

CREDITS AND RECORDING METADATA

The Recording Academy®, its Producers & Engineers Wing® and others are working to address the current lack of visible recording credits for creative contributors to the recording process, but the problem is a complex one. Challenges in the current 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.

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
2. Performance royalties (and other potential sources of revenue) for performers, 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

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, here 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.

ARTIST (Name)

TRACK (SONG) TITLE

ALBUM TITLE

COMPOSERS/LYRICISTS

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. etc. etc.)

COUNTRY OF RECORDING

DATE OF RECORDING

LOCATION OF RECORDING (NAME OF STUDIO OR OTHER LOCATION)

ORIGINAL SOURCE RECORDING FORMAT (Example: Analog; 96khz/24-bit; 44.1/16-bit, etc.)

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

RECORD LABEL/MEDIA COMPANY

SONG PUBLISHER

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

ISRC CODE (International Standard Recording Code, when available)

ISNI (International Standard Name Identifier, for performers, when available)

Please note that this list is a guideline and recommendation only, provided by The Recording Academy Producers & Engineers Wing solely for informational purposes.