**Submission #1**

**Michael Stone**

**(Chief Technology Officer, Jaxsta)**

As Jaxsta's Chief Technology Officer, Michael Stone is charged with managing and working alongside a team of developers and setting the roadmap for future Jaxsta developments. Jaxsta is the world's largest public-facing, dedicated database of official, verified music credits. Via its relationship with 283 individual data partners – record labels, publishers and industry associations – its database contains more than 220 million music credits across 60 million pages, with Jaxsta ingesting 16,000 releases per day. Jaxsta does not accept crowd-sourced information, ensuring the accuracy of its database. The company’s data pipeline has been engineered to ingest, clean, deduplicate and display data as quickly and efficiently as possible with a focus on ensuring the highest quality metadata is available to the industry. This includes schema validation for all DDEX-related data, detailed and personalised onboarding of new data partners including extensive testing and verification, as well as human-centered review and quality checks by our data quality team. The result is the world's biggest linked ecosystem of official, verified music credits, solving a very real problem for the music industry around the correct attribution of credits for recording industry professionals. Once the credits have been ingested, they are then linked to the global charts, identifiers, awards (GRAMMYs) and certifications (RIAA), offering music industry professionals never-before-seen benefits such as the ability to create credit and chart alerts for behind-the-scenes professionals. Jaxsta is also the world’s only music credit site that works directly with the custodians of the data to have incorrect or missing credits corrected. The flow-on effect is enormous – once the credits are amended at the source, that data is not only resupplied to Jaxsta, but to other digital service providers such as Spotify, Tidal and Apple Music, meaning the credits are corrected across all those platforms. Jaxsta's technology stack is fully hosted across multiple Amazon AWS regions for availability and performance reasons and leverages a range of leading-edge technologies such as microservices, Apache Kafka, containerized functions, Apache Spark and Elasticsearch. Michael's roles include: - Responsibility for the design, implementation and maintenance of end to end ingestion of DDEX, Charts and Awards data to the Jaxsta data-warehouse. - Responsibility for design and implementation of Jaxsta extract, transfer, load pipeline. - Responsibility for Big Data processing in AWS eco system. - Responsibility for smart ranking of entire Jaxsta database. His achievements include: - Enhancements to global entity recognition for more accurate matching of profiles - Enhancements to global search rankings / how recordings and entities are ranked on profile / release pages - Automation of reporting for data partners - Enhancements to bespoke credits architecture / continued development on credits databases to improve API performance and concurrency

*Submitted By: Rod Yates, Jaxsta*

**Submission #2**

**TiVo Music Metadata**

On behalf of TiVo Music Metadata, a part of Xperi, we respectfully throw our team’s hat into the ring for this year’s Master of Metadata Award, specifically for our work in the areas of data cleanliness and credit clarification. We began obsessively cataloging recorded music more than 30 years ago. From the beginning, we emphasized accurate identification of people, groups, and things, and the avoidance of duplication. Our reliably unique IDs and canonical, curated metadata for Artists, Albums, Classical Works, and Songs made search and navigation easy across different label catalogs. We then added one of the industry’s first and still most robust taxonomies of deep, weighted descriptors and associations so that things like detailed genre profiles, artist similarity, moods, and sound characteristics could connect people with music from new labels, and new parts of the world. From the outset we’ve captured detailed credits for side musicians, producers, technical staff, composers, and other contributors to recordings. Those authoritative credits – now over 100 million strong – are being put to work for our partners across the industry, helping labels improve their supply chain feeds, helping rights and royalty processors achieve higher accuracy and better pay-out rates, and helping streaming services put accurate information about musicians and studio talent front and center for their users. In the last year we’ve launched two initiatives that tie all of this together. The first is right here in Nashville – the National Museum of African American Music, where innovative digital exhibits use TiVo Music Metadata to let visitors explore their favorite genres, eras, and artists. The second is our own DTS AutoStage product – the combination of Xperi connected radio and TiVo Music metadata. Auto makers, including our launch partner, Mercedes-Benz, can now offer a live radio experience that rivals digital streaming in its features and feel, offering detailed song, artist, and album information, immersive images, and easy pivots into on-demand streaming using built in playlisting and recommendation technology.

**Supporting Materials**

https://musicbiz.org/wp-content/uploads/gravity\_forms/176-6925678d8d0e2b4a097013b36dbcb4ec/2022/03/Award-Application-MusicBiz.pdf

*Submitted By: George Cernat, Xperi*

**Submission #3**

**Jaxsta**

Jaxsta is the world's largest public-facing, dedicated database of official, verified music credits. Via its relationship with 283 individual data partners – record labels, publishers and industry associations – its database contains more than 220 million music credits across 60 million pages, with Jaxsta ingesting 16,000 releases per day. Jaxsta does not accept crowd-sourced information, ensuring the accuracy of its database.

The company’s data pipeline has been engineered to ingest, clean, deduplicate and display data as quickly and efficiently as possible with a focus on ensuring the highest quality metadata is available to the industry. This includes schema validation for all DDEX-related data, detailed and personalised onboarding of new data partners including extensive testing and verification, as well as human-centered review and quality checks by our data quality team.

The result is the world's biggest linked ecosystem of official, verified music credits, solving a very real problem for the music industry around the correct attribution of credits for recording industry professionals.

Once the credits have been ingested, they are then linked to the global charts, identifiers, awards (GRAMMYs) and certifications (RIAA), offering music industry professionals never-before-seen benefits such as the ability to create credit and chart alerts for behind-the-scenes professionals.

Jaxsta is also the world’s only music credit site that works directly with the custodians of the data to have incorrect or missing credits corrected. The flow-on effect is enormous – once the credits are amended at the source, that data is not only resupplied to Jaxsta, but to other digital service providers such as Spotify, Tidal and Apple Music, meaning the credits are corrected across all those platforms.

Jaxsta's technology stack is fully hosted across multiple Amazon AWS regions for availability and performance reasons and leverages a range of leading-edge technologies such as microservices, Apache Kafka, containerized functions, Apache Spark and Elasticsearch.

The company’s data is available via jaxsta.com as well as through a range of REST-based APIs allowing programmatic access for startups, industry organisations and major enterprises.

*Submitted By: Rod Yates, Jaxsta*

**Submission #4**

**SoundExchange**

Please see attached.

**Supporting Materials**

<https://musicbiz.org/wp-content/uploads/gravity_forms/176-6925678d8d0e2b4a097013b36dbcb4ec/2022/02/SX-Bizzy-Award-Submission-022322.docx>

*Submitted By: Emily Fulp, SoundExchange*

**Submission #5**

**Britnee Foreman**

**(Head of Data Strategy and Digital Operations, Exceleration Music)**

Britnee Foreman is a vocal champion of metadata in the music industry from educating peers on its importance and nuances, to mentoring and training the next generation of music data practitioners. She devotes her career to leveraging data to make sure creators get their fair share of profit from their labor. Also, advocating for clean streamlined data to make the industry at large run more efficiently. Britnee was our first hire at Exceleration. She is helping indie labels make the most of the digital era by building frameworks and processes to bring frictionless insights at scale to all of our partners. Our partners appreciate how passionate she is that metadata not only be good, but as complete as possible. Being a good steward of data, and a great partner to the music industry are important to her. She is the embodiment of Master of Metadata.

Contributions include:

• Built a script to automate unclaimed royalties claims for independent publishers

• Written several whitepapers to explain data to songwriters

• Serves on the board of Women in Music using data to understand the membership and further global initiatives and build symbiotic partnerships.

• Trained and mentor analysts who went on to Spotify, Distrokid, and TikTok

• Workshops with artists to explain their trending data and how to leverage it

• Clean catalog metadata for maximum digital exposure and royalties

• Work with labels and distros to ensure best data practices and collection

Moderate and speak on panels advocating the importance of data literacy for all music industry players and how to leverage the data at:

o SXSW

o MusicBiz

o Folk Alliance

o WIM Summit

o CMW

o Treefort

o NextGenU

o Measure of Music

o Music Techtonics

o A3C

*Submitted By: Amy Dietz, Exceleration Music*

**Submission #6**

**Muserk**

Since Muserk's inception it has strived to better its technology to serve its customers and ultimately artists with the best, most tailor-made and modern computing available. Their Blue Matter™ platform was painstakingly created to address the bottleneck that comes from the old model of rights management. Muserk’s Blue Matter™ system streamlines the overly complex copyright royalty chain by leveraging custom, scalable technology solutions at every step. Ultimately, Muserk’s clients make more money, in more places, and faster than ever before.

**Supporting Materials**

<https://musicbiz.org/wp-content/uploads/gravity_forms/176-6925678d8d0e2b4a097013b36dbcb4ec/2022/02/Muserk-Bizzy.docx>

*Submitted By: Bobbie Gale, Mixed Media Works*

**Submission #7**

**Matthew Skiba**

**(Vice President of Rights and Content, Vydia)**

Matthew Skiba is the Vice President of Rights and Content at Vydia, where he brings over 10 years of music industry experience to the company. Upon receiving his Masters in Music Business from New York University in 2014, Skiba joined the largest family-owned independent music publisher, The Royalty Network, leading their publishing administration and infringement management teams. This is where he handled Common Works Registrations (CWR) deliveries, reviewed acknowledgement files in order to resolve issues, enforced unpaid/unlicensed infringement, and updated publishing registrations.

Since joining Vydia in 2018, Skiba has provided expertise and leadership in building the Rights Management and Content Operations departments. Skiba leads some of Vydia’s fastest-growing initiatives including the launch of Vydia Platform’s composition distribution, publishing administration, robust fields for metadata, and sync placements, which has allowed Vydia to expand its target audience to publishers and composers, collecting additional revenue for the company. He also manages the divisions that protect the IP of clients and maximize their revenue streams by identifying infringement, clearing conflicts, and communicating delivery best practices. Skiba oversees the operational aspect of achieving and maintaining Vydia’s elite preferred partner status for delivery excellence with DSP’s like Apple Music and Spotify. He is also responsible for managing YouTube CMS compliance and excellence, CWR and ACK proprietary deliveries, and our entire collection of metadata and sample clearances.

In addition to being a dedicated professional committed to ensuring all publishers and composers receive all deserved royalties, Skiba is a passionate educator and has been featured as a thought leader in the areas of metadata excellence, distribution trends, and the impact of proper rights management. Most recently, he spoke at the 2022 Music Biz #NEXTGEN\_U virtual summit, breaking down the definition of modern distribution for the next generation of music business professionals. Internally, Skiba has launched and championed education programs such as PubClub, where employees learn about future trends, current events, and impactful history related to Publishing. His leadership has also led to a record high for YouTube certifications across the entire team. As a future-thinking and proactive individual, Matthew Skiba has an ideal roadmap of the future of Vydia within the publishing industry.

*Submitted By: Stephanie Riordan, Vydia*

**Submission #8**

**Brian Brown**

**(Senior Director of Data Analytics, Sound Royalties)**

Please see the attached document for the nomination reason and information.

**Supporting Materials**

<https://musicbiz.org/wp-content/uploads/gravity_forms/176-6925678d8d0e2b4a097013b36dbcb4ec/2022/02/Brian-Brown-Master-of-Metadata-Bizzy-Awards-2022-Nomination-final.docx>

*Submitted By: Allison Portlock, Sound Royalties*

**Submission #9**

**Music Reports**

Music Reports is transparent, independent, and trusted. Music Reports has pioneered music rights administration for 20 years and is the World’s Most Advanced Rights Administration Platform, providing global copyright and data solutions to creators, owners, and users of music. Music Reports delivered tremendous value to the music ecosystem in 2020, processing over $400 million in music royalties that flowed through our trusted technology and payments platform to recording artists, songwriters, and their representatives – at a fraction of the cost of comparable administration services. The growth in payments from the previous year is also notable, representing the rapid expansion of our services in new international territories; our best-in-class content matching, which enable a high proportion of publishing royalties to be matched and paid out quickly; and finally the gravitational pull of our Songdex Marketplace™, where songwriters and music publishers can register their works, opt-in to direct licenses with global rights users, and receive timely payment of royalties, along with transparent and accurate reporting. Music Reports administers royalties for over 500 customers, including the largest and most successful entertainment companies in the world, such as Spotify, Netflix, Peloton, and TikTok.

*Submitted By: Astrid Kristy, Music Reports*

**Submission #10**

**Revelator**

I am nominating Revelator because it connects consumption and royalty data for its B2B customers. Consumption and royalty data are often streaming into music professionals via two different, completely separate channels. Yet connecting these two datasets leads to deeper understanding of what exactly is shaping and driving their business. Combining or using daily consumption data to forecast and measure the real-time financial value of the work is what separates genuine business intelligence; the kind that’s long been available in other industries, from a smattering of charts and graphs. **Granular Consumption Data** -By integrating granular consumption data, Revelator goes beyond other products that scrape publicly available data. It can help customers filter and interpret audiences by location, device, demographics, DSP, subscription level, and source of stream, such as algorithmic radio, DSP owned/curated playlists or libraries. -Saves, completion rates and other key metrics are updated daily. Combine that with Revelator’s industry-leading platform for distributors and record labels, and you have the first truly holistic product for the music industry that touches every aspect of listening and payment. **Financial Analysis Layer** -Revelator has brought full-on business intelligence across its Pro platform to help clients find truly meaningful trends, discover newly emerging fanbases, and better understand how royalties and licenses can affect their bottom line to understand the value of their works. -Value should be updated, estimated, forecasted determined on a daily basis -Revelator’s business intelligence platform lets you work with your data all in one place, what’s getting traction, what’s dropping off, and why. -It incorporates predictive machine learning and a financial analysis layer to help you evaluate the performance of your creative assets to inform marketing decisions, touring, advertising, and royalty pipeline visibility. -The more Revelator can see, the better it can allocate resources and accomplish what it wants for its artists.

**Financially Informed Marketing Decisions** -Marketers can raise questions such as, “how much am I worth today?” For example, if you see your value is dropping, your next step would be to release a new song or work to raise the value back to your goal. -Combining consumption data with a financial analysis layer puts the real-time value of that work into perspective for the business. For example, knowing when the song is at its peak value helps players know when to sell their work, rather than seeing it as a missed opportunity. **Revelator Helps Customers Determine the Value of Their Work** -Revelator customer MTheory has used Revelator’s BI tools to enable its marketers and analysts to make smarter business decisions to drive their artists’ careers. Managing director Zach Gershen says, “We all know that data is more critical than ever to make sound marketing and investment decisions. -The independent label space has long struggled with reliable data solutions that can scale and are affordable. Revelator has been a great partner in helping us with our data visibility, giving us the ability to do high level trend analysis and make smarter decisions on behalf of our roster of artists."

**Supporting Materials**

<https://musicbiz.org/wp-content/uploads/gravity_forms/176-6925678d8d0e2b4a097013b36dbcb4ec/2022/02/Revelator-Connects-Consumption-and-Royalty-Data.pdf>

*Submitted By: Leila Grossman, Rock Paper Scissors*

**Submission #11**

**Musiio**

Key data points:

- 200 million tracks tagged since 2018

- Can tag 5 million tracks per day

- BeatStars alone tag 20,000 new uploads per day with Musiio tech

- Streamlines tedious track tagging process with 90-99% accuracy

- Musiio has co-developed AI best practice framework with Rolls-Royce

Musiio is at the forefront of AI-generated metadata for the music industry.

Since the company’s formation in 2018, Musiio has had an enormous impact, tagging over 200 million tracks for heavyweight clients, including Hipgnosis Song Fund, Epidemic Sound, Sony Music, Amanotes and Beatstars.

Many catalogues face the problem of incomplete or inconsistent track description metadata, which can make catalogue navigation difficult. Musiio’s tagging AI can analyse and tag up to 5 million tracks per day by listening to the audio alone.

The AI can currently recognise 84 genres, 15 moods, 10 instruments, key, BPM, energy, emotion and vocal presence. The process massively streamlines the time-consuming and tedious task of tagging tracks. Musiio’s tags are between 90 and 99% accurate, too. The result is highly customisable search results for catalogue owners and users.

For example, the online music marketplace BeatStars (where Lil Nas X found the track for Old Town Road) tags 20,000 tracks a day with Musiio’s AI-powered tag API. By adding standard tags at scale, rappers looking for tracks can find the music they want. It also allows music producers to get in front of the right audience.

Abe Batshon, Founder and CEO of BeatStars, says: “At BeatStars, it has been and always will be about the creator; about the music. It’s the people – the individuals around the world behind our community of 3 million – who drive this platform. Using Musiio as a tag solution means we can create more discoverability on BeatStars which can turn into opportunities for these music entrepreneurs. It’s truly the perfect fit.”

Musiio has also been at the forefront of developing best practices in AI. Musiio CEO and Co-Founder Hazel Savage collaborated with Rolls-Royce to produce and trial the Aletheia Framework, a free toolkit for trustworthiness and ethics in artificial intelligence, with cross-industry applications.

**Supporting Materials**

BeatStars tags 20,000 tracks per day with the Tag API by Musiio

<https://blog.musiio.com/2021/08/19/beatstars-tags-20000-tracks-per-day-with-the-tag-api-by-musiio/>

Rolls-Royce | How The Aletheia Framework can apply to a start-up

<https://www.youtube.com/watch?v=7IrtiaMY2A0>

*Submitted By: Will Betts, Musiio*

**Submission #12**

**Music Story**

MS has done amazing work over the past few years with metadata. We've partnered with them on a number of fronts, and I'm aware of many custom metadata projects they've done for other clients - a service that I don't think is offered by other companies. One area that we work with them is matching to our clients data - improvements they've made in that area have caused match rates to improve over 50%. Very impressive!

*Submitted By: Darryl Ballantyne, LyricFind*

Brilliant company, great leadership and tech. Music Story demonstrates excellence in all things music and tech.

*Submitted By: Roy Hennig, LyricFind*

**Submission #13**

**Max Kaplan**

**(Vice President, Sales, Columbia Records)**

Max has been a leading innovator in creative delivery methods and metadata manipulation to best optimize artist releases on platform. He has been a leader in waterfall and pre-add/pre-save optimization, artist tagging, release radar testing research and secondary genre optimizations.

*Submitted By: Evan Honor, Columbia Records*

**Submission #14**

**Mechanical Licensing Collective (The MLC)**

Though still a relatively new music industry entity, the Mechanical Licensing Collective (The MLC) has emerged as an important ally for thousands of rightsholders by bringing greater transparency and efficiency to the mechanical licensing landscape that makes it easier for those rightsholders to be properly compensated for streams and downloads of their music. And The MLC has done so, in part, by operating as a truly “data-first” rights organization, both in how it manages data internally and the ways it promotes and implements effective data quality management practices with those it serves. Established by the Music Modernization Act of 2018 (MMA), The MLC’s mission is to ensure all eligible rightsholders receive in full the digital audio mechanical royalties they are owed from streaming and download services in the U.S. accurately and on time. In its role as outlined by the MMA, The MLC serves as the exclusive administrator of a new blanket mechanical license created by the MMA that digital service providers (DSPs) can obtain to cover the use of all the music they make available for interactive streaming and downloads on their platforms. The MLC is also solely responsible for collecting the royalties due under those licenses and the accompanying usage data from DSPs each month, and distributing those royalties to its membership of songwriters, composers, lyricists and music publishers. During its first year of operations in 2021, The MLC distributed more than $290 million in mechanical royalties and achieved steadily improving match rates well above 80 percent on each of its nine monthly distributions, rates that now exceed previous industry standards. Such strong first-year numbers reflect the effectiveness of the end-to-end process The MLC has implemented to manage its monthly royalty distribution cycles and the enormous amount of data involved in doing so. Over the course of those nine monthly distributions, The MLC received, ingested and processed nearly 1,200 data files from 40 DSPs operating under the blanket license, which contained roughly 7.5 billion lines of data. At the end of each monthly distribution process, vast amounts of data are also sent to members of The MLC in their royalty statements, which cover 89 different data points for each line of reported usage activity. Over the course of 2021, The MLC sent out roughly 235,000 monthly royalty statements to its members. The heart of it all is The MLC’s comprehensive, publicly accessible database of musical works ownership data, one of The MLC’s key mandates per the MMA. Launched in the fall of 2020, the database expanded substantially last year – thanks to The MLC receiving and processing more than 10 million musical works registrations submitted by its members. The database now contains data for more than 25 million musical works, and it continues to grow. Any rightsholder – whether they are a member of The MLC or not – can search the database any time for musical works attributable to them for free using The MLC’s Public Search feature on its website. Organizations can also access full copies of ALL of the ownership data in The MLC’s database (updated on a weekly basis) by signing up for a monthly subscription program or through The MLC’s recently launched Public Search API. All of this has made the musical works data maintained by The MLC far more accessible to rightsholders of every size and level of sophistication. The MLC has created a number of additional tools that rightsholders can now use to ensure that their data is accurate and complete. Chief among those tools is The MLC Portal, a web-based platform used by the more than 17,000 members of The MLC to register, maintain and update their musical works data. The Portal is also where members organize all of their contact, tax and financial information, and among its numerous features is a unique Bulk Upload option that makes it easier for rightsholders with large song catalogs to register all of those works with The MLC efficiently and correctly. Offering an easy-to-navigate user experience, The Portal enables members to “Play Their Part” in helping The MLC fulfill its mission and empowers them to take a direct, hands-on approach to the management of their data. The MLC’s Data Quality Initiative (DQI) provides a streamlined way for music publishers, administrators, self-administered songwriters and foreign collective management organizations (CMOs) to compare large schedules of their musical works data with the data in The MLC’s database in order to identify and correct any discrepancies they may find. Nearly 600 companies and individuals have reached out to The MLC to utilize the DQI since it was launched, and The MLC has performed comparisons covering more than 21 million musical works through the DQI to-date. The MLC has also onboarded seven music data companies as official DQI Partner Program participants, making it easier for each company’s customers to participate in the DQI and ensure the accuracy of their musical works data in The MLC’s database. More recently, The MLC introduced two additional data management tools in The MLC Portal that are designed to increase the amount of royalties its members can collect even more. The first, the Matching Tool, enables members to search sound recording usage data The MLC has received from DSPs that has not yet been matched to a musical work in The MLC’s database and then propose matches to any works they have previously registered with The MLC. The second is the Claiming Tool, and it allows members to search the partially claimed musical works in the database, find those works for which they have not yet registered a share or shares and then claim any applicable shares to ensure they receive royalties from The MLC when that musical work is used. Good data is a big reason why The MLC was able to pay out more than a quarter of a billion dollars in mechanical royalties in 2021. And that is only the beginning. With streaming more popular than ever, and more and more new music being released, the pool of creators who will be eligible to receive mechanical royalties for the use of that music will only grow. As those rightsholders join The MLC and add their musical works to its database, it will be good data that ensures The MLC is able to pay them what they have earned and deserve. Thanks to the important data management groundwork it has laid to-date – and by empowering its members and other key stakeholders to be active participants in advancing its commitment to data quality – The MLC is well equipped to meet those challenges and continue delivering on the promise of the MMA for all rightsholders.

*Submitted By: Dave Felipe, Mechanical Licensing Collective (The MLC)*

**Submission #15**

**Lindsay Conlin**

**(Director of Business Development, Exactuals)**

**Supporting Materials**

<https://drive.google.com/file/d/18N0wR0stIL0UowbrDnL0R4_UHIvUPk0t/view?usp=sharing>

*Submitted By: Channing Moreland, EVA*

**Submission #16**

**Caroline Hansen**

**(VP, Digital Operations & Supply Chain, AWAL)**

From the first week, she started at AWAL Caroline has been working hard to improve the quality of metadata. She understands that the impact of her team's work makes sure creators get what they deserve and the audience finds the music they want. Under Caroline’s direction, the team at AWAL has delivered early examples of Immersive Audio: Dolby Atmos and Sony 360 Reality Audio to market for artists like Brit award-winning, Little Simz. They’ve also, worked closely with TikTok to make sure release metadata merges with other distributors for artists transitioning catalog to ensure creators get what they deserve on the platform. The high-quality metadata delivery from the team continues to regularly score brilliantly at store partners securing “Preferred Partner” status at both Apple and Spotify.

*Submitted By: Phil Loutsis, AWAL*

**Submission #17**

**Brandon Musser**

**(COO Syntax Creative, Syntax Creative)**

We call Brandon "The Whiz" and/or "MetaMaster" here at the Syntax office. His knowledge-base on MetaData goes deep—real deep. He's been the primary all-things-metadata at Syntax for fifteen-plus years, now. So, in addition to brining this vast history of knowledge and experience with him to the office each day, he is equally on task to stay super-current with ongoing advancements and developments as it relates to metadata's many facets of interactions and relationship within digital music. For instance, over the last 18-months, we have seen revenue dramatically increase specifically at Amazon after an almost catalog-wide metadata clean-up/update (that's 150+ label clients and 60,000+ songs!) to make accommodations for voice/Alexa searching/commands. Specifically, within the first three months of those updates, we began seeing our reporting reflect this dramatic tick upward, a trend that hasn't slowed down. Additionally, we have seen similar results from YouTube and Apple. Our 2021 year-end catalog showed Amazon tying for second-place with Spotify in total revenue (20%, with Apple our top revenue source at 29%), with YouTube coming in third at 16%—both DSPs showing a dramatic shift upward in revenue compared to our lengthy history. (Story: https://syntaxcreative.com/thing/syntax-creative-sees-sizable-growth-at-amazon-youtube-in-2021/) We think Brandon is a strong candidate for this award!

*Submitted By: Kevin Sparkman, Syntax Creative*