



MUSIC DATA

the different
categories of
music data

track
data

rights
data

data
standards
for works

data
standards
for creators

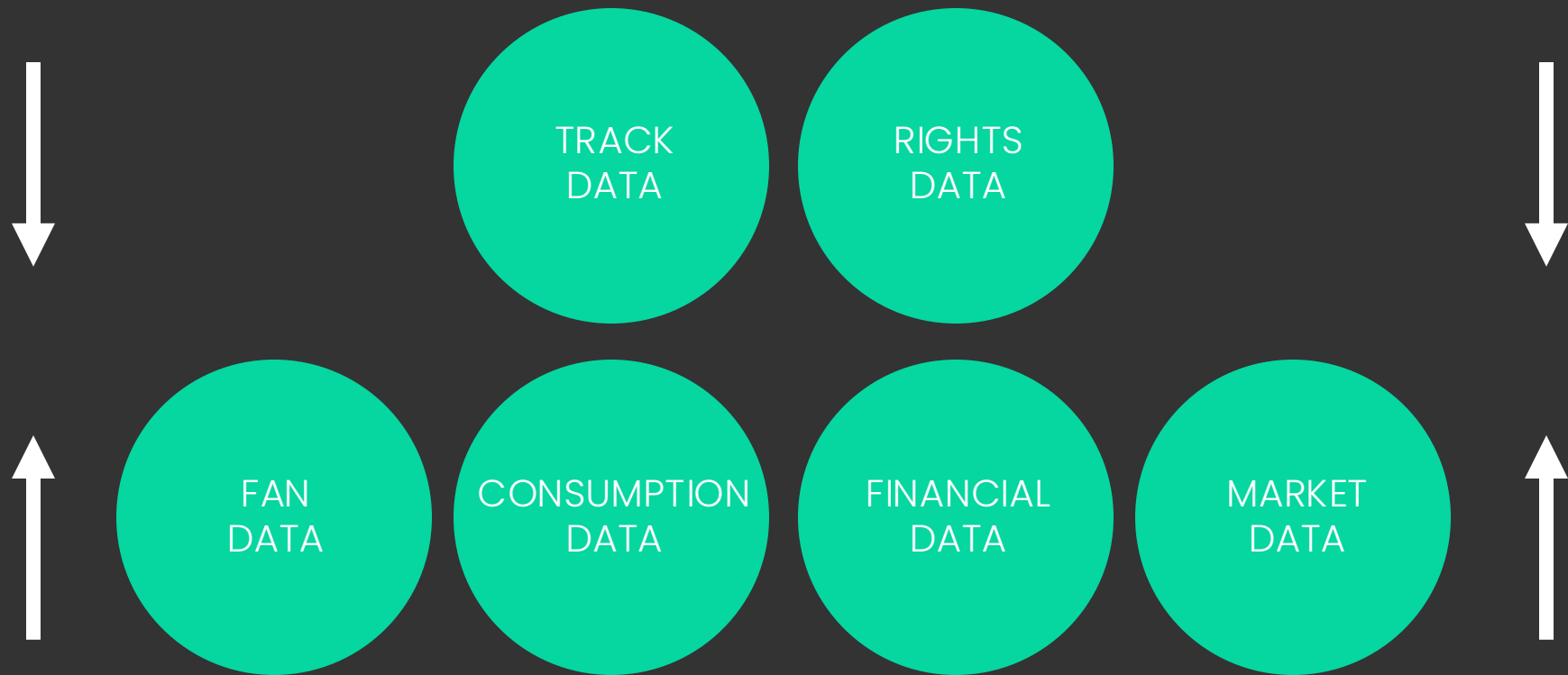
fan
data

utilising
fan data

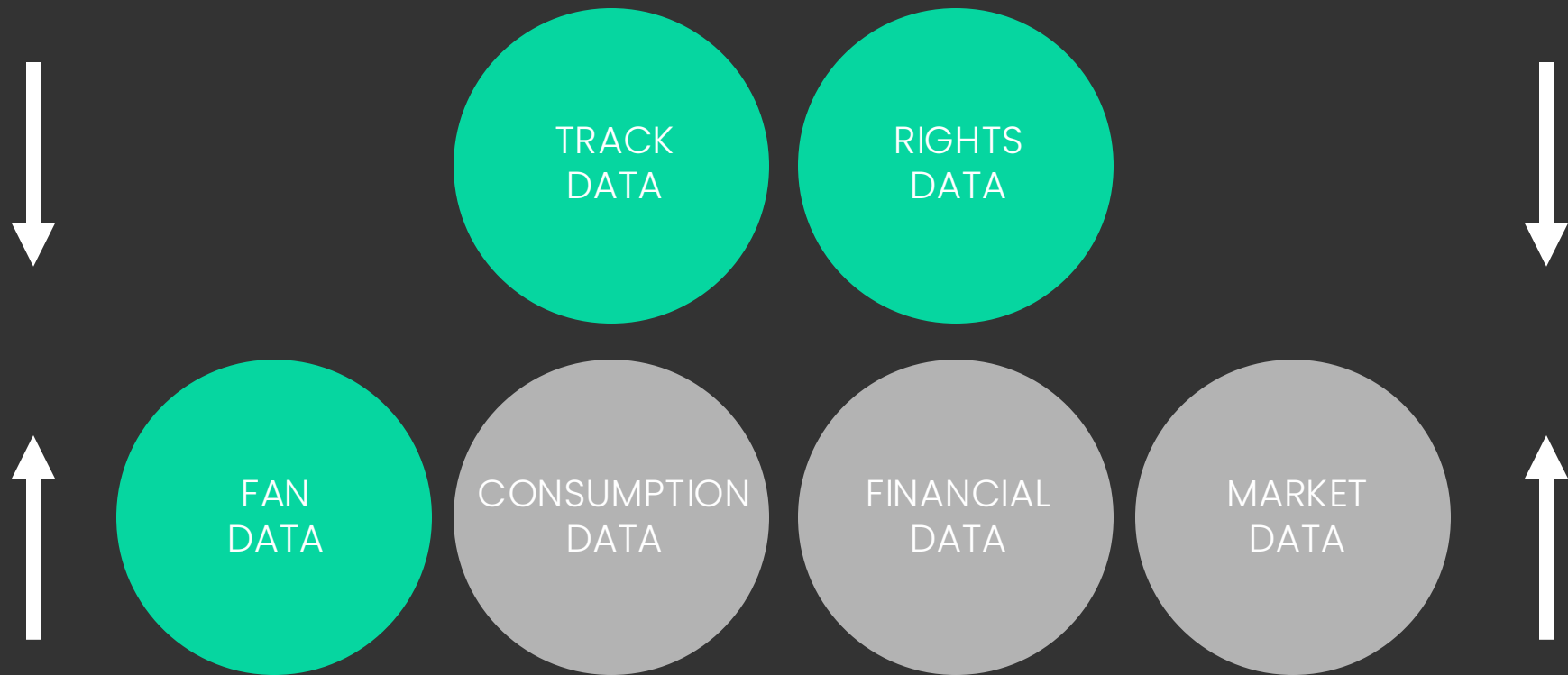
data
protection
rules

**#01: there are several
different categories of data
and it's important to
distinguish between them**

WHAT DATA?



WHAT DATA?



**#02: track data is used by
digital services to organise
+ recommend music**

TRACK DATA

title

version

main artist(s)

guest artist(s)

session musician(s)

producer(s) / engineer(s)

remixer(s)

songwriter(s) / composer(s)

label / distributor

language

release date

genre

mood

status

USING TRACK DATA



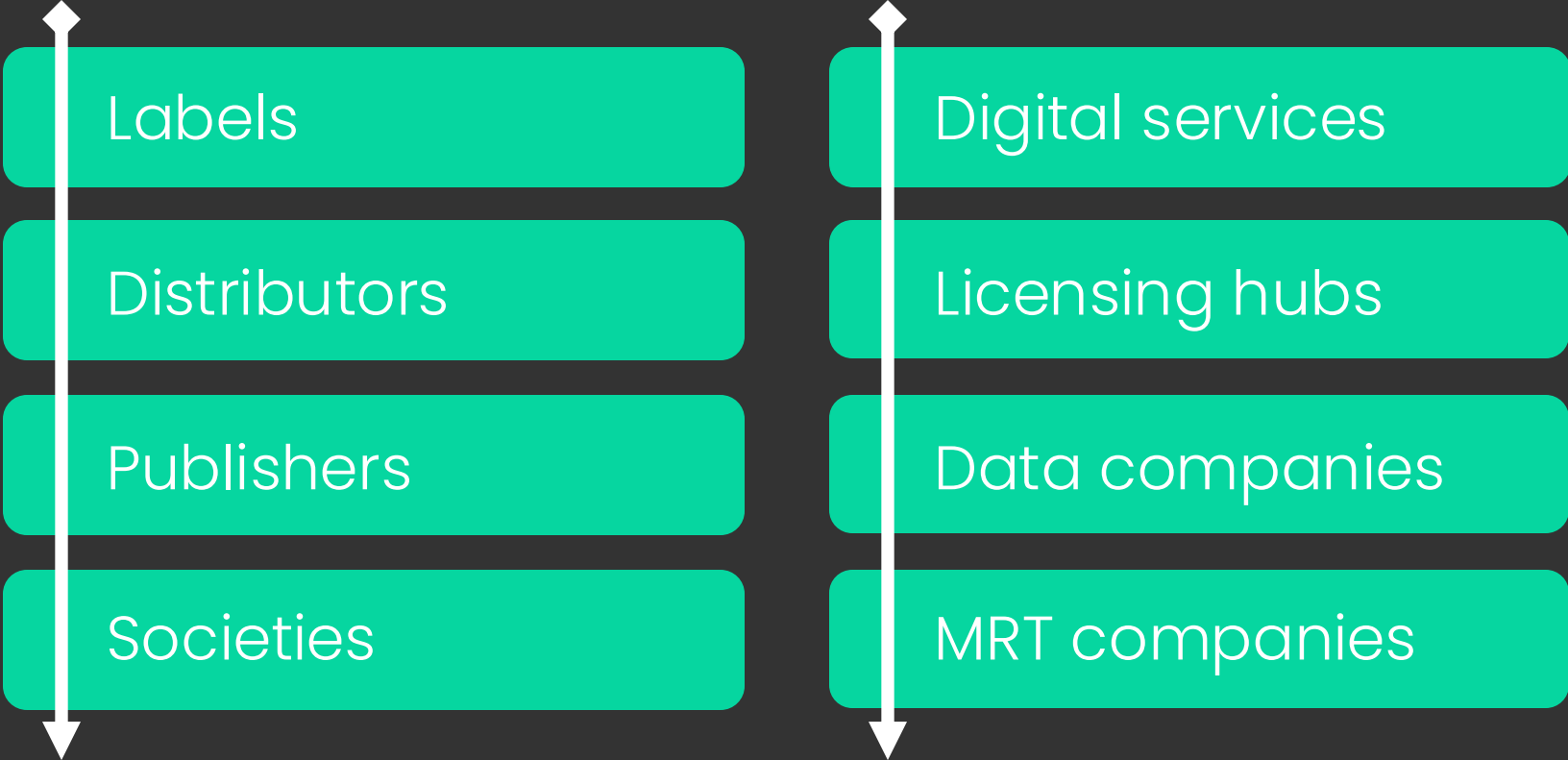
To organise the vast catalogue

To enable search (including by voice)

To enable recommendations + autoplay

Standards set by DDEX

DDEX MEMBERSHIP



The diagram illustrates DDEX membership categories, organized into two vertical columns. Each column features a double-headed white arrow on its left side, indicating a spectrum or range of membership. The left column lists four categories: Labels, Distributors, Publishers, and Societies. The right column lists four categories: Digital services, Licensing hubs, Data companies, and MRT companies. All categories are contained within blue rounded rectangular boxes.

Labels

Distributors

Publishers

Societies

Digital services

Licensing hubs

Data companies

MRT companies

**#03: rights data is crucial for
ensuring artists + songwriters
are credited + paid**

THE CORE MUSIC RIGHTS

RHYTHM

LYRICS

MELODY

SONGS



THE SONG RIGHTS

*aka the publishing rights
or author rights*

PERFORMANCE

PRODUCTION

MASTERING

RECORDINGS

THE RECORDING RIGHTS

*aka the master rights
or neighbouring rights**





FOR EACH TRACK WE NEED TO...

Identify the specific recording

Identify the copyright owner(s)

Identify the performers



FOR EACH SONG WE NEED TO...

Identify the specific song

Identify the copyright owner(s)

Identify the writers

RIGHTS DATA: RIGHTS OWNERS



So we know who issues the licence

Especially for direct licensing

So we know who to pay

Especially for collective licensing

RIGHTS DATA: MUSIC-MAKERS

COLLECTING SOCIETIES SOMETIMES PAY DIRECT

SONGS

because of the way the
industry organises the rights

RECORDINGS

because copyright law
provides a remuneration right

PLUS THE MORAL RIGHT TO ATTRIBUTION

**#04: the music industry
employs data standards to
uniquely identify recordings,
releases + songs**

ISRC

- International Standard Recording Code.
- Globally managed by IFPI – the global grouping for record companies.
- Administered locally by trade group or society – PPL in the UK.
- Issued to each recording by the label releasing it – or a distributor.

COMPONENTS OF THE ISRC

UK

Country
Code

XXX

First Registrant
Code

25

Year Of
Release

01010

Designation

- ISRC stays the same even if rights are assigned or licensed to another entity
– so registrant code tells us first owner, not necessarily current owner.

UPC

- Universal Product Code – aka barcode – and technically UPC-A or EAN.
- Linked to each release rather than each recording.
- So a release (UPC) consists of one or more recordings (ISRC).
- Usually issued for each release by the label or the distributor.

LINKING UPCs AND ISRCs

SINGLE TRACK RELEASE

UPC

ISRC

SINGLE RELEASE (with b-side)

UPC

ISRC

ISRC

EP RELEASE

UPC

ISRC

ISRC

ISRC

ISRC

ALBUM RELEASE

UPC

ISRC

ISRC

ISRC

ISRC

ISRC

ISRC

ISRC

ISRC

ISRC

ISWC

- International Standard Musical Work Code
- Globally managed by CISAC – the global grouping of song right societies.
- Administered locally by song right societies – so PRS in the UK.
- Usually issued to each song by the society – not the writer or publisher.
- Although some publishers part of a scheme to fast-track issuing of ISWC.

ISWC

- ISWC is issued once all the collaborators have been confirmed.
- Again ISWC is a data standard not a database.
- Although CISAC manages a database of all ISWCs – iswcnet.cisac.org.
- Song right societies will usually have ISWCs logged in their databases.
- Although many societies also have their own codes – eg PRS Tunecode.

THE RECORDING



THE SONG

MATCHING WORKS

ISRC



ISWC

MATCHING WORKS

ISRC

USSM19400915

USSM10026643

GBHMU0800141

USTB10401323

GBCEL1600485

CAC220900015

Public Playlist

Hallelujah

Chris Cooke • 6 songs, 31 min 23 sec

#	Title	Album	
1	 Hallelujah Jeff Buckley	Grace	6:54
2	 Hallelujah Leonard Cohen	Various Positions	4:37
3	 Hallelujah Alexandra Burke	Overcome	3:38
4	 Hallelujah Rufus Wainwright	Vibrate	4:12
5	 Hallelujah - Fragments John Cale	Hallelujah	4:42
6	 Hallelujah - Live in London Leonard Cohen	Live In London	7:20

ISWC

T-071.514.434-5

T-071.514.434-5

T-071.514.434-5

T-071.514.434-5

T-071.514.434-5

T-071.514.434-5

MATCHING WORKS



Matching usually happens after usage

Would be better if it happened pre-usage

PRS/CISAC working to issue ISWCs faster

So they can be included with DDEX data

**#05: the music industry
employs data standards to
uniquely identify performers,
songwriters + creators**

IPN

- International Performer Number.
- Registered in the International Performer Database.
- Managed globally by SCAPR – the global grouping of performer societies.
- Issued to each performer by their performer society – so PPL in the UK.

ISRC

```
graph TD; ISRC[ISRC] --> MA1[MAIN ARTIST IPN]; ISRC --> SM1[SESSION MUSICIAN IPN]; ISRC --> MA2[MAIN ARTIST IPN]; ISRC --> SM2[SESSION MUSICIAN IPN]; ISRC --> MA3[MAIN ARTIST IPN]; ISRC --> SM3[SESSION MUSICIAN IPN];
```

MAIN ARTIST **IPN**

SESSION MUSICIAN **IPN**

MAIN ARTIST **IPN**

SESSION MUSICIAN **IPN**

MAIN ARTIST **IPN**

SESSION MUSICIAN **IPN**

IDENTIFYING SONGWRITERS + PUBLISHERS

The logo for IPI (Interested Party Information) is displayed in large, white, bold, sans-serif capital letters. The letters are centered within a solid black rectangular background.

- Interested Party Information.
- Anyone involved in the creation, publishing or admin of a musical work.
- Globally managed on behalf of CISAC by Swiss society SUISA.
- Issued to songwriters, publishers and admins by their national societies.

ISWC



The diagram illustrates the relationship between an ISWC and IPIs. A large teal box at the top contains the text 'ISWC'. A teal arrow points downwards from the center of this box to a white box containing the text 'WRITER IPI'. Another teal arrow points downwards from the center of the 'WRITER IPI' box to a second white box containing the text 'PUBLISHER IPI'. A final teal arrow points downwards from the center of the 'PUBLISHER IPI' box to a teal diamond shape at the bottom.

WRITER **IPI**

PUBLISHER **IPI**

ISWC

```
graph TD; ISWC[ISWC] --> W1[WRITER IPI (33.3%)]; ISWC --> W2[WRITER IPI (33.3%)]; ISWC --> W3[WRITER IPI (33.3%)]; W1 --> P1[PUBLISHER IPI (33.3%)]; W2 --> P2[PUBLISHER IPI (33.3%)]; W3 --> P3[PUBLISHER IPI (33.3%)];
```

WRITER **IPI** (33.3%)

PUBLISHER **IPI** (33.3%)

WRITER **IPI** (33.3%)

PUBLISHER **IPI** (33.3%)

WRITER **IPI** (33.3%)

PUBLISHER **IPI** (33.3%)

ISNI

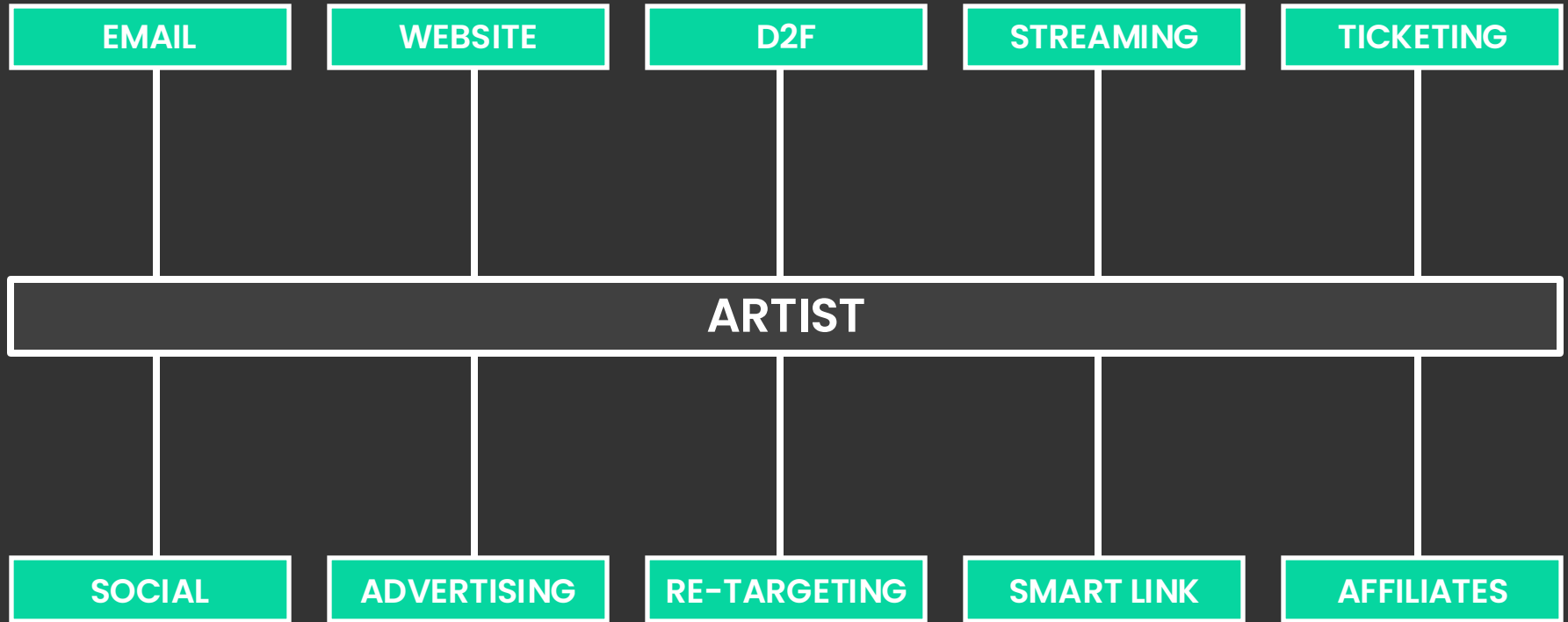
- International Standard Name Identifier.
- Launched to identify creators oblivious of discipline.
- Not fully embraced by the music industry – yet.
- But gaining more support – especially at the streaming services.
- Music platforms that issue ISNI include Sound Credit and Quansic.

KEY RIGHTS DATA RECAP

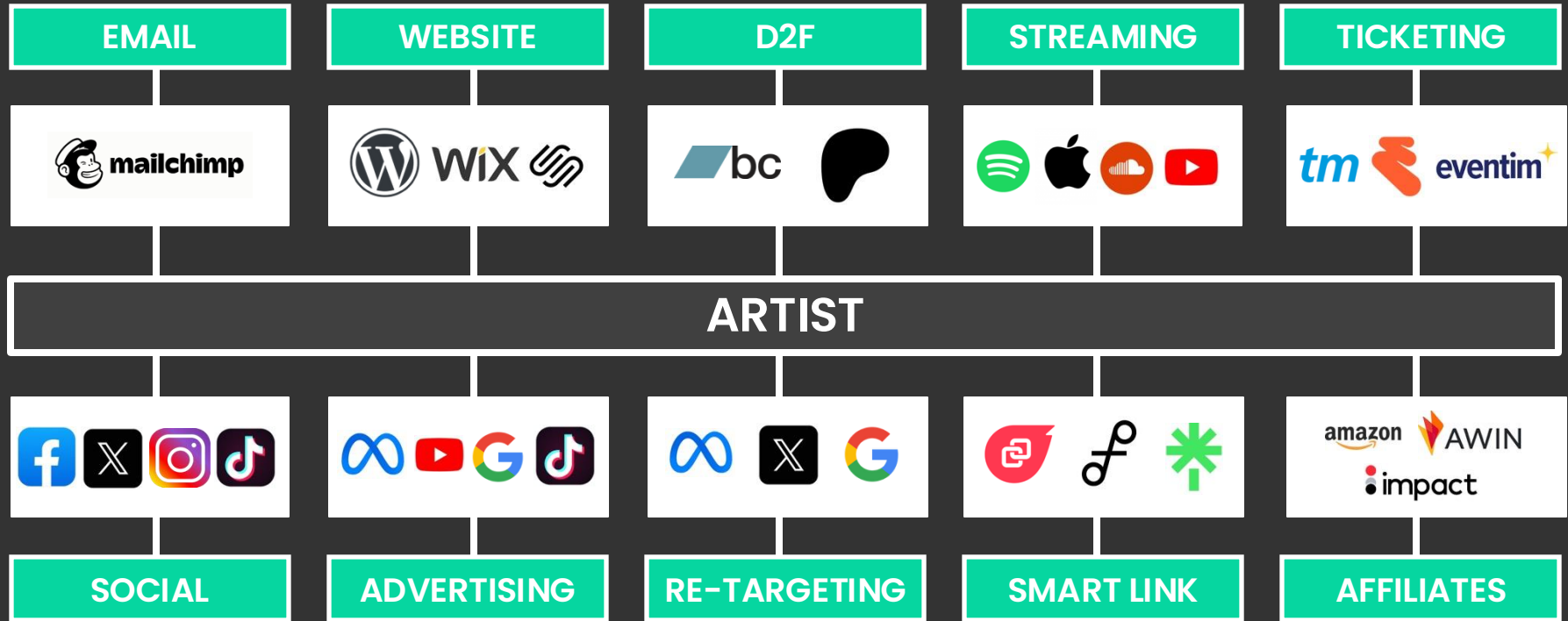
ISRC	Every recording needs an ISRC Issued by either record label or distributor Self-releasing artists can issue these (get a 'registrant code' – in UK from PPL)
UPC	Every release needs a UPC A release might include multiple tracks (eg EP, album) Can be issued by distributor
ISWC	Every song needs an ISWC Issued by the writer's collecting society once all writers logged (PRS in the UK)
IPN	Every performer needs an IPN Issued by the performer's collecting society (PPL in the UK)
IPI	Every songwriter needs an IPI Issued by the writer's collecting society (PRS in the UK)
ISNI	Any creator can get an ISNI eg from the Sound Credit and Quansic

#06: there are many different kinds of fan data – which power music marketing and the direct-to-fan business

SOURCES OF FAN DATA



SOURCES OF FAN DATA



**#07: there are various
different ways that
we can utilise this fan data**

WHAT CAN WE DO WITH THE DATA?

PROFILE
THE FANBASE

TEST CAMPAIGN
EFFECTIVENESS

TARGET
MESSAGING

PROFILE
THE FAN

GETTING THE MOST FROM FAN DATA



Digital marketing involves trial + error

Ask your data questions

Be honest when you get bad news

Use the insight to inform future campaigns

USING FAN DATA TO GAIN INSIGHT



Post a video to Instagram with ad spend

Directing people to smart-link

Smart-link directs to streaming services

Plus D2F limited edition package

USING FAN DATA TO GAIN INSIGHT



What engagement did the video get?

Did people click on the smart-link?

Did you see an uplift in streams?

Did anyone buy the D2F package?

LABELS CAN GATHER INSIGHT FROM ACROSS THE ROSTER



Build + share insight across the roster

Utilise audiences across the roster

More data = more powerful marketing

This is a key way a label now adds value

**#08: remember that
fan data is regulated
by data protection law**



DATA PROTECTION LAW SAYS FANS MUST...

Know what data is collected

Know who will do what with the data

Have sight + control over the data

DATA PROTECTION LAW



You need a data + privacy policy

Clearly stating what data you collect

And what you will do with the data

Clearly sign-posted in your comms

A QUICK RECAP

**#01: there are several
different categories of data
and it's important to
distinguish between them**

**#02: track data is used by
digital services to organise
+ recommend music**

**#03: rights data is crucial for
ensuring artists + songwriters
are credited + paid**

**#04: the music industry
employs data standards to
uniquely identify recordings,
releases + songs**

**#05: the music industry
employs data standards to
uniquely identify performers,
songwriters + creators**

#06: there are many different kinds of fan data – which power music marketing and the direct-to-fan business

**#07: there are various
different ways that
we can utilise this fan data**

**#08: remember that
fan data is regulated
by data protection law**

