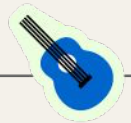
MetaMusic

Take Control of Your Metadata!







Introduction to Music Metadata and MetaMusic – Fall 2026

MetaMusic

Who We Are

An independent non-profit organization (NPO)

MetaMusic was founded in 2020 to collectively address the challenges related to **discoverability** and **musical metadata**.

Governance is ensured by a leading consortium bringing together professional associations, collective management societies and trade unions.

More on MetaMusic →

Governance & Member Organizations

adisq

PANORAMA®

SOCAN

ARTISTI

GMMQ
Section locale 406 de l'AFM

SPACQ AE
SOCIÉTÉ PROFESSIONNELLE DES AUTEURS COMPOSITEURS DU QUÉBEC ET DES ARTISTES ENTREPRENEURS

APEM
Association des professionnels de l'édition musicale

UDA

CQM
CONSEIL QUÉBÉCOIS DE LA MUSIQUE

Partners and Memberships

Member of the DDEX consortium

DDEX 20 years
STANDARDISING THE DIGITAL VALUE CHAIN

ISNI Agency

isni

Partner of BAnQ for the digital legal deposit of music in Quebec

BAnQ | BIBLIOTHÈQUE ET ARCHIVES NATIONALES DU QUÉBEC

Financial Partners

SODEC Québec

musicaction Canada

Key Technology Partner

RATIONALABILIS

Partner of FÉLIN (Federation of Independent Labels and Distributors)

MetaMusic France Pilot Project

FÉLIN

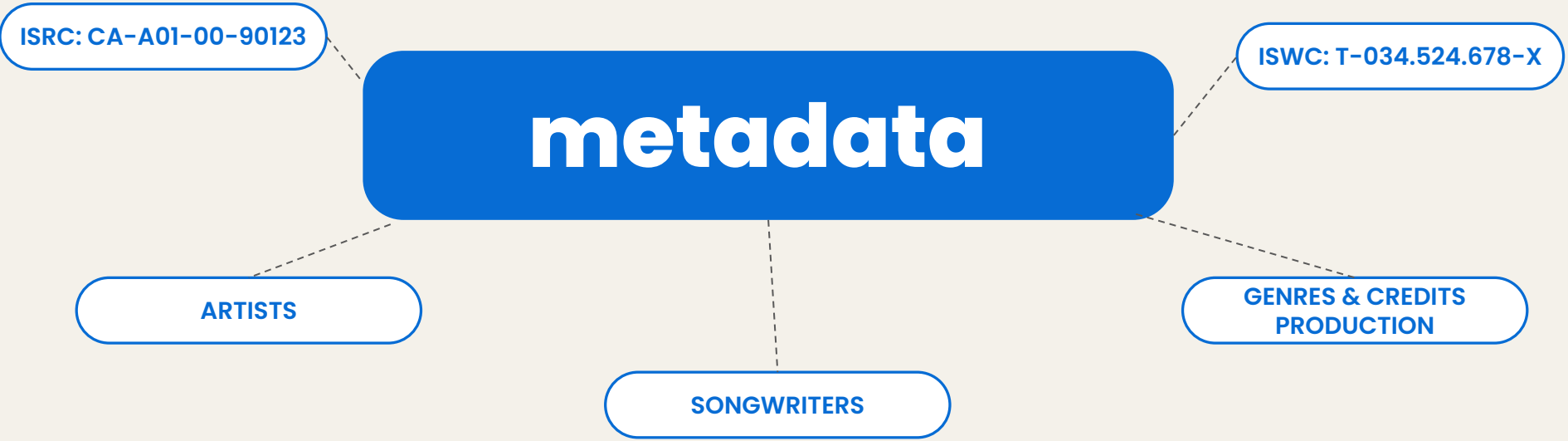
Soutenu par MINISTÈRE DE LA CULTURE
Liberté
Égalité
Fraternité

The global music metadata issue



MetaMusic.ca

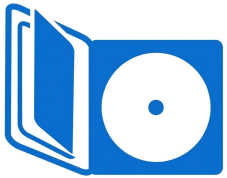
The digital music industry relies on an invisible infrastructure:



Musical metadata

From physical to (almost) 100% digital

Music metadata was previously visible in the **physical media booklet**.



Physical booklet & cover legible to the naked eye

Today, we need to make them **readable by machines and algorithms**:



Digital streams and structured data for advanced descriptor algorithms

Because if digital music were a house, metadata would be its foundation!

OBSERVATION

Today, this infrastructure encounters 3 major obstacles:



Fragmented

Dispersed among multiple actors, databases and isolated flows without centralization.



Incomplete

Key metadata, songwriter credits, and unique identifiers are often missing.



Not interoperable

Inability of platforms to communicate and exchange data from one system to another.

A direct obstacle to the traceability of works and the fair payment of rights holders.

Result:

💵

revenue losses

🌎

limited discoverability

🚫

attribution errors

(and wasting time trying to fix them)

A song can therefore be broadcast and generate revenue without its creators and rights holders being properly identified.

Metadata is fundamental for :

Referencing your music

Beyond discoverability and prominence in algorithms, they allow digital content to exist in the first place. Their enhancement will optimize discoverability and findability, regardless of the listening or searching context.

Compensation & allocation

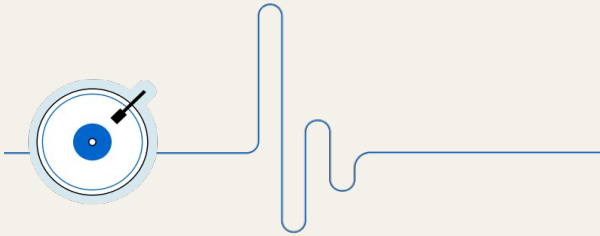
Ensuring the payment of creators and rights holders, attribution, and inclusion in credits for all relevant uses. Unique identifiers ensure seamless integration and interoperability.

Consequences of bad metadata

- **Lack of visibility and low discoverability:**
  - Artists not identified by the algorithms or with incorrect tags.
  - Contributors not listed in the credits (accompanying performers, songwriters, producers, technicians, etc.).
- **Payment delays and revenue losses**
  - Incorrect metadata can delay some payments or deprive you of some revenue.
  - Overall impact: live entertainment, publishing, sync licensing, media, merchandising.
- **Invisibility in the Age of AI**
  - Incomplete credits → hallucinations and confusion.
  - Unique identifiers (IPI, IPN, ISNI) are essential to certify human content and its attributions!

Types of music metadata

You already know them!



1. Descriptive

Basic identification of the track and release

- Unique identifiers (ISRC/ISWC/UPC)
- Title and main artist
- Duration, release date
- Location and recording date
- All studio contributors (musicians, producers, etc.)
- Unique identifiers (IPI/IPN/ISNI)

2. Property & Rights

Legal and financial management

- Makers, publishers, labels, legal rights holders
- Who is entitled to royalties upon broadcast?

3. Enriched

Recommendations & Algorithms

- BPM & musical characteristics
- Tags, genres & moods
- Listening context(s)
- Theme(s) & subjects
- Advanced descriptors for AI

Unique identifiers (ISRC, ISWC, IPI, ISNI, etc.) allow works, recordings and rights holders to be reliably linked, provided they are correctly associated.

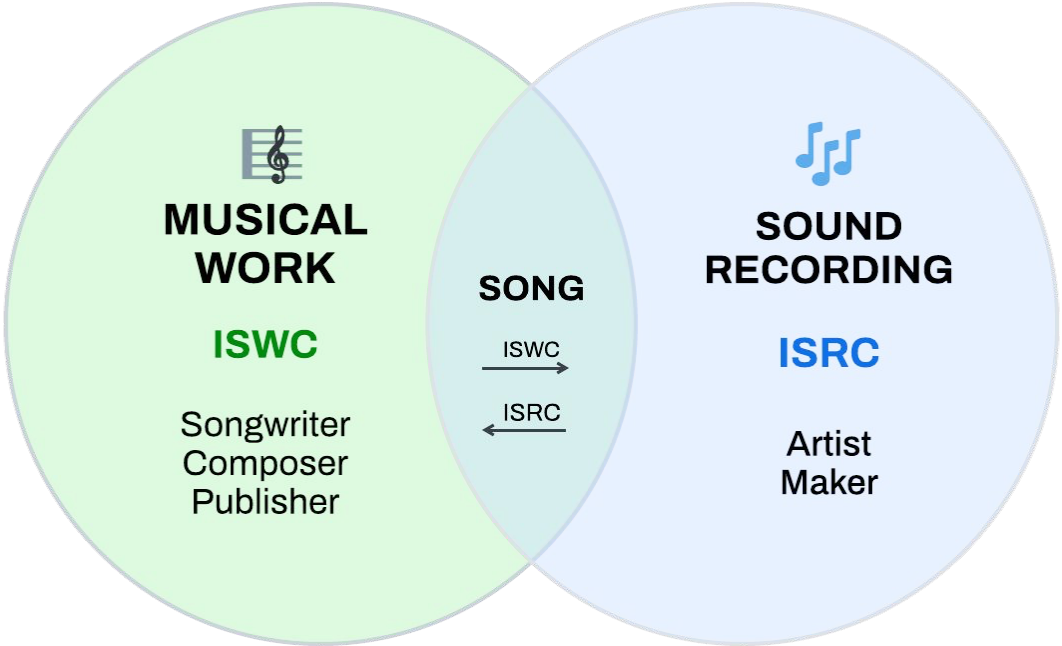
Let’s Take A Step Back To Better Understand The Metadata Problem

What is a song?

A song is the combination of two things:

- a musical work
- a sound recording

... and their metadata!



A Song Also Means Rights!

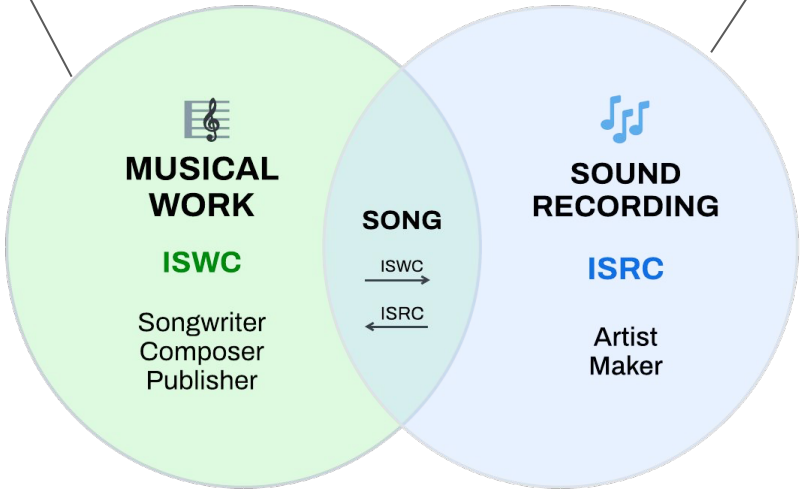
The convergence of 3 major rights that remunerate your music

Copyright and publishing rights

They protect the musical work (composition and lyrics)

Performers Neighbouring rights

They protect the recorded artistic performance



Makers Neighbouring rights

They protect the sound recording usage

...and therefore their registration!

Detailed Definitions

Musical Work and Sound Recording

Musical Work

"Theoretical" version

- **Nature:** Composition (music and lyrics) forming the structure of the song.
- **Management:** Registered with a collective management society (SOCAN, SACEM, PRS, etc.).
- **Identifier:** Uniquely identified by an **ISWC** code.
- **Rights holders:** Songwriters and publishers linked by their **IPI** and **ISNI** identifiers.
- **Link:** A singular musical work can be linked to many sound recordings.

Sound Recording

"Concrete" version

- **Nature:** A fixed interpretation on a given format, ready for distribution.
- **Management:** Declared to the makers' societies (Panorama, SPPF, SCPP) and performers' societies (Artisti, Adami, Spedidam).
- **Identifier:** Uniquely identified by an ISRC code.
- **Rights holders:** Performers (**IPN/ISNI**) and makers (**Panorama Member No./ISNI**).
- **Link:** Contains at least one musical work (or several for a medley).

The main rights to a song

How your music is paid when it is played (and properly declared)

Copyright & Publishing Rights

Musical Work

They protect the musical work (composition and lyrics) independently of its recording. In Canada, they give songwriters and publishers control over the use and reproduction of the work, in accordance with the Copyright Act of Canada.

- **Scope:** Protects creative works (music + lyrics)
- **Royalties and management:**
  - Public performance (SOCAN, SACEM, PRS, GEMA)
  - Mechanical reproduction (SOCAN DR, CMRRA)
- **Synchronization**
- **Rights holders:** Songwriters and publishers

Related Rights Performing Artists

Sound Recording

They protect the musical performance (song and music), independently of the work itself. In Canada, they regulate its reproduction and distribution and provide the payment for certain public uses.

- **Scope:** Recorded artistic performance
- **Royalties:** Public performance and communication to the public
- **Management:** ARTISTI, ACTRA-RACS, Re:Sound (Canada) / ADAMI, Spedidam (France)
- **Rights holders:** Performing artists (vocals and music)

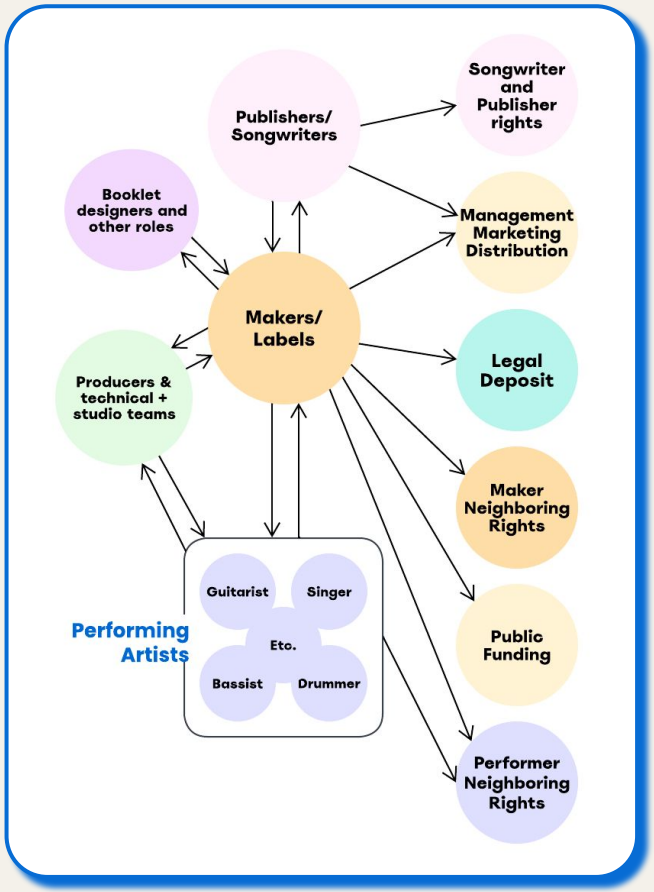
Neighboring rights First Makers

Sound Recording

They protect sound recordings, regardless of the work or performance. In Canada, they regulate their reproduction and distribution and provide the payment for certain public uses.

- **Scope:** Sound recording - master
- **Rights:** Reproduction, distribution
- **Management:** Panorama, Re:Sound, CONNECT (Canada) / SCPP, SPPF (France)
- **Rights holders:** Makers (artist or company) and other rights holders

The Current Launch Process Today is Tedious



1. Fragmented Credits & Metadata Management

Multiple silos, multiple actors, scattered processes and information

2. Extensive communication and interaction

Constant flow of emails, calls and files → leads to delays and oversights

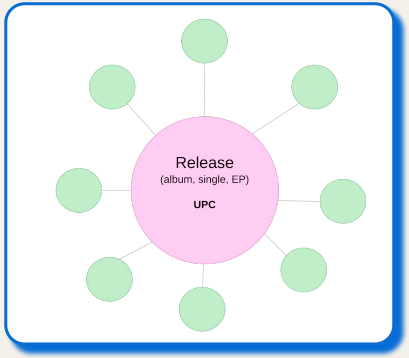
3. Systematic and Overlapping Manual Entry

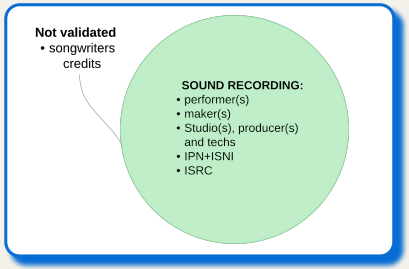
Redundant inputs → high risk of errors and duplicates

4. Lack of Centralized Connection

Inability to reliably and authoritatively link data together, especially the works and recordings information.

The reality: only certain credits for sound recordings are truly mandatory

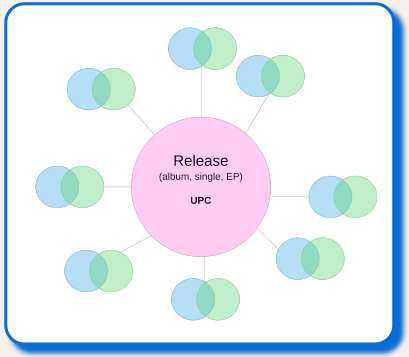


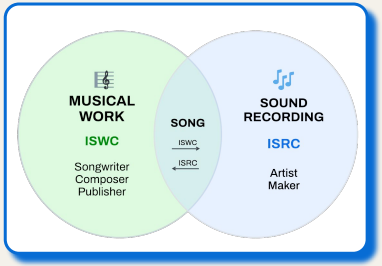


- **Siloed operations:** The metadata of works and recordings is declared via management societies (SOCAN, Artisti, Panorama...), but is not linked during exploitation and is only partially mandatory, depending on the platforms and media.
- **Incomplete and unlinked metadata:** The link between the work and the recording is often absent; some credits (songwriters, musicians, technicians) remain partial or missing.
- **Lack of generalization of links:** Although this ISRC-ISWC link could be established during distribution (UPC/EAN), this practice is not yet widespread due to the lack of a tool connecting validated authoritative data.
- **Errors and Rights:** The lack of a reliable link between ISRC and ISWC causes attribution errors and complicates the payment of rights, as royalty reports rely primarily on ISRCs when reporting by broadcasters.

The result: recordings generate revenue without being properly linked to the works, rights holders, and contributors.

The goal: to link all metadata from launch





To ensure fair compensation and optimal referencing, it is essential to permanently associate credits and identifiers as far upstream as possible of the official distribution.

In concrete terms, this approach consists of linking:

- The work (ISWC) to its recordings (ISRC)
- The songwriters and contributors (IPI, IPN, ISNI)
- The recordings to their releases (UPC)

A link upstream of the output allows for rigorous documentation of the musical works and sound recordings' credits in order to avoid any incomplete or erroneous metadata.

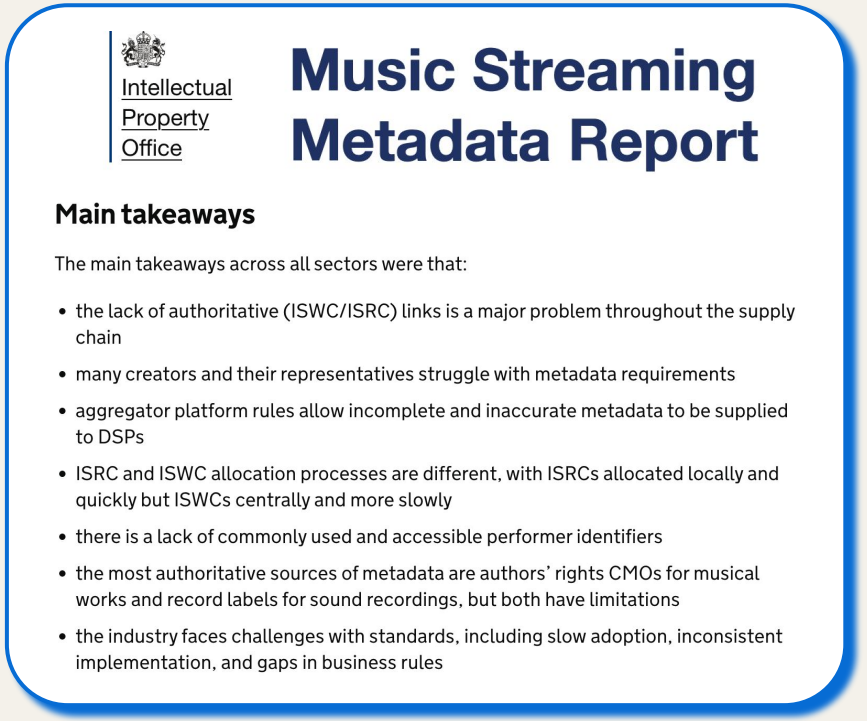
MetaMusic acts as an infrastructure layer that connects works, recordings, releases, and rights holders. By enabling the interfacing of this critical metadata, it promotes better **distribution** and **attribution** throughout the value chain.

This approach is deployed through integration with Amplitude Distribution in Quebec and partners of the MetaMusic France pilot project.

The ISRC–ISWC association: a very real but invisible global challenge!

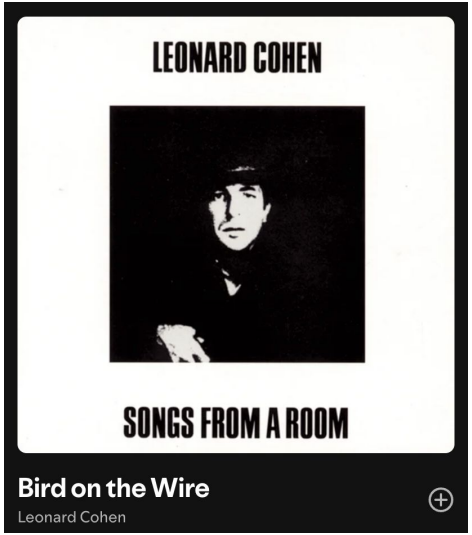
This challenge is not only observed by MetaMusic in Quebec or Canada. It is a widespread observation by all international stakeholders such as CISAC and local ones around the world such as the **UK IPO** (see their report of April 14, 2026), but also in **France, Finland, Denmark**, etc.





An example from a song

If you want to listen to Bird on the Wire by Leonard Cohen on a streaming platform, here's what you'll see on your end:



An example from a song

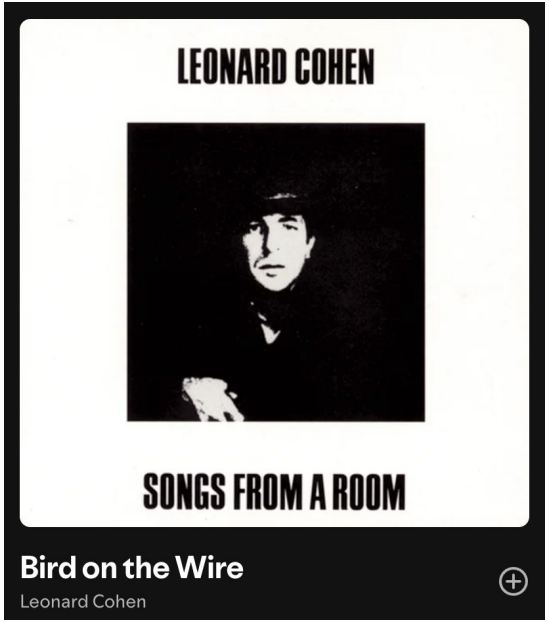
User perspectives

If you are looking to listen to a song on a streaming platform:

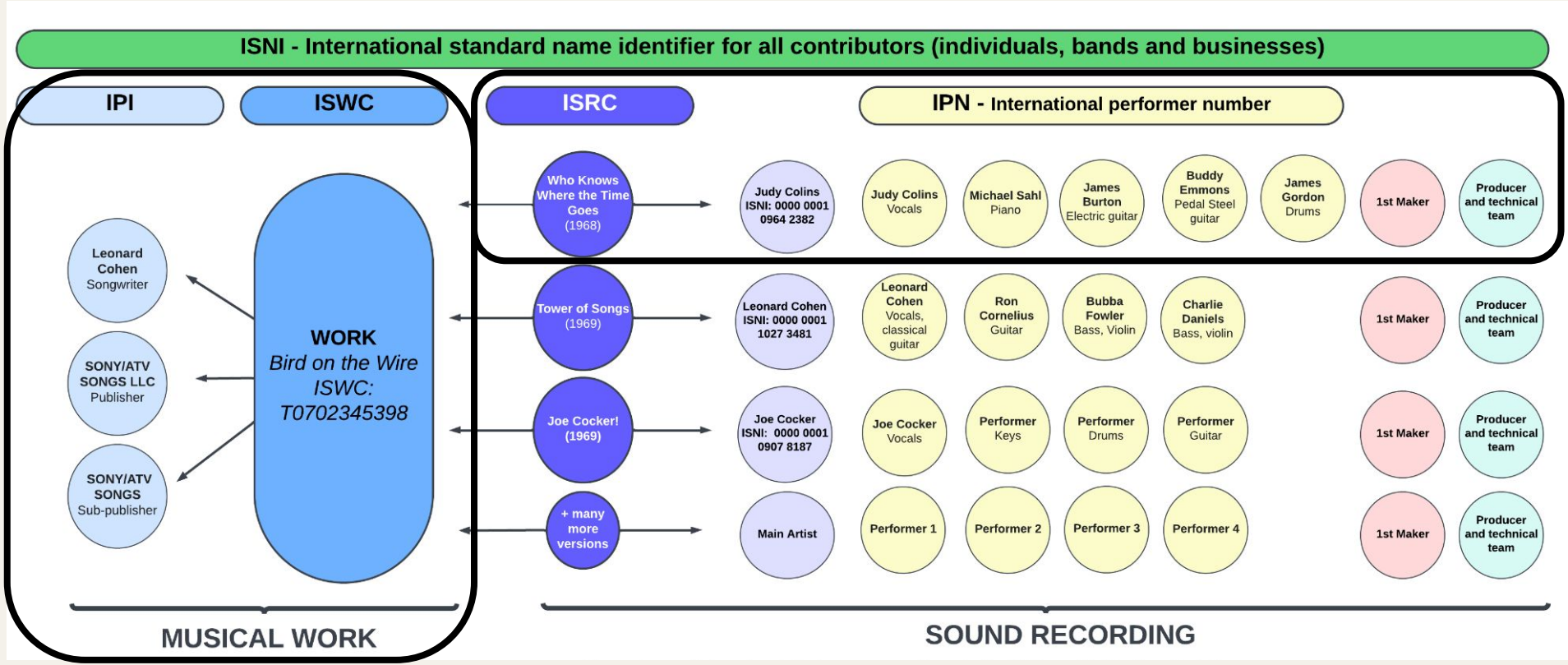
“ Bird on the Wire ”

by **Leonard Cohen**

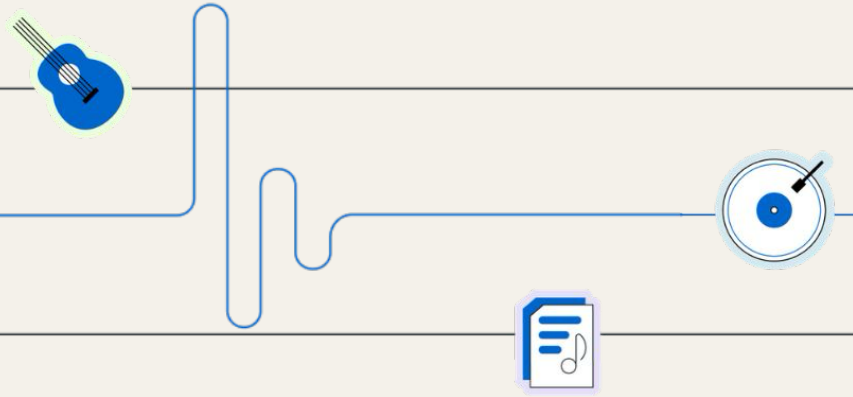
This is the only information visible to you on the public interface.



Here's what the system should see: the complete metadata schema for the song "Bird on the Wire"



MetaMusic: a local solution to a global problem



MetaMusic.ca

MetaMusic

A National Music Metadata Infrastructure

In 2025, MetaMusic deployed a national music metadata infrastructure based on DDEX standards to meet the needs of Quebec and Canada but flexible enough to adapt to other markets.

By connecting creators, rights holders with cultural and rights management organizations, it simplifies the declaration and enhancement of metadata in order to beef up the discoverability and emergence of our music.

https://portail.metamusique.ca/

♫ **Complete metadata:** Generation of interconnected data to optimize discoverability, interoperability and administrative processes.

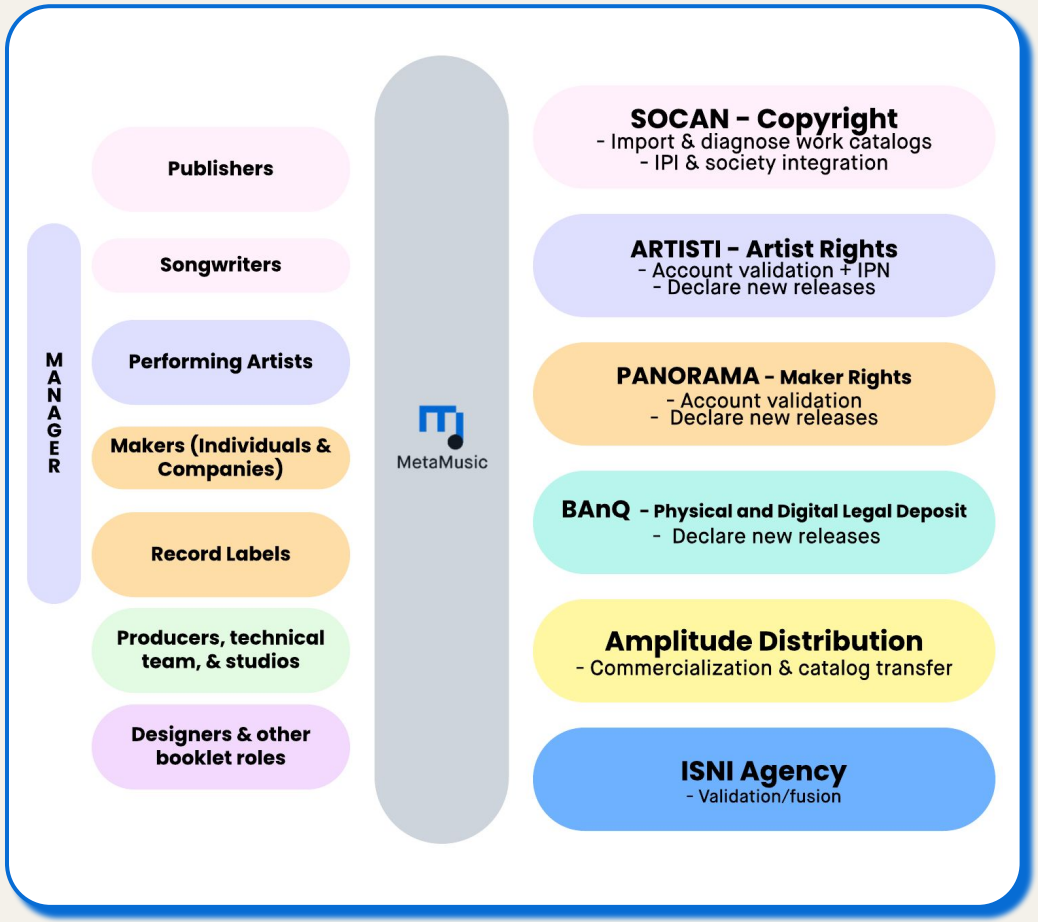
♫ **Fair attribution:** Clear association of contributors to works and recordings to guarantee credits and royalties.

♫ **Key features:**

- Centralization of mandatory declarations for all releases
- External connections for release management and marketing
- Integration and validation of unique identifiers (ISRC, ISWC, IPI, IPN, ISNI, UPC) with anti-duplication tools

➔ **In the age of AI, human identifiers (IPI, IPN, ISNI) authenticate human creation.**

Releasing an album with MetaMusic



♫ **MetaMusic integrates and simplifies processes into a centralized tool that promotes collaboration.**

♫ **Import and diagnosis of SOCAN, SACEM and CWR file catalogues.**

♫ **Registration of new releases:**

- Neighbouring Rights - Panorama and Artisti
- Digital and physical legal deposit at the Quebec National Archives
- Amplitude Distribution (and more to come!)

♫ **Excel export for complete metadata referencing (website, sales platforms, press releases, etc.)**

♫ **Self-declaration:**

- Cultural and origin status (Canadian, Quebecois, Indigenous)
- Language of content, including Indigenous languages of Quebec and Canada

A standard in Quebec by 2027–2028

Discoverability and metadata requirements for public support

MetaMusic

SODEC Québec

The adoption of recognized standards for describing cultural content in the digital environment - including the use of **MetaMusic** - will become a **mandatory eligibility criterion** for SODEC's music and performing arts assistance programs starting in the **2027–2028 fiscal year**.

SODEC assistance programs in question:

PAPEMS

Promotional support for music and entertainment companies

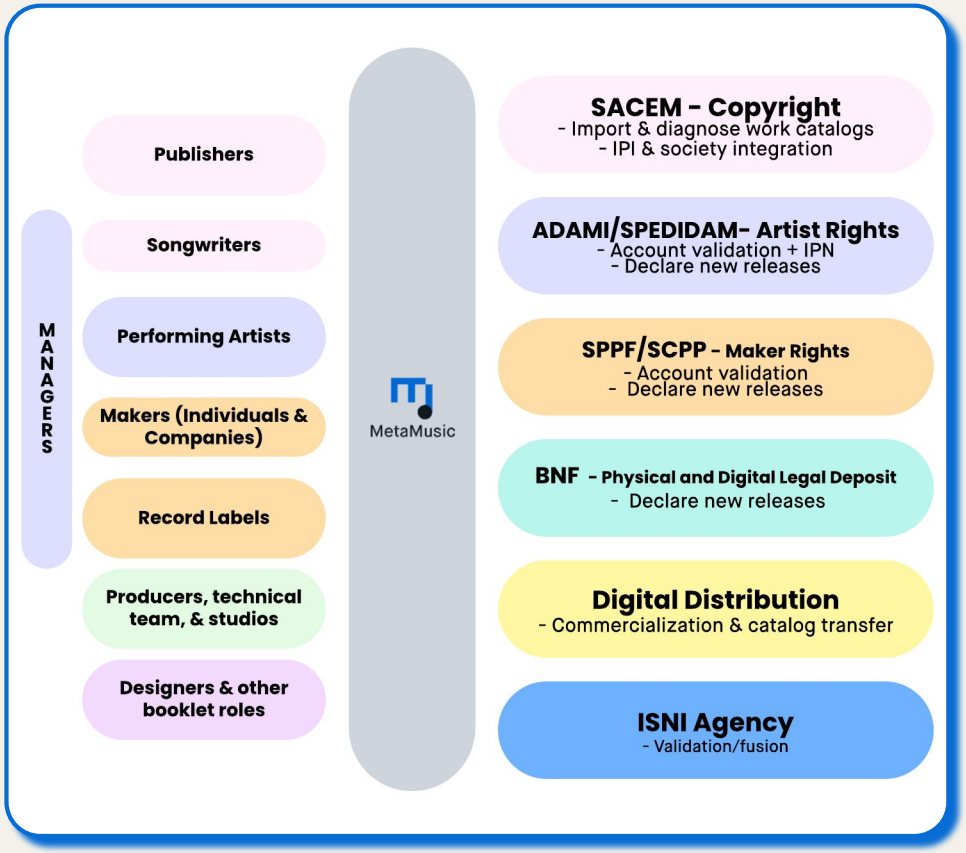
PAGEM

Assistance with music management and publishing

Consult the SODEC Standards Appendix →

Adapting MetaMusic to France

Pilot Project 2026-27 with FÉLIN



The MetaMusic France pilot project aims to adapt the platform to the French industry reality and requirements while deploying an infrastructure modeled after the Quebec implementation. Built in collaboration with the Federation of Independent Labels and Distributors (Félin), an initial group of labels will test the documentation process to validate the data structure and generate tests with local societies and institutions.
This first phase will allow for adjustments to our tool and processes before launching automated tests and a larger-scale rollout.

♫ **MetaMusic integrates and simplifies processes into a centralized tool that promotes collaboration.**

♫ **Import and diagnosis of SACEM and CWR file catalogues**

♫ **Registration of new releases:**

- Neighbouring rights (SPPF/SCPP for makers, Adami/Spedidam performing artists)
- Legal deposit to BnF
- Distribution catalog management tools

♫ **Exports for complete metadata referencing (website, sales platform, press releases, social media posts, etc.)**

Read FÉLIN's press release

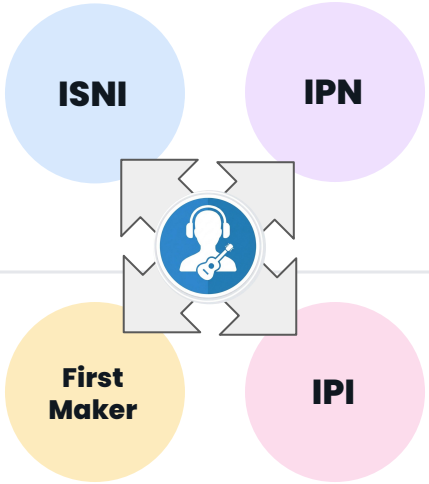
MetaMusic allows for the validation and linking of contributors' unique identifiers

ISNI Registration Agency

Validate your ISNI and identify duplicates/triplicates directly from the ISNI-IA database. In collaboration with BAnQ, obtain your ISNI upon legal deposit.

Panorama Partnership

Validation of the identity and identifier of the first maker. Used for declarations made to Panorama.



Artisti Connection

Automatic assignment of the IPN via API connection upon validation of the Artisti account. Used for declarations to Artisti.

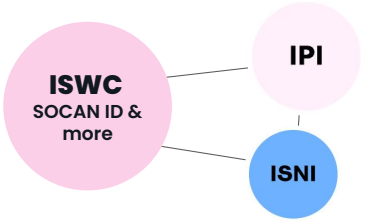
Songwriters & Publishers

Importing and associating works with rights holders to ensure reliable identification and improve data quality. Now covering SOCAN, SACEM and CWR

Each contributor is identified by unique identifiers according to their contribution: IPI (SOCAN), IPN (Artisti), First Maker (Panorama) and ISNI as an overarching identifier.

MetaMusic allows to link the unique identifiers of works, sound recordings and releases

1. MUSICAL WORK

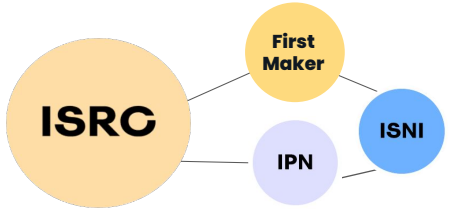


- Validation and consolidation of work identifiers (ISWC, SOCAN, SACEM) via
  - Importing company catalogs
  - Importing CWR files

Linked identifiers:

- **ISWC:** CISAC Primary Identifier
- **IPI:** Songwriters & Publishers
- **ISNI:** People, Corporations and Public Identities
- **Companies:** SOCAN, SACEM, etc.

2. SOUND RECORDING

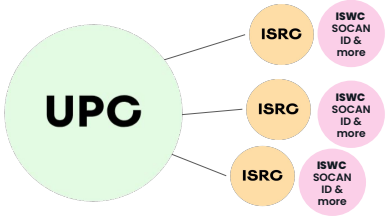


- MetaMusic uses the **ISRC** as the identifier for recordings to ensure traceability and structure the data.
- Assigned by first makers at the time of creation, it serves as the basis for **neighbouring rights registration** (Panorama, Artisti) and **distribution** (Amplitude, etc.).
- This unique identifier guarantees consistent **association with works and releases** (ISRC/ISWC and ISRC/UPC links) while avoiding duplicates.

Linked identifiers:

- **1st Maker:** Artist-makers, makers, record companies, labels
- **IPN:** Performing artists
- **ISNI:** People, societies and public identities

3. RELEASE



- MetaMusic uses the UPC as its identifier to structure commercial releases.
- Assigned by labels through their distributors, it powers distribution flows and organizes deliveries to platforms.
- This identifier guarantees metadata consistency, release traceability, and the association between products (UPC), recordings (ISRC), and works (ISWC).

Groups:

- ISRC, ISWC, and associated credits for all UPCs in a release
- Credits, tags, and listening links
- Access to centralized declarations

MetaMusic

Benefits based on your roles

Publishers / Songwriters

- Import your **entire catalog of works** (SOCAN/CWR, SACEM) in minutes.
- Quickly **identify and correct errors** or incomplete works.
- Ensure your works have the **correct identifiers** (ISWC, SOCAN/SACEM ID, IPI) and are associated with their ISRC.
- Facilitate communication with labels and makers.

➡️ **Results: Fewer errors, more royalties correctly allocated**

Makers (artists and companies) & Labels

- Centralize the management and declaration of your structured metadata.
- Ensure your SODEC compliance and simplify your administrative processes:
  - **In Quebec**: Panorama, Artisti, BAnQ, Amplitude
  - **In France** (prototyping): SCPP/SPPF, ADAMI/SPEDIDAM, BnF, Idol
- Facilitate collaboration between labels, publishers, and makers.

➡️ **Results: Faster outputs, reliable data, less friction**

Performing Artists

- Be **identified accurately** on all your records
- **Simplify** your declarations with Artisti
  - Prototype for ADAMI/SPEDIDAM in France
- Easily **track** your contributions
- Transfer **management** to your team.

➡️ **Results: You are credited correctly & effortlessly**

MetaMusic

The Benefits

Producers and Technicians

- Be properly credited for **all your contributions** to **sound recordings** or **releases**
- Avoid **attribution errors**

➡️ **Result:** your work is visible and recognized everywhere

Managers

- Access your artists' profiles with **different levels of profile control**
- Centralize **key career information** and **track progress more easily**

➡️ **Result:** better management, better strategic vision

Creators & Designers

- Be properly credited for **all your contributions** to **sound recordings** or **releases**
- Avoid **attribution errors**

➡️ **Result:** your work is visible and recognized everywhere

Overview — Declaration Of A New Release

MetaMusic

1	• **Account creation** • **Invite collaborators** • **Validate identifiers**	• Create a **single profile**: it will be used for all your projects across all labels. • **Delegate** management to your team (manager, editor, label, etc.). • Easily create accounts in bulk (for projects with 10+ contributors).
2	**Importing and diagnosing the SOCAN catalogue of works**	• Complete as needed to add your works with their ISWC in one click • **Compatible with SOCAN portal (CWR and CSV). SACEM/CWR catalogs available upon request.**
3	**Documentation of sound recordings** (and the duplicate function)	• Link each recording (ISRC) to its corresponding musical works (ISWC), artists, and contributors (makers, producers, etc.). • Duplicate a recording in just a few clicks if needed. • Link your recordings to their releases (album, single) and formats (CD, vinyl, digital).
4	**Documentation, publications and products** (EP, single, CD, vinyl, digital.)	• Link your recordings to all their releases (album, single) • Create and duplicate each format (CD, LP, digital, etc.)
5	• **Marketing & Operation** • **Mandatory Declarations** (Panorama, Artisti, BAnQ)	• Complete your **mandatory declarations**: Artisti, Panorama, and BAnQ deposits • Document the releases distributed by **Amplitude Distribution** and reference them online

Contact
support@metamusique.ca

- If you encounter a problem or an unexpected error
- If your collaborators are deceased or are unreachable foreign artists
- If you are making cover albums, public domain or classical albums

Resources to help you:

👉 Creating an account or sending bulk invitations for a project

👉 Schedule a meeting with MétaMusique (30/60 min)

👉 Detailed step-by-step tutorials

portail.metamusique.ca

MetaMusic is here to help!

Book a meeting with the MetaMusic team at any time to discuss:



Integration and launch

The integration of your project, your label, publisher, management, etc. for successful integration and autonomous management!



Technical support

MetaMusic offers technical support via email (support@metamusique.ca) or video conference.



Special Projects

For your special projects or projects with unique characteristics, partnerships are available to support you in your technological upgrade!

https://metamusic.ca/meeting/

Glossary of Unique Identifiers

ISNI

International Standard Name Identifier

The ISNI is the unique, publicly available identifier of a contributor to a creative work. This can be the main artist, a songwriter, or any other individual or organization (e.g., a sound engineer or record label). The ISNI aims to become a standard overarching identifier, creating a secure connection point between various databases (for example, between Wikidata, VIAF, and MusicBrainz).

IPI

Interested Parties Information Code

It is used to identify songwriters and publishers and falls under the jurisdiction of CISAC. It is recommended that you visit your profile on your collective society's website (SOCAN, SACEM, etc.) to retrieve your IPI and add it to your MetaMusic profile.

IPN

International Performer Number

A proprietary identifier for performing artists registered with SCAPR and recorded in the International Performers Database (IPD). It is primarily used for internal administrative tasks by interpreters' neighboring rights management societies.

ISWC

International Standard Work Code

The ISWC allows for the identification of musical works and falls under the purview of CISAC. This number is used in communications between SOCAN, the various management collectives within its ecosystem established in Canada and abroad, and other third-party stakeholders such as music publishers. Its integration with the ISRC is the subject of significant industry efforts, as it allows works to be linked to their recordings.

ISRC

International Standard Recording Code

The ISRC code allows for the identification of sound recordings (tracks). Every new sound recording (track) must have a unique ISRC code. A sound recording's ISRC code must never be changed. The code must be encoded into the medium during mastering and provided upon delivery to digital platforms. It is a mandatory prerequisite for the delivery and exploitation of a track.

UPC / EAN

Universal Price Code / EAN

Commonly known as the barcode, this identifier is reserved for the physical product code, if applicable, and can also be obtained for a digital-only product. This field is required by digital aggregators and distributors.

Thank You!

MetaMusic

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Québec
musicaction Canada Conseil des arts du Canada Canada Council for the Arts