

CREDITS AND RECORDING METADATA

The Recording Academy® and its Producers & Engineers Wing® have been working with various organizations to address the major music industry problem that, too often, there is still a lack of complete and visible recording credits for creative contributors to the recording process.

The need for accurate credits is critical to the music marketplace, but challenges in our 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 |
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| 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/media company or content owner 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.

MINIMUM DATA REQUIREMENTS/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.)

DOES THIS RECORDING CONTAIN SAMPLES? (Yes or No)

COUNTRY OF RECORDING

DATE OF RECORDING

LOCATION OF RECORDING (Name of the studio or other location)

ORIGINAL SOURCE RECORDING FORMAT

(Example: 96kHz/24-bit; 48kHz/24-bit; 44.1/16-bit; Analog, etc.)

MIX RECORDING FORMAT (Example: 96kHz/24-bit; 48kHz/24-bit; 44.1/16-bit; Analog, etc.)

RECORD LABEL/MEDIA COMPANY/CONTENT OWNER

SONG PUBLISHER (ALSO PUBLISHING ADMINISTRATOR IF THERE IS ONE)

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

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

ISNI (International Standard Name Identifier, for contributors, 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.