

HOW DO I FILL OUT THIS REGISTRATION FORM?

TITLE

We advise not to use the same title or alternative title for different works with one or more identical right holders, as this could lead to mistakes during the distributions of royalties, for example due to incomplete programmes or label information.

BASED ON

If you have made an arrangement or a translation/adaptation, you can use this slot to fill out the title of the original work. Arrangements on protected works without permission of the right holders are not permitted.

ARRANGEMENT OF A WORK FROM THE PUBLIC DOMAIN

If you have made an arrangement of a work from the public domain, you need not only submit the registration form, but also a score or a sound file of the work, as well as the score on which you rely for the arrangement/adaptation.

RIGHTHOLDER(S) OF THE ORIGINAL WORK

If you have made an arrangement or a translation/adaptation, you can use this slot to fill out the right holder(s) of the original work.

PERMISSION FOR THE ARRANGEMENT/TRANSLATION/ADAPTATION

If you have made an arrangement or a translation/adaptation, you need to specify whether or not you have received permission from the original right holders. Derivations from protected works without permission from the right holders are not permitted. See Article 22 of the General Rules.

GENRE

Please specify the appropriate genre. With the exception of didactic music, tunes and jungles, musical works without indication of genre shall automatically be allocated 3 points. Jazz and classical works can qualify for a higher classification provided that a full score or a sound file is submitted.

DURATION

It is important that you fill out the duration of the work on the registration form, as it is used to calculate the royalties for public performances. The royalties for radio and TV broadcasts are calculated according to the actual duration of the broadcast. If it concerns serious electroacoustic or aleatoric music with a variable duration, you can also fill out the minimal and maximal duration here.

WRITTEN FOR

If the work was written specifically for a film or TV series, a theatre play or a commercial, please indicate it here by specifying the title. This information will help us to complete our database information.

ROLE

Please specify the role of each right holder in the work. Possible roles are C (composer), A (author), CA, AR (arranger), AD (translator/text adapter). Mind you, AD is only possible when it concerns an arrangement.

NAME AND FIRST NAME(S)

The names and first names of all composer(s), author(s), adapter(s)/translator(s) and arranger(s) have to be filled out. This also applies to members of other copyright societies, as well as persons who are not affiliated to any society at all. The correct spelling of the names and first names or pseudonyms has to be carefully respected. If you wish to register a work under your pseudonym, you have to mention that name on this registration form.

PERF. / MEC.

Here you can fill in the mutual distribution key for the performing and mechanical reproduction rights, as stipulated in the General Rules. The distribution key must be indicated in percentages.

IP NAME NUMBER

The IP Name number is a unique international number assigned to each member of a copyright society and to all his pseudonyms. It allows us to identify every right holder. If you do not know this number, please also specify all your first names.

SIGNATURES

This registration form has to contain the signatures of all persons who are involved in the work and who are affiliated to SABAM or who have submitted their membership application, or the signatures of their heir(s).

A WORK WRITTEN IN COLLABORATION

On the registration form, you are asked whether the work has been written in collaboration. Yes / no.

If a work has been written by two or more persons and it is clear which is their individual contribution, then none of them may use his part in order to collaborate with someone else. In practice, this means that the composer of a song may not give his composition to another lyricist and that the lyricist may not give his text to another composer.

If a pre-existing text is set to music, we are dealing with a work that has not been written in collaboration. The same is true for texts written for pre-existing compositions.