

Metadata is Money

Setting up a release

Metadata Definition

The “Trinity”

Example

In the studio

1. **Credits: keep track of everyone’s roles & contributions**

Prepare for mastering

2. **Song titles, album titles, credits, properly spelled**
3. **Acquire ISRC codes for each track**
4. **UPC barcode for the assembled product**
ISRC and UPC now required
5. **ISNI number for author/individual**

Production work

6. **Type out lyrics**
7. **Design artwork, including all credits**

Databases for recognition

8. **Submit musical works info to your PRO**
ISWC codes assigned
9. **Submit sound recordings to SoundExchange**
10. **Submit new release info to SoundScan**
11. **New release info to Mediabase and BDS**
12. **Submit bio/info to Rovi**
13. **Register with US Copyright Office**

Prepare for release

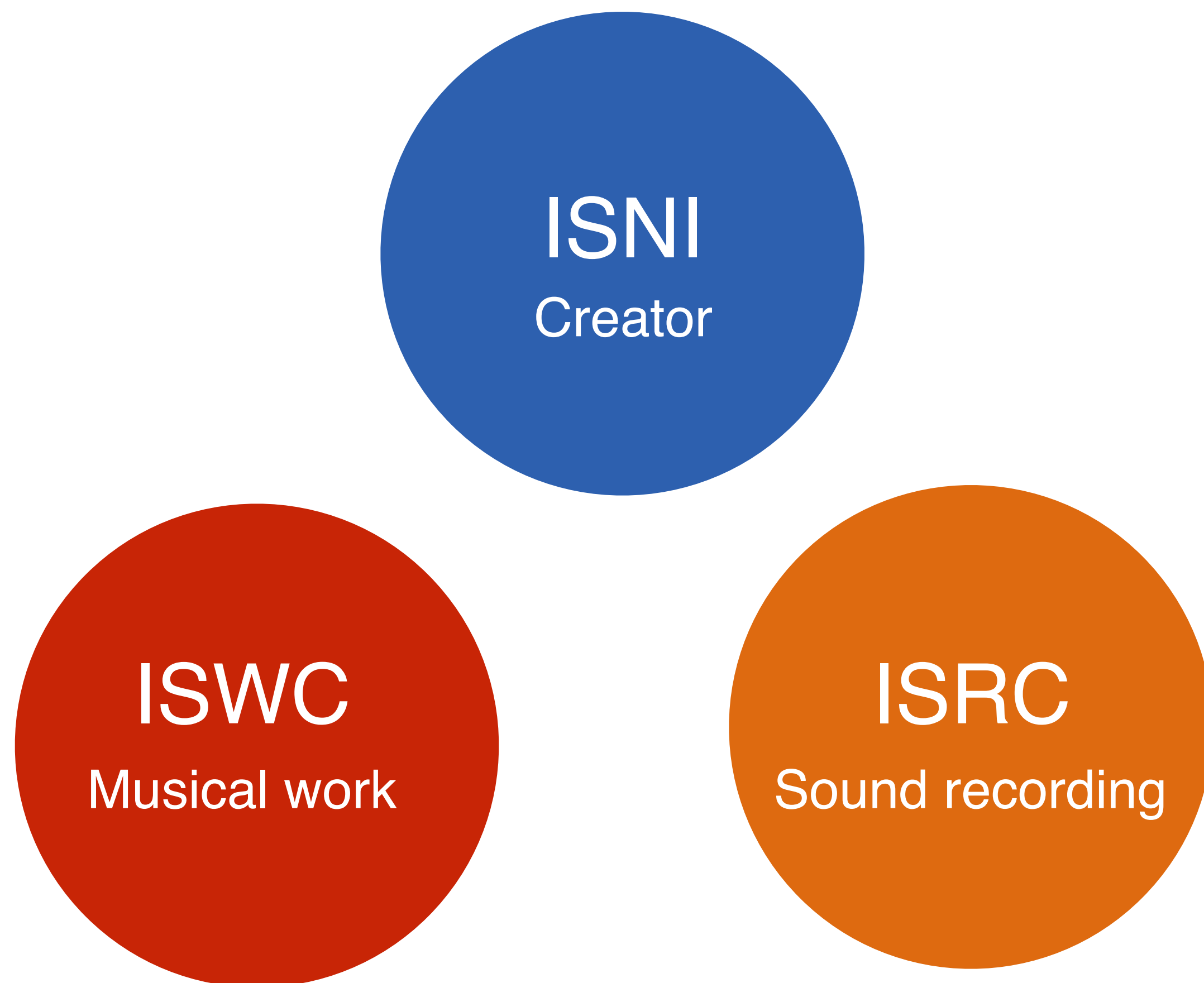
14. **Data, artwork, music to aggregator**
Music Biz Metadata Style Guide
15. **Other sites/platforms**

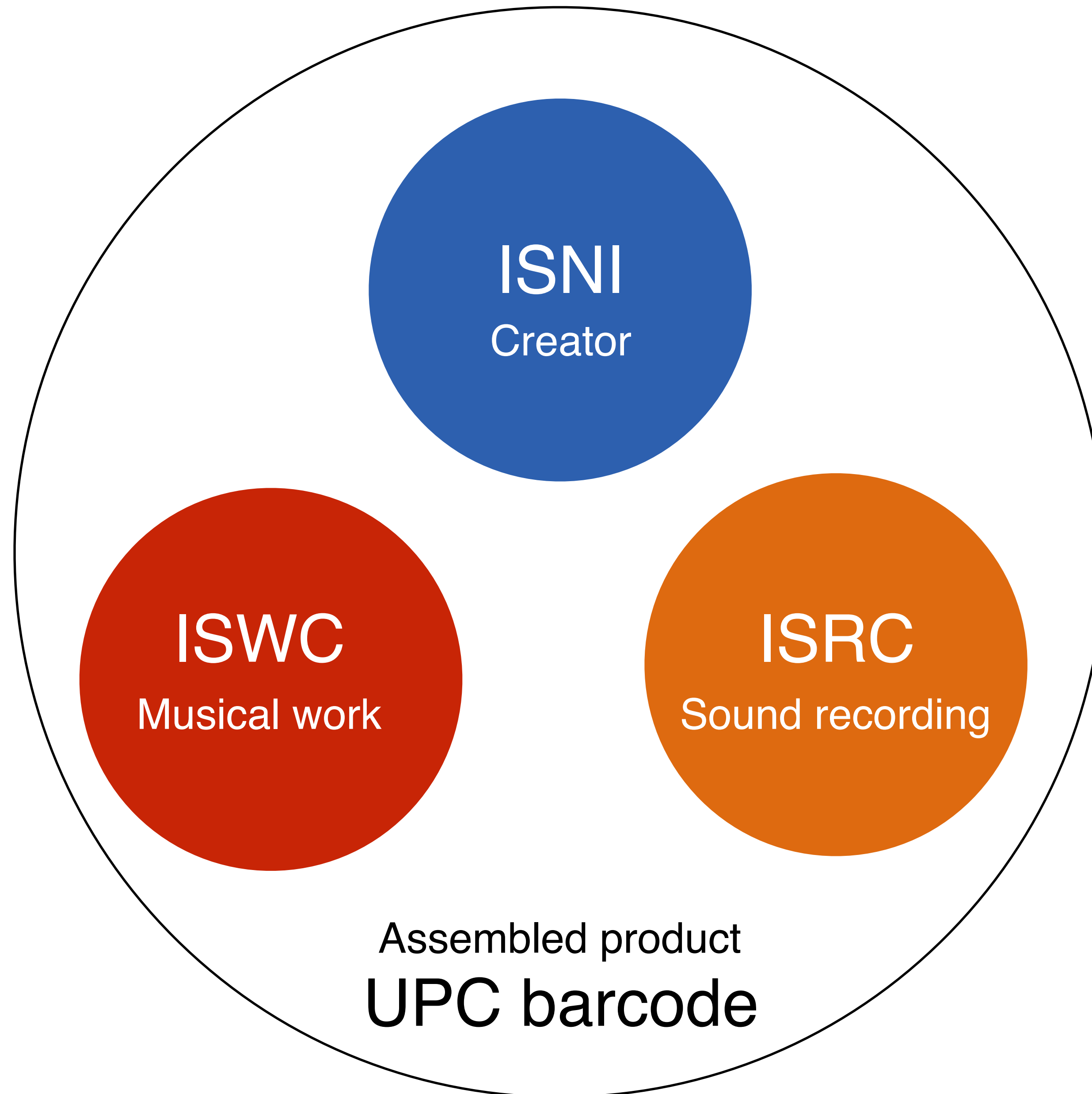
Metadata

All the information that describes and identifies your music.

- Text: composer and musicians' names, dates, genre
- Numeric identifiers: UPC barcodes, ISRC codes

As music landscape becomes more digital and global, proper metadata is an increasingly important part of your release workflow.





1 ISWC codes

Identify each composition



2 ISRC codes

Identify each sound recording/each track

3 ISNI code

Identifies the creative entity



4 UPC barcode

Assembled product

1 ISWC codes

Identify each composition

T-909.644.083-4

2 ISRC codes

Identify each sound recording/each track

3 ISNI code

Identifies the creative entity

Bob Mould: 0000 0000 5514 0263

Merge Records: 0000 0001 0724 8189

4 UPC barcode

Assembled product

67385 504502 3

In the studio

STUDIO AND RECORDING SESSION DETAILS

- Studio name(s)
- Date(s) of recording session
- Location (city, country) of recording studio(s)
- Personnel working on the session

Executive producer

Mixing

Arranger

Producer

Mastering

Conductor

Engineer(s)

Remixer

- Do any producers have deal points?

In the studio

COMPOSER/SONGWRITER DETAILS FOR EACH TRACK

- Names of songwriters/composers
- What they wrote (music, beats, lyrics)
- What % of credit they get for their contribution (aka splits)
- Name of each songwriter's publishing company
- Which PRO they belong to (ASCAP, BMI, SESAC, GMA, other) and their IPI/CAE number
- Each songwriters' ISNI number (if they have one)

In the studio

RECORDING ARTIST DETAILS FOR EACH TRACK

- Names of featured artists/performers
- What they performed or instrument they played
- What % of credit they get for their contribution (aka splits)
- Each artists' ISNI number (if they have one)

In the studio

SESSION PLAYER/FREELANCERS FOR EACH TRACK

- Names of any session players/session vocalists/freelancers
- What they performed or instrument they played
- Whether they belong to a union (AFM or SAG-AFTRA), and their local number
- Whether this recording session is a union session

In the studio

LICENSES, PERMISSIONS and AGREEMENTS

- Did you record any covers? Secure mechanical licenses
- Did you use any samples? Get clearances
- Various agreements
 - Intra-band agreement that spells out creator splits
 - Producer agreement
 - Side artists' agreements

P+E Wing credits list

CREDITS AND RECORDING METADATA

The Recording Academy® and its Producers & Engineers Wing® are working to address the current lack of visible recording credits for creative contributors to the recording process.

The need for accurate credits is critical to the music marketplace, but challenges in the current digital environment range from how to collect and distribute this information in an accurate and standardized manner to how and where to store and display it.

Progress is being made, but until widespread solutions are adopted, the recording community itself must take responsibility to collect and save the basic information required for creative contributors and their work to be properly recognized and documented. This information is essential for songwriters, performers, producers and engineers for many reasons including:

1. Contractual obligations that exist with media/record company/recording copyright owners
2. Performance royalties (and other potential sources of revenue) for performers, songwriters, producers and royalty-entitled engineers
3. Historical documentation of the recording for both cultural and financial reasons
4. Eligibility for voting membership in The Recording Academy
5. Eligibility to receive a GRAMMY® Nomination and/or Award

The producer of a recording, in collaboration with the artist, assigns credits to performers and technical personnel, and is generally responsible for supplying accurate crediting information to the record label or media company as official documentation. **Documentation of the work done by creative contributors is an important responsibility with many ramifications for those involved and should be undertaken with the commensurate accuracy, care, and integrity.**

To that end, provided on the next page is a basic list of the pertinent information that should be documented during the process of making a recording. It is understood that some of the information on this list becomes available at different times during the workflow of a recording project, and that some of this information may also change as the project moves to its completion as a specific master recording. The final credits or liner notes related to each specific final master should reflect the final, verified credit information.

THE RECORDING ACADEMY PRODUCERS & ENGINEERS WING MINIMUM DATA SET/BASIC CREDITS LIST

ARTIST NAME

SONG TITLE

ALBUM TITLE

COMPOSERS/LYRICISTS (SONGWRITERS)

PRODUCERS

ENGINEERS (Recording Engineer, Mixing Engineer, Mastering Engineer, etc.)

PERFORMERS (Name and Role/Instrumentation for Vocalists and Musicians. Example: Joe Green, Lead Vocals; Jane Brown, Backing Vocals; Fred Black, Drums and Percussion)

OTHER: (Example: Strings Arranged By Joe Smith; Orchestra Conducted by Leopold Stokowski; Art Director: John Smith; Management: TBD Management; etc. etc. etc.)

DOES THIS RECORDING CONTAIN SAMPLES? (Yes or No)

COUNTRY OF RECORDING

DATE OF RECORDING

LOCATION OF RECORDING (NAME OF STUDIO OR OTHER LOCATION)

ORIGINAL SOURCE RECORDING FORMAT (Example: Analog; 96khz/24-bit; 44.1/16-bit, etc.)

MIX RECORDING FORMAT (Example: Analog; 96khz/24-bit; 44.1/16-bit, etc.)

RECORD LABEL/MEDIA COMPANY

SONG PUBLISHER

SONGWRITER'S PERFORMANCE RIGHTS ORGANIZATION (Example: ASCAP, BMI, SESAC)

RECORDING IDENTIFIER: ISRC CODE (International Standard Recording Code, when available)

ISNI (International Standard Name Identifier, for performers, when available)

WORK (SONG/COMPOSITION) IDENTIFIER ISWC (International Standard Work Code when available)

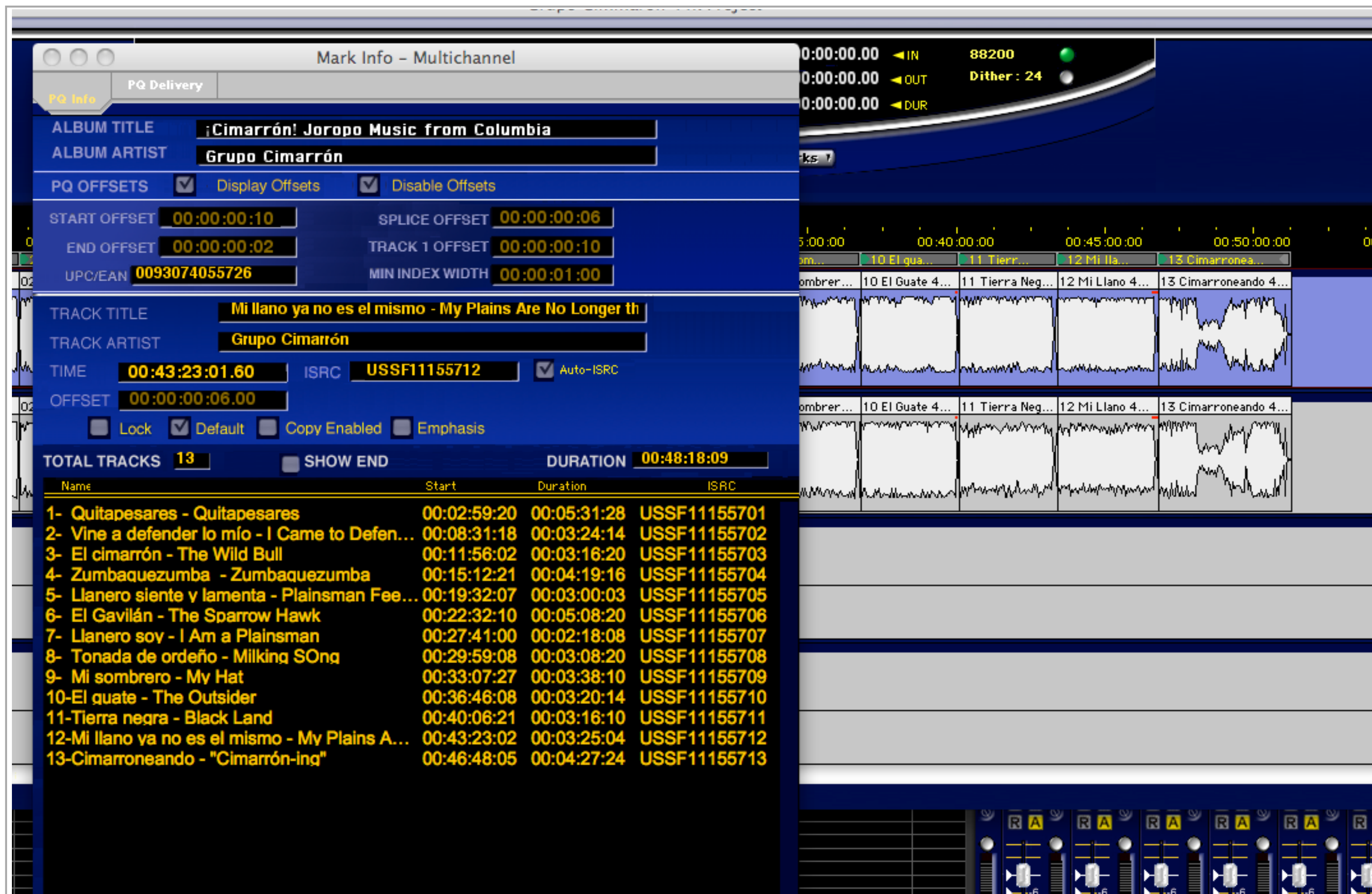
Please note this list is a guideline and recommendation only, provided for informational purposes.

Preparation for mastering

- Mastering engineer will need text-based data:
 - Album title
 - Song titles
 - Artist name

Mastering engineer would also like to have:

- ISRC codes for **each track**
- UPC barcode for the assembled product



[Sample mastering dashboard](#)

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ISRC codes

- Set of numbers that identify a unique **sound recording**

US Z10 16 12345
Country Company Year Unique digits
prefix

- Become a registrant at US ISRC <http://usisrc.org>.
\$80 to become a registrant with your own prefix.
- or -
- Get ISRCs assigned for free/nominal cost from your aggregator.
- If you are on an indie or major label, your label will generate the ISRC codes using their prefix number.



MUSIC
BUSINESS
ASSOCIATION



Proper Care and Feeding of the ISRC Code

What is an ISRC?

An **International Standard Recording Code (ISRC)** is a unique identifier for a recording — normally a music track but possibly spoken word or a music video. It's used by labels, digital services, and publishers for payment and royalty purposes, and binding other key information to each song.



The Anatomy of an ISRC

The **ISRC** is constructed from of twelve characters representing country, registrant, year of registration, and designation.

Example: **ISRC US-A01-98-00212**

US = USA (the country)

A01 = Record Label (the registrant)

98 = Year (the year of registration)

00212 = Designation (serial number assigned by registrant)

(Note: hyphens are are not part of the ISRC, but used for readability)

How To Get an ISRC in the USA

The creator of a recording (usually a label) assigns their own **ISRCs** or they can use an "ISRC Manager" (such as a distributor/aggregator) to do it for them.

ISRCs in the US are managed by the **RIAA** at **www.usisrc.org**. The cost is \$80 for a prefix (registrant code) and this is good for life, allowing 100,000 tracks a year to be given codes.

ISRC

INTERNATIONAL STANDARD RECORDING CODE

[HOME](#)[APPLICATIONS](#)[ABOUT](#)[MANAGERS](#)[FAQ's](#)[RESOURCES](#)

US ISRC



APPLICATIONS

Apply for an ISRC

Start

Complete



Please answer the following questions

Do you own the rights to the audio recordings and/or music video recordings for which you wish to assign ISRCs?

☐ Yes ☐ No

NEXT

BACK TO:

[Applications](#) | [Steps to Take](#) | [Types of Registrants](#) | [Application Process FAQ's](#)

<http://usisrc.org>

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◀ BACK TO EDIT MENU

Mandatory Account Info

Contact Info

Account Password

Payment Info

Basic Album Info

Basic Album Info/Bar code

Terms of Service

Album/Track Info

Detailed Album Info

Genres/Location/Sounds Like

Detailed Track Info

CD Baby Pricing

Physical Album Price

Digital Album/Track Prices

ISRCs

Digital Distribution

DD Options

Extended Tracks

ISRCs

An ISRC is a unique identifying code for each song on an album. Like a barcode, ISRCs are required for digital distribution.
(For more info, visit the [IFPI site](#).)

☐ I need you to assign ISRCs

☒ I have my own ISRCs

1. Invocation

uscg|1168787

☐ I do not have an ISRC for this track

2. I Think It's Gonna Be All Right

uscg|1168788

☐ I do not have an ISRC for this track

3. Mary

uscg|1168789

☐ I do not have an ISRC for this track

4. Bad Haircut

uscg|1168790

☐ I do not have an ISRC for this track

5. I'm A Good Kid

uscg|1168791

☐ I do not have an ISRC for this track

6. I Don't Believe

uscg|1168792

☐ I do not have an ISRC for this track

UPC barcodes

- Set of numbers that identify a **packaged collection of music**

71875 188282-9

- Become a registrant at GS1 <http://www.gs1us.org/>
\$750 for 100 barcodes, plus \$150 a year
- or -
- Get UPC barcode assigned for free/nominal cost from your aggregator (CD Baby, TuneCore, Ditto, DistroKid, etc).
- If you are on an indie/major label, your label will generate the barcode.

MEMBERSHIP APPLICATION
GS1 Company Prefix



1

Contact Details

2

Program Details

3

Payment Details

Primary Contact ?

Are you an existing GS1 US customer? Click here!

First Name

Last Name

Company Name (Legal Name, not DBA) ?

Email Address

Phone Number

ISRC and UPC

- Both ISRC and UPC are now **required** for iTunes store, and many other digital platforms.
- Mastering engineer can embed the ISRC on each track.
- Mastering engineer can also embed UPC barcode.
- Write down your tracks' ISRCs. You'll need to enter them in other places.
- Write down your UPC barcode. You'll reference it again.

ISNI

- International Standard Name Identifier
- Set of 16 numbers that identify a **creative entity**

0000 0001 2347 9198

ISNI for **John Williams** the composer for *Star Wars* and many other movie soundtracks

- Helps to match works to proper person
John Williams composer vs. John Williams guitarist
- Helps with creators who work in more than one field
Brian May: composer, guitarist, scientist, author

Identification

made easy with an ISNI number.

[Learn More](#)

International Standard Name Identifier (ISO 27729)

ISNI is the ISO certified global standard number for identifying the millions of

Key Statistics

- ISNI holds public records of over **8.99 million identities**, including:
 - **8.46 million individuals** (of

News


[ISNIs now in EThOS - 2015-08-03](#)[Putting the brakes on confusion](#)

Production work

- If applicable, type out your lyrics
 - For artwork
 - For your website
 - For lyric videos
 - Can be submitted via your publisher to lyric sites
- Album artwork
 - Album name
 - Song titles
 - Writer credits
(including PRO and publisher)
 - Performer credits, including any session players or freelancers
 - Recording studio name, location, date, personnel
 - Record label (even if it's yourself)
 - Copyright notice © and ®
 - UPC barcode image on physical releases
 - Other credits: photographer, illustrator, etc.
 - If relevant, timed length of songs

PRO submissions

- Composers/songwriters: submit information about your musical compositions to your PRO
 - Register your new titles with ASCAP, BMI or SESAC
 - Free to do if you are already a PRO writer/publisher member
 - Your PRO will automatically assign ISWC codes to your new titles
 - IPI/CAE number is unique 9 digit number that identifies the composer or the publisher. Assigned by your PRO.



FAQs & Support Online Services

CORDING 5. SUMMARY Exit

Account: THOMSON KRISTIN SUE

Work Content Duration

Next

Add Basic Work Info

* Work Title ?

Duration ? (Optional)

HH 00 MM 00 SS 00

* Work Content ?

Please select

* Language ?

English

+ Add Alternate Title

Next

+ Add Work Info

Next

[BMI works registration](#)

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ISWC codes

- Set of numbers that identify a **composition**

T-070.076.790-3

“Hotel California” by Don Felder, Glenn Frey, Don Henley

- Assigned by your PRO (ASCAP, BMI or SESAC) when you submit information about your works
- Keep track of your ISWCs with your other data

members

licensees

join

genres

about

news & events

About ACE

Starred Feature FAQs

Contact ACE

Title Registration

3.

HOTEL CALIFORNIA

Work ID: 380174570
ISWC: T0700767903



Writers	Current Affiliation	IPI #
FELDER DON	ASCAP	55287858
FREY GLENN LEWIS	BMI	
HENLEY DONALD HUGH	BMI	

Performers	
AL B SURE	ANGELA
ANTHONY M	ANTHONY MARC
See More	

Publishers / Administrators	Current Affiliation	IPI #
► FINGERS MUSIC	ASCAP	88231955
Additional Non-ASCAP Publishers		

Alternate Titles
16953362 (CONCERT EAGLES)
HOTEL CALIFORNIA
HOTEL CALIFORNIA 2 77R
HOTEL CALIFORNIA HENLEY FREY
See More

SoundExchange

- Submit information about your sound recordings to **SoundExchange**
 - Free to join
 - SoundExchange has an online interface and a repertoire template to make it easy to submit info
 - Tracks digital performances on Sirius XM, Pandora, any webcast stations

Step 1
General Information

- ➔ Registration Type
- Contact Info
- Review

Step 2
Registration

Step 3
Payment Information

Step 4
Review & Submit

Step 5
Membership

Who are you registering?

SoundExchange pays royalties to both the featured artist(s) on a sound recording, and the copyright owner of the recording.



Yourself Are you registering on your own behalf? Register yourself as a Featured Artist performer, a Sound Recording Copyright Owner, or both.



Someone Else Are you registering on behalf of someone else or a group of individuals who receive payment as a collective entity (which they wholly own)? You will be required to submit a signed **SoundExchange Authorization form** for each performer you are registering today.

What are you registering as?



Performer



Sound Recording
Copyright Owner



Both

SoundExchange data

- What SoundExchange needs

- Artist
- Track title
- Album title
- Record label
- % of the Featured Artist Performance Royalty that you claim (aka, your split)
- Do you own the master sound recording of this track? Y/N

Improve music identification by also including:

- ISRC for each track
- Album UPC
- Release date
- Recording location
- Distributor (if different from label name)
- Publisher

Alternate spellings? Different languages? Talk to SoundExchange

SoundScan/BDS/Mediabase

- Submit your release information to Nielsen SoundScan
 - Free to do
 - Online form at [SoundScan](#)
 - SoundScan tracks retail sales, including downloads from iTunes, Amazon, CD Baby, Bandcamp, and streams on major sites
- Submit your release information to Mediabase (owned by Clear Channel) and Nielsen BDS
 - Free to do
 - Online forms available for both [Mediabase](#) and [BDS](#)
 - Both services track commercial radio airplay

SoundScan

Title Registration

To add a title to the SoundScan database, all required fields below must be entered in order for it to be accepted. Please submit a separate registration for additional titles.

* indicates required fields.

* Country to register for: 

* Format Type: 

* Title:


* Artist:

* Release Date: 

Label information as it applies to this product.

* Label:

Label Abbr:

* Distribution Company: 

Please enter UPC/EAN codes for your product.

Add New UPC/EAN Code  Refresh			
Code Type	Code	Price	Config Detail Type
No records to display.			

Please select the Genre which applies to this product.

☐ Blues
 ☐ Country
 ☐ Latin
 ☐ Reggae

☐ Children
 ☐ Dance/Electronic
 ☐ Metal
 ☐ Rock

☐ Christian
 ☐ Gospel
 ☐ New Age
 ☐ SKA

Contact Us

Phone:
(646)654-5396

Email U.S.:
USNECDbase@nielsen.com

Email Canada:
CANECDBase@nielsen.com

NEW MUSIC NOTIFICATION

Mediabase 24/7

Please use this form to submit new release information to Mediabase

Name: *

Company: *

Phone #: *

Email: *

Song Information

Exact Artist: *

Exact Song Title: *

Release Date: *

CD Title (if applicable):

Label Listing: *

Version/Mix:

Track ISRC:

CD UPC:

Is this an independent label? ☐ Yes ☐ No

Christmas/Hanukah Music? ☐ Yes ☐ No

Canadian Content (CanCon)? ☐ Yes ☐ No

Artist website URL:

Please check one:

☐ Overnight

☐ Regular Mail

☐ Email MP3 File to: digitaldelivery@mediabase.com

Mediabase Research

Attn: Encoding Dept.

15260 Ventura Blvd. Suite 400

Sherman Oaks, CA 91403

Additional comments about song (Where you expect initial airplay, etc.)

Nielsen BDS How to Submit Music

Submit CD's and MP3's free of charge, electronically through our secure Virtual Encode website.

Virtual Encode Access:

Please send an email with "Virtual Encode" as the subject to our Client Services Department at clientservices@bdsonline.com for a username and password.

PLEASE include the following information in the body of your email:

- Your Full Name
- Company or Label Name
- Contact Number
- Primary Email Address
- Any Additional Contact Information

You will then receive login information and instructions via email for the Virtual Encode website to upload your music.

Rovi/AMG

- Submit your bio and data to Rovi for All Music Guide
 - Free to do
 - Need to mail a CD + bio
 - Powers the bios you see on iTunes, Pandora.
 - AMG is very selective. Acceptance by Rovi/AMG is not guaranteed



Product Submissions

Where does AllMusic get its information?

The album, artist and song information on AllMusic comes from our data provider, Rovi. Rovi provides us with written content like reviews and biographies, tagged metadata like Genres, Styles, Moods, Themes and Similar Artists, as well as information about credits, album covers, sound clips, music videos and a ton of other good stuff. Providing your product to Rovi is the best way to get your information on AllMusic.

How can I have my CD, DVD, or game added to the Rovi database?

You can mail Rovi one copy of the product along with any relevant promotional materials, such as artist bios and press releases, and email a single message containing artist and release images (in JPEG format and at least 300 pixels wide) and other promotional materials using the addresses below. Rovi adds products and other materials to their databases at their discretion. By submitting products and other materials to Rovi, you acknowledge and agree that those products and materials will not be returned to you, will become the property of Rovi upon receipt and may be used by Rovi at its discretion. All products and materials should be sent to:

By Mail:

Product Submissions
Rovi Corporation
100 Phoenix Drive, Suite 201
Ann Arbor, MI 48108-2202

By Email:

For music
content.music@rovicorp.com

US Copyright Office

- Register your works with the US Copyright Office
 - Under US law, copyright is automatically granted when you create the original work or “fix” it to a medium, like tape or hard drive
 - Use Form SR or Form PA to establish a public record of creation
 - Official registration provides creators with more legal protections in event of infringement

[Home](#) / [eCO Registration System](#)

eCO Registration System

[Log in to eCO](#)

Security

For site security and to ensure that this service remains available to all users, this government computer system employs software programs to monitor network traffic to identify unauthorized attempts to upload or change information, deny service, otherwise cause damage or access non-public information. Unauthorized attempts to upload information or change information are strictly prohibited and may be punishable under the United States criminal code (18 U.S.C. 1030). Information regarding possible violations of law may be provided to law enforcement officials.

Privacy: Copyright Public Records

Personally identifying information, such as your address, telephone number, and

Recommended Reading

[eCO Acceptable File Types](#)

[eCO Tips](#)

[eCO FAQs](#)

[eCO Tutorial \(PowerPoint\)](#)

[eCO Tutorial \(PDF\)](#)

[eCO Updates](#)

[FAQs about Copyright](#)

[Preguntas frecuentes sobre derechos de autor](#)

Primary Registration Method Advantages

[Fastest processing time](#)

[Online status tracking](#)

Current Processing Time

Processing Time for e-Filing:

generally, up to 8 months

Processing Time for Paper Forms:

generally, up to 13 months

[Status of Application](#)

Registration with Paper Forms

[Literary - Form TX](#)

[Visual Arts - Form VA](#)

[Performing Arts - Form PA](#)

[Sound Recordings - Form SR](#)

[Single Serials - Form SE](#)

[Copyright Office Form CO](#)

Deliveries to aggregator

- Data, artwork and music delivered to your aggregator
 - Give yourself enough time to do this right
 - Fill in as many descriptive fields as possible to increase searchability and proper attribution
 - Spellcheck everything!
 - Use consistent spelling, capitalizations
(see [Music Biz's Music Metadata Style Guide](#))
- Your aggregator will deliver to dozens of digital retail stores, streaming services, and discovery platforms.

Deliveries to aggregator

- What data aggregators need
 - Artist name
 - Album title
 - Song titles
 - Are any of the songs covers?
 - Names of songwriters
 - Label name (even if it's your name)
 - Catalog number (if applicable)
 - ISRC for each track, or have them assigned by aggregator
 - UPC barcode for album, or purchase one from aggregator
 - Release date
 - Primary genre, secondary genre
 - Artist location



MUSIC METADATA

STYLE GUIDE 2.1

Other sites

- Bandcamp + your own website + social media
 - Populate your other platforms with the same data, artwork and music
 - Give yourself enough time to do this right
 - Fill in as many descriptive fields as possible to increase searchability and proper attribution
 - Spellcheck everything!
 - Use consistent spelling, capitalizations
(see [Music Biz's Music Metadata Style Guide](#))

Takeaways

- **Metadata is the text and numbers that uniquely describe and identify your music**
- **Metadata is increasingly important. It underlies discoverability, proper attribution and payment across an increasing number of platforms**
- **Ultimately, it is the artists' responsibility to document creators and contributions**
- **Be consistent with spelling, diligent with data entry**