

# WORKS REGISTRATION



## Address of applicant or publisher

Name/First name/Firm	T. private
Street/no	T. work
Zip code/City	email

## Title<sup>1</sup> (please write in block letters)

Title		
Alternative title		
Opus no.	Year of creation	Duration in mins.

## Author<sup>2</sup> (Surname, name, IPI no.) – only one author per line

<b>C Composer</b>
.....
.....
<b>A Author</b>
.....
.....
<b>AR Arranger<sup>3</sup></b>
.....
.....
Jointly created work <sup>4</sup> <input type="checkbox"/> Yes <input type="checkbox"/> No

## Publisher<sup>5</sup> (Company name, IPI no.)

<b>E Publisher</b>
.....
<b>SA Sub-author</b>
<b>SR Sub-arranger<sup>3</sup></b>
<b>SE Sub-publisher</b>
.....
Sound recording financed by publisher <sup>6</sup> <input type="checkbox"/> Yes <input type="checkbox"/> No
Term of agreement: valid until
Publishing territory <sup>7</sup>

## Performer<sup>8</sup>

<b>IN Performer</b>
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## Genre of work<sup>9</sup>

Description
Instrumentation

## Enclosure<sup>10</sup>

<input type="checkbox"/> Contract <input type="checkbox"/> Authorisation <input type="checkbox"/> Other documents
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## See explanatory notes overleaf

The form is available on our homepage at [www.suisa.ch](http://www.suisa.ch)

Register your works online at: [www.suisa.ch/my-account](http://www.suisa.ch/my-account)

SUISA Swiss Cooperative Society for Music Authors and Publishers  
Bellariastrasse 82, CH-8038 Zürich, [www.suisa.ch](http://www.suisa.ch)

## To be filled in by SUISA

### Work Number

Work Number
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### Date of registration / Initials

Date of registration / Initials
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### Arrangement check

Arrangement check
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## Distribution key<sup>11</sup>

Society	Performance Broadcast	Recordings
	%	%
	%	%
	%	%
	%	%
	%	%
	%	%
	%	%
	%	%
	%	%

	%	%
	%	%
	%	%
	%	%
	%	%
	%	%
<b>TOTAL</b>	<b>100%</b>	<b>100%</b>

## Place/Date

Place/Date
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## Signature of all participants / company stamp<sup>12</sup>

.....

.....

.....

.....

.....

.....

# Notes on the registration of works

## **Please submit one title registration for each musical work.**

If several persons have a share in the same work and all the particulars of the work are identical, a single form may be used and filled in with a list of the other titles, indicating the duration in minutes of each individual work.

### **1 Title**

The title of the work must be written the same way as on the score or recording. If there are different designations, all titles must be indicated. If the individual parts of any given work have their own titles, these must also be indicated (if necessary on a separate sheet). If required, other particulars such as the concert version, remix etc. may also be indicated.

### **2 Authors**

The authors' surnames and names must be complete. The IPI number codes, used by copyright societies world-wide, are designed to identify rightsholders.

### **3 Arrangements**

Arrangements must meet the requirements of Article 1.1.3.5 of the Distribution Rules and the contribution must qualify for copyright protection. The conditions under point 10 must be observed when registering an arrangement.

### **4 Jointly created work**

If the music and the lyrics of the work being registered were created to be used together, the work is deemed a jointly created work. When a pre-existing work is used to create a new work, e.g. by adding sound or lyrics or arranging the work, the work thus created does not qualify as a jointly created work.

### **5 Publisher**

The name of the publishing firm must be indicated in full. The IPI number codes, used by copyright societies world-wide, are designed to identify rightsholders. Where several authors and/or publishers participate in a work, it must be specified which publisher manages the rights of which author.

### **6 Financing of the recording by the publisher**

If the publisher finances the recording and thus ensures publication of the sound and audiovisual recording, the publisher's share of the reproduction rights increases from 40% to 50% (See Article 2.1.3.3 of the Distribution Rules).

### **7 Contractual territory**

Publishers of original versions should either enter all countries or list the specific countries covered by the

publishing agreement. Sub-publishers should indicate the territory or country/ies specified in the sub-publishing agreement.

### **8 Performer**

This entry serves to attribute the work.

### **9 Genre of the work**

The description of the work must indicate the compositional genre: concert work, oratorio, march, film music, or rock, pop, jazz, folksong, etc.

As regards the instrumentation, the individual instruments and designations such as symphonic orchestra, brass band, choir, rock band, jazz quintet, folk music group, etc. must be indicated.

### **10 Enclosure**

For published works, in addition to the registration of works form, SUISA needs a copy of the publishing or sub-publishing agreement. For arrangements and sub-arrangements of works that are still protected within the meaning of Article 29 of the Copyright Act, the consent of the publisher or composer of the original work must be attached. If protected texts are used for sound setting, the written consent of the book publisher or of the poet or his heirs is in any event required. Failing such consent, SUISA cannot register the arrangement or sound setting. In the case of an arrangement of an unprotected work, a copy of the underlying work must be delivered with the new work to establish the protection capacity. SUISA will microfilm and then return all scores, contracts and authorisation – with the exception of voluminous and/or large format full scores. Sound recordings will be delivered to the National Sound Archives for safekeeping.

### **11 Distribution keys**

These columns are generally filled in by SUISA, unless distribution keys have been agreed directly by authors or publishers pursuant to Article 2.1.1.1 of the Distribution Rules. In this case, please specify the percentages applicable.

### **12 Signatures**

Declarations may be filed jointly or severally. Declarations relating to musical works with several authors must bear the signatures of all the parties involved.

#### *For publishers only!*

On the declaration of works, only the signature of the lead publisher is required (publishing agreements already contains the signatures of all entitled parties).