The **Master of Metadata Award** is presented to a company or executive who has made a significant impact in the area of data processing, credit clarification, streamlining or otherwise promoting clean data and best practices.

Submission #1

**Kim Beauchamp**

*Senior Vice President Process Innovation & Advanced Operations*

**Universal Music Group**

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Kim Beauchamp is SVP of Process Innovation & Advanced Operations for Universal Music Group and the Chairperson of the Board for DDEX. Since joining UMG in 1998, Beauchamp has been critical to establishing UMG’s data supply chain, and continues to actively reimagine the company’s internal tool set & processes to support the ever-changing business. She focuses on transforming the existing business models and creating new business and operational processes to support the emerging business models in which UMG is engaging, including support for areas like Spatial audio, Live streaming, and Enhanced and Enriched Metadata. Beauchamp also investigates root causes for bad or incomplete data throughout the value chain, and oversees the creation of the company’s global metadata standards. She has been a long-time advocate for improved data management industry-wide, working with DDEX since 2008 as a leading voice in the standard-setting organization’s working groups developing the ERN and MEAD standards, as well as version 2.0 of the RIN standard. Beauchamp has been a member of DDEX’s Executive Board for the past nine years, and was named its first female Board Chair in August of 2021.

Supporting Materials:

<https://musicbiz.org/wp-content/uploads/gravity_forms/196-1f56e5ee158602c198593867f1438428/2023/03/Kim-Beauchamp_2022-Metadata-Accomplishments.pdf>

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Submission #2

**Mechanical Licensing Collective (The MLC)**

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The MLC has been a quiet force to be reckoned with when it comes to metadata moves for the last two years. The music business knows The MLC for its role in getting digital mechanical royalties to songwriters, publishers and other rightsholders. To make this happen, the company deals with data. A lot of data. From all over the world, from all kinds of platforms. Terabytes of it every month. From the start, The MLC knew that connecting rightsholders to their royalties was going to take a collective effort — having received, ingested and processed nearly 1,200 data files (containing roughly 7.5 billion lines of data) from 40 DSPs operating under the new blanket license (just to begin with). The MLC encouraged everyone with a stake in what they do to contribute to their growing, online publicly available database. It now includes more than 30 million unique works (each individual registration received and processed), with more creators contributing new data every day. At The MLC, data equals dollars. To connect more rightsholders to their royalties, The MLC has developed a number of tools, processes and programs to clean up all the metadata they received in the two short years since they launched operations. Not only can songwriters, composers, producers, publishers and other professionals now access previously unavailable song data, these rightsholders can use tools within The MLC Portal to locate and correct their metadata. For example, rightsholders can use the Claiming Tool to search The MLC’s database for partially claimed songs and claim their shares that were waiting for them. Or they can register new songs using The MLC’s Work Registration Tools so they can ensure they get paid what they are due. Additionally, The MLC’s Matching Tool allows rightsholders to suggest matches of sound recordings to their songs that haven’t been matched — a major data cleanup process. The MLC has an entire Matching Team that supports these efforts, and they perform multiple automated and manual matching processes on every sound recording to attempt to match as many songs as possible so rightsholders can turn that data into dollars. In another effort to promote best data practices, The MLC created a new way for distributors to interact with unmatched and unclaimed data. The MLC developed the Distributor Unmatched Recordings Portal (DURP) in 2022, a new portal where independent distributors can access the publicly available data for the unmatched recordings they’ve released. This allows them to work with their customers to register their songs with The MLC and claim any unmatched royalties for their songs that The MLC has accrued. This new portal joins The MLC’s growing suite of tools that leverage The MLC’s publicly available data to improve data quality and fulfill The MLC’s mission to pay rightsholders their mechanical royalties accurately and on time. Additionally, this portal, along with The MLC’s other tools, has increased data access and transparency, setting a new standard for data transparency in the industry. To help more people manage their data so that it can lead to dollars, The MLC has made tremendous efforts to reach songwriters, composers and lyricists and connect them to The MLC. Just this last month, The MLC reached 25k Members and their cumulative total royalties distributed (from all distributions including February 2023) surpassed $1 billion in total royalties distributed. By managing huge amounts of data, uniting the community, and building tools that give visibility to more and more stakeholders, The MLC is setting a new tone. Their prioritization of data excellence has made a huge financial impact on the lives of countless creators, qualifying them for consideration for the Master of Metadata Bizzy Award.

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Submission #3

**Scott Farrant**

*Head of Industry Affairs and Society Relations*

**Kobalt**

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Farrant has over 25 years of music industry experience working for major & indie music publishers, with collective management organizations and artist management across a broad range of areas including; operations, international, copyright, licensing, creative and business & project development which has given him a rounded overview of our industry. Previous positions include; COO of AMRA, MD of Kobalt Stim Aggregated Rights AB, Head of New Business, Head of Media Licensing & International Director at STIM and SVP Creative & International at Palan Music Publishing Limited. Scott has also having worked at BMG Music Publishing Limited, EMI Music Publishing and PRS. Some of Scott’s specific examples of the impact made on the industry include: • Championed the importance of metadata across the industry for many many years (fullness, open and scalable access)• Set up the Digital Steering Committee for Europe that has helped make the European digital market a smoothly functioning market

• Set up the ICMP Metadata working group to look at MD issues globally• Part of the IPO Metadata Steaming working group obo the MPA that is introducing a code of practice into the UK.• Requested DDEX set up a format for capturing Works to Recordings data (which they did)• Have moved Kobalt along the path of metadata, where we now see data quality, completeness and enrichment as a must.

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Submission #4

**Elysha Miracle**

*Senior Vice President of Rights Data Management*

**Concord**

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I am nominating Elysha Miracle, Concord’s Senior Vice President of Rights Data Management for the Masters of Metadata award. Concord is an acquisitive based company and the official bio line is ‘the independent, worldwide leader in the development, management and acquisition of sound recordings, music publishing and theatrical performance rights and narrative content, representing more than 1 million songs, composed works, plays, musicals and active recordings’. There are humans behind that statement making the ingestion of 1 million songs a possible, coherent process. Elysha and her rights management team have worked with Concord transitions from single artist camps to immense 50,000 asset plus label or legacy assets acquisitions. From the all in Spanish history of Musart, the legendary Fania label, Sugar Hill, Vanguard, Savoy, Vee-Jay, Independiente, Varese, Easy Eye, HitCo, legacy assets of Parlophone and Downtown to artist camp events like Ronnie Milsap and R.E.M., to name just a few. These incoming acquisitions run the gambit from tidy and organized to arriving in ‘open and be surprised’ cardboard boxes, from a well maintained history of ISRCs to barely any working metadata at all. Elysha has created a templatized ingestion rulebook making it possible for Concord to research, process and convert that mixture of spreadsheets, hard drives, download links and physical goods into Concord’s rights management dashboard. This is followed next by the far more complicated process few folks are aware of, moving these catalogs from one distributor to another, minimizing disruptions at the DSPs, fixing related market shares, updating the complex world of neighboring rights and tending to revenue streams as transitions are finalized. There is a very short list of metadata masters who have threaded that needle on multiple occasions. Music metadata informs nearly everything our industry needs in 2023 to thrive and grow. Elysha Miracle’s behind the scenes ability to convert spreadsheets and hard drives into coherence, rebuilding our acquired catalog with functioning metadata that can further drive revenue and artist growth is one of Concord’s best kept secrets.

Supporting Materials:

<https://musicbiz.org/wp-content/uploads/gravity_forms/196-1f56e5ee158602c198593867f1438428/2023/02/Elysha-Miracle-is-a-Master-of-Metadata.docx>

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Submission #5

**Brian Brown**

*Senior Director of Data Analytics*

**Sound Royalties**

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Brian Brown brings to Sound Royalties more than 20 years of development, data science, and technical management experience within the music industry. Brian created the first large-scale learning system that links audio samples of music performances with music ownership metadata. This system provides PROs (ASCAP, BMI, and SESAC) with accurate performance reports, helping music creatives collect their royalties. After founding the first Business Intelligence & Data Science departments at Broadcast Music, Inc. (BMI), he began a Ph.D. program in Music Information & Retrieval.

In late 2016 Brian put his Ph.D. study on hold and left his position at BMI to help build the National Performing Rights Exchange (NPREX), the first ever exchange where rights holders and music users could enter direct deals with one another. After the launch of NPREX, Brian was looking for new ways to help music creatives and joined Sound Royalties to do just that.

Over the last four years, Brian has played a critical role in Sound Royalties' mission to support the creative community. His expertise in utilizing metadata has streamlined the process of ensuring that artists receive proper credit for their work, which has been essential in protecting the rights and royalties of the creatives we serve. Brian's work has also had a significant impact on the music industry at large, as it has brought much-needed attention to the importance of metadata in the digital age. Through his leadership and training sessions, Brian has helped to educate not only the Sound Royalties team but also the broader music community about the nuances of metadata and the vital role it plays in protecting the rights of creatives. In short, Brian's work has been a game-changer for Sound Royalties and has had a ripple effect throughout the music industry.

In 2022, Sound Royalties saw the volume of fundings to music creatives grow by over 90%, serving clients in 14 countries and growing. It is through the foundational work of team members like Brian that the company has been able to expand at this exceptional rate.

Notable Accomplishments and Timeline:

• 2006 - Designed the first neural net powered metadata reconciliation process to ensure BMI affiliates were correctly attributed to works auto-recognized and reported to the performing rights organization

• 2011 - Created the first Business Intelligence department at a performing rights organization

• 2014 - First Data Science department at a national performing rights organization

• 2016 - Cofounder/CTO National Performing Rights Exchange - Allows music users (broadcasters, streamers, etc.) to search for and directly license musical works using music metadata.

• 2019 - Present - While working at Sound Royalties, he uses music metadata to further ensure artists are correctly attributed to their works. This technically complex process is accomplished by linking massive, crowdsourced error-prone databases to officially attributed and verified metadata. Brian provides in-depth training sessions for individuals to become more knowledgeable in metadata and the music industry.

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Submission #6

**Legitary**

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Legitary is an award-winning tech startup powering the monetization of music rights. Legitary’s patented AI-powered soft audit technology rapidly analyses historical consumption data to flag royalty anomalies and forecast future music catalog revenues. Their AI engine has already analyzed over 400 billion streams and is currently used by labels, auditors, collection societies and M&A teams.

• Legitary automatically scans, normalizes, cleans and analyzes billions of streams across DSPs, territories and artists with the following products: • Data Importer – AI-powered data importer creates a normalized database from heterogenous streaming reports (financial or usage reports)

• Data Quality Tool – Automatically checks and flags data issues

• Soft Auditing Tool – Anomaly Detection automatically detect areas of concern like missing streams or potential fake plays

• Valuation Tool – Forecast of streaming revenues based on clean data (through previous soft audit) to determine fair value for music IP Legitary's AI-powered tools form a full-stack solution to turn messy streaming data into powerful insights to enable proper monetization of music rights through the following products: 1) Data Import Tool: Our proprietary, AI powered data importer automatically scans lines and columns from any streaming reporting formats, matching and normalizing them with respect to our internal unified data warehouse format. It takes into account encoding errors, country information in different formats, normalizing metadata such as DSP names from different distributors and applies historical currency conversions supporting over 170 world currencies. As part of this process, our proprietary Data Quality Tool also checks and flags areas of concern in the data, such as duplicate reports, high price per stream ratios, and metadata errors such as misspelled titles or ISRCs which have been assigned to different tracks. It also introduces various quality measures for tracks & regions (reporting outages, late catch-up of streaming reports), allowing qualifying the overall data quality from DSP & distributor reports. The result is a clean and normalized database. 2) Soft Auditing: Our patented, award winning, AI powered auditing engine creates performance fingerprints for each ISRC, quantifying consumption patterns and flagging abnormal streaming behavior and anomalies (e.g. missing streams, fake plays). The Soft Auditing Tool helps identify areas of concern and reveals the hidden value in your music catalog. 3) Valuation: Lastly, the normalized and cleansed historical consumption allows Legitary's Forecasting/Valuation Tool to generate robust forecasts that can be used for catalog valuation, for M&A purposes or advance calculation. Legitary can reduce a traditional album audit from 300 hours (data processing, research) to minutes. Legitary provides a full-stack solution to normalize heterogeneous reports, detect anomalies in reports (distorted streaming counts) and provide a data-driven valuation for catalogs. Legitary democratizes access to audit and valuation tools through its automated, fast and scalable solution. It makes this information available to any rights holder, empowering the indie sector in particular and helping them to maximize the value of their music rights. Legitary is a Vienna-based startup and spin-off from the Vienna University of Technology. In 2019 Legitary won Midemlab 2019, the world's leading music startup competition, in the 'Marketing & Data/Analytics' category. With co-founders Nermina Mumic (data scientist, Legitary algorithm inventor, Forbes 30u30), Peter Filzmoser (award-winning statistics professor at TU Vienna, international key researcher in statistics with 300+ publications) and Günter Loibl (serial music tech entrepreneur), Legitary combines 30+ years of expertise in statistics and 20+ years in the global music business.

Supporting Materials:

<https://musicbiz.org/wp-content/uploads/gravity_forms/196-1f56e5ee158602c198593867f1438428/2023/02/Legitary_Intro.pdf>

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Submission #7

**Mandolin / Fan Navigator**

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Mandolin’s Fan Navigator is the music industry’s first all-in-one data solution, giving artists the ability to own, collect, analyze, understand, and act on their data. Fan Navigator integrates data from sources like Shopify, MailChimp, Chartmetric, and more, and gives artists tailored marketing recommendations based on that data.

Since launching in Summer 2022, Fan Navigator has helped artists to really know their fanbases through data, and to capitalize on that data by selling more merch, more tickets, and building their audiences.

Some examples of results from Fan Navigator’s clients, who have ranged thus far from stadium-size artists and management companies to smaller indie musicians, include: increased ticket sales by up to 12%, increased merch sales, and in the case of country star Lainey Wilson, fanbase growth by +43.6%.

How did Lainey Wilson do it? Lainey’s team approached Mandolin with many disparate data points but without a clear solution on how to turn them into a growth strategy. By collecting the data Lainey already had - and helping amp up that data by creating a Fan Page for Lainey, Mandolin’s “link-in-bio-on-steroids” web page service optimized for data collection - Fan Navigator was able to turn that data into knowledge. And by activating on the recommendations Fan Navigator provided, Lainey was able to reach a much wider audience of fans.

Beyond the obvious benefits of helping artists make more money and better connect with their fans, Fan Navigator also helps artists to utilize, analyze, and own the data they’re collecting - specifically, to collect and use the industry gold-standard of first-party data. As third-party data becomes increasingly unreliable, and possibly even obsolete as it faces global legislation aimed at eliminating it, artists’ best-bet is first-party data. Fan Navigator turns first-party data into usable information, and Fan Pages help artists to collect more first-party data, thus giving artists insight into their strengths and weaknesses, and how to improve on those weaknesses.

And in addition to future-proofing artists’ data strategy as third-party data continues on its decline, artists’ better understanding and increased knowledge of their fanbase, and their “businesses” allow them to better equip themselves for negotiations and meetings with industry card-holders.

Background on Mandolin: 2022’s #1 Fast Company Most Innovative Music Company, Mandolin is the digital fan engagement platform headed up by CEO Mary Kay Huse, the former COO of Cloud Marketing at Salesforce.

WATCH a video to see Fan Navigator in action: <https://www.youtube.com/watch?v=lX_eYf4XAHY>

WATCH a video to see Fan Navigator Insights in action:

<https://www.youtube.com/watch?v=F56aS_FDtzI>

WATCH a video to see Fan Experiences in action:

<https://www.youtube.com/watch?v=kLXl0wBDXJk>

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Submission #8

**Juliet Hughes**

*Director, Product Data Management*

**Warner Music Group**

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Juliet has been part of Warner Music for 25+ years. She has been part of the Product Data Management team within Warner for 7 years. Within the last 7 years, she has become our Data Standards and Compliance department. She has been the leader to help create and document our WMG Metadata Standards and handles communications to our users. She has also started handling compliance reporting on our priority standards to be sure that our wholly owned labels and affiliates within WMG are held accountable for these standards.

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Submission #9

**Master Tour/Eventric**

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CEO Paul Bradley and the team of the world’s industry leading tour management software, Master Tour by Eventric, have been making innovations to the platform that have supported this very idea. Some of the metrics the platform has collected over critical years include total number of concerts booked per day, future dates booked per venue, total travel miles per tour for a given month, and number of acts currently on the road. All direct data is received from tour management professionals and venues actively using the platform in real time.

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Submission #10

**SCAPR and Universal Music Group (OpenIPN Collaboration and Piloting)**

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Disclaimer: This award nomination is being submitted solely for the purpose of internal judging and evaluation by the award committee. The information contained in this nomination is confidential and should not be disclosed to any third party without prior consent from the submitter. If the nominee is shortlisted for the award, an edited version approved for public use will be provided by the submitter. The nomination below is also provided in the attached Word document. ---------------------------------------------------------------------------------------------------------------------------------Collaboration between UMG and SCAPR on the development and piloting of the OpenAPI for International Performer Numbers (OpenIPN) I am pleased to nominate the collaboration between SCAPR, the global organisation for performer Collective Management Organisations, and Universal Music Group, the world’s leading music-based entertainment company, for The Master of Metadata Award. Their joint effort in shaping, developing and piloting the OpenIPN – a new API for looking up or verifying International Performer Numbers (IPNs) – is a ground-breaking improvement to the way the music industry can identify its performers more accurately. IPNs are the authoritative and global unique identifier for performers. They help improve the efficiency of identifying performers’ creative contributions globally, and the accuracy of recorded works metadata, which can help reduce the likelihood of disputes and incorrect payments. SCAPR has made IPNs accessible to organisations outside the SCAPR community via an IPN Search Application, facilitating a creator-to-customer chain which correctly links performers with their performances. This means that performers can be identified accurately, and royalties can be attributed to the correct party, irrespective of the system being used. The music industry has been grappling with the challenge of accurate metadata management for decades. In particular, identifying performers across multiple systems and organisations has been a significant challenge: many performers share the same or similar names, or use different pseudonyms for different genres or phases of their careers. This challenge not only makes it difficult to attribute royalties to performers but also makes it hard for labels to track the success of artists across different platforms. Neil Gaffney, SVP Global Rights & Society Relations at Universal Music Group (UMG): “This first of a kind and ground-breaking initiative represents a big step forward for the artists and performers who feature on the music we release. Now their IPN will ensure they are always properly credited for their valuable creative contributions.” Fully Automated IntegrationUMG has adopted a fully automated integration approach for the OpenIPN which ensures that any IPN captured organically is verified against the IPN database, and that any new performer record created triggers an automated call to look up an IPN. Ongoing, the addition of any relevant data to a performer’s record will also trigger a fresh look-up if an IPN is not already held for them. The pilot of OpenIPN is yielding invaluable results, with UMG already benefiting from the improvement in the accuracy of its metadata. The IPN look-up enables UMG to identify records that may need cleansing; if a record does not have an IPN, this could indicate that the data for that performer is incomplete or inaccurate. UMG receives data from multiple sources for a single performer - the verified IPNs are also helping UMG to easily identify and merge duplicate records. The UMG data cleansing teams can focus their efforts on those records that are more likely to contain errors or inconsistencies, improving the overall accuracy of the metadata. Collaborative effortThe collaboration between UMG and SCAPR to pilot OpenIPN was led by a talented team of professionals with diverse backgrounds and expertise. On the SCAPR technical team, Julio-Cesar Alvarez is the team leader responsible for the technical development of OpenIPN. Jose Carlos Estevez Garzia was the project manager for the team, overseeing the project's planning, execution, and delivery. On the UMG side, the business design and decision-making was led by Jenny McGregor, who brought her extensive experience in process innovation and metadata transformation to the project. Ed Estaugh served as the senior business analyst, working closely with the technical team to ensure that the integration met the needs of the business. Particular emphasis was placed on ensuring that matching was always based on a data triangulation. Thomas Hingley was the lead developer for UMG, responsible for the technical implementation of OpenIPN. He worked closely with the SCAPR technical team to ensure that the integration was secure, standardized, and transparent. For SCAPR, the collaboration with UMG provided a fully engaged and invested OpenIPN pilot label. This allowed for low-risk testing of the APIs before full-scale roll-out and provided immediate and real feedback of unexpected scenarios, issues, and suggestions. The large data sets provided by UMG allowed for meaningful matching statistics and analysis. Furthermore, the pilot integration is willing to share their approach and lessons learned with the music industry, promoting the widespread adoption of best practices in performer identification using IPNs. SCAPR Managing Director Remy Desrosiers: “I thank UMG for our fruitful collaboration over the whole length of the project. With this new service, we are helping performers to be properly identified at all stages of the creation chain, allowing them to receive the remuneration they deserve.” For UMG, the collaboration allowed their API requirements and label data realities to be considered in the design of OpenIPN, particularly the need to be able to match using data that was already in the public domain, to ensure data protection standards were being upheld. Weekly joint technical meetings ensured that best approaches and solutions were discussed and that any issues discovered during implementation were quickly resolved. The collaboration also allowed for the shared knowledge of best data for matching, testing, and monitoring scenarios to grow. This enabled UMG to fast-track their high-priority aim to improve artist identification, resulting in better attribution of royalties and increased transparency and fairness in the music industry. This sharing of knowledge, best practices, and lessons learned will undoubtedly foster further collaboration and cooperation in the music industry. The collaboration between Universal Music Group and SCAPR in developing and piloting an OpenAPI for International Performer Numbers is a game-changer for performers. Their efforts have set a new standard for metadata management in the music industry and have the potential to revolutionize the way performers are identified and rewarded. I, therefore, recommend this collaboration for The Master of Metadata Award.

Supporting Materials:

<https://musicbiz.org/wp-content/uploads/gravity_forms/196-1f56e5ee158602c198593867f1438428/2023/02/SCAPR_to_make_International_Performer_Numbers_accessible_1666825024.pdf>

<https://musicbiz.org/wp-content/uploads/gravity_forms/196-1f56e5ee158602c198593867f1438428/2023/02/Nomination-Entry-for-The-Master-of-Metadata-Award-SCAPR-UMG.docx>

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Submission #11

**Andrew Batey**

*Founder & CEO*

**Beatdapp**

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Andrew's company Beatdapp uses fraud detection software to help combat streaming fraud in the music business. In doing so, it has to sweep through tons of data and metadata to make accurate claims that fraud is at play. Staying ahead of fraud today requires state of the art technology, enriched data, dedicated analytical tools, and a team of data scientists, engineers and analysts – and Beatdapp has built that with Andrew's leadership. I think he'd be a great candidate for this award and would add a different spin and perspective on what metadata is used for.

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Submission #12

**BMAT**

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We wish to nominate BMAT for this award due to its remarkable impact in the area of data processing, credit clarification, and best global practices on metadata enhancement. We’re the Operating System for the Music Industry and what we like to refer to as “platform that pumps up the jam of every play”. BMAT is a music innovation company with a mission to index all music usage and ownership data. We help all different companies in the music industry better their data operations to make sure music creators and artists get paid for their plays. We are directly connected to the catalog feed of hundreds of digital distributors, labels, and publishers and to thousands of individual writers and producers. As a result, our database consists of 170 millions of Sound Recordings, 34 million works and 58 million of Sounds recordings linked to music works. Today, we have tens of millions of ISRC - ISWC links and contributors information that we share on a permission-basis to help better any copyright matcher. We believe this the most comprehensive neutral repository of data. We also manage data from 254 territories and 151 million fingerprints, adding a couple more million every month. Our identification accuracy for sound recordings is 99.9%. Every hour, we compute 230 million digital transactions. Every day, we accumulate 22 years of recorded, identified and stored audio and every month, we deliver 92 million identifications. Our clients include everyone in the music ecosystem including but not limited to PROs, to DSPs, labels and publishers ( both majors and indies), music festivals, broadcasters, to production music libraries, etc. More specifically in the USA and Canada, our work has enhanced data matching and processing capabilities for PROs, major DSPs, major and indie labels and publishers, a couple of broadcasters and an ever increasing roster of production music libraries and music houses. Last but not least, since its foundation in 2005, BMAT has also won Key Innovator award by the European Commission’s Innovation Radar, Best Music Detection algorithm 2018 & 2019 awards by MIREX, Midsize Enterprise of the year Barcelona 2019 award by the Spanish Chamber of Commerce and Entrepreneur XXI (EmprendedorXXI) award of the year 2009.

Supporting Materials:

<https://musicbiz.org/wp-content/uploads/gravity_forms/196-1f56e5ee158602c198593867f1438428/2023/02/Master-of-Metadata-2023-BMAT-Supporting-evidence.pdf>

<https://musicbiz.org/wp-content/uploads/gravity_forms/196-1f56e5ee158602c198593867f1438428/2023/02/BMAT-Client-Success-Stories.pdf>

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Submission #13

**Heidi Seo**

*Director, Copyright Resolution*

**Exploration Group**

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Heidi Seo is a consummate professional in the field of publishing administration. Specializing in the resolution of incongruent ownership splits, she monitors ownership information and other critical metadata for more than 3.5 million copyrights. Through her role as Director of the Copyright Resolution Department at Exploration Group, thousands of uses of songs that would otherwise have royalty revenue withheld are now equitably distributed to rights holders, labels, and publishers. Her efforts have liberated large volumes of songs from the confines of ownership conflict, amounting to nearly 25,000 in 2022 alone. Not only does this demand a sophisticated grasp of the copyright administration landscape, but a persistent and unyielding gentleness to interface with parties in disagreement about one of the most sensitive topics in music—the flow of royalties. Heidi’s track record showcases her ability to handle even the most difficult of exchanges with poise. Among various other achievements, Heidi has produced some of the lowest percentages of assets in conflict among any YouTube CMS in existence. Through her work, Heidi upholds the integrity of the music industry at large and keeps an ever watchful eye towards those who are improperly claiming ownership of music, intentionally or otherwise. Heidi is an inspiration to her team members, colleagues, and many others in her midst. Attached to this nomination is a summary of Heidi’s performance in 2022. This includes stats pertaining to total views and assets resolved, as well as the number of clients who have benefited from her efforts. Thank you for your consideration to recognize Heidi for her contributions to the music industry.

Supporting Materials:

<https://musicbiz.org/wp-content/uploads/gravity_forms/196-1f56e5ee158602c198593867f1438428/2023/02/Hedi-Seo-Nomination-Matierials.pdf>

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Submission #14

**OpenPlay**

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OpenPlay is the Master of Metadata, born to resolve the issues surrounding music metadata in all its glorious complexity. As the industry-leading content management platform, OpenPlay bridges the gap between content creation, metadata management, distribution, and metrics. OpenPlay connects the processes of capturing and releasing music into a single highly-relational software application. Coupling an intuitive interface with an extremely powerful enterprise toolset places OpenPlay in a class above its competitors. With existing clients ranging from the world’s largest music companies and independents down to individual labels, OpenPlay is the solution for every music company, no matter their size.

OpenPlay is changing the industry’s approach to content management. Providing a “single source of truth” within music companies, OpenPlay is the central hub of data and assets for all staff to draw upon, from A&R to marketing to operations and finance, ensuring consistency and accuracy. With a clean, easy-to-digest style that is fully customizable and exportable in multiple formats, OpenPlay saves time, effort, and eliminates confusion for editors and viewers. With tools to find, correct, and flag metadata errors, OpenPlay ensures all metadata and assets are always fully validated before being sent downstream to outside partners. OpenPlay stores all assets and media formats in a highly secured environment, ensuring availability however and whenever needed. This includes all artwork, audio files, associated stem files, multiple master versions, and more. OpenPlay supports every release type – from physical products and digital releases to video and bundles and more. In addition, OpenPlay natively supports 26 languages and over a dozen alphabets and character sets, enabling users around the globe to work in their own language.

In an effort to democratize data in the industry, OpenPlay works with all leading distributors and generates the industry-standard DDEX files that clients need. In addition, with OpenPlay, a client’s data and assets are always their own, under their control, and can easily be transferred from one distributor to another without a lengthy migration process, enabling all data and assets to go wherever they need to go. OpenPlay’s Rights and Clearances interface allows rightsholders to track products, releases, territories, expirations, and distributions in one place, giving flexibility to rightsholders so they always know where and when their music has been released.

Finally, OpenPlay Rights gives users an intuitive interface that makes managing complicated rights simple, fast, and efficient, giving greater control over what users own, what they’ve delivered, and even where they can earn more money from their music.

Demo Video from Co-Founder, Edward Ginis: <https://www.youtube.com/watch?v=ieklgOIUV0Y>

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Submission #15

**Harmen Hemminga**

*Vice President of Product and Services Strategy*

**Downtown Music**

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Harmen Hemminga is the Vice President of Product and Services Strategy for Downtown Music - the business division of Downtown Music Holdings. [role embargoed until end of Q1] With a prolific career spanning over 15 years, Hemminga’s vast understanding and knowledge of the digital supply chain and best data practices for global rights holders has garnered him a reputation as a credible and accomplished industry thought leader within metadata. Hemminga is consulted by the UK government’s intellectual property office on best practices across the entire chain of metadata. Here he advises on the protection of artists’ intellectual property within the music industry and offers guidance on how to improve the quality and availability of music metadata in the UK. Beginning his career as an agent, artist manager and later marketing and project manager for companies such as Dirty Dutch, HARD with STYLE and Club Class Music Management, Hemminga has worked closely with creators across the globe, facilitating their growth and development. Hemminga set up ID&T / Headliner Entertainment’s record label and publishing division in 2014, as well as later founding his own brand, Creative Consortium in 2016. Joining FUGA in 2017 as a Senior Account Manager, Hemminga progressed quickly after a year to become Head of Onboarding and later Head of Partnerships and Strategic Projects. Through client integrations and developing the defacto industry standard on catalog migrations, FUGA’s catalog size has grown ten-fold during Hemminga’s tenure, with him leading on the company’s largest catalog migrations in the music industry. Hemminga has seen a significant number of notable achievements during his 6 years at FUGA, including: - Driving the implementation of artist, performer and contributor roles and instruments within the FUGA UI, API and data model - this has allowed FUGA clients / rights holders to be credited across the board and consequently made FUGA the first B2B provider to deliver this breadth of metadata to DSPs worldwide. - Hemminga led on the integration of Verifi Media into FUGA’s services offering, giving FUGA clients exclusive access to Verifi’s blockchain-based music metadata tracking and management service, enabling songwriters to be paid equitably for the usage of their works. - Hemminga has driven the works and recordings matching of FUGA’s top performing content and developed the reporting system which allowed this content to be included in new licensing opportunities. - Whilst leading on FUGA’s largest catalog migrations, Hemminga worked closely with the company’s onboarding team to streamline catalog metadata and migrated this in collaboration with DSPs, resulting in better reporting to clients and their partners/clients/artists. Hemminga is a deeply strategic thinker, consistently developing new products across FUGA that contribute to efficiency, transparency and the optimization of clients’ releases - including product development around data models that can ensure best delivery practice of the necessary metadata for DSPs. Hemminga is also a regular across the panel circuit with numerous global conferences under his belt, including speaking at MusicBiz on the future of the digital supply chain, data practices at DDEX’s BIG Summit, ADE and at WISE on the future of the music industry. With multiple certified YouTube licenses across rights management, asset monetization, channel growth and more, Hemminga’s broad understanding of data and best data practices for global rights holders makes him a prominent and trusted voice in all areas of metadata.

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Submission #16

**World Music Views®**

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World Music Views® is dedicated to reporting and curating accurate music insights for niche music markets across the world. Before WMV reggae and dancehall did not have an avenue to see how the music is being consumed daily. Weekly, monthly and yearly. We also dedicate categories on our website worldmusicviews.com for catalogue analysis and sales where the value of catalogue are updated with sales info.

Another way we present date is by working with Luminate to report the accurate numbers for reggae music each week and put it in a global context for other genres.

With the website and TV shows we have helped the entire Caribbean music market to be more measured and integrated into the global music eco-system.

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Submission #17

**Jaxsta**

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Jaxsta is the world’s biggest database of official music credits – that is, credits that are sourced directly from the official owners of that data such as record labels, distributors, publishers and industry associations. None of Jaxsta’s credits are crowd-sourced. In short, you can trust the credits on Jaxsta as one source of truth.

Jaxsta receives data from more than 345 data partners, and currently contains 300+ million credits – that number grows by about 700,000 credits per day! To put things into context, with over 80 million pages Jaxsta is bigger in page count than Wikipedia.

It’s what we do with those credits – the deep-linking and the data-led insights we provide music creators and businesses – that really powers solutions for the music industry. Every time we receive a credit for a music creator – be they an artist, producer, engineer, mixer, mastering engineer, studio assistant, session player, background vocalist and so on – a profile page is automatically created for that creative. They, or their representatives, can then claim that profile page and add their bio, links, contact details and image – essentially, they can create their one-stop resume featuring all their credits, which they can use to promote themselves and their work. All of Jaxsta’s data is deep-linked. This means that if you look at a release on Jaxsta, you can click on the name of anyone who worked on it and get taken immediately to their profile page to discover everything they’ve done. All of Jaxsta’s data has been mapped to the world’s major charts, including Spotify, Apple Music, Official Charts Company and more. Jaxsta's data is also mapped to RIAA sales accreditations and GRAMMY Awards wins and nominations - as such as provide all creators with these accolades the opportunity to share their achievements with a digital plaque. Jaxsta's data is used by leading industry professionals and industry organisations that use our API to power and enhance their own data. Jaxsta offers the inclusion of Works accurately matched to recordings. We strive to be leaders in credits culture and to educate on the importance of accurate metadata, label copy and credits to power the industry by offering solutions that benefit the individual creators, businesses and enterprise. Please see the attached summary for more information about why Jaxsta are truly Masters Of Metadata

Supporting Materials:

<https://musicbiz.org/wp-content/uploads/gravity_forms/196-1f56e5ee158602c198593867f1438428/2023/02/Jaxsta-summary-2023.pdf>

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Submission #18

**Music Story**

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Headline: Because better music metadata fuels better experiences for music subscribers, and better financial efficiency for participants in the DSP value chain Streaming subscribers are hungry for the rich, immersive experiences that connect them to their favorite artists and the music they create. DSP’s know rich, immersive experiences increase subscriber enjoyment and satisfaction, reduce customer churn and help differentiate them from competing services. Music Story’s accurate metadata uniquely powers this value-based equation, creating memorable experiences for music subscribers and helping DSP’s deliver them. In parallel, Music Story’s service brings value to all music industry players including identifying artist recordings, facilitating reporting capabilities and optimizing revenue streams. “At Apple, we were adding up to 1M songs a month from artists, distributors, etc. We decided we wanted to create a more differentiated listener experience and wanted to customize bios for 200,000 artists.” We did not want just the content, we wanted the music experience in addition to the engineering expertise.” *Brian Larson, Former Apple Executive* “Users are more likely to churn if the information is incorrect. Music is an emotional journey. With Music Story, we can enable users to learn and immerse themselves in the artist’s world. *Lucie Haddad, Senior Product Manager, Deezer* "We want to offer customers tools that competitors don’t have. To expand our offer to include the ability to create custom programming. Music Story has a wide variety of services and a strong engineering team.”

*Morgan Van Baren, Global VP, Product Management, Mood Media* Music Story helps customers in five key ways: • It uniquely teams engineers steeped in music with musicologists who understand technology to deliver faster, more accurate and less expensive metadata integrations • Its international team of music editors and writers create geo and language specific content for 40 markets • Its client-centric, move fast service model ensures high levels of responsiveness, and mirrors its nimble, move fast customers • It ensures the quality of and normalizes data from multiple sources, so customers can use it without delay and with high confidence • It provides the rights and clearances customers need to share content with confidence Music Story is trusted by leading digital brands including Apple Music, Amazon, Deezer, Napster, Universal Music Group, LiveOne, Qobuz, SeatGeek, Adrev, Muso.ai, LyricFind and more. The company is headquartered in Lille, France, with a team of engineers, music editors and writers deployed across 40 countries creating compelling, differentiated content in 12 languages.

Supporting Materials:

<https://musicbiz.org/wp-content/uploads/gravity_forms/196-1f56e5ee158602c198593867f1438428/2023/01/Music-Story_Master-of-Metadata-Nomination-Letter_FINAL_1.26.23.docx>

<https://musicbiz.org/wp-content/uploads/gravity_forms/196-1f56e5ee158602c198593867f1438428/2023/01/Music-Story-CEO_Founder_Jean-Luc_Biaulet_Bio_FINAL_1.26.23.docx>

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Submission #19

**Muso.Ai**

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Video Submission:

<https://www.youtube.com/watch?v=u94Ypuvxlrk&feature=youtu.be>

Supporting Materials:

<https://musicbiz.org/wp-content/uploads/gravity_forms/196-1f56e5ee158602c198593867f1438428/2022/12/MUSO-AI-1.JPG>

<https://musicbiz.org/wp-content/uploads/gravity_forms/196-1f56e5ee158602c198593867f1438428/2022/12/MUSO-AI-2.JPG>

<https://musicbiz.org/wp-content/uploads/gravity_forms/196-1f56e5ee158602c198593867f1438428/2022/12/MUSO-AI-3.JPG>

<https://musicbiz.org/wp-content/uploads/gravity_forms/196-1f56e5ee158602c198593867f1438428/2022/12/MUSO-AI-4.JPG>

<https://musicbiz.org/wp-content/uploads/gravity_forms/196-1f56e5ee158602c198593867f1438428/2022/12/MUSO-AI-5.JPG>

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Submission #20

**Brandon Musser**

*VP of Content & Operations*

**Syntax Creative**

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Brandon Musser has been swimming in Metadata since the 2000s when he joined our company. He was a part of many firsts and often having to manually fill out spreadsheets for startups before standardization. He single-handedly led the mission to get our company to become a Preferred Provider for Spotify over a period of two years as the standards shifted--often in real time. He has developed unique internal processes that have saved us and our clients from a lot of heartache. He is a shy/humble/modest guy and will hate any/all attention, but I really do want to honor him and his commitment to our company and our clients. I couldn't have done this w/o him.

<https://syntaxcreative.com/team/brandon-musser/>

Supporting Materials:

<https://musicbiz.org/wp-content/uploads/gravity_forms/196-1f56e5ee158602c198593867f1438428/2022/10/screenshot-groups.google.com-2022.10.26-17_12_45.png>

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