

DIGITAL SOUND MARK

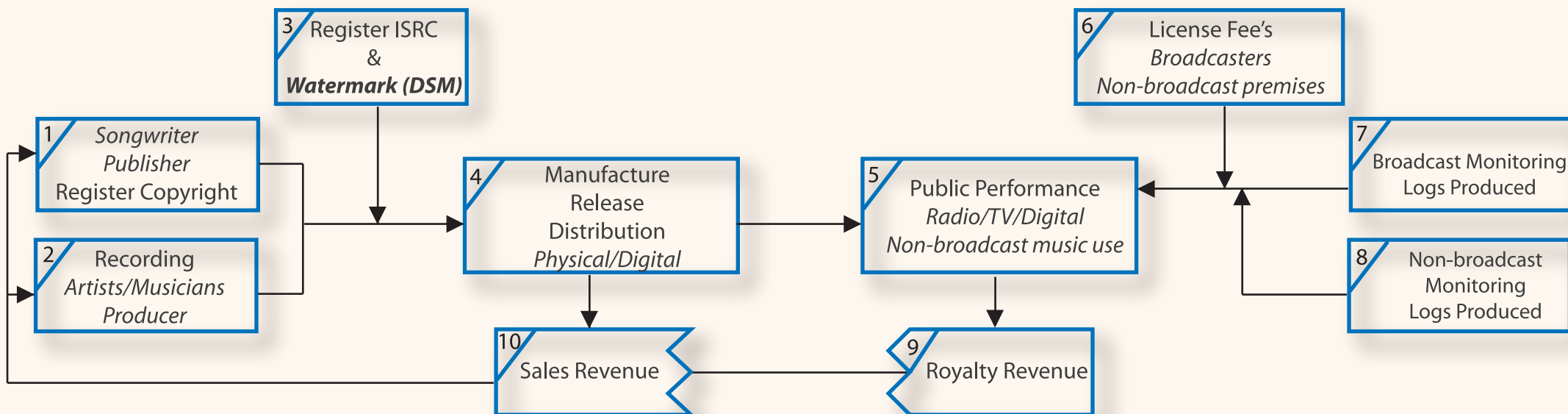
WATERMARK ENCODING EMBEDDING DECODING

BY digitalweed.ie

- **Breakthrough watermarking technology for digital audio and video**
- **Multiple layers of hidden identifiers**
- **Broadcast monitoring**
- **Track and trace anti-piracy**
- **Secure distribution**

Extended Applications Include:

- **Augmented reality applications**
- **Smart phone applications**
- **Cryptology and steganography**
- **GIS positional enabling**



1. Writers and Composers produce the original music/lyrics
2. The song is recorded, whether by the composer(s), a band, session musician(s) or any combination.
3. Before release, various sectors of the music industry are notified of the track's existence (e.g. the ISRC code*)
4. The track is then released for distribution/sale in physical and/or digital format
5. Music is broadcast by Radio/TV/Internet broadcasters, each of whom pays a pre-agreed license fee, amounting to half the royalties collected**.
6. License fees already paid by music users in the non-broadcast sector*** account for the other half of the royalties collected.
7. Automated, 100% accurate digital monitoring of audio use is technically feasible, including International broadcasters.
8. The non-broadcast sector is monitored by an ever-increasing network of proprietary hardware devices, with the data transmitted to a central database.
9. Royalty revenues are distributed according to a more accurate data set which includes, for the first time, extensive monitoring of the non-broadcast sector.
10. Sales revenue complemented by revenue from broadcast/non-broadcast royalties. Monitoring data may also be used to target future campaigns according to demographic reach

In summary revenues are more efficiently, more accurately distributed to the owners, composers and performers of a recorded work, according to their contribution/ownership ratio.

*ISRC = International Standard Recording Code. This is just one possible identifier standard that could be used, depending on Industry requirements.

**According to IMRO/RAAP, approximately half of the money collected in license fees comes from the non-broadcast sector.

***The non-broadcast sector includes hotels, shopping malls, fast food outlets, retail franchises, factories, pubs, restaurants etc,

Monitoring and identification of copyrighted material, whether in the broadcast or non-broadcast sector, is now technically feasible. The only barriers to its implementation are those erected by the industry itself. However, any technology that offers lower cost administration - allied to higher efficiency and more accurate data gathering for more targeted revenue generation - should always be useful in any industry.

In the increasingly integrated and convergent entertainment ecosystem, industry stakeholders can use Digital Sound Mark along with our other core technologies to deliver low cost/high efficiency solutions while automating systems for royalty collection and distribution, content protection/tracking and ISRC administration.

We are actively seeking proactive forward-thinking partners in the music and entertainment industry to collaborate in building industry focused applications which address the many problems faced by content producers, owners and distributors.

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Ireland's EU Structural Funds
Programmes 2007 - 2013

Co-funded by the Irish Government
and the European Union

