H4H EXPERIENCE | FOREST CAMP WRITERS AND PRODUCERS CAMP 2026

Music business, unlocked for the camp

A practical guide for the thirty fellows: what you own, what you are owed, what to sign, and what to walk away from.

December 6 to 13, 2026 | Forest Camp
FILSCAP

HOW TO USE THIS

Read this before the first session

Six days is enough to write and record something real. It is not enough to learn an industry by accident. This guide exists so that nothing you make at this camp gets given away because nobody explained the paperwork.

It is written in the order money actually behaves. First the two rights that exist in every song, then the identifiers that make sure you get paid, then the places the money comes from, then the contracts that decide who keeps it. The last sections cover the camp's own terms and the red flags that cost Filipino writers the most.

Three things to know up front.

- Nothing here is legal advice. It is a map, so that when you sit with a lawyer or a manager you already know what to ask.
- Every number in here is a range, not a promise. Rates change, and anyone who quotes you one exact figure is selling something.
- Write it down. A split agreed out loud in a studio at 2 am is worth nothing in a year. There are templates at the back.

TWO RIGHTS IN ONE SONG

The composition and the master

Every recording carries two separate copyrights, and almost every bad deal in this business comes from someone treating them as one thing.

	Composition (the song)	Master (the recording)
What it is	The words and melody, plus the arrangement written down. Created by the writer.	The actual audio file. Created by the artist and producer who recorded it.
Who owns it	Writer and publisher, split by agreement.	Usually the artist, or whoever paid for the session.
What it earns	Publishing and mechanical royalties, performance royalties, sync fee for the song.	Master royalties from streams and sales, sync fee for the recording, neighbouring rights.
Registered with	FILSCAP for performance in the Philippines, plus your publisher or administrator.	Your distributor, and a neighbouring rights body where one applies.

A camp example. Six fellows write a song with a coach and record it. The composition is owned by whoever wrote the words and melody, split by the sheet you sign that day. The master is owned per the camp agreement, which the next section explains. Two owners, two sets of paperwork, two income streams.

IDENTIFIERS THAT GET YOU PAID

The boring part that decides everything

Royalties are matched to recordings by number, not by title or by your name. If the numbers are missing, the money sits in a pool and then goes to whoever did register. This is the single most common reason Filipino writers lose income they actually earned.

Code	What it identifies	Where you get it
ISRC	One specific recording. Every version, remix and instrumental gets its own.	Your distributor issues it free when you release.
ISWC	One composition, the song itself.	Your publisher or FILSCAP, once the work is registered.
IPI / CAE	You, the writer, and your publisher, as a permanent ID.	Your performing rights organisation, so FILSCAP for most of you.
UPC	The release, the album or single as a product.	Your distributor.

The split sheet is the document that matters most at this camp. One page, signed by everyone in the room, on the day, listing each writer's legal name, IPI number if they have one, role, and percentage, adding to exactly one hundred. No split sheet means no registration, and no registration means no money. Templates are at the back of this guide.

Do this on the day
Print the split sheet before you leave for camp. Fill it in as you write, not after. Photograph it, email it to everyone in the group, and upload it to your own drive the same day.

WHERE THE MONEY COMES FROM

Six streams, in plain language

Stream	What triggers it	Who collects	Reality check
Master royalties	Streams and downloads of the recording	Your distributor	The biggest volume, the smallest per unit.
Performance royalties	Radio, TV, live venues, shops, streaming (writer share)	FILSCAP, or your PRO abroad	Needs registration and accurate set lists.
Mechanical royalties	Reproduction of the composition, including streaming and covers	Your publisher or administrator	Often missed entirely by self-releasing writers.
Sync licensing	A song or recording placed in film, TV, ads, games	You directly, or a sync agent	Fewer deals, much larger fees per deal.
Live	Guarantee, door split, or festival fee	You, or your booking agent	Cash flow, and where your audience is built.
Merch and direct	Sales to your own fans	You	Highest margin of anything on this list.

Read that table again with one question in mind: for each stream, does somebody know how to find me? If the answer is no, the money is not lost, it is unclaimed, and unclaimed money in this business usually stays unclaimed.

REGISTERING IN THE PHILIPPINES

Who to join, and in what order

Step	What you do	Why it matters
1	Register as a writer with FILSCAP, and as a publisher if you publish your own songs.	Performance royalties on radio, TV, venues and streaming. Camp partner, and they will be on site.
2	Register each composition once it is finished, with the writers and splits from your sheet.	Without registration, the work does not exist to the collecting society.
3	Register your copyright with the Intellectual Property Office of the Philippines if you want a certificate.	Cheap, and useful evidence if a dispute ever happens. Not required to own the work.
4	Choose a distributor and release properly.	Issues your ISRC and UPC, delivers to Spotify, Apple, YouTube Music and the rest.
5	Register with a neighbouring rights body where your recordings are performed publicly or broadcast.	A separate income stream for the recording, not the song.
6	If you work with a publisher or administrator, read the term and the reversion clause before signing.	This is where most of the leverage is given away.

A note on foreign collection
If your music is played outside the Philippines, your Filipino registration alone will not collect it. Ask FILSCAP which reciprocal agreements cover the territories where you are getting streams and airplay, and if a US publisher is involved, ask them for a statement, not a summary.

STREAMING, HONESTLY

What a stream is actually worth

Streaming pays per stream a fraction of a cent, and the exact figure moves with the platform, the country of the listener, whether the listener pays for a subscription, and whether it is a free tier. Typical figures quoted in the industry sit between roughly three and five tenths of a cent per stream on a paid tier, and less on free tiers.

So do the arithmetic before you build a plan on streams alone. Ten thousand streams is not a career, it is a taxi fare. The artists who do well from streaming do it through volume of catalogue, consistent releases, and playlisting that keeps old songs earning while new ones come out.

Four things that change your stream income more than luck.

- Catalogue, not singles. Twenty songs earning a little beat one song earning a lot, and the twenty keep earning.

- Save and playlist rates. A save and a playlist add signal the platform uses to recommend you to strangers.
- Metadata accuracy. A misspelled writer name or a missing ISRC means your share goes elsewhere.
- Legitimate promotion only. Artificial streaming is detectable now, and platforms remove the streams, withhold royalties and can take the whole release down.

What not to buy
Playlist placement from a stranger who messages you, streams by the thousand, or a guarantee of a chart position. Every one of those is either fraud or a tax on people who do not know better.

RECORD DEALS

What you are actually signing

A record deal is a loan with strings attached. The label pays you an advance against future royalties, and you repay that advance out of your share of royalties before you see cash. That is recoupment, and it is normal. What is not normal is a deal where you never recoup and never get the recordings back.

Term you will see	What it means	What to watch
Advance	Money paid up front, recouped from your royalties.	It is not a gift and it is not a salary. Ask what happens if the album does not recoup.
Royalty rate	Your percentage of income after recoupment.	Check the rate for physical, digital and sync separately. Sync is often shared differently.
Term and options	How long the deal lasts, and how many albums the label can demand.	Options that favour the label only can hold you for a decade. Cap the number, and set a decision date.
Exclusivity	You may not record for anyone else during the term.	Check whether it covers features and writing for others, which is how writers get trapped.
360 deal	The label also takes a share of live, merch, and sometimes publishing.	If they take 360, they must invest in those areas. Otherwise you are paying for nothing.
Controlled composition	A cap on the mechanical rate the label pays for songs you wrote.	A standard clause in the US, and it quietly cuts your publishing income.
Reversion	When and how the recordings come back to you.	Insist on a reversion date or a buyout price. Perpetuity with no reversion is a gift.

PUBLISHING, PRODUCERS AND BEATS

The deals you will actually be offered this year

Publishing deal. You assign or license your composition rights to a publisher in exchange for administration plus a share, usually some part of the publisher's half. A full publishing assignment takes your whole copyright for a term. An administration deal takes no ownership and simply collects for a fee. If you are starting out and writing your own songs, administration is almost always the better first deal.

Producer deals, in the language you will hear on the street.

Arrangement	What the producer takes	When it is fair
Work for hire	A flat fee, no ownership, no royalties.	Sessions where you paid properly and the producer agrees in writing.
Beat lease	A fee for limited use, with a cap on streams or sales.	Mixtapes and low-budget releases where exclusivity does not matter yet.
Exclusive beat sale	A larger fee, one buyer, the beat is yours.	A single you intend to push. Get the terms in writing.
Producer points	Two to five percent of the master royalties, no cash up front.	When the producer genuinely helped build the record and you both believe in it.
Publishing split	A writer share on the composition, often fifteen to fifty percent.	When the producer wrote melody or topline, not just the beat.

Get it in writing, that day
A WhatsApp message saying agreed, the percentage and the song title is better than nothing, and a one page agreement is better than that. The camp has a template at the back.

THE CAMP'S OWN TERMS

How ownership works at Forest Camp

This section matters more than the rest, because it applies to what you make in December. Read it, and ask questions during the session rather than afterwards.

What	How it works
Camp Works	Every track, beat and instrumental submitted for the camp, including beat pool submissions, plus every song created at the camp, and every song created from the camp or from a collaboration formed through it.
The master	H4H owns the master of every Camp Work exclusively and in perpetuity, and decides when, where and how it is released.
Publishing	The composition is split fifty fifty between H4H and the writers and producers, registered properly, including with ASCAP where applicable.

What	How it works
Your share	Your fifty percent of publishing is yours regardless of when or how H4H releases the work, and is not lost by leaving the camp.
Withdrawal	Submitted tracks and beats cannot be withdrawn or released elsewhere without H4H's written consent.
Your catalogue	Everything you wrote and recorded outside the camp stays entirely yours. This agreement does not reach it.

What that means in plain terms. You keep your name, your credit and half the publishing on everything you make here, and you get a properly produced, properly registered record out of it. H4H keeps the recording and decides the release. If that trade does not suit you, say so before you submit a beat, not after.

Ask in the room
Nobody is penalised for asking a contract question at this camp. The fellows who ask are the ones who end up with clean paperwork and no arguments in two years.

SYNC AND PLACEMENTS

How a song gets into a film, an ad or a game

Sync money is the largest single payment most independent artists ever receive. It is also the one place where being organised beats being talented, because a music supervisor cannot use a song they cannot clear quickly.

- One stop clearance is your advantage. If you own the master and the publishing, a supervisor can license the track with one signature. If three people own pieces, they will usually move on.
- Instrumentals and clean versions. Register them with the same metadata as the main version. Half of all requests are for an instrumental.
- Cue sheets get you paid. When your song appears on television, the broadcaster files a cue sheet, and errors there mean no royalty. Ask for a copy.
- Know your rights before you pitch. A supervisor will ask who controls the master, who controls the publishing, and whether the song contains uncleared samples.
- Keep a one page pitch: track, mood, tempo, clean or explicit, who owns it, and a clearance contact. That is all a supervisor wants in the first email.

RELEASING AND MARKETING

Eight weeks, from finished to released

When	What you do
8 weeks out	Master finished and verified, artwork done, split sheets signed, distribution account set up.
6 weeks out	Upload for review, set the release date, request editorial playlist consideration where available.
5 weeks out	Register the composition, confirm the ISRC and UPC, brief everyone who will post.
4 weeks out	Announce the date, start the content that introduces the song's story, not just the song.
2 weeks out	Pre-save link live, send to five curators you actually know, book the release show or live clip.
1 week out	Teaser clips, behind the scenes, the making of it, the reason the song exists.
Release day	Post early, answer every comment for the first three hours, share to stories, thank people by name.
Week after	Send to radio and blogs with the numbers so far, post the live version, start the next song.

Content cadence matters more than budget. Three short videos a week for eight weeks beats one expensive video nobody sees twice. Film everything at camp, because the story of how a record was made is the most interesting thing you will have to say about it.

LIVE, AND MONEY FROM IT

Getting paid to perform

- Know your three deal shapes: a flat guarantee, a door split after costs, or a percentage of the bar. Ask which one, in writing, before you promote the show.
- Confirm the technical setup early: inputs, monitors, whether there is a house engineer, and what the venue provides.
- For local events, confirm permits and curfew with the organiser, and whether the venue has the public performance licence. If they do not, the writers lose and so does the venue.
- Keep a set list. Performance royalties on live shows are collected from set lists, and an unfiled set list is unpaid income.
- Sell merch at the door. It is the highest margin money in music, and at a small show it often beats the guarantee.

RED FLAGS

The things that cost Filipino writers the most

What you will hear	What it usually means	What to do
Sign this tonight and we will sort the paperwork later	The terms will never improve after you sign	Ask for 48 hours. A real partner waits.
We own everything, but you get exposure	A permanent gift of your copyright	Walk, unless there is a fee that reflects it.
Guaranteed streams or chart placement	Fraud, and platforms will strip the release	Never. It also puts your distributor account at risk.
We will pay you after we recoup our marketing cost	An open ended deduction you cannot audit	Cap it, itemise it, or refuse it.
A buyout, one payment, no royalties ever	Common in ads, fine for a fee, terrible for a single	Price it as a buyout, high, or keep the royalties.
Unlimited lease, cheap, forever	Not exclusive, and you will hear it on someone else's song	Buy exclusive if the song is going on your record.
Everyone does it this way	Nobody can show you the paper	Ask to see the paper.

TEMPLATES

Print these and use them

Split sheet

Writer legal name	IPI / CAE	Role	Share %
		Words and melody	
		Melody	
		Production	
		Topline	
			Total 100%

Song title, date, and signatures of everyone above, signed on the day of the session.

Deal summary, one page, before you sign anything

Question	Your answer
What am I giving away, exactly?	
What do I get, exactly, and when?	
How long does it last, and how does it end?	
Who controls release decisions?	
What happens if it does not recoup?	
Can I get it back, and at what price?	
What am I not allowed to do during the term?	
Who do I call if something looks wrong?	

Release checklist

- Split sheet signed and photographed
- Master delivered and verified
- ISRC and UPC issued
- Composition registered
- Artwork in the right sizes
- Distribution scheduled
- Pre-save live
- Credits and metadata checked
- Press and radio list ready
- Release day posts written

FOLLOW THE MONEY

Four worked examples, with numbers

Abstract percentages teach nothing. These four examples use round numbers so you can see where each peso stops. They are illustrations, not quotes, and your own figures will differ.

Example one. One million streams on a song you wrote and recorded

Assume a blended rate of about three and a half tenths of a US cent per stream. That is roughly USD 3,500 of recorded revenue before the distributor's cut. If you use an aggregator that charges a flat annual fee, nearly all of it reaches the master owner. If you use one that takes a percentage, it takes that percentage first.

Line	Amount	Who holds it
Recorded revenue, 1,000,000 streams	USD 3,500	Master owner, per the camp agreement
Producer points at 3 percent of net	USD 105	Producer, off the top of the master share
Publishing pool, roughly a fifth of the recording revenue	USD 750	Split fifty fifty, H4H and the writers
Writers' share, split six ways	USD 375 in total, about USD 62 each	Writers, once registered
Radio and public performance	Separate, collected by FILSCAP	Writer and publisher
Sync, if placed	Separate, negotiated per placement	Both master and publishing sides

What that means
A million streams is not a living. It is about one month of a modest Manila rent, split among everyone. Volume is not the strategy. Ownership, catalogue and sync are the strategy.

Example two. A sync placement in a regional campaign

An agency wants a thirty second cut of your track for a one year digital campaign in the Philippines. Two fees are negotiated: the master use license for the recording, and the sync license for the composition. If one party controls both, you are one stop, and one stop gets booked because the supervisor does not have to chase six signatures.

Item	Illustrative figure	Note
Master use fee	PHP 60,000	Paid to whoever owns the recording
Sync fee for the composition	PHP 40,000	Paid to the writer and publisher side
Term	One year, digital only	Renewal is a new negotiation and a new fee
Cue sheet	Filed by the production house	Without it, the back end never pays

Example three. A 500 capacity show in Cebu

Line	Illustrative figure
Tickets, 400 sold at PHP 500	PHP 200,000
Venue, sound, lights, staff	PHP 55,000
Promotion and printing	PHP 15,000
Band and crew	PHP 60,000
Leaves before tax	PHP 70,000
Your guarantee if you took a fixed fee instead	PHP 40,000 to 50,000, paid regardless of door

The lesson is not which number is bigger. It is that a guarantee is certain and a door split is a bet, and you should know which one you are taking before you sign the show.

Example four. The producer question

A producer offers you a beat free if you give them fifty percent of the publishing. On a song that earns USD 750 of publishing in its first million streams, fifty percent is USD 375, against a beat that would have cost a few hundred dollars as an exclusive. Free is the most expensive word in this business.

The rule to carry out of camp
Never trade a percentage of publishing for a one time favour. Buy the beat, or lease it in writing, and keep your share.

METADATA

The seven faults that lose the most money

Most missed royalties are not theft. They are spelling. These are the faults that show up again and again on Filipino releases, and each has a fix that takes minutes.

Fault	What happens	The fix
Artist name spelled differently on each platform	Royalties cannot be matched to you, and streams split across two profiles	One spelling, agreed once, used on every release and every registration
Writer missing an IPI number	The society cannot pay the writer share	Register with FILSCAP before your first release, not after
Split sheet totals 99 or 101 percent	Registration is rejected or corrected arbitrarily	Add the percentages out loud in the room before anyone leaves
Remix released without a new ISRC	The remix and the original collide, and one earns nothing	Every distinct recording gets its own ISRC
Featured artist not listed as a performer	Their share and their profile credit vanish	List every performer in the metadata, not just on the cover art

Fault	What happens	The fix
Same song claimed by two distributors	Revenue is held while the platforms investigate	One distributor per recording, and terminate the old delivery first
Instrumental and clean versions uploaded as one recording	The wrong version plays in the wrong place, and radio cannot use it	Separate ISRC per version, and label each one clearly

CLEARANCE

Samples, interpolations and covers

Three different things get confused constantly, and the difference decides whether you need permission, a license, or nothing at all.

What you did	What it is	What you need
Used the actual recording	A sample	Permission from the master owner, plus a license for the composition. Two agreements.
Replayed the melody yourself	An interpolation	A license for the composition only. The master is yours because you recorded it.
Recorded someone else's song in full	A cover	A mechanical license, which most distributors can obtain for you at release, which is why covers are the easy one.
Used a royalty free loop library	A licensed loop	Nothing further, if your license permits commercial release. Keep the receipt and the license text.

Timing. Clearance takes weeks or months, not days, and the price is negotiated against the reach of your release. A sample you cannot clear must come out of the song before release, not after. Distributors take a release down when a claim lands, and repeated claims cost you your delivery privileges.

Camp rule
If a coach plays you a reference and you fall in love with a phrase, replay it, change it, or leave it. Do not build a camp song on an uncleared sample in the last two days of the week.

ARTIFICIAL INTELLIGENCE

What is safe to use, and what to write down

AI is in every session now, whether or not anyone says so. The practical question is not whether to use it. It is who owns what comes out, and whether you can prove how the track was made.

Use	Risk	What to do
Lyric drafting, title ideas, arrangement suggestions	Low	Treat it as a co-writer who gets no credit and no percentage. Disclose if asked.

Use	Risk	What to do
Generated instrumental beds or loops	Medium	Check the tool's terms for commercial use, and keep the receipt and the terms you agreed to.
Voice cloning of yourself	Low to medium	Fine with your written consent. Never clone another artist, and never clone a dead artist.
Voice cloning of another singer	High	Do not. It is a rights breach and a reputational fire, and platforms now remove it.
Prompting a model to copy a living artist by name	High	Do not put a living artist's name in a prompt for anything you intend to publish.

Keep a session log. For every track you intend to release, note who was in the room, what tools were used, what came from a human and what came from a model, and the date. If a claim ever arrives, that log is your defence. It takes two minutes and almost nobody does it.

YOUR TEAM

Managers, agents and the people who take a cut

Role	What they do	Typical commission	Red flag
Manager	Career strategy, deals, day to day decisions	15 to 20 percent of gross income	A cut of everything forever, with no sunset clause
Booking agent	Gets you shows, negotiates fees	10 percent of live fees	Asking for a cut of recorded income
Publicist	Press, interviews, campaign coverage	Monthly retainer or per campaign	Promising playlist placement as press
Lawyer	Contracts, clearance, disputes	Hourly or per deal	Anyone offering to manage and publish you in the same contract
Publisher or administrator	Registers and collects your publishing	10 to 25 percent of publishing income	A perpetual assignment for an administration job

A management agreement should have a term, a commission rate, an exit, and a sunset clause that steps down after you leave. If someone wants fifteen percent of your income for the rest of your life with no exit, that is not management, that is ownership.

THE PHILIPPINE MARKET

Where your music actually travels

Most advice online is written for an artist in Los Angeles. Here is the version that applies to somebody based in the Visayas with a phone and a distributor.

Channel	What works here	What to know
YouTube	The default listening platform for a huge share of Filipino listeners	Claim your channel, register with Content ID through your distributor, and post lyric videos yourself
Spotify	Editorial playlists and the algorithm favour early saves and completion	Pitch through Spotify for Artists at least seven days before release, and never buy streams
TikTok	The fastest route to a regional hit, and the fastest route to a copyright claim	Clear your samples, and post the hook first, not the intro
Radio and TV	Still moves provincial audiences	Performance income flows through FILSCAP, so register the song before you pitch it
Live circuit	Cebu, Dumaguete, Bacolod, Davao and Iloilo carry real audiences outside Manila	Permits, barangay coordination and sound limits matter, and small venues pay on the night
Bisaya and regional language	A competitive advantage, not a limitation	The catalogue that travels furthest from the Visayas is the one in the language people actually speak

PUBLIC MONEY

Grants, competitions and cultural funding

There is money in the Philippines for cultural work that is not a label advance and does not take your rights. It is slower, it is paperwork, and almost nobody applies twice because they write the wrong thing the first time.

- What funders buy is a project with a date, an audience and a budget, not an artist's dream. Write the outcome first and the art second.
- Culture and arts councils at national, regional and city level fund performances, recordings and community work. Local government units fund culture inside their own jurisdiction, so a Valencia or Dumaguete project is often easier than a national one.
- Keep a standing folder: biography, photo, three tracks, a one page project description, and a budget you can reuse. Most rejections are late submissions, not weak ideas.
- A grant is not ownership, but read the intellectual property clause in every award letter anyway. If it takes your rights, price that in before you accept.

THE WEEK

How this guide maps to the camp week

Arrive Sunday 6, leave Sunday 13. Each day between covers one part of it, in order.

Day	What happens in the room	What you read that night
Monday Dec 7	Groups form, splits agreed, first writing sessions	The two rights, and the split sheet
Tuesday Dec 8	Writing and production, coaches rotate between rooms	Metadata and registration
Wednesday Dec 9	Production and vocal sessions, rough mixes	Streaming, publishing and what a stream pays
Thursday Dec 10	Finishing, mixing, final splits confirmed	Deals, producers and beats
Friday Dec 11	Showcase, judging, feedback	Sync, marketing and the release plan
Saturday Dec 12	Concert, and the work after	The first ninety days

AFTER CAMP

The first ninety days

A camp high fades in about two weeks. These ninety days decide whether the week turned into a catalogue or a memory.

When	Do this
Days 1 to 14	Every split sheet signed and scanned. Every demo bounced and backed up in two places. Written confirmation from each collaborator of the splits.
Days 15 to 30	Register the compositions. Join FILSCAP if you have not. Open a distributor account and fix the artist name spelling in stone.
Days 31 to 45	Choose the two songs worth releasing, not all six. Set a release date at least six weeks out and pitch it through Spotify for Artists.
Days 46 to 60	Cut content from the sessions while the footage is fresh. Three short videos per song, posted before release, not after.
Days 61 to 75	Release the first single. Never release two songs in the same week. Push one, then the next.
Days 76 to 90	Book one local show with the new material. Play it live before you spend another peso on it.

READING THE PAPERWORK

How to read a royalty statement

A statement is not a receipt, it is evidence. Read it four times a year and ask about anything you cannot explain in one sentence.

- Check the period first. Statements arrive months after the streams, so a bad month on paper is often a slow quarter in reality.
- Find the recoupment line. If it is negative, you are still paying back an advance and your share is zero until it clears.
- Look for deductions you did not agree to: marketing recoupment, video costs, tour support, and anything labelled as a fee with no name attached.
- Compare the territory split against where you know people listen. If streaming is strong in the Philippines and the statement shows almost nothing from Asia, ask why.
- Keep every statement. If you ever sell your catalogue or need a valuation, three years of statements is the asset you are actually selling.

PRINT THESE AND USE THEM

The one page pitch

Use this for a sync supervisor, a journalist, a grant panel or a brand. One page, and no adjectives that cannot be proven.

Field	What goes in it
Artist and track	Legal name of the artist, track title, duration, and whether it is one stop
Mood and use	Three words on mood, and the two kinds of scene it fits
Tempo and key	Slow, mid or uptempo, with the beats per minute and the key
Clean versions	State whether clean, instrumental and thirty second edits exist. Supervisors ask first
Rights	Who controls master and publishing, with contact details for each
Story	Two sentences on where the song was written and by whom, no more
Proof	Streams, press, airplay or placements, in numbers rather than adjectives
Link	One link to the track, one to the full metadata sheet

MORE TERMS

The rest of the words

Term	Meaning
Administrator	A company that registers and collects publishing for a fee without owning the copyright.
Catalogue sale	Selling your rights in your recordings or songs outright, usually for a lump sum.
Controlled composition	A contract clause capping the mechanical royalty paid on songs the artist wrote.
Cross collateralisation	Where income from one album is used to recoup the costs of another.
Delivery spec	The technical requirements, audio and artwork, that a platform or broadcaster needs to accept a release.
Interpolation	Re-recording a melody or lyric from an existing song rather than using the original recording.
Label services	Distribution plus marketing and promotion for a fee, without signing your rights.
Master use license	Permission to use a specific recording in a film, advert, show or game.
MFN	Most favoured nation. A clause giving you the best terms given to anyone else in the same deal.
Mechanical license	The license to reproduce and distribute a composition, including for covers.
Neighbouring rights	Income for the recording when it is broadcast or played publicly, separate from publishing.
Pro rata	The streaming payout model where subscription money is pooled and split by share of total streams.
Recoupment	The point at which an advance has been repaid from your royalties.
Statutory rate	A royalty rate set by law rather than negotiated, used for mechanicals in some territories.
Sunset clause	A clause ending a manager's commission after the agreement ends, usually tapering over time.
Sync license	Permission to use a composition against moving picture.

GLOSSARY

The words people will use around you

Term	Meaning
Advance	Money paid to you up front, recouped from your future royalties.
Recoupment	The point where the advance has been repaid from your royalties and you start receiving cash.
360 deal	A deal where the company also takes a share of income beyond recordings, such as live and merch.
Administration deal	A company collects your publishing income for a fee, without owning your copyright.
Assignment	Transfer of ownership. A publishing assignment gives away the copyright itself.
Buyout	A one time payment that replaces royalties, usually for a specific use.
Cue sheet	The document listing music used in a film or television show, used to pay royalties.
Master	The recording itself, as distinct from the song.
Neighbouring rights	Royalties for the recording when it is broadcast or performed publicly.
One stop	A track where one party controls both master and publishing, so it can be cleared with one signature.
Points	Percentage points of royalties, usually referring to the producer's share.
Reversion	The return of rights to you, either after a term or on a trigger.
Split sheet	The signed document setting out who wrote what and who owns which percentage.

One last thing

The fellows who do well after a camp are not the most talented ones. They are the ones who left with clean paperwork, a registered song, a release date, and two people they can call. Write something worth keeping this December, then do the boring part properly so that it pays you for years.