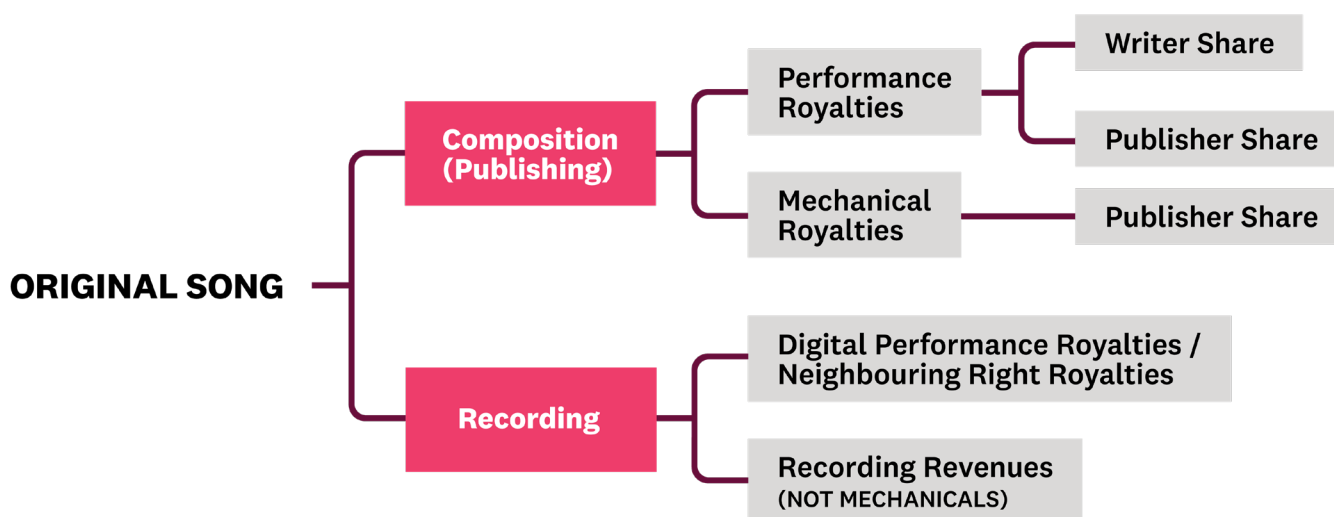


MUSIC ROYALTIES CHECKLIST

After you've written, recorded, and released a song, make sure you're set up to collect all the revenue it can earn around the world. Whether you're a recording owner, a publishing owner, or both, find out which of the **four steps you should take to be covered for global royalty collection**, as well as find answers to **frequently asked questions**.



STEP 1

Release your music through an **online distributor** (such as CD Baby or Distrokid) to be placed on streaming platforms (Spotify, Apple Music, etc.) and digital download stores (iTunes). Your distributor will pay you **recording revenue** as your songs are streamed and downloaded.

Am I owed royalties from a distributor if I did not upload my music myself?

I Recording revenue is owed to those who own or control a song's unique recording, typically the



performing artists and/or label. If you own any of the recording, get in touch with whoever released the song to ensure you are being paid your share.

Does my distributor also pay out publishing royalties?

Distributors typically do not pay publishing royalties, however, some do offer publishing as an add-on service. Review your distributor agreement to be sure!

STEP 2

Affiliate with a **collection society** (PRO or CMO), such as BMI or ASCAP in the U.S., to become identified as a writer within the publishing industry and collect songwriting royalties. Your collection society will pay out your **writer share** of performance royalties.

What's the difference between royalty collection of a PRO and a CMO?

While both collect on behalf of songwriters and music publishers, PROs collect performance royalties only, whereas CMOs collect both performance and mechanical royalties.

How do I know what my local PRO or CMO is?

Visit Songtrust's [Collection Society Database](#) to learn more about the PRO/CMOs in each country/territory. Some countries have more than one society so research your options to determine the best one for you.

Is The Mechanical Licensing Collective (The MLC) a PRO or CMO?

The MLC is neither a PRO nor a CMO. They focus only on mechanical royalty collection within the U.S. If you're a Songtrust client with significant streaming activity in the U.S., we'll handle registration and collection from The MLC for you.

STEP 3

Register your compositions with a **publisher** or **publishing administrator**, such as Songtrust,



to collect all of the **publisher share** of the royalties your songs earn from global performance and mechanical organizations.

At what point do I need publishing or a publisher?

Global registration and royalty collection begins when your songs begin to see significant streaming and royalty activity. But, you can still utilize a publishing administrator to help monitor your song's activity and alert you when they are ready for global registration.

Does a publishing administrator replace my PRO or CMO?

A publishing administrator does not replace your PRO or CMO. In fact, songwriters must have a PRO or CMO affiliation before registering with a publishing administrator, who will then help manage your catalog at that PRO/CMO.

What's the difference between a publisher and a publishing administrator?

Music publishing administrators do not retain any ownership or creative control over the songs they administer. Traditional publishers often require you to forfeit a percentage of ownership in exchange for creative services and promotion.

STEP 4

In the U.S.: Register your songs with **SoundExchange** for **digital performance royalties** earned when your songs are played on streaming radio (like Pandora) or satellite radio (like Sirius XM).

In most non-U.S. countries: Register your songs with a **Neighbouring Rights Organization** to collect **neighbouring rights royalties** paid to recording owners and performing artists when songs are played on broadcast radio, in public, or other similar uses.

How do I collect my recording's broadcast radio royalties in the U.S.?

Unlike in the majority of the world, performing artists and recording owners do not receive royalties for broadcast radio in the United States.

