

# The Most Common Song Administration Terms and Definitions

## **Performance Rights Organizations:**

Collect and distribute royalties for songs publicly performed. These royalties come from radio airplay, streaming, live performances, or blanket licensing.

## **Blanket License:**

A type of license allowing a music user, (typically a TV network, radio station, restaurant, bar, or other venue where music is played) to play or perform all compositions covered under the license, without a limit on use for one (usually annual) payment.

## **IPI Number:**

Interested Party Information. An international identification number assigned to songwriters and publishers by their Performing Rights Organization (PRO) to uniquely identify them as rights holders.

A **Copyright** is the exclusive right, granted by law for a stated period of time, usually until 70 years after the death of the surviving author of the work, to make, dispose of, and otherwise control copies of literary, musical, dramatic, pictorial, and other copyrightable works.

## **Public Domain Works:**

Public domain works are free to use. The original writers and publishers are not owed any royalties when the song is used. Music and lyrics published in 1924, or earlier, are considered public domain.

## **CCLI - Christian Copyright Licensing International:**

Provide licensing for churches, schools, and organizations, allowing the use of printing songs, recording and capturing worship services, storing lyrics for visual projection, making custom arrangements, displaying lyrics for projection, and translating songs. Churches can also license songs for use when streaming services online, and podcasts.

**Distribution** is the way that recorded music gets into the hands of consumers.

A **cover song** is your recorded version of a song, that you did not write, that has been previously released by another artist.

**SoundExchange** collects digital royalties for Sirius XM, satellite radio, Pandora, and songs played on TV music channels, such as Music Choice.

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**2Digital Royalties** are fees that service providers such as Pandora, SiriusXM and webcasters are required by law to pay for streaming musical content. These royalties are paid by the service providers to SoundExchange, and accompanied with playlists of all the recordings played by the service provider.

An **ISRC Code** is International Standard Recording Code. A unique code, used as a digital fingerprint, to identify a specific song worldwide. ISRC codes are used to track performances.

A **UPC Code** is a Universal Product Code. UPC's track sales of a particular item. In this case, sales of an EP, or an album.

A **Rights Owner** is the songwriter, publisher, and/or copyright owner.

**Mechanical Royalties** are per-unit payments, made by the record company (or artist) to the music publisher (and/or songwriters) for the reproduction of musical compositions in manufactured, for purchase form. Each time a consumer purchases a sound recording, publishers receive a mechanical royalty payment, which is then passed on to the songwriter. If a writer does not have a publisher, they receive their royalty compensation directly.

Mechanical royalties come from physical CD sales, vinyl record sales, and digital downloads.

**HFA:**

The Harry Fox Agency represents the reproduction rights in songs for thousands of publishers in the United States, and issues millions of direct and compulsory mechanical licenses to music users on behalf of its HFA affiliate publisher members. They perform licensing and administrative (e.g. royalty accounting) responsibilities for dozens of digital service providers, start-up music apps/websites, and other digital music clients.

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