



Awareness on Copyright Data and the Use of Identifiers



**Previously: ”No Money,
No Music!”**

**Now: ”No Metadata,
No Money!”**



Some Key Issues: Music Industry

- Main metadata problems in music business
 - Metadata is incomplete, incorrect and/or in contradiction
 - Identifiers such as ISRC (recordings) and ISWC (works) are either not well enough known or their role and importance are not understood properly
 - Who owns and controls the correct metadata
- It all starts in studio: getting the data together correctly and in due time
- DSPs are dependent on the information offered by the record labels and distributors/aggregators
 - They do not have means to control the quality of the data, only the data fields
- However, in the Top 100 metadata is OK
 - For major companies the situation is "good enough": the money will find its way
 - The problems concern long tail back catalogue, DIY or marginal repertoire → a cultural issue
 - E.g. the MLC case: the value of the black box money USD 424 million in Jan 2021



Triggers & Solutions

- Triggers for the use of identifiers and improving the quality of the metadata
 - Right holders → financial reasons: more income, more correct distribution, more swiftly, with lower cost levels
 - Moral rights are not an issue for DSPs unless they bring better consumer engagement = better ARPU & less CHURN
- Solutions
 - Holistic approach: taking care of each party's own immediate interests is not enough
 - Every party should think about the big picture → if we all do our best, the whole system will function better, and bring financial and other benefits
 - The biggest issue in music is combining the two separate lines, works and recordings + the identifiers
 - Big enough common interests are needed, and creating them requires both stick & carrot



**Future: ”More
Systematic Action,
Better Business for All!”**



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