

Digital Data Exchange presents

Virtual Creator Credit Summit

17th 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
 - <u>https://ddex.net/membership/current-members</u>

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

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DDEX

DDEX standards are about efficiently communicating data along the value chain



DDEX Operation

Working Groups

- Setting requirements
- Reviewing proposed solutions

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

- Meetings
 - Telephone conferences
 - Sharing documents online

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

DDEX

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 1st January 2019

DDEX





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

<u>Musical Work rights</u> <u>owners/administrators</u>

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

- Apple Inc.

- Pandora
- Tencent Music





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

DDEX

Underpinning DDEX's Standards

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















Claim Detail Message (CDM) ====



Sales and Usage Reporting (DSR) _____ Claim Detail Message (CDM) _____



















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

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Side Two Bide One L. Robberg, Associt & Batter, Banks Califor Dance on a Voice Rostruction, Bactica Machent Collecta 2. Ripples Semand Backs Entangich 3. A Telck of the Thil 3. Squark Batherini-Back 4 Los Endos 4 Mad Man Ma

CREDITS

Mike Rottnerford 12 String quitze, bosses, bass pairie Ramos, Summarisons, Onnan, Metiotaan 12 Staing quitae, backariq vooris. Tony Bonke Deurst, partustion, land & Stating varia Bhil Cours Dectric quitte, 12 string quitters Stor Hadict

All material meanard and performed by GENERIS Boduced by - David Hentschel and Genesis - David Hentaciaci & Nick Natlack Bertinel Engineend by Tex and Jeff Ensignment Reconded at Teldant Studios, Iondon Oct, Nov 1978 Liquid sustainer ~ Nest, John and Terry Special thanks to ~ Those Smith, Mex Sin and Regis ~Hypanosis Colin Elgie Sleevadesian P

SEDE ONE

Dance on a Volcano

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Through a crack in Mother Eastin, Blanding hot, the motion work Spine out over the land . And the work the lover who lide your tools may Baythar Heyt y uper doubt source to boil as well. B-B- Better start the dance D-D-Do you want to dance with me.

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Let the dance begin ~

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ALL!

3. Squank

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Mad Man Moon 4. Who is survice when the over can day, Or was it just another days.

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The got your, The got your, you'll mover get mone.

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Robberg Assault and Bollery

SIDE TWO

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assault and baltery, ion and his plany. couling via the roof the boolard's got away theous fights on the side of the bod want?

we depen assaul but 31L be back some day. hast the combination will have charaged. Some day the fit often ne to choin beyin attein ne. Son will work boy Fit side me to a choin serve.

If that tay to hold me to trial it stall out of noot by daying my bail na nice mi goto the court of appeal saying now dance the second, it's the same oid soing forewer.

me wrong - some old song - done me wrong-

Lyrics

Ripples .. 2

Blucciels come in eveny sing Borne are wise and some otherseise. They got pretty blue eyes. for his boxy a main man change he an hour her face looks stronge -Looks strange, looks strange.

Marching to the promised land. Ahere the honey ficks and takes up to by the hand. Patie upor deser on upon Bandre. While you've down a pool appeares. And she shakes her head as it to say That it's the last time you'll look like today.

Sail ravey, areay Ripples never come back. Bone to the onlor side. Boni anoy, asay

The face that lounched a thousand ships Is sinking fast, that happens you know. The renter close below. Beaus not view long ago Lovelles shre was than any that 3 know

Angels never know its time To close the book and generally derline, Mit, what a jerilous pool she is. The face in the rester looks up the stackes her head as if to say That the bluegists have all good away

Sail anous away Ripples cleare come back. They we gone to the other side. look inits the rook. upples never corte back. see where they have done On they're gane to the other side .



Based of the life in the city of sold. He'd lefe and let noted y know, Gove wike the townor he had known from a child, Anar with the decen of a life He temetical the solde open doad, The blinkened anende. In search of another to shave in his life Conducate.

woniene lookes so stronge to him.

There got no home and there got no tail Ince dant can be on of our ordinance. An 3 mong to believe in a city of gold that then in the day distance, he cried

And serie as time (ed prim away to a cage person that can take, secal, the signa-the continue that yourd and that particle and questioned has stray added has frame and questioned has stray added but show that goes queed of haste pery front that parts and goes queed from the parts of problem strank.

Incide got no happs and thappe got no bill. Incid don't even know of out chartence. Am 5 second to believe in a chir of gold. That lies in the boy distance, he wied

And broke down the door of the cage and marched on out. The optibility continue to the end of the optimization of the test of the optimization of the optimization

They be got no hours and may a got no toil Their deirt eans below of our existence. And I second to believe is a city of asid. Their tices in the deep distance, the cried. And seept.

And so we set out with the benet and his loans and you enoug description of home. May many down invariant set come to a peak Whene the work of peak obtaind and, exist out. Whene the work of peak obtaind and, exist out. A spice of gold - no. a trick of the are that's all. But the benet reas gane and a voice now heard:

Inape of no isoms and thayse of no bill Inape of no isoms of our estimate Arr I wood to believe in a city of old Inst lies in the deep distance, he will be

Hello friend, netcome home.



©DDEX/36

CREDITS

Mike Rutherford Tony Banks

Phil Collins Store Hackett

Equipment

~ 12 String quitar, basses, bass pedals

~ Planos, Synthesisers, Organ, Netlotron. 12 String guitar, backing vocals.

- ~ Drums, penarssion, lead & backing vocals
- ~ Electric quitar, 12 string quitars

All material arranged and performed by GENESIS Roduced by ~ David Hentschel and Genesis

- Engineered by
 - ~ David Hentschel & Nick Haddock Bradford
 - ~ Tex and Jeff

Recorded at Trident Studios, London Oct/Nov 1975

- Liquid sustanance ~ Neal, John and Terry Special thanks to ~ Tony Smith. Alex Sim and Regis Sleevedesign ~ Hypgnosis Colin Elgie

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A Trick of the Tail

1



Writer credits: The Crystal Ship (Morrison) 2:30

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







Pony Rex Orange County



2019 • 10 SONG



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

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Metadata is a love note to the future

 Jason Scott: associated with the Internet Archive and runs <u>www.textfiles.com</u> an archive of the early days of the internet when text was all there was



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