



Best Practices for Managing Your Catalog and Assets

December 12th, 2019

Synchtank[®]

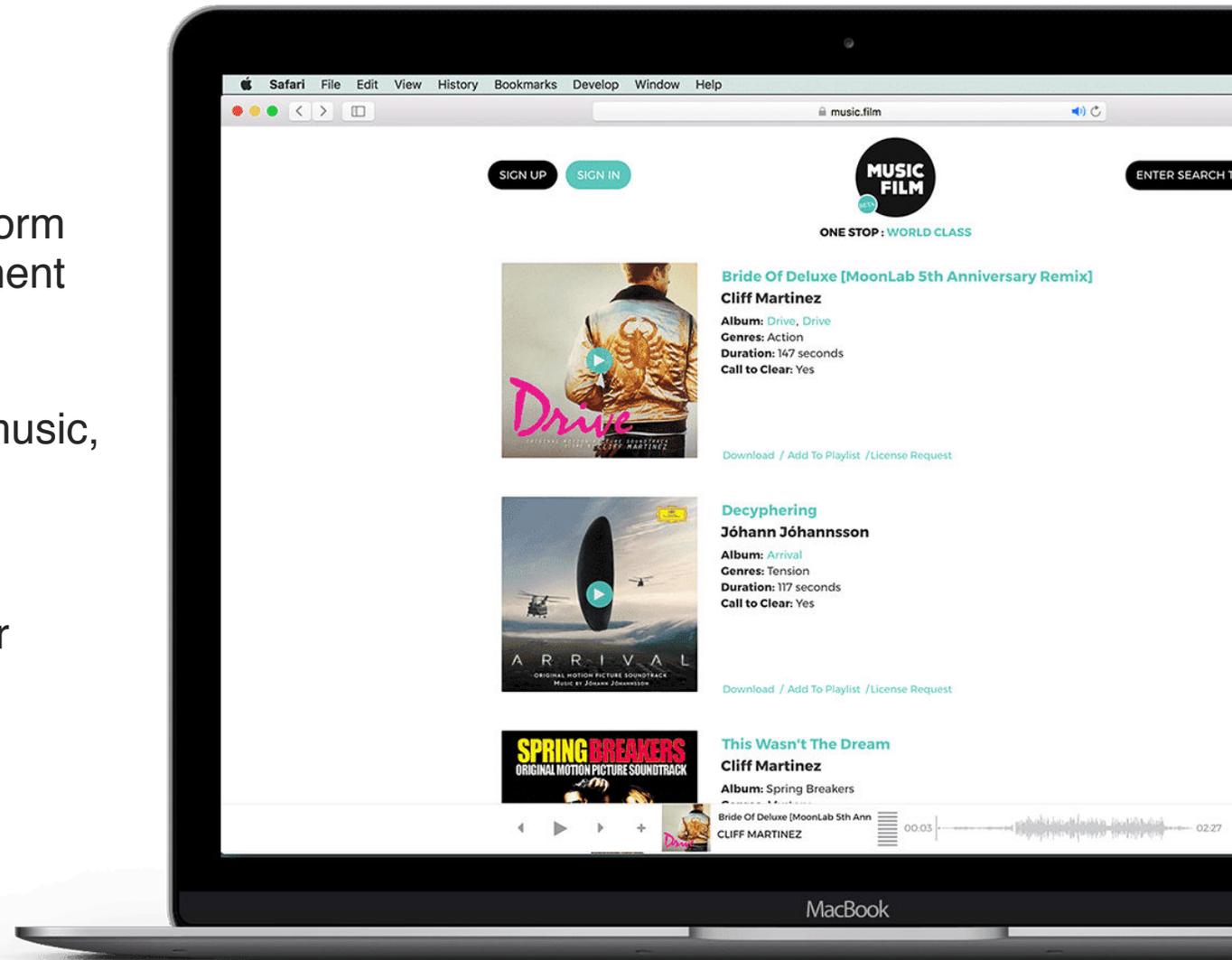
Synchtank®

Synchtank is Software as a Service (SaaS) platform that rights owners and users of digital entertainment use to manage their assets, IP, and metadata.

Clients include: British Telecom, CD Baby, peermusic, [PIAS], Sony, Unilever, Universal, VICE Media, WarnerMedia and Warner Music Group.

Synchtank's solutions are flexible and tailored for each customer's requirements.

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Erin M. Jacobson Esq. – The Music Industry Lawyer



Erin M. Jacobson is a practicing attorney, experienced deal negotiator, and a seasoned advisor of intellectual property rights who protects musicians, songwriters, music publishers, and a wide variety of other music professionals.

Ms. Jacobson's clients include Grammy and Emmy Award winners, legacy artists and catalogues, heirs and estates, and independent artists and companies. Ms. Jacobson regularly handles all types of agreements within the music industry, with an emphasis on music publishing and licensing.

Ms. Jacobson also places special emphasis on her work with legacy clients and their catalogs, as her knowledge of both classic music and current industry practices places her in a unique position to protect and revitalize older catalogs.

www.themusicindustrylawyer.com

Facts and Figures: Music consumption and volume



2.3 billion

Number of Spotify streams of Ed Sheeran's "Shape of You"



40,000

No. of tracks being uploaded to the Spotify platform daily



255 million

Global paying streaming users



500

Hours of video being uploaded to YouTube/min

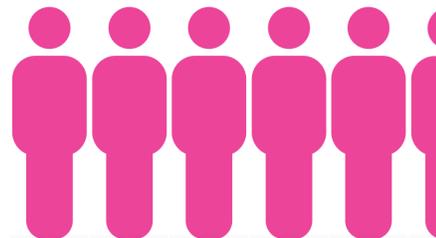
Facts and Figures: Collections and copyright



2.5 billion
Estimated \$ value of black box royalties



8.5 billion
€ value of global collections
in 2018



5.34
The average no. of people it took to
write a hit song in 2018



19.1
% of collection society
revenues from digital



vevo



Melón



last.fm



Managing your catalog and data – why should you care?

Metadata is the foundation of the modern digital music industry. If you want to successfully exploit your IP you need to optimize your data.

- Metadata ensures your songs are ready for distribution and release - DSPs, distributors and data services all have metadata submission standards that have to be met
- Metadata makes you music discoverable
- Metadata allows you to see how your music is being used
- Metadata gets you paid

Two main types of metadata:



Factual

Rights and clearance information, title, artist, track name, key identifiers, etc.

Descriptive

How a song sounds – mood, keywords, key, instrumentation, mode, etc.

Factual metadata

Key considerations that will determine the accuracy of your data:

- What rights do you represent?
- Are all your agreements in place?
- Are your splits and percentages agreed?
- Are samples cleared?
- Are your rights for different territories agreed?
- Are your copyrights fully registered with PROs/collection societies?
- Do you have good working relationships with your co-rightsholders and partners? E.g. master rightsholders, sub-publishers

The biggest problem with factual metadata is standardization

- There are currently no universal standards for how music metadata is collected or displayed
- There's no need to verify the accuracy of a song's metadata before it gets released
- There is no global centralized database for music metadata (many have tried and failed)
- Labels, publishers, collection societies and others all maintain their own databases
- Two widely used industry standard formats (but not everyone has adopted them):
 - **Common Works Registration (CWR)** - provide publishers and societies with a standard format for the registration of works
 - **Digital Data Exchange (DDEX)** - organisation that provides standards that help all players in the digital music value chain to communicate more effectively

Music Modernization Act (MMA)

On October 11, 2018, the Music Modernization Act (MMA) was signed into law resulting in one of the most significant legislative changes to copyright law in decades.

Mechanical Licensing Collective (MLC)

By January 1, 2021, the MLC must be able to administer the new nationwide blanket license system for mechanical rights, operate a transparent database, match copyright ownership to usage on streaming platforms, and pay songwriters and publishers.



Factual metadata fields include:

- Track Title
- Artist
- Genre(s)
- Composer
- Composer %
- PRO
- PRO Number
- Publisher
- Publisher %
- Label/Master Owner
- CAE/IPI#
- ISWC
- ISRC
- Year
- Album
- Album Artist
- Disc Number
- Track Number
- UPC/EAN
- Language

EDIT MASTER

Quick links: [Track Information](#) | [Files](#) | [Master / Release Information](#) | [Audio Metadata](#) | [Rights Information](#) | [ID Information](#) | [Automated Metadata Tagging](#)

FE View

Save

undefined

Track Information

SynchTank ID: 5057992

Title:

Published:

Published Start Date:

Published End Date:

Restricted:

Restricted Start Date:

Restricted End Date:

Parent track:

Collections:

Collections :: Comma Sep:

Licenses: [Select All Licenses](#)

Licenses:

Duration: 232 seconds

Purchase Pricing

MP3 Price (\$):

Wav Price (\$):

Writer 1

Writer Name:

Writer %:

Controlled:

Pub Admin:

PRO:

CAE/IPI #:

Custom Writer ID:

Pub Co 1:

Pub Co 1 %:

Pub Co 2:

Pub Co 2 %:

Pub Co 3:

Pub Co 3 %:

Master / Release Information

Artist:	Remote Places <input type="text"/>
Artist Page Order:	<input type="text"/>
Performed By:	Remote Places <input type="text"/>
Album:	Nights and Weekends <input type="text"/>
Album UPC:	190394136604 <input type="text"/>
Account Number:	<input type="text"/>
Album Volume:	<input type="text"/>
Album Track #:	2 <input type="text"/>
Album Total Tracks:	5 <input type="text"/>
Label/Master Owner:	Box Theory Records <input type="text"/>
Label Legal Entity Name:	<input type="text"/>
Label EIN:	<input type="text"/>
P Line:	<input type="text"/>
C Line:	<input type="text"/>
Composer:	Justin Geller <input type="text"/>
Movement:	<input type="text"/>
Opus:	<input type="text"/>
Symphony Number:	<input type="text"/>
Release Date:	04/29/2016 <input type="text"/>
Year:	2016 <input type="text"/>
Decade:	<input type="text"/>
Union Status:	<input type="text"/>
iTunes URL:	<input type="text"/>
Spotify URL:	<input type="text"/>

Rights Information

Deal Type: Non Exclusive Master and Pub Rights

Publisher Name:

Publisher Admin: Overt Music

Publisher Administrator

PRO:

Publisher Administrator

CAE:

Original Publisher:

Original Publisher PRO:

Original Publisher CAE:

Year Published: 2016

Rights Controlled: Non-Exclusive Master and Publishing

One Stop: Choose

Easy Clear: Yes

Clearance: 100% publishing (non-exclusive)/Master Rig

% Representation (Pub): 100.00

% Representation (Master): 100.00

% Pub Mech:

% Pub Perf:

% WR Share:

% Synch Share:

Synch Rate:

Contract Period:

Length Of Term:

[SIGN UP](#)[SIGN IN](#)[FULL CATALOG ▾](#)**MUSIC
FILM****ONE STOP : [WORLD CLASS](#)**[ABOUT](#) [SOUNDTRACKS](#) [COMPOSERS](#) [PLAYLISTS](#) [PLACEMENTS](#) [BROWSE CATALOG](#) [MUSIC FOR TRAILERS](#) [FREE CHARITY USES](#)

After The Chase

A dark and mysterious underscore with gentle synth building to a driving/pulsing synth underscore.

[Call for Quote](#)

Composer: Cliff Martinez

Album: [Drive](#), [Drive \(Soundtrack Album\)](#)

Label: Lakeshore Records

Release Date: 2011

Tempo: [Fast \(120-140 bpm\)](#)

BPM: [140](#)

Mode: [Major](#)

[License](#)

Genres

[Electronic](#), [Orchestral](#)

Subgenres:

[Contemporary Classical Techno](#)

Keywords

[\(Quicker Than Allegro\)](#), [140 bpm](#), [Acoustic](#), [beats](#), [Beds](#), [Building](#), [Contemporary Orchestra](#), [Contemporary Orchestral](#), [Crime Scene](#), [Detective](#), [Drama](#), [Driving Pulses](#), [Electronic](#), [Fast \(120-140 bpm\)](#), [Film Score](#), [Film Styles](#), [gentle](#), [Lonely](#), [Momentum builders](#), [orchestra](#),

Tips for factual metadata

- Consistency is key - everywhere your metadata lives across the industry it should be the same. Metadata should be verified and identical between all rights holders.
- Check for spelling mistakes e.g. artist name - must always be spelt the same, with capitals and punctuation always in the same place.
 - Artist name example: Jay-Z, JAY-Z, Jay Z or JAY Z
 - Label name example: Example Records, Example Recordings, Example Records Ltd,
- Obtain and supply industry-standard identifiers in your metadata correctly and whenever possible - product (UPC), recording (ISRC), or musical work (ISWC).
- Stay up to date with new metadata elements like ISNI (International Standard Name Identifier), which will hopefully allow services to differentiate between different artists of the same name.
- Quality – use high quality artwork (4096 pixels x 4096 pixels) and consider a high quality audio file (24bit, 96kHz) as the master file along side lower quality versions.

Descriptive metadata

Descriptive metadata helps to make your music more discoverable. Used for: recommendation algorithms, search, discovery, responding to briefs.

- The bulk of this really needs to be done manually because there's no substitute for the human ear.
- Certain tools can help to supplement your descriptive metadata. At Synchtank we use tagging algorithms which automatically tag tracks coming into the system with semantic/descriptive data such as BPM, tempo, key, mode, mood, genre, instruments, vocals
- Descriptive metadata is essential for catalog search capabilities – helps you respond to briefs quickly and makes it easy for buyers to find what they're looking for
- We also support lyrics and searches by lyrics
- Our similarity engine presents users with sonically similar tracks

Example of one of our client's search capabilities: [Position Music - search for 'Christmas'](#)

Metadata for sync



Metadata is also really important for sync - you can check out the Guild of Music Supervisors Suggested Metadata standards on our blog...

[The Guild of Music Supervisors Suggested Metadata Standards](#)

...as well as a great piece by Erin:

[The Reality of Syncs: The Ease \(or Difficulty\) in Getting Placements](#)

Music supervisors prefer easy clear or one-stop tracks so it's important that all parties are on the same page and it's all laid out in your metadata otherwise you're going to lose business.

One-stop tracks are also ideal for production music and micro-licensing.

The importance of having a solid infrastructure in place for your catalog and assets

Everyone managing music should maintain a central archive of their assets and metadata that is cloud-based and secure.

The benefits of a Synchtank system include:

- Improved efficiency with centralized control of your entire catalog and all its data
- Cloud storage, high-level security
- Bulk file transfer and data management
- Multiple audio formats and document types supported (mp3, WAV, AIFF, Stems, video/image files, PDFs, etc.)
- Parent and child taxonomies to link multiple versions of a track (e.g. stems, samples, covers and remixes) to the original version
- The ability to link masters to compositions
- The ability to import assets directly from:
 - Labels, publishers, distributors and music libraries
 - Other Synchtank customers
 - Existing in-house libraries and catalogs and personal libraries
- The ability to plug into your existing third-party data suppliers, royalty accounting systems, and PRO databases...

...and much more!

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EXPLORE

SOUNDS LIKE

LYRIC SEARCH

ACTIVE PLAYLISTS

SYSTEM PLAYLIST

Enter Search Term

SEARCH

PLAYLIST:

My New Playlist Name

Title

Performed by

Drag & drop track here ...

NEW

SAVE

NOTES

SHARE

RECENT PLAYLISTS

My New Playlist Name 3 Tracks, Sep-12-2018

My Favorites 0 Tracks, Aug-28-2018

pPPPO's 6 Tracks, Aug-24-2018

My New Playlist Name* 5 Tracks, Aug-24-2018

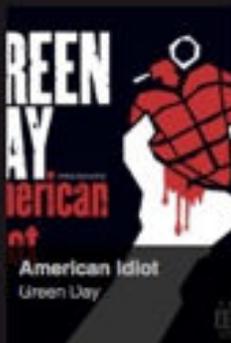
ALBUMS



24K Magic
Bruno Mars



A Head Full Of Dre...
Goldplay



American Idiot
Green Day



Blurryface
Twenty One Pilots



Dua Lipa
Dua Lipa



Expectations
Bebe Rexha



Invasion of Privacy
Cardi B



Led Zeppelin II
Led Zeppelin



Rumours
Fleetwood Mac



The Grateful Dead
Grateful Dead



Woodstock
Portugal. The Man



+
Ed Sheeran

HOME

My Music

MY ALBUMS

MY PLAYLISTS

MY ARTISTS

MY TRACKS

CHARTS

My Account

SETTINGS

SHARES

SYNCS

LOGOUT

Best practices for cleaning up your data

Clean data is essential for optimizing your catalog for clearance, monetization and discovery.

How Synchtank can help:

- Synchtank integrates with multiple third-party data providers and numerous rights databases to enrich catalogs and find missing ownership information.
 - This could be missing works info based on master records or missing recording information based on works records.
 - Subject to permissions, these may include data such as publishing and recording information, metadata from other Synchtank customers and partners, PRO databases and royalty accounting systems.
- We also integrate with multiple audio recognition databases to be able to identify ‘unknown’ tracks and provide the name of the track, artist details and a basic set of rights metadata.

Optimizing your catalog for acquisition

Keep it clean...or clean it up!

Your catalog needs to be clean, and all of your rights and earnings need to be documented. Without good data backing up a catalog, any investment into the music returns substantially less than it could.

The quicker and easier you can make it for buyers, the more value you'll get from your catalog.

A few helpful Synchblog articles:

- [How to Avoid Legal Issues with Your Catalogue and Music Assets](#)
- [Selling a Legacy: Considerations for Buying, Selling, and Administering Music Catalogues](#)
- [For What It's Worth: Putting a Value on Music Publishing Catalogues](#)

Questions?

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