



Digital Data Exchange presents

# Virtual Creator Credit Summit

17<sup>th</sup> November 2020



# Welcome



# Digital Data Exchange, LLC (DDEX)



# Digital Data Exchange, LLC

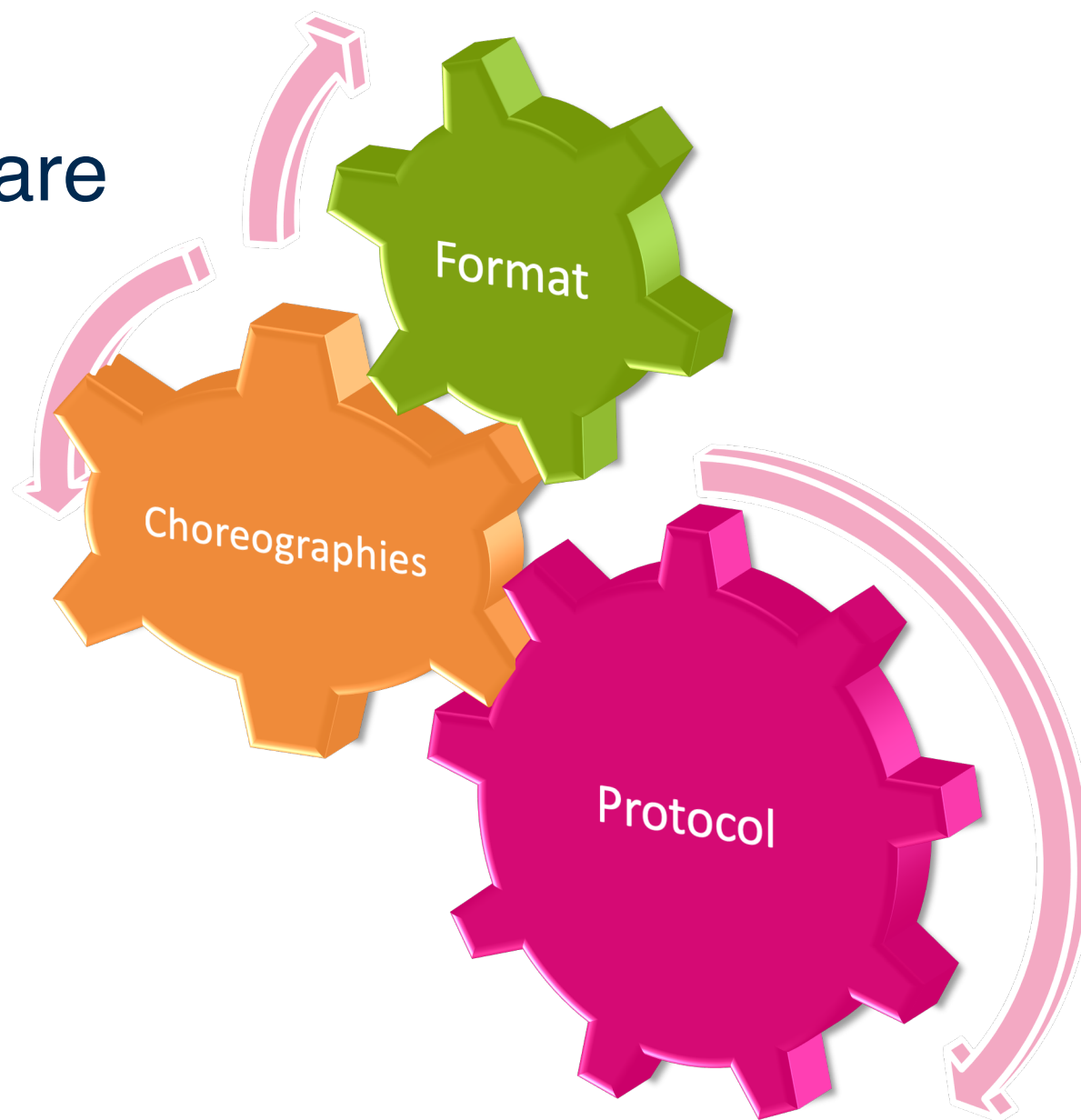
- Open, not-for-profit membership standards development organisation, formed in 2006
- Open to all who “demonstrate a business interest in digital media content”
- 110+ members from entire supply chain
  - Musical work rights owners and administrators
  - Recording rights owners and administrators
  - Digital music retailers and technology service providers
  - Studio environment
- Full member list
  - <https://ddex.net/membership/current-members>



# DDEX's Mission

- Develop standard message formats including
  - Choreographies around specific business transactions
  - Communication protocols
- Improve identification
  - Collaboration with other standards organisations
  - Develop unique identification systems where none exist
- Improve metadata quality and consistency

DDEX standards are about **efficiently communicating** data along the value chain



# DDEX Operation

## Working Groups

- Setting requirements
- Reviewing proposed solutions
- Meetings
  - Telephone conferences
  - Sharing documents online

All of DDEX's work is done by "consensus"

## Plenary Meetings

- Two Plenary Meetings per year currently rotating between
  - East coast of North America
  - West coast of North America
  - Europe
- Reviews Working Groups' progress
  - Recommendations to Board on work items
- Regional/topical meetings

# Charter Members

- Attend
  - Working Group Meetings
  - Plenary Meetings
  - Annual Meetings
- Provide Working Group chair
- Comment on “Committee Drafts” before publication
- Nominate a Board Member
- Fee: \$27,035 per annum

# Full Members

- Attend
  - Working Group Meetings
  - Plenaries
  - Annual Meetings
- Provide Working Group chair
- Comment on “Committee Drafts” before publication
- Revenue-based per annum membership fee

Revenue	Fees
\$500m +	\$13,490
\$100m - \$500m	\$10,815
\$50m - \$100m	\$8,610
\$25m - \$50m	\$6,980
\$10m - \$25m	\$5,400
\$5m - \$10m	\$3,780
\$2m - \$5m	\$2,150
Up to \$2m	\$1,050
Individual	\$265

Effective from 1<sup>st</sup> January 2019

# Associate Members

- No participation in work
- Access to all documents
- Comment on “Committee Drafts” before publication
- Attend “Annual Meeting”
- Attend one Plenary Meeting per annum for \$525 per person
- Fee: \$2,675 per annum

# Current Charter Members

## Recording rights owners/administrators

- Downtown Music Holdings
- PPL
- SCPP
- Sony Music
- SoundExchange
- Universal Music
- Warner Music

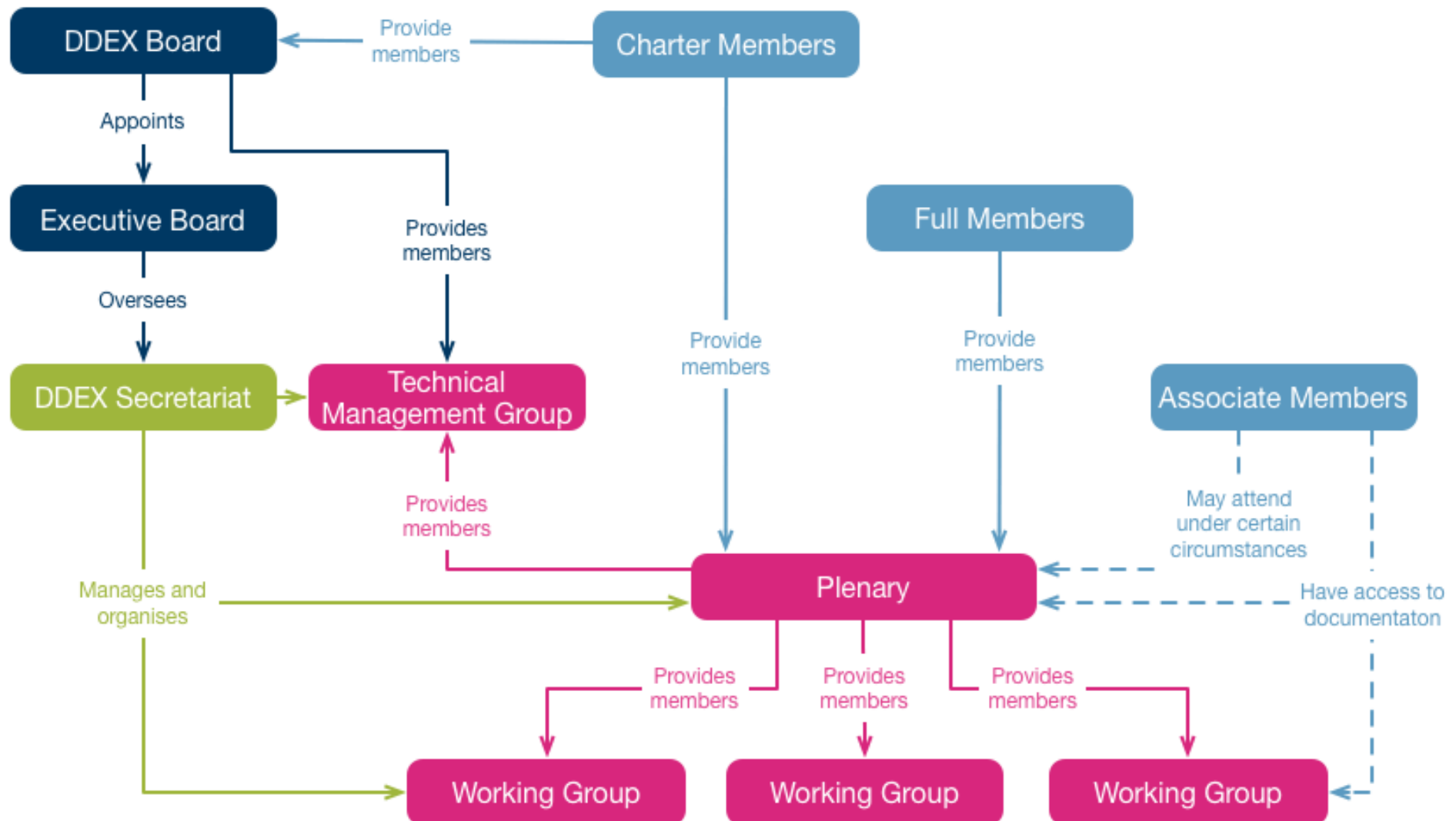
## Retailers/technology service providers

- Amazon
- Google
- Spotify
- Apple Inc.
- Pandora
- Tencent Music

## Musical Work rights owners/administrators

- ASCAP
- BMI
- GEMA
- Kobalt Music
- PRS for Music
- SACEM
- SOCAN

# Governance Structure





# Liaison Organisations

- Trade associations and standards bodies with common interest
  - Attend Plenary Meetings and Working Group meetings
  - Comment on “Committee Drafts” before publication
  - Communicate only publicly available information to their constituents

# Current liaison organisations

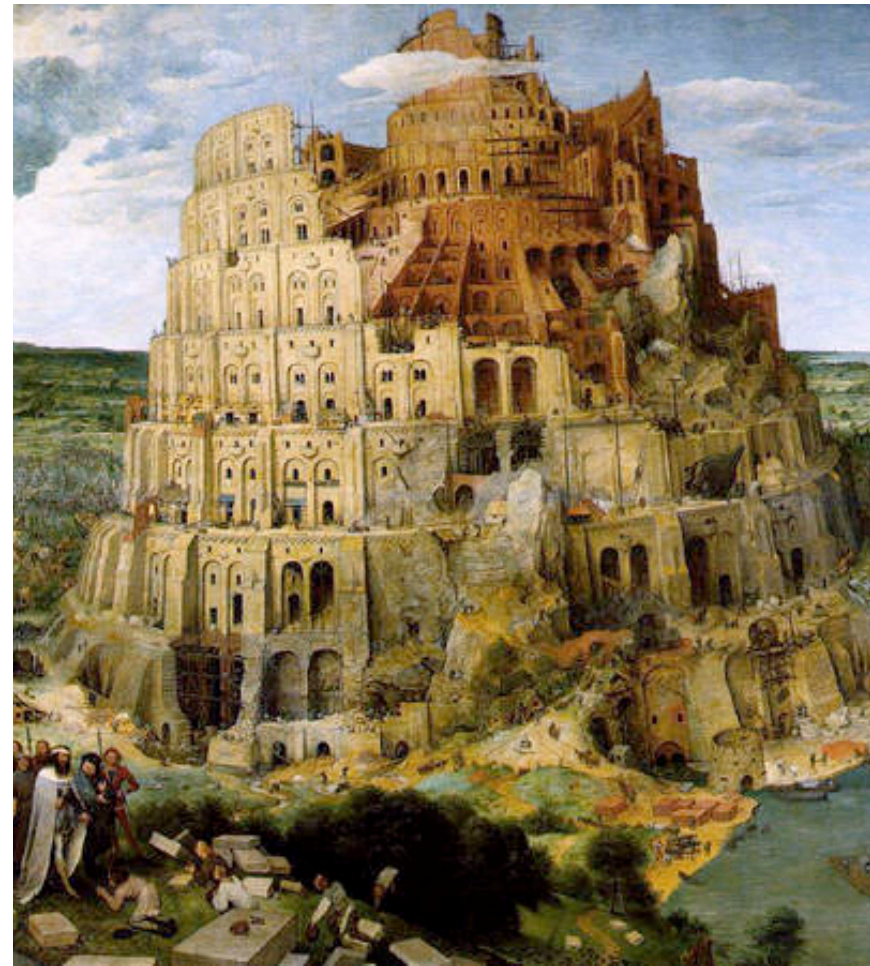
- Association for Electronic Music (AFEM)
- Association of Independent Music (AIM)
- Bureau International des Sociétés Gérant Les Droits D'Enregistrement et de Reproduction Mécanique (BIEM)
- Confédération Internationale des Sociétés d'Auteurs et Compositeurs (CISAC);
- Entertainment Identifier Registry (EIDR)
- Independent Music Coalition Japan (IMCJ)
- International Confederation of the Phonographic Industry (IFPI)
- The Ivors Academy
- Music Business Association (MusicBiz)
- Open Music Initiative (OMI)
- Recording Industry Association of Japan (RIAJ)
- Recording Industry of America, Inc. (RIAA)
- Societies' Council for the Collective Management of Performers' Rights (SCAPR)
- World Independent Network (WIN)
- World Intellectual Property Organisation (WIPO)

# DDEX's Standards



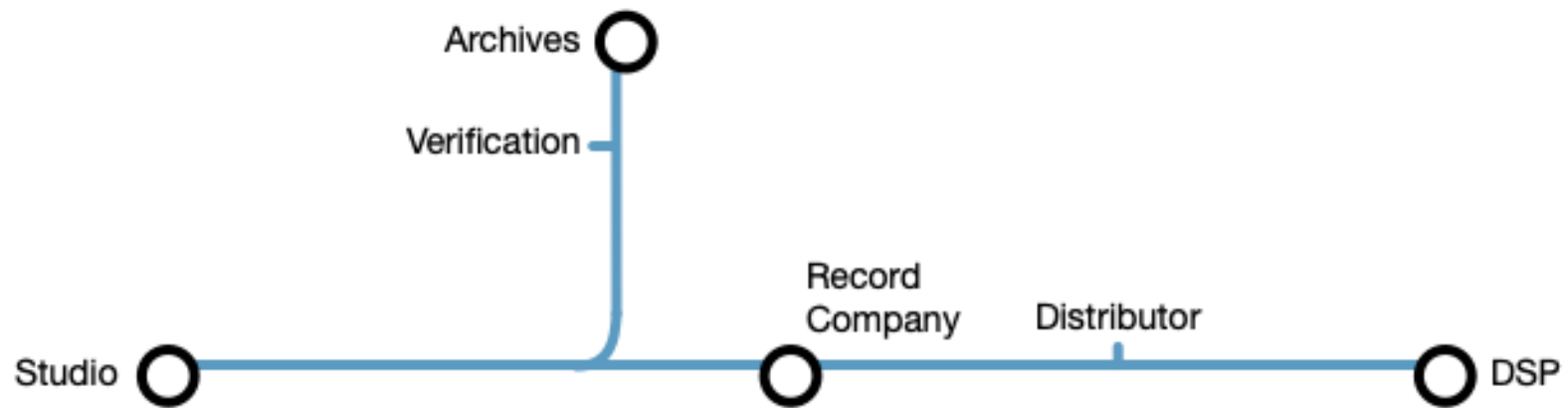
# Underpinning DDEX's Standards

- DDEX defines the “lingua franca” for the music industry
- DDEX Data Dictionary
  - Semantics of terms
  - Structure of common composites



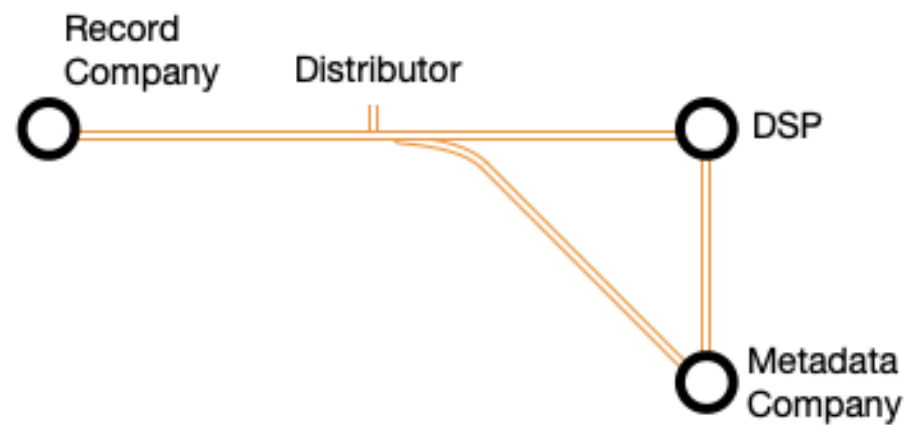


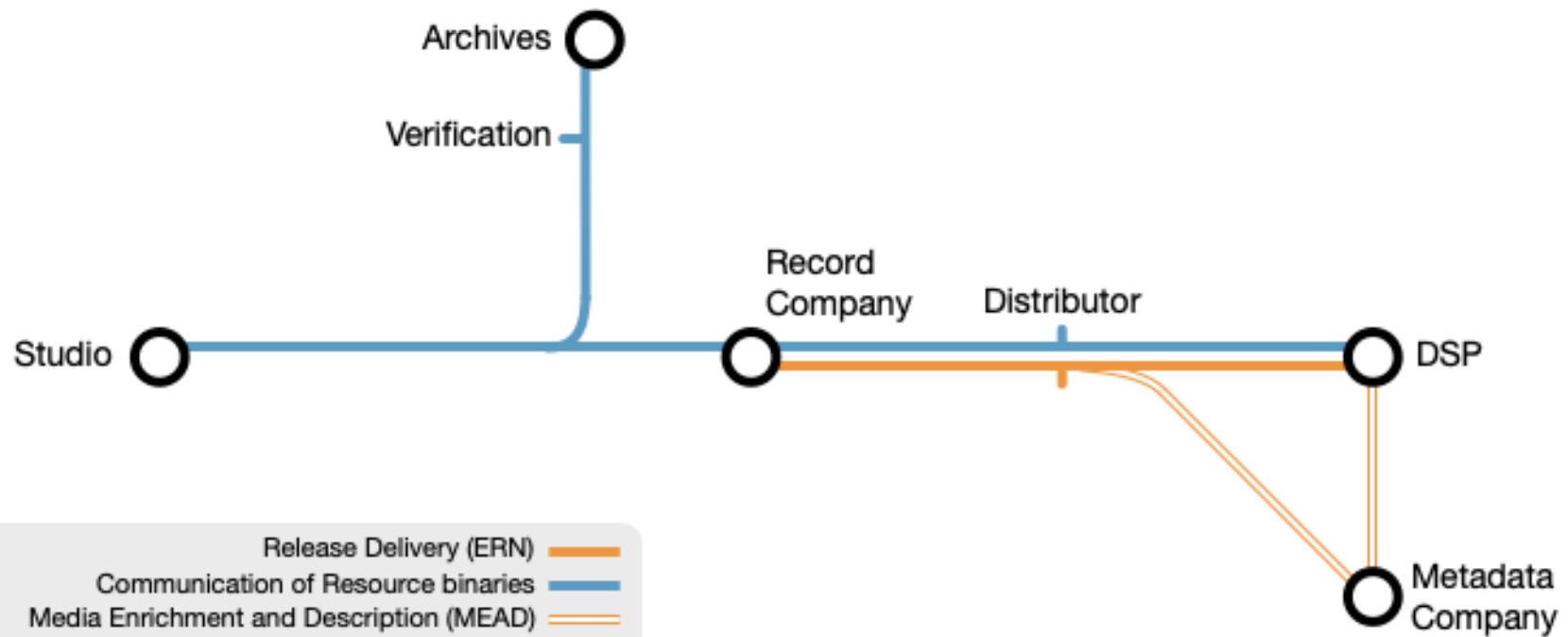
Release Delivery (ERN) —



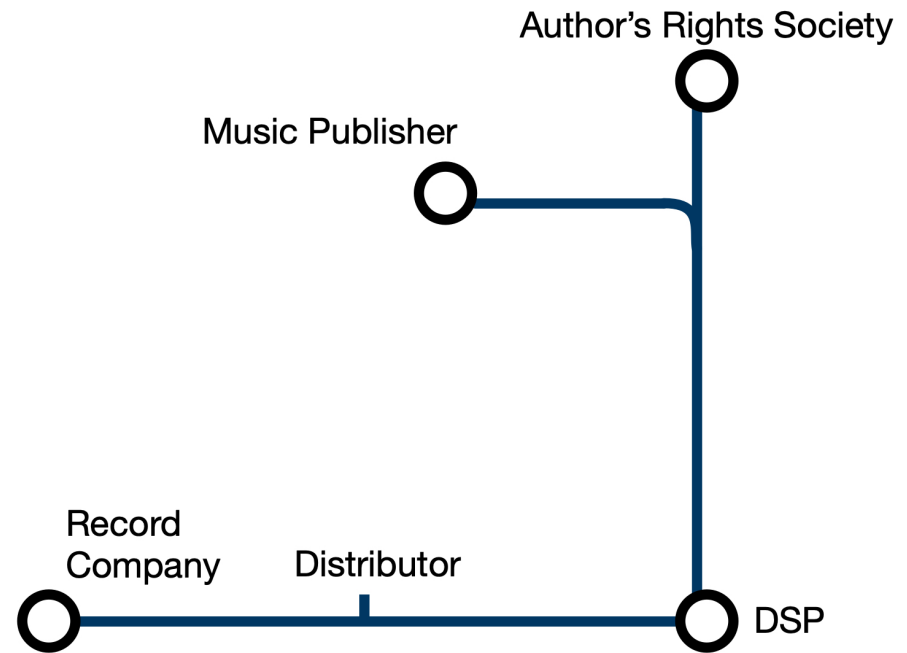
Communication of Resource binaries —

Media Enrichment and Description (MEAD) 





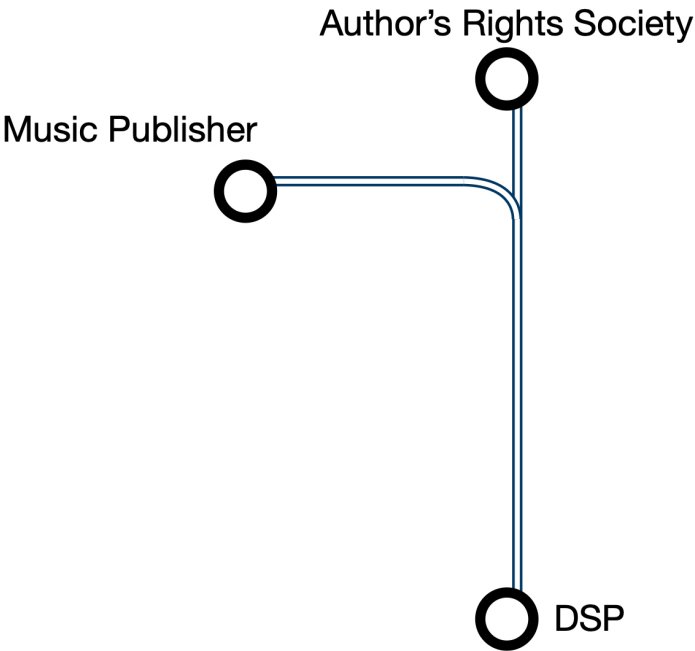




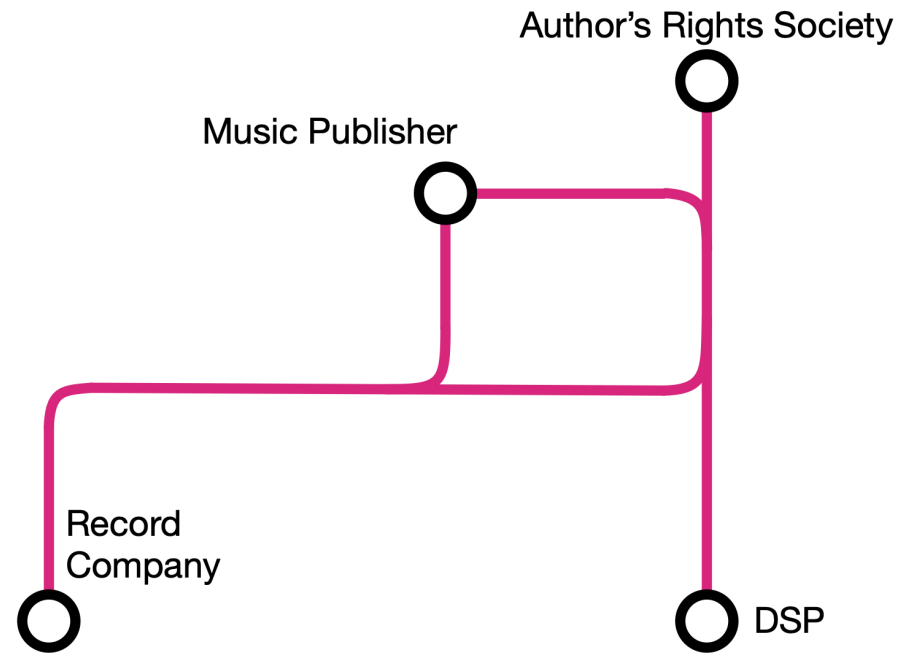
Sales and Usage Reporting (DSR) —



Claim Detail Message (CDM) ==







Musical Work Notification and Licensing (MWN/MWL/LoD) —

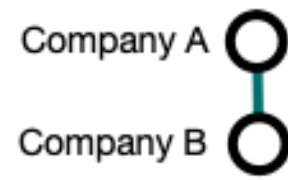
Recording Data and Rights (RDR-N, RDR-R and RDR-C)

Record  
Company

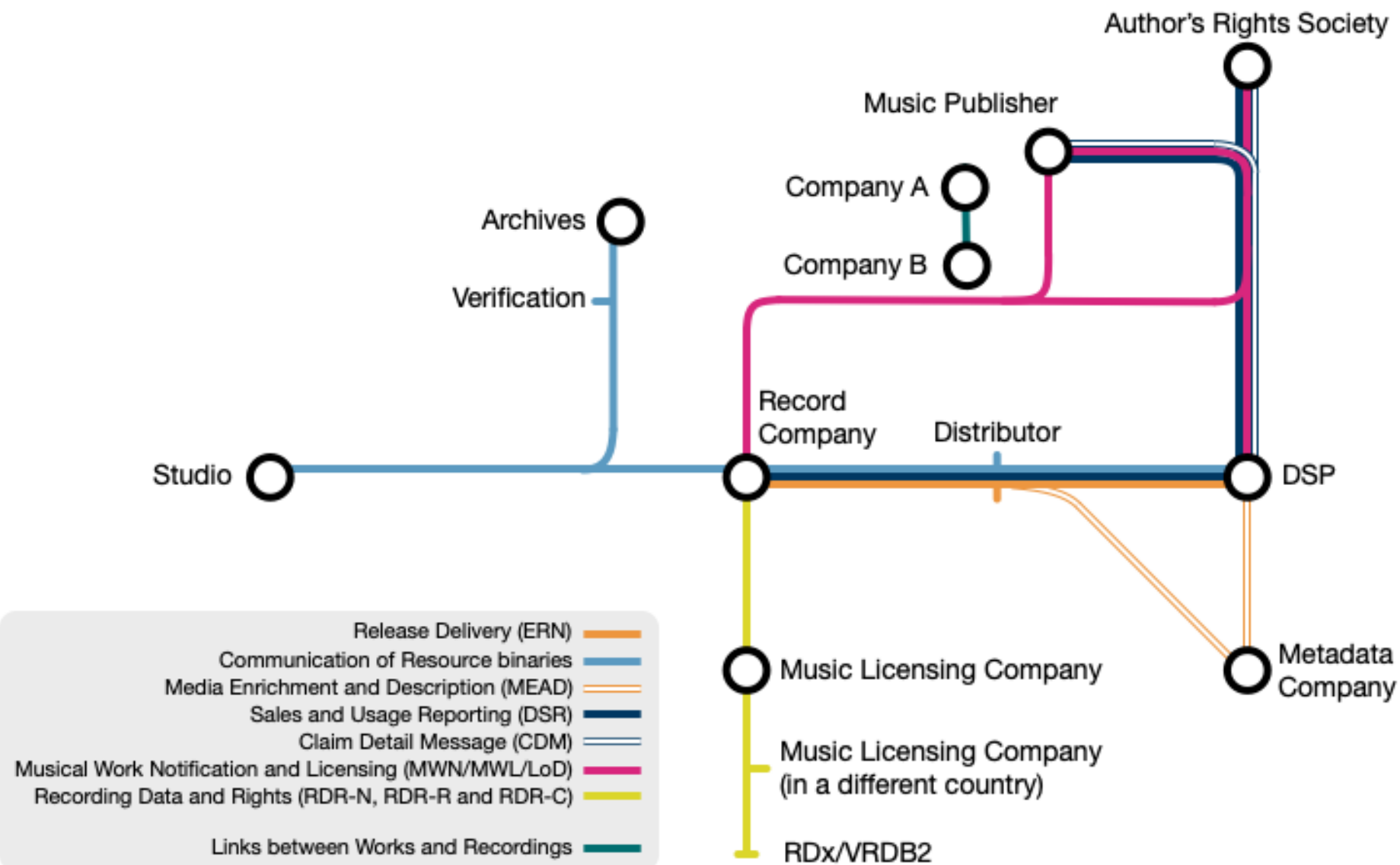
Music Licensing Company

Music Licensing Company  
(in a different country)

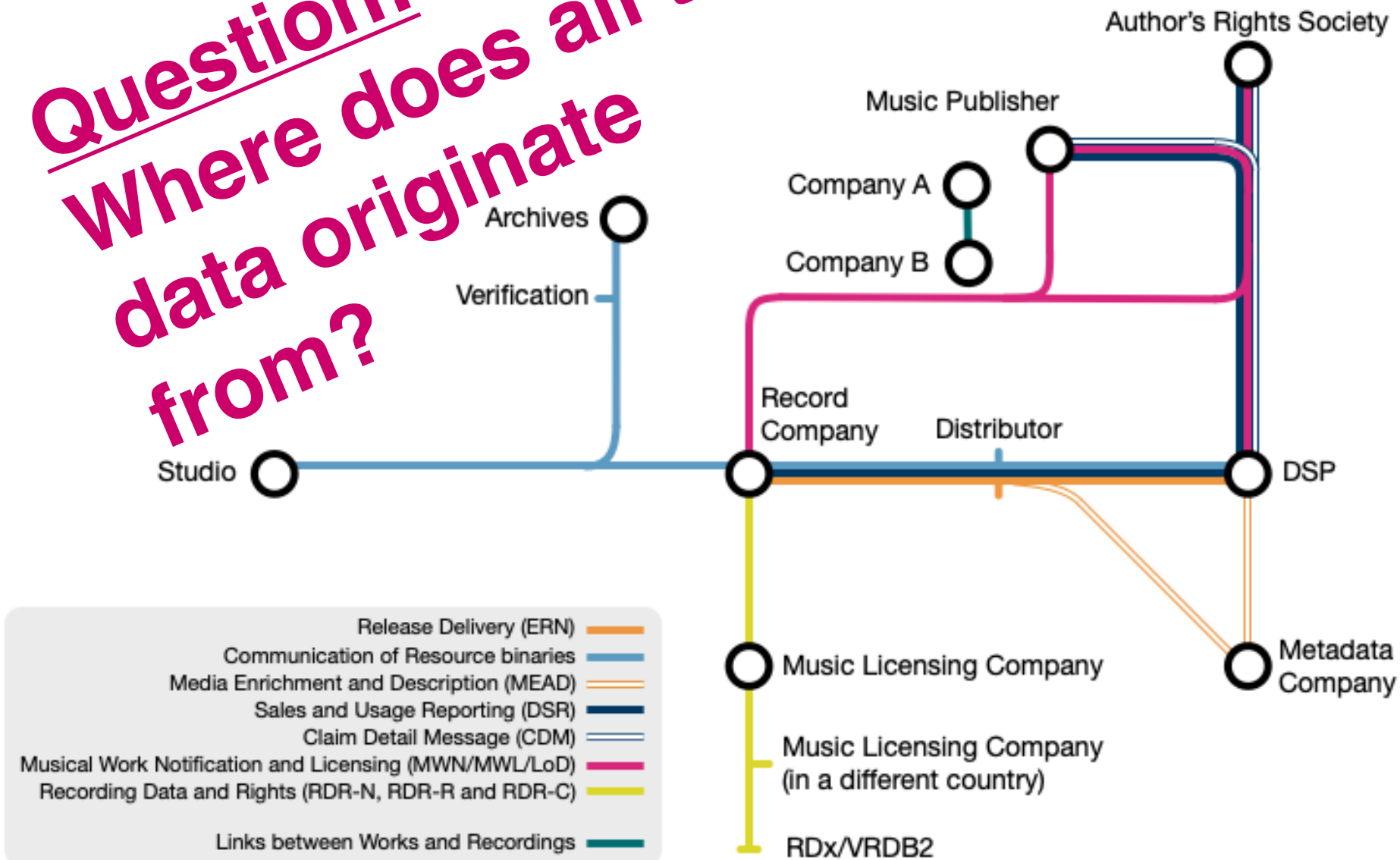
RDx/VRDB2



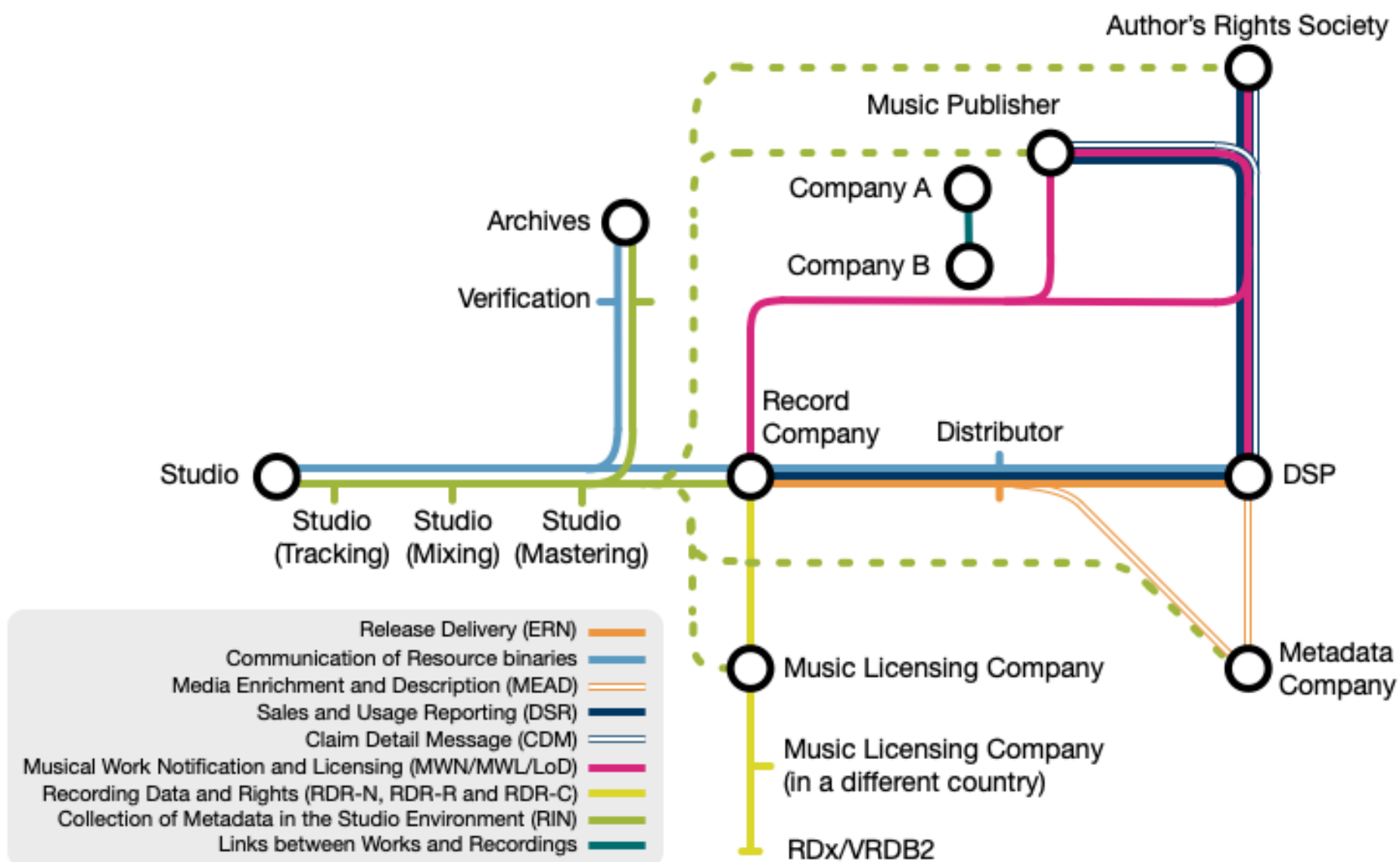
Links between Works and Recordings



**Question:**  
Where does all this  
data originate  
from?







# Acronym Soup!



## Release Delivery

### “ERN” Electronic Release Notification Standard

Sender: Record  
Companies or  
Distributors

Receiver: DSPs

Contains: data  
about Releases -

- Track Title(s)
- Main Artist(s)
- Contributors
- Track Duration

### “MEAD” Media Enrichment and Description Standard

Sender: Record  
Companies,  
Distributors or  
Metadata  
Companies

Receiver: DSPs

Contains: data  
such as -

- Focus Track(s)
- Artist Nicknames
- Chart Positions
  - Lyrics

### “RIN” Recording Information Notification

In Studio tools or  
Digital Audio Work  
Stations

Receiver: Record  
Companies, CMOs,  
Publishers,  
Metadata  
Companies

Contains:.....

# Technical description of RIN

- **Sessions** are the events in which sound recordings of musical works are created. Sessions are typically described by the location where, and the time when, the session took place as well as a list of parties that were present;
- **Parties** are individuals or groups that contribute to the creation of music. These include the composers, arrangers, lyricists, performers (both featured and non-featured), producers and engineers. Each party is described by a name, a unique identifier (optional but valuable), and contact information (optional);
- **Equipment** includes the instruments played by the parties in the session as well as other equipment used during the session. Equipment can be described by a simple name, but also more specific information, such as the serial number of the particular device, can be captured;
- **Musical works** are the compositions (or songs) that are being recorded or mixed. Each musical work can be described by its title, its writers and by a unique identifier;

# Technical description of RIN

- **Recording components** are the recorded elements that are captured with a view to them being contributed to a sound recording (including those components that are not part of an initial public release). Recording components are typically described by their title, their sequence number and some annotations. Additionally, information about involved parties, their role(s) and instrument(s), if any, can provide further detail about a recording component;
- **Resources** are the sound recordings (typically of a musical work), of which many versions can be created. Resources are typically described by their title and a list of parties involved in their creation as well as information such as which work has been recorded, its key, time signature, duration, etc.;
- **Projects** are groupings of sound recordings, for both accounting and artistic reasons. Projects are typically described by a reference number, often provided by the commissioning label to tie back to a cost/profit centre, and the main artist as well as other parties and a status code;

# Technical description of RIN

- **Elements** are the specific configurations of sound recordings for various uses. Examples include multi-track masters, mix master versions, instrument stems, surround mixes, TV mixes, instrumental mixes and the like. Elements are typically described by their designation, configuration, title, data carrier and format, and file type; and
- **Files** are the actual data items associated with the project. These files can be any type, but are usually either audio, image or data files. A RIN file only contains information about the file itself (i.e. the location, the file name, the format and, potentially, a hash sum); the actual file itself is not part of the RIN file.

# The Creator Credit Summit





## Credits

**Slide One**

1. Dance on a Volcano  
Rutherford/Banks  
Rutherford/Banks
2. Entangled  
Rutherford/Banks
3. Squonk  
Rutherford/Banks
4. Mad Man Moon  
Banks

**Slide Two**

1. Robbery, Assault & Battery  
Banks/Celine
2. Ripples  
Rutherford/Banks
3. A Trick of the Tail  
Banks
4. Los Endos  
Rutherford/Banks

**2. Entangled**

When you're asleep they may show you  
Aerial views of the ground  
Devotions, otherwise empty of sound.  
Over the rooftops and lawns,  
Love as it tries to be seen,  
Beliefs of its state, covered with green.  
Merry and children are playing,  
Waves to be seen but not heard,  
"Oh, how green, how green!"  
"Don't be afraid!"

Well, if we can help you see this,  
Maybe looking back, and all,  
As I recall the scene,  
Your eyes become windows still,  
Sleep, sleep, you show us things you  
Nothing can show you but all,  
With your consent  
I can experience further still.

Madness, madness is playing,  
Verbal that finally he heard,  
"How come that picture unfolded?"  
He tried to drift the away now,  
Nothing is quite what it seems,  
Something's broken, but in your own dream.

Well, if we can help you see this,  
Some as you're tired and all,  
With your consent  
We can experience further still.

Well, thanks to our kindness and skill  
You'll have no further need,  
You're under the skin  
And the scene will present you the bill.

**3. Squonk**

Like justice like son  
Not flesh nor fish nor bone  
A self and nothing from an open mouth,  
Ave at jobs ends a little dot in the middle,  
A-bumming and a-bumming he'll go,  
All the kind's horses and all the kind's men  
Could never put a smile on his face.

How a shy one, how a shy one  
Shouldn't you be too,  
Scared to be left all on his own,  
Haven't a, haven't a friend to play with the Ugly Duckling  
The pressure on the bottle will be before over eyes,  
All the music in perfect time  
His heart one friend in the crowd  
But if you don't stand up you don't stand a chance.

Go a little further now, you might get there in time.  
Minor miracle on the way,  
His heart now broken long before he ever came to you,  
Show your better face smiling,  
The trail they leave in very close for all to see at night  
Oh to see at night.

In season, out of season  
What's the difference when you don't know the scene?  
In one hand bread, the other a stone,  
The Hunter enters the scene,  
All the rich farmers who can blow the hunters from  
By the look of that one you're not got much to lose.

**4. Mad Man Moon**

What it's summer when the river runs dry,  
Or now it's just another day,  
When the oil of a snowflake in fear  
Could still be a source of relief,  
O how I love you, I could cry long ago,  
But I was the one who decided to go,  
To search beyond the final crest,  
Through the final it and just back could do it all right.

So I pretended to have rings for my nose  
And look off in the air,  
I was to make sure the clouds were not,  
Too close to the dancers of sound,  
What a thousand mirrors, the shepherds of the  
Breed me to land and take a duplicate,  
I would welcome a memory back to land me back,  
I could give a horse not made of sound.

If this doesn't all there'll, once be  
Then tell me what becomes of me,  
A fall of rain?  
The rain has been a mother of your dream,  
A dream of mad man moon.

Hay man,  
In the mad man,  
And boy have I rides for you!  
They're gonna throw you in good  
And you know they're off to  
You don't as thicker than blood,  
But a person in a crowd  
A person in a crowd,  
For a girl can give you a good  
And a good can give you a hole  
On a rainy day in a house,  
Where it's all so much,  
You can't see for a touch  
Of sun and sand.

**Slide One**

1. Dance on a Volcano  
Hay/Martin of God  
You're got to go down when you're got to go to the top,  
Duty old mountain.
2. Entangled  
Hay/Martin of God  
You're got to go down when you're got to go to the top,  
Duty old mountain.
3. Squonk  
Hay/Martin of God  
You're got to go down when you're got to go to the top,  
Duty old mountain.
4. Mad Man Moon  
Hay/Martin of God  
You're got to go down when you're got to go to the top,  
Duty old mountain.

**Slide Two**

1. Robbery, Assault & Battery  
Hay/Martin of God  
You're got to go down when you're got to go to the top,  
Duty old mountain.
2. Ripples  
Hay/Martin of God  
You're got to go down when you're got to go to the top,  
Duty old mountain.
3. A Trick of the Tail  
Hay/Martin of God  
You're got to go down when you're got to go to the top,  
Duty old mountain.
4. Los Endos  
Hay/Martin of God  
You're got to go down when you're got to go to the top,  
Duty old mountain.

**1. Robbery, Assault & Battery**

The effects were distorted through the police were started,  
They considered the phrase call a hoax,  
Finally planning their journey forward  
The youth caught the quonk in a box.

Slipping between them he ought to have seen that  
The eyes and their owner so true,  
With both shining bright he strode on in the night  
All he came to the foot of the tree.

Well, I'm a little bit of a thief,  
I'm a little bit of a thief,  
I'm a little bit of a thief,  
I'm a little bit of a thief.

He picked up the diamonds and founders of five  
Which he had then well down in his sock,  
But the silver had been sounded, he was completely  
Surrounded.

But he had some more tricks up his sleeve,  
"Come, ladies with your hands held high!"  
"You'll get me now, I'm promising you that!"  
With that he fled, the other shouting he fled.

Robbery, assault and battery,  
The men and his felony,  
He's leading us to the roof, the footlands get away,  
We're leaving on the side of the road now!

He got down when he'll be back some day,  
He'll be coming back with his gun and his  
Some day he'll catch me in a chain that's been  
But until that day I'll ride the old color now.

If they try to hold me for trial,  
I'll run out of jail by running my tail,  
And after that I'll go to the house of appeal, saying  
"I've done it wrong, some old song - some old song."

**2. Ripples**

Angelica come in every day  
Some are wine and some are cheese,  
They got pretty blue eyes,  
For an hour a man may change  
For an hour a man may change  
Looks strange, looks strange.

Matching to the promised land  
Where the honey flows and takes you by the hand,  
But you don't see it yet,  
While you're down a road appears  
The face in the mirror looks up,  
And she's never been as if to say  
That it's the last time you'll look like today.

Still, away, away  
Ripples never come back,  
So to the other side,  
So to the other side.

The face that bounded a thousand ships  
Is missing, but what happens you know,  
The water like before,  
But not the same, not the same.

Angelica never knows the time  
To close the book and gracefully decline,  
The song has found a tale,  
My, what a glorious pool she is.  
The face in the mirror looks up  
She's looking at her hand as if to say  
That the blue eyes have all gone away.

Still, away, away  
Ripples never come back,  
So to the other side,  
So to the other side.

Look into the pool,  
Ripples never come back,  
Dive to the bottom and go to the top  
To see where they have gone  
On, they've gone to the other side.

**3. A Trick of the Tail**

Bored of the life in the city of gold,  
He'd left and let nobody know,  
Gone, where the towers had been from a child,  
A man with the dream of a life  
He travelled the wide open road,  
The black and white,  
In search of a woman to share his life,  
Nonsense,  
Everyone looked so strange to him.

They're got no home and they're got no tail,  
They don't even know of our existence,  
Am I gonna to believe in a city of gold,  
That lies in the deep distance, the end?

And he's got a little bit of a tail,  
He's got a little bit of a tail,  
He's got a little bit of a tail,  
He's got a little bit of a tail.

And he's got a little bit of a tail,  
He's got a little bit of a tail,  
He's got a little bit of a tail,  
He's got a little bit of a tail.

**4. Los Endos**

They're got no home and they're got no tail,  
They don't even know of our existence,  
Am I gonna to believe in a city of gold,  
That lies in the deep distance, the end?

And he's got a little bit of a tail,  
He's got a little bit of a tail,  
He's got a little bit of a tail,  
He's got a little bit of a tail.

And he's got a little bit of a tail,  
He's got a little bit of a tail,  
He's got a little bit of a tail,  
He's got a little bit of a tail.

## Lyrics



## CREDITS

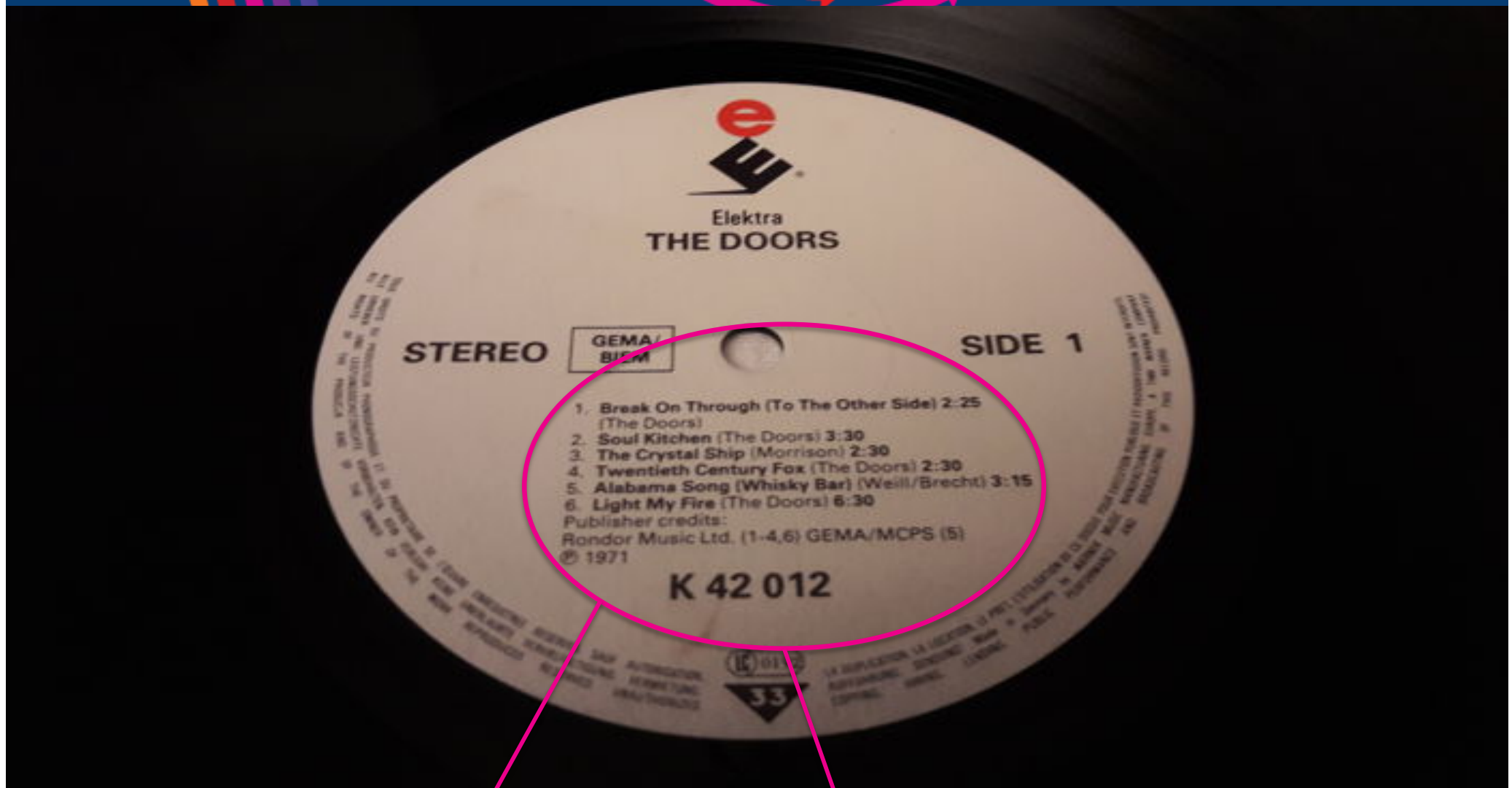
Mike Rutherford ~ 12 String guitar, basses, bass pedals  
 Tony Banks ~ Pianos, Synthesizers, Organ, Mellotron,  
 12 String guitar, backing vocals.  
 Phil Collins ~ Drums, percussion, lead & backing vocals  
 Steve Hackett ~ Electric guitar, 12 string guitars

All material arranged and performed by GENESIS  
 Produced by ~ David Hentschel and Genesis  
 Engineered by ~ David Hentschel & Nick Haddock'Bradford  
 Equipment ~ Tex and Jeff  
 Recorded at Trident Studios, London Oct/Nov 1975  
 Liquid sustenance ~ Neal, John and Terry  
 Special thanks to ~ Tony Smith, Alex Sim and Regis  
 Sleeve design ~ Hypnosis Colin Elgie

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 © 1984 CHARISMA RECORDS LTD.

# GENESIS

## *A Trick of the Tail*



Writer credits:

The Crystal Ship (Morrison) 2:30

Publisher credits:

Rondor Music Ltd (1-4, 6) GEMA/MCPS





## Pony

Rex Orange County

PLAY

2019 • 10 SONGS



10/10	2:26
EXPLICIT Rex Orange County	
Always	3:17
Rex Orange County	
Laser Lights	2:11
EXPLICIT Rex Orange County	
Face To Face	3:39
Rex Orange County	
Stressed Out	1:45
Rex Orange County	
Never Had The Balls	3:56
Rex Orange County	
Pluto Projector	4:27
Rex Orange County	
Every Way	2:13
Rex Orange County	
It Gets Better	3:32
Rex Orange County	
It's Not The Same Anymore	6:26
Rex Orange County	

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# Metadata is a love note to the future

- Jason Scott: associated with the Internet Archive and runs [www.textfiles.com](http://www.textfiles.com) an archive of the early days of the internet when text was all there was



Digital Data Exchange presents

# Virtual Creator Credit Summit

17<sup>th</sup> November 2020

