR ME	DEMPSEY P/ASHWORTH S/HY	
123456789	ANY PUBLISHER P/L	100	GW34196375	WASHED OUT TO SEA	DEMPSEY P/ASHWORTH S/HY	

and can then also be reopened in CMS by clicking Options > Open Database Extract file [ALT + O + O]:

The image shows the Copyright Management System (CMS) interface. The 'Options' menu is open, and the 'Open Database Extract file' option is selected. A 'Select Input File' dialog box is open, showing the file 'MROCs July 2006.txt' selected in the 'Look in' folder 'CMS Extracts'.

CMS/CF PUBLISHER USER MANUAL

Once the extract has been opened, select 'Work by ID' from the CMS System dropdown and double-click on the APRA ID number of a work to open up the Publisher Registration (Works Information) screen, from where you can add a registration, or access the production(s) to which the work is attached in order to disclaim, change your MROC, etc.:

The screenshot shows the 'Copyright Management System - [Database Extract]' application window. The main window displays a table with the following data:

cae number	right holder	percentage	apra id	title	writers	mech disp	local
123456789	ANY PUBLISHER P/L	100	GW34196369	CALIFORNIA	DEMPSEY P/ASHWORTH		Y
123456789	ANY PUBLISHER P/L	100	GW34196371	FOOL'S HISTORY (PT.1)	DEMPSEY P/ASHWORTH		Y
123456789	ANY PUBLISHER P/L	100	GW09173258	I'M ALWAYS ON A MOUNTAIN	HOWARD CHUCK (USA		
123456789	ANY PUBLISHER P/L	100	GW34196373	IMPOSSIBLE	DEMPSEY P/ASHWORTH		Y
123456789	ANY PUBLISHER P/L	100	GW00768608	JESUS IS A SOUL MAN	REYNOLDS L/CARDWEL		
123456789	ANY PUBLISHER P/L	50	GW04291085	OKLAHOMA SWING	DU BOIS T/GILL V		
123456789	ANY PUBLISHER P/L	100	GW34196371				
123456789	ANY PUBLISHER P/L	100	GW34196371				
123456789	ANY PUBLISHER P/L	100	GW34196371				

Overlaid on the bottom right is the 'Publisher Registration' dialog box. It contains the following information:

- Ident: GW34196369
- Title: CALIFORNIA
- ISWC: T-060833903-2
- Writers: DEMPSEY P/ASHWORTH S/HYNDMAN C
- Voc/Ins: [] Style: UNC
- Vers: Orig. Work
- Language: EN
- US Socy: N/A
- Arrange't: []
- Dispute - [] Perf [] Mech [] Pub Reg [] Rpt P Dis [] Rpt M Dis [] Warsaw [N]
- Created: 43A
- Paid: []
- Perf: 43B
- Duration: 3.42
- Retention: []
- D/C: Auto
- Local Writer:
- Loc Publ (E):
- Multi Vers:
- Comm'd:
- WID excl:
- Alert:
- 1st Lic Ref:
- To Arev:

The dialog box also features a navigation bar with tabs: 1. P/R DoF, 2. M/R DoF, 3. O/S DoF, 4. Cue Sheet, 5. Performer, 6. AKA, 7. Comment, 8. Performance, 9. History, 0. Label, S1. Registration (selected), S2. Claims, S3. Production, S4. DSP Sales, S5. Links.

Below the navigation bar is a table with the following columns: Right Type, Perf Reg Obsolete, Mech Reg Obsolete, Registering Publisher Name, Date Registered, Claim No., Local, Style, Title of the Work, Writer RoW Pcnt, Publisher RoW Pcnt, and Commis. The table currently displays 'No data found.'

At the bottom of the dialog box is a table with the following columns: CAE No, Sharer Name, Society, CI, Cat, Terr, Perf %, Mech %Syn, Date Effect, Date Effect, Synch %, Mech So.

APRA/AMCOS CF REPORTING

There are a number of reports run by APRA staff to ensure that ownership claims are kept up to date:

- New registrations attaching to works on productions (reported daily)
- Works with pre-existing active registrations, that are attached to productions which are due to receive their first PN that night (run daily)
- Substitution requests submitted by publishers (run daily)
- Disclaim works requests submitted by publishers (run daily)

Other reports show works which are:

- Works that have been put into dispute by the addition of MROCs
- Works which have been in dispute but where the total ownership is now less than 100%
- Works where the same publisher has an MROC and an MDOF share for different percentages
- Works that have total ownership percentage between 99.8 and 100

Every effort is made to process ownership updates as quickly as possible, but if you have any queries about the update of your ownership on a work, you should contact **mech@apra.com.au** with full details.

*NOTE: Most functions within CMS can be accessed using keyboard shortcuts. Throughout this manual, where instructions are given for navigating around CMS, mouse-click options will be given first, with the keyboard shortcuts shown italicised in square brackets following, e.g. click File > Clearance Facility [*ALT F + L*]

PROCESSING DIGITAL DELIVERY PRODUCTIONS IN CMS/CF

INTRODUCTION

The processing of Digital Delivery (DD) productions – albums made available for download by Digital Service Providers (DSPs) via the internet – through the Clearance Facility began in early 2006. By the time of writing this manual (October 2006), iTunes alone have sales figures attached to over 20000 productions*, over twice as many as the largest physical product client. (*This figure includes productions originally submitted by physical product clients, to which iTunes have been attached, as well as productions created specifically for iTunes.)

Given the volume of productions being reported by DSPs, a different means of processing these productions had to be derived – it is not possible for every DD production reported to CF to be edited in the same way as productions submitted by physical product clients. The following pages outline how digital delivery productions are treated in CF. There are two sections, based on the fact that for APRA/AMCOS' purposes, digital delivery clients are divided into two types, MI3P and non-MI3P. The former use the Music Industry Integrated Identifier Project standards when reporting their sales, which means that they include a range of information about their productions and the tracks included on them, which in turn allows their productions to be created in CF in a different way from those for clients not using those standards.

NON-MI3P CLIENTS

STAGE 1 – SALES REPORTS AND PRODUCTION MATCHING

AUTOMATED MATCHING PROCESS

When submitting sales reports for DD productions to APRA/AMCOS, the client or DSP includes, amongst other things, the production's title, performer and the number of tracks. In the first stage of processing of the sales report, an automated matching process attempts to match the productions reported to existing productions in CF, using this information.

If a match is found, the DSP's sales are recorded against the existing production. The DSP is not attached to the production in the same way as other CF clients, i.e. they are not added to the Client tab in CMS. Instead, the sales are registered on the DSP Sales tab, and this will happen each time that a DSP reports sales for the production. No new PN is created when DSP sales are attached to a production.

MANUAL MATCHING PROCESS

The automated matching process may fail to pick up matches between productions reported by the DSP and existing productions in CF due to spelling errors, differences in the formatting of titles/performer names, etc. An exception report lists all productions which were not matched by the automatic process, and a manual check is carried out on any productions for which the value of the sales report exceeds the Board-determined threshold for DD productions (more information on the threshold follows). If a match is found in CF, then the sales are logged against the existing production in the same way as for the automated matching process.

From both the automated and the manual matching process, an 'experience file' entry is created when the match is made, so that if the client reports the same production in the same way in future, it will automatically be matched to the correct production.

If after both the automated and the manual checks have been carried out, no match has been found in the Clearance Facility for a production submitted by a digital client, then a new production is created, with the DSP as the Primary Owner.

STAGE 2 – CREATION OF PRODUCTIONS

The priority at this stage in the process is to get the invoicing/payment cycle under way, so initially, all that is created is a production ‘shell’, containing the essential header details that are required for invoicing, such as title, performer, number of tracks, catalogue number (if provided), label details (if provided). The screenshot below shows what one of these production shells looks like:

The screenshot shows the 'CMS/CF - Production Details' window. The form contains the following information:

- APRA ID: AU00548171 (1)
- Primary Owner: Destra (Digital Download) (3)
- Cat. No: UNKNOWN (4)
- Title: MAGAZINE...(WHERE THE POWER IS)
- Artist: MAGAZINE
- Format: Digital Delivery (2)
- Pack Qty: 1, Tracks: 16, Compilation: N, Label: EMI
- Ctry - Origin: -, For. Cat. No: (5)
- Rush: N, Dur'n - Prod: 0.00, Music: 0.00 (6)
- Work Status: New, Status: New
- Submitted: (empty) (6)

Below the form is a table with columns: Disc, Track, APRA Title, APRA Writers, Alert Disp, MR, MD, MR, PD, AF. The table contains the text 'No data found.' (7).

At the bottom of the window are several buttons: All Claims, Claim, New Req, Create PN, Modify, New Track, Delete Work, Remove, Make Claim, Copy Production, Submit, OK, Save, Print Selected PN, Print, Close.

Notes

- 1) The Category used for DD productions is Audio
- 2) The format is Digital Delivery
- 3) The digital client is shown as the Primary Owner
- 4) Catalogue numbers are not mandatory – where none is provided, 'UNKNOWN' is entered
- 5) The status of the production is New
- 6) There is no submitted date
- 7) No tracks are added at this stage

When these production shells have been created in CF, the client is invoiced.

STAGE 3 – ASSESSMENT OF THE VALUE OF PRODUCTIONS

Once the production has been marked as invoiced, the next stage is to assess it against the DD Royalty Threshold as to whether tracks need to be added to it or not. If the value of the production is below the threshold, the production will not enter into the distribution, so there is no immediate need to add works details. If the production is over the threshold, then in order for royalties to be distributed, the works included need to be identified and attached.

Because the volume of titles being reported by DSPs is very high, and the average number of sales per production is very low, it is neither practical nor possible for all productions to be researched and have tracks added as a matter of course. The APRA and AMCOS Boards have therefore approved thresholds for digital delivery sales, allowing APRA/AMCOS and publishers to focus on the larger revenue-generating DD productions. Research will be carried out on, and tracks added to, only those productions where the value from sales exceeds the threshold, and this will be assessed in two stages.

PRE-DISTRIBUTION

A report is run regularly by CF staff which lists all the unique (non-MI3P) DD productions which have been invoiced, and which currently have no tracks attached to them, along with their combined APRA/AMCOS royalty value. If the value of any production from an individual sales batch exceeds the agreed threshold, it is examined by CF staff.

If it is found that the production already exists in CF (i.e. it was missed by the previous matching processes, or has been submitted as a physical product by another client in the intervening period), the DD production is transferred to the existing one. If there is no match in CF, then the production is researched to determine the correct tracklisting, and the correct tracks are added.

Once the tracks have been added, the production is marked as Edited and then submitted, thus making it available for publishers to view via the EDI 'New Productions Extract' download and/or the 'Claim By Production' or 'Claim By Work' screens in CMS (further information on how to use this screen to view DD productions follows).

When DD productions do become visible by these means, it is important that publishers check the details carefully. The tracklistings for these productions are taken principally from the DSPs' websites (although there may also be cross-referencing with other sources where necessary). Most of these sites provide only track titles, with no writer or publisher information. While CF staff obviously make every effort to match the titles listed to the correct works, it should be kept in mind that the information provided is significantly less detailed than is normally the case and that in some cases, the productions concerned may be somewhat obscure, which can make it harder to find and confirm details.

POST-DISTRIBUTION

Immediately prior to the running of each of the two annual APRA and the four annual AMCOS distributions, all productions which were not matched via the automated and manual processes, and so were newly created from DSP sales reports, and for which the sales reported did not exceed the threshold, (and which therefore did not have tracks added to them), have dummy works added instead.

These dummy works are assigned new GW numbers and titles are created for them based on the APRA production ID and their track number, e.g. *AU00548171Track1*, *AU00548171Track2*, etc.

Dummy works are added so that the relevant royalties can be allocated and properly accrued in the APRA suspense and AMCOS control accounts, and dummy titles are assigned to these works to ensure that they are not used for any other purposes, i.e. they do not have performances attached to them, or get attached to other CF productions.

CMS/CF PUBLISHER USER MANUAL

While a digital production may not have generated enough money in one sales batch to take it over the threshold, sales may accrue over several sales batches and/or several periods, and it may thus exceed the threshold over time. Another report run by CF staff shows the accrued values of DD productions so that those that have come to exceed the threshold can be identified. For these productions, the proper tracklisting is researched. If the works on the production already exist in CMS, then the dummy tracks are transferred to the existing works; if there is no pre-existing work in CMS, the title/writer/etc fields of the dummy work are amended to show the correct details. Money that was allocated to a dummy work in the AMCOS control account is paid out in the next distribution, providing that the 'new' work has mechanical ownership claims attached.

Once the correct tracklisting has been established, a final check is done to see whether the DD production can be matched to an existing production in CF (again, the previous checks may have failed to pick up a match, or the physical product may have been submitted in the mean time). If a match is found at this stage, the DD production will be transferred to the other.

If there is no match in CF, then the edited production is submitted, thus making it available for viewing by publishers via either the 'New Productions Extract' download or the 'Claim By Production' or 'Claim By Work' screens in CMS (see section Publisher Tasks below for further details).

MI3P CLIENTS

[NOTE: While it is anticipated that most/all digital clients will, at some point in the future, take up the MI3P standards, at the time of writing, iTunes are the only client supplying data to APRA/AMCOS in this format. For this reason, and for convenience, the information below refers to iTunes. As further clients take up the MI3P standards, we will inform you of this, and the information below can be taken to apply to all MI3P clients, not only iTunes.]

The procedure for productions submitted by iTunes is slightly different from that for other DSPs – because iTunes are using the MI3P standards when submitting their sales data to APRA/AMCOS, along with their sales information, they also supply a range of metadata relating to their productions. This metadata includes, among many other things, not only the title and performer information for each production, but also the title, performer and (in some cases) writer details for each track featured on those productions.

The additional information provided by iTunes is used to populate their productions with track details, rather than merely creating trackless shell productions as per the other DD clients. When sales batches from iTunes are processed, therefore, the relevant parts of the metadata are run through the same works-matching algorithm as is used for standard CF productions, and works are added to the productions based on the results.

The same production threshold applies to iTunes productions as to those from other DD clients. CF staff run a report on a regular basis to show all iTunes productions which are over the threshold. All such productions will first be checked to see whether the 'physical' version of the production already exists in CF; if so, the iTunes production will be merged with the existing one, as per the procedure for other DD clients). If they are found to be valid separate productions, the tracks added from iTunes' metadata will be edited to ensure that the correct works have been attached.

Once this has been completed, the productions will be marked as Edited and then submitted, making them available for viewing by publishers.

Although they provide more information than the other digital clients, the details provided by iTunes are still, as a general rule, less comprehensive and less accurate than those insisted on for 'normal' CF submissions. For instance, while title and performer information is largely reliable, the same is not necessarily true for writer details. Many tracks have no writer information included, so the works matching process has to be carried out with reference only to the title and performer. If no match can be made for a track using the iTunes data, a new work record is created in CMS automatically, using the title and performer details, along with whatever writer information was supplied, or with 'UNKNOWN' in the writer field if none was provided.

As stated above, if the value of sales recorded against an iTunes production exceeds the threshold, then this information will be checked and corrected as part of the editing process. While CF staff make every attempt during the editing process to ensure that the correct works have been attached, publishers should also check these productions carefully and bring any possible errors in matching to the attention of CF via the normal means.

CMS/CF PUBLISHER USER MANUAL

If the value of an iTunes production falls under the threshold, then the attached works will remain unedited in CMS until such time as either the production accrues sufficient sales to take it over the threshold, or the works attract attention from other sources (e.g. have performances, cuesheets, etc, attached).

If works attached to such productions as a result of the processing of the iTunes metadata have mechanical ownership details, mechanical royalties will be distributed on them. Although the productions themselves will not be made visible through CF, any applicable works will be listed on royalty statements. If you want to query any such payments, or believe that incorrect payment has been made, you should contact cmscf@apra.com.au with further details.

PUBLISHER TASKS

CLAIMING/REGISTERING WORKS

In most respects, works attached to DD productions should be treated in the same way as works attached to any other production in CF. MROCs can be made for such works and will be subject to the normal expiry period of six months, but given that both Mechanical and Performing royalties are to be distributed, registrations should be submitted wherever possible, and will certainly need to be submitted prior to the cut-offs for APRA distributions.

Substitution requests can also be entered for works incorrectly attached to DD productions.

VIEWING DD PRODUCTIONS IN CMS

If DSP sales are attached to an existing production which has an active PN, the production is not made available to publishers via the EDI 'New Productions Extract', as it is assumed that all claims have been made and are up to date. Publishers are able to view such productions by using the 'Claim By Production' or 'Claim By Works' screens in CMS.

If DSP sales are attached to an existing production which has been marked as Deleted, however, that production is automatically resubmitted, and the status reset from Deleted to Pending. Such productions will be reported in the EDI 'New Productions Extract' so that will be able to reassess their claims on works which may otherwise have been dormant for some time. For those publishers not using this download, these productions can also be viewed via the 'Claim By Production' or 'Claim By Works' screens in CMS.

All productions which were originally submitted as physical product and which have since had DSP sales attached to them can be seen by publishers. However, as stated previously, only those 'unique' DD productions which have received sufficient sales to take their value over the threshold, and have had tracks added to them and been submitted by CF staff will be made visible to publishers for claiming.

There are three screens in CMS via which DD productions can be viewed...

1) CLAIM BY PRODUCTION

Copyright Management System
File Reassign Processes Options Window Help

Claim Works - Production List

Productions:
 1. New only (no PN) 3. Multiple Clients Client Type: DD
 2. with PN 4. On Hold Catalogue: All

List productions submitted:
 From: 01/04/2006 0:00:00
 To: 04/05/2006 11:13:19 Retrieve

R	Submit	Production Title	Client	Artist	Catalogue	Ctry	Tracks	Claimed	By You	Seen	S
	26/04/2	JADED WITH BONUS TRACK TODAY	Destra	(GEORGE	UNKNOW	AU	2	2			Y
	03/05/2	COMPLETELY HOOKED - THE BEST O	Rip-it	DR HOOK & THE MED	77779920	AU	20	20			
	04/05/2	MAKE ME SMILE - THE BEST OF STEV	Bigpond	STEVE HARLEY & CO	77779906	AU	16	11			

By selecting option 1, "New only (no PN)" and setting the Client Type to DD, all 'unique' DD productions submitted within the date range will be displayed. (Note: remember that unique DD productions are only submitted after tracks have been added, which only occurs if their sales value exceeds the threshold.)

These productions will also be reported in the EDI New Productions Extract.

Client Prod Details Print Detailed Print Print Inquiry Close View PN Find 3 found.

Copyright Management System
File Reassign Processes Options Window Help

Claim Works - Production List

Productions:
 1. New only (no PN) 3. Multiple Clients Client Type: DD
 2. with PN 4. On Hold Catalogue: All

Client registrations are:
 From: 01/04/2006 0:00:00
 To: 04/05/2006 11:33:45 Retrieve

R	Submitted	Production Title	Client	Artist	Catalogue	Ctry	Tracks	Claimed	By You	Seen	Status	ID
	24/08/2004	THE SOUND OF WHITE	EMI	RE MISSY HIGGINS	ELEVENC	AU	13	13			N/A	Active PNAU00335031
	13/04/2004	THE ULTIMATE BLUE TRAIN (ENHANCE	EMI	RE JOHN COLTRANE	8534280	AU	7	7			N/A	Active PNAU00267539
	22/03/2004	THE VERY BEST OF	*EMI	RE KAJAGOOGOO AND L	5953902	AU	19	19			N/A	Active PNAU00258019
	09/04/2003	THE VERY BE										Active PNAU00111851
	22/03/2004	THE VERY BE										Active PNAU00257990
	29/09/2004	THE VERY BE										Active PNAU00359035
	16/06/2004	THIRSTY MER										Active PNAU00295524
	09/12/2003	TOTALLY BUE										Active PNAU00220642
	04/08/2004	TRAGIC KING										Active PNAU00323602
	22/09/2005	UNPLUGGED										Active PNAU00484694
	28/07/2004	WATERMARK										Active PNAU00320557
	20/05/2003	WELCOME TO										Active PNAU00126694
	19/07/2004	WHATEVER T										Active PNAU00314962
	21/04/2004	WILD ABOUT										Active PNAU00271732
	07/09/2004	WOLFMOTHE										Active PNAU00343181
	06/10/2005	WORKING CL										Active PNAU00489880
	14/04/2003	WORLD WITH										Active PNAU00114053
	01/06/2005	X & Y										Active PNAU00440828
	12/07/2004	YOUTHANAS										Active PNAU00310510
	12/03/2006	AMERICAN BEAUTY	WARNETHE	THE GRATEFUL DEAD	81227438	AU	30	27			Y	Pending V00037031
	13/03/2006	JOE COCKER LIVE	Festival	JOE COCKER	MUSH3211	NZ	15	15			Y	Pending AU00172603

By selecting option 3, "Multiple Clients" and setting the Client Type to DD, all existing (physical) productions to which DD sales have been attached during the date range will be displayed.

The 'submitted date' shown is the date that the original physical production was submitted. The date on which the DD sales were attached is not shown here.

If the production to which the DD sales were attached was formerly marked as 'Deleted', the status will now show as 'Pending'. Sorting by Status will group these so that claims can be checked on works which may have been dormant for some time.

Client Prod Details Print Detailed Print Print Inquiry Close View PN Find 181 found.

2) CLAIM BY WORK

Copyright Management System

File Reassign Processes Options Window Help

Claim Works - Work List

Works

1. Unclaimed 4. In Prods with PN Client Type: DD
 2. Unclaimed & Claimed 5. Multiple clients
 3. Claimed only 6. In Prods On Hold Catalogue: All

List productions submitted:

From: 15/04/2006 0:00:00
To: 04/05/2006 11:50:14 Retrieve

R	Submit	Production Title	Ctry	Catalogue	Client	Disc	Track	Work Title	Writers	Artist	Your AU %	Your NZ %	T
	26/04/2	JADED WITH B	AU	UNKNOW	Destra	1	1.00	TODAY	NOONA	GEOF	0	0	
						1	2.00	JADED	NOONA	GEOF	0	0	
	03/05/2	COMPLETELY F	AU	777799205	Rip-it	1	1.00	SYLVIA'S MOTHER	SILVER	DR H	0	0	
						1	2.00	COVER OF THE ROLLING ST	SILVER	DR H	0	0	
						1	3.00	EVERYBODYS MAKING IT B	SILVER	DR H	0	0	
						1	4.00	YOU MAKE MY PANTS WAN	WEEDM	DR H	0	0	
						1	5.00	SLEEPING LATE	MORRIS	DR H	0	0	
						1	6.00	ONLY SIXTEEN	COOKE	DR H	0	0	
						1	7.00	WALK RIGHT IN	CANNOI	DR H	0	0	
						1	8.00	MILLIONAIRE	TRACY	IDR H	0	0	
						1	9.00	MORE LIKE THE MOVIES	SILVER	DR H	0	0	
						1	10.00	WHEN YOU'RE IN LOVE WIT	STEVEN	DR H	0	0	
						1	11.00	SEXY EYES	MATHEF	DR H	0	0	
						1	12.00	IF NOT YOU	LOCORF	DR H	0	0	
						1	13.00	LITTLE BIT MORE	GOSH	EDR H	0	0	
						1	14.00	SHARING THE NIGHT TOGET	ALDRID	DR H	0	0	
						1	15.00	I DONT WANT TO BE ALONE	SILVER	DR H	0	0	
						1	16.00	BETTER LOVE NEXT TIME	PIPPIN	DR H	0	0	
						1	17.00	IN OVER MY HEAD	STEVEI	DR H	0	0	
						1	18.00	YEARS FROM NOW	COCHR	DR H	0	0	

Client All Claims Prod Det Print Det'd Print Print Ing'ry Fjnd New Reg Copy Prev Reg Close 39 found.

By selecting any of options 1, 2, or 3 and setting the Client Type to DD, all unique DD productions submitted within the selected date range will be displayed.

Copyright Management System

File Reassign Processes Options Window Help

Claim Works - Work List

Works

1. Unclaimed 4. In Prods with PN Client Type: DD
 2. Unclaimed & Claimed 5. Multiple clients
 3. Claimed only 6. In Prods On Hold Catalogue: All

Client registrations are:

From: 15/04/2006 0:00:00
To: 04/05/2006 11:56:48 Retrieve

R	Submit	Production Title	Ctry	Catalogue	Client	Disc	Track	Work Title	Writers	Artist	Your AU %	Your NZ %	T
	03/12/2	GREATEST HIT\$	AU	519217300	*SON	1	2.00	MY OWN PRISON	SCOTT	{CREE	0	0	
						1	3.00	WHAT'S THIS LIFE FOR	SCOTT	{CREE	0	0	
						1	4.00	ONE	SCOTT	{CREE	0	0	
						1	5.00	ARE YOU READY	SCOTT	{CREE	0	0	
						1	6.00	HIGHER	SCOTT	{CREE	0	0	
						1	7.00	WITH ARMS WIDE OPEN	SCOTT	{CREE	0	0	
						1	8.00	WHAT IF	MARK	T CREE	0	0	
						1	9.00	ONE LAST BREATH (ALBUM	MARK	T CREE	0	0	
						1	10.00	DONT STOP DANCING (ALB	MARK	T CREE	0	0	
						1	11.00	BULLETS (ALBUM VERSION)	MARK	T CREE	0	0	
						1	12.00	MY SACRIFICE	SCOTT	{CREE	0	0	
						1	13.00	WEATHERED (ALBUM VER	MARK	T CREE	0	0	
						2	14.00	MY OWN PRISON (VIDEO	SCOTT	{CREE	0	0	
						2	15.00	WHAT'S THIS LIFE FOR (VID	SCOTT	{CREE	0	0	
						2	16.00	HIGHER (VIDEO VERSION)	SCOTT	{CREE	0	0	
						2	17.00	WHAT IF (VIDEO VERSION)	SCOTT	{CREE	0	0	
						2	18.00	WITH ARMS WIDE OPEN (V	SCOTT	{CREE	0	0	
						2	19.00	MY SACRIFICE (VIDEO VER	SCOTT	{CREE	0	0	
						2	20.00	BULLETS (VIDEO VERSION)	SCOTT	{CREE	0	0	
						2	21.00	ONE LAST BREATH (VIDEO	SCOTT	{CREE	0	0	
						2	22.00	DONT STOP DANCING (VID	SCOTT	{CREE	0	0	

Client All Claims Prod Det Print Det'd Print Print Ing'ry Fjnd New Reg Copy Prev Reg Close 726 found.

By selecting option 5 and setting the Client Type to DD, all existing productions to which DD sales were attached during the date range will be displayed.

