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Global Certificate in Music Publishing: Next-Gen

## Music Data and Metadata Management

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**Acquisition:** The process of obtaining new music data, such as recordings or compositions, from various sources like musicians, composers, record labels, or publishers.

**Asset Management:** The practice of organizing, storing, and maintaining access to music data and metadata, ensuring that it is accurate, complete, and up-to-date.

**Audio Fingerprinting:** A technology that uniquely identifies audio recordings by analyzing their audio waves, enabling automated identification and tracking of music usage.

**Catalog Management:** The process of organizing, tracking, and maintaining a music publisher's or record label's repertoire of compositions, recordings, and associated metadata.

**Chief Data Officer (CDO):** A senior executive responsible for enterprise-wide governance and utilization of data as an asset, including music data and metadata management.

**Data Governance:** The overall management of the availability, usability, integrity, and security of data, including music data and metadata, ensuring compliance with legal and regulatory requirements.

**Data Lake:** A centralized repository that allows for storing and processing large volumes of raw data, including music data and metadata, in its native format.

**Data Mart:** A subset of a data warehouse, focused on a specific business area, such as music publishing or recordings, and optimized for reporting and analysis.

**Data Warehouse:** A large, centralized repository of structured and integrated data, including music data and metadata, designed for reporting, analysis, and decision-making.

**Digital Rights Management (DRM):** A set of technologies and policies used to protect digital content, such as music recordings and compositions, from unauthorized access, use, or distribution.

**DSP (Digital Service Provider):** A company that provides digital music services, such as streaming or download platforms, to consumers.

**Entity-Attribute-Value (EAV) Model:** A database model used for managing highly flexible and dynamic data structures, such as music metadata, where attributes and their values can change over time.

**Intellectual Property (IP):** Creations of the mind, such as musical compositions and recordings, protected by law through patents, trademarks, and copyrights.

**ISRC (International Standard Recording Code):** A unique identifier for sound recordings and music videos, used for tracking and managing music data and metadata.

**ISWC (International Standard Musical Work Code):** A unique identifier for musical compositions, used for tracking and managing music data and metadata.

**Machine Learning:** A subset of artificial intelligence that enables systems to automatically learn and improve from experience without explicit programming, used for analyzing and managing music data and metadata.

**Metadata Management:** The practice of creating, maintaining, and utilizing metadata to enhance the value, usability, and findability of music data.

**Metadata Standard:** A set of rules, guidelines, and specifications for creating and managing metadata, ensuring consistency, accuracy, and interoperability.

**Music Data:** Information related to music, such as compositions, recordings, performances, and associated metadata, used for various purposes, including licensing, royalty distribution, and analysis.

**Music Licensing:** The process of obtaining permission to use copyrighted musical works and recordings, often involving the payment of royalties to the copyright owners.

**Music Recognition Technology:** Technologies used for identifying and tracking music usage, including audio fingerprinting, acoustic fingerprinting, and watermarking.

**Music Streaming:** A digital music distribution model where consumers listen to music online, often on-demand, and pay a subscription fee or are exposed to advertisements.

**OPM (Other People's Music):** Music that is not owned or controlled by a particular individual or organization, but rather by a third party, such as a music publisher or record label.

**Performing Rights Organization (PRO):** An organization that collects and distributes royalties for public performances of musical works on behalf of songwriters, composers, and publishers.

**Royalty Accounting:** The process of calculating, reporting, and paying royalties to music copyright owners based on usage data and contractual agreements.

**Royalty Reporting:** The practice of providing detailed reports to music copyright owners regarding the usage and revenue generated by their compositions and recordings.

**Royalty Statement:** A document detailing the royalties due to a music copyright owner, including usage data, revenue, and deductions.

**Royalty Tracking:** The process of monitoring and collecting data on the usage of musical works and recordings, used for calculating and distributing royalties to copyright owners.

**SoundExchange:** A US-based organization that collects and distributes digital performance royalties for sound recordings on behalf of record labels and artists.

**Sync Licensing:** The process of obtaining permission to use a musical work in synchronization with visual media, such as films, TV shows, advertisements, or video games, often involving the payment of

synchronization fees and royalties.

**User-Centric Payment System:** A royalty distribution model where streaming revenues are distributed directly to the rights holders of the music consumed by individual users, ensuring fairness and accuracy in royalty payments.

**Watermarking:** A technique used for embedding hidden information, such as unique identifiers, into digital content, including music recordings, for tracking and managing usage.