The **Maestro 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**

**Andrew Batey**
**Co-Founder & Co-CEO, Beatdapp**

*Andrew has been one of the most well accomplished execs in the music industry for years and especially in the industry's metadata and streaming fraud crisis faced by DSPs, distributors, and labels. Over his career, Andrew has led the charge in ensuring financial crimes and exploitation of streaming against the music business have been called out, minimized, and a mainstay music industry mandate for internal discussions. The entire narrative in the press today was built off of his and Beatdapp's backs. Personally, Andrew has been a key partner in successfully detecting $3+ billion in loss revenue for artists and labels, has given significant resources for educating the business on it, and has built an empire of advocates who detect and report on trillions of data points everyday for key industry stakeholders. Andrew has not just positioned Beatdapp to be the go-to leader in this area, but helped the industry to find ways to better source, clean, and report accurate data effectively. That said, Andrew deserves to be recognized as a nominee of The Maestro of Metadata Award and potential subsequent award recipient.*

*See below for a few key highlights of Andrew's work:*

*• Brokered partnerships for fighting streaming fraud including UMG, SoundExchange, and Napster –* [https://www.billboard.com/business/streaming/beatdapp-universal-music-group-streaming-fraud-collaboration-1235585113](https://www.billboard.com/business/streaming/beatdapp-universal-music-group-streaming-fraud-collaboration-1235585113)
*• Helping save $3 billion in lost revenue annually from streaming fraud*
*• Built the company to become the "third party police" for DSPs, Distributors, and labels across the music industry*
*• On pace to process over 80 trillion data points for streaming and user interactions to ensure stream authenticity and correct payouts to all rights owners and publishers*
*• Helped build the industry leading user analytics for CMOs, PROs, and Publishers to fight false claims of rights ownership (claiming royalties for IP that isn't actually theirs)*
*• Financed the narrative and education of streaming fraud globally making education of the issue a top priority for over 3 years*
*• Expanded the operation and influence beyond the US into Europe, Asia, LatAm, and Africa (has traveled the world to meet partners in person to make things happen)*

Michael Huppe, SoundExchange, mhuppe@soundexchange.com
Is the nominee a Music Biz member — Yes

**Arthur Fitzgibbon**
**Brazil Director, ONErpm**

*Arthur Fitzgibbon has revolutionized the process of developing new business for ONErpm by implementing innovative strategies and conducting comprehensive training programs. His efforts have resulted in a more effective sales force that successfully attracts artists from various territories, expanding ONErpm's reach and influence in the music industry.*

*Innovative Business Development Strategies: Fitzgibbon has introduced novel approaches to identify and pursue new business opportunities for ONErpm. He leverages market research, industry trends, and data analytics to target promising markets and segments. His strategic vision guides the sales force in exploring untapped markets and diversifying ONErpm's artist roster.*

*Comprehensive Training Programs: Recognizing the importance of a skilled and knowledgeable sales force, Fitzgibbon has developed and implemented rigorous training programs. These programs equip sales representatives with the tools, techniques, and insights needed to effectively engage with artists, understand their needs, and articulate the value proposition of ONErpm's services.*

*Improving Sales Techniques: Fitzgibbon focuses on enhancing the sales techniques and interpersonal skills of the sales force. Through workshops, role-playing exercises, and ongoing coaching sessions, he helps sales representatives refine their pitch, overcome objections, and build rapport with artists. This results in more meaningful and productive interactions that ultimately lead to increased artist acquisitions.*

*Expanding Artist Network: By empowering the sales force with the necessary skills and resources, Fitzgibbon facilitates the expansion of ONErpm's artist network across diverse territories. Sales representatives are encouraged to cultivate relationships with artists, influencers, and industry stakeholders, fostering a sense of trust and loyalty towards ONErpm as their preferred distribution partner.*

*Tailoring Strategies to Local Markets: Fitzgibbon understands the importance of adapting strategies to the unique characteristics of each territory. He works closely with regional sales teams to tailor their approach based on cultural preferences, market dynamics, and regulatory requirements. This localized approach ensures that ONErpm remains relevant and competitive in diverse global markets.*

*Measuring Success and Iterating: Fitzgibbon emphasizes the importance of measuring the success of business development initiatives and continuously iterating based on feedback and performance metrics. By tracking key performance indicators such as artist acquisition rates, revenue growth, and customer satisfaction scores, he ensures that the sales force remains agile*

*and responsive to evolving market dynamics.*

*Promoting Collaboration and Knowledge Sharing: Fitzgibbon fosters a culture of collaboration and knowledge sharing within the sales organization. He encourages sales representatives to share best practices, lessons learned, and success stories across territories, facilitating cross-pollination of ideas and strategies that drive collective growth and success.*

*Through Arthur Fitzgibbon's visionary leadership and strategic approach to business development, ONErpm has transformed its sales force into a dynamic and effective engine for artist acquisition and market expansion. His dedication to innovation, training, and collaboration has positioned ONErpm as a leading player in the global music distribution landscape.*

Leticia, ONErpm, merida@onerpm.com
Is the nominee a Music Biz member — Yes

**Submission # 3**

**BMAT Music Innovators**

*VIDEO: https://downloads.bmat.com/index.php/s/ed7ynMaJqM8KKZN*

*Supporting Materials*
*https://musicbiz.org/wp-content/uploads/gravity_forms/220-*
*e69775611bcc3bcfe5ec3e6f0bf34f45/2024/01/Maestro-of-Metadata-Award-*
*2024_BMAT_Supporting-evidence.pdf*

*https://musicbiz.org/wp-content/uploads/gravity_forms/220-*
*e69775611bcc3bcfe5ec3e6f0bf34f45/2024/01/Maestro-of-Metadata-Award-2024_BMAT.pdf*

Stanislava Velinova, BMAT Music Innovators, stassy@bmat.com
Is the nominee a Music Biz member — Yes

**Brandon Musser**
**COO, Syntax Creative**

*Since joining our company in 2005, Brandon Musser has played a pivotal role in our growth and success. His journey with us began as an integral part of the development of our digital distribution system, a groundbreaking initiative at a time when such technology was still in its infancy. From manually encoding files to match each partner's specifications to efficiently uploading them to their servers, Brandon's dedication and expertise laid the foundation for our digital infrastructure.*

*In the midst of his tenure, Brandon faced a significant personal challenge when he was diagnosed with a brain tumor. Undeterred by this obstacle, he underwent brain surgery and embarked on a lengthy road to recovery. Despite not being able to completely eliminate the tumor, Brandon has admirably adapted to living with its effects, including challenges like memory issues. In a role that typically demands near-perfect recall, he has ingeniously devised systems to manage his tasks effectively, showcasing his commitment to excellence.*

*Fast forward to 2023, Brandon has risen to the position of Chief Operating Officer (COO). His leadership has been instrumental in establishing our company as one of Spotify's platinum preferred providers. Additionally, his efforts have ensured that our content ID agreements with YouTube and Meta remain in good standing. Throughout the years, Brandon has demonstrated a remarkable ability to evolve alongside the industry, consistently delivering top-notch services to our clients and the entire team.*

*Beyond his professional accomplishments, Brandon stands out as one of the quietest and most humble individuals within our organization. This recognition serves as a tribute to his resilience, innovation, and unwavering commitment to our company's success.*

Timothy Trudeau, Syntax Creative, tim.trudeau@syntaxcreative.com
Is the nominee a Music Biz member — Yes

**Dae Bogan**
**Head of Third Party Partnerships, Mechanical Licensing Collective (The MLC)**

*As The MLC's Head of Third-Party Partnerships, Dae Bogan leads the efforts to identify and engage third-party partners in the publishing, rights management and music distribution sectors of the industry and in the music technology space (streaming, music distribution, asset management platforms). His proactive approach has forged connections with over 100 companies, effectively conveying The MLC's mission and exploring collaborative avenues.*

*In the early stages of his career, Bogan directly and creatively engaged with recording artists, songwriters, music producers and DJs as the owner-operator of an independent record label, a music publishing company and a boutique artist management firm. His trajectory took a transformative turn in 2012 when he transitioned into the realm of technology, solidifying his reputation as a dynamic force at the intersection of music and innovation. Bogan joined The MLC at its inception in 2020, steering the organization's efforts towards the development of third-party relationships and collaborative partnerships, building The MLC's roster of partnerships essentially from scratch.*

*In 2022, Bogan played a pivotal role in launching the Distributor Unmatched Recordings Portal (DURP), a groundbreaking data portal developed in collaboration with seven prominent independent music distributors, which has led to millions of dollars being put in rightsholders pockets. The MLC, which was born out of the Music Modernization Act (MMA), faces limitations in its interaction with music distributors. Recognizing this challenge, Bogan initiated collaborations with key executives from leading independent music distributors, aiming to explore potential avenues for The MLC to effectively engage with music distributors. In this process, Bogan identified critical data gaps that could be addressed to enhance The MLC's ability to identify songwriters and match recordings accurately. A significant gap that caught Bogan's attention was the relationship between independent artists, who own the copyrights to their songs, and the music distributors that distribute their recordings. Although Digital Service Providers (DSPs) later report these recordings to The MLC, the associated musical works may not always be registered, resulting in unmatched recordings and unclaimed royalties. The genesis of the DURP concept emerged as a solution to this challenge, as Bogan contemplated ways to streamline and resolve the complexities surrounding the registration and reporting of musical works in the music distribution process.*

*Today, the DURP portal empowers distributors with access to data on over 3.5 million recordings and millions in unmatched mechanical royalties, enabling 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. Notable early adopters include TuneCore, CD Baby, Believe, Repost by SoundCloud, Symphonic Distribution, Empire and Vydia, with over 65 distributors now utilizing the portal.*

*When a music distributor joins the DURP, they will get access to a custom dashboard that shows them the publicly available data for sound recordings they have distributed for which The MLC has accrued unmatched mechanical royalties. They are also presented with a Top 20 unmatched recordings list, which are the highest value recordings. The DURP provides a data search and export*

*tool, empowering distributors with the flexibility to export data. This exported data can seamlessly integrate with their existing systems, allowing distributors to cross-reference and identify their customers whose recordings have been reported in the DURP. This holistic approach ensures distributors have the tools and information needed to efficiently navigate and address unmatched recordings and associated royalties. With over 40 digital music platforms reporting streaming and download usage to The MLC monthly, Bogan's work with independent music distributors and aggregators is integral to identifying and paying independent songwriters around the world. This portal joins The MLC's growing suite of tools that leverage their publicly available data to improve data quality and fulfill their mission to pay rightsholders accurately and on time.*

*The MLC also created the Data Quality Initiative (DQI) to provide 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 against The MLC's data. Bogan plays a pivotal role in spearheading outreach and vetting metadata and rights management companies that The MLC can partner with for the DQI. Through the DQI, The MLC will provide participants with reports that highlight the discrepancies between the two sets of data so that they can more easily address those discrepancies and improve the quality of The MLC's data.*

*Bogan's work exemplifies The MLC's commitment to service and his engagement efforts with a diverse array of stakeholders and prospective members contributed to The MLC's remarkable growth, boasting a membership of over 34,000 in 2023 and distributing nearly $1.7 billion in royalties to rightsholders. Residing in Medellín, Colombia and Los Angeles, CA, Bogan develops and spearheads culture, innovation and service-oriented initiatives and partnerships while also expanding outreach efforts through grassroots approaches and partnerships on the ground in Latin America.*

*Bogan also leads outreach initiatives targeting rightsholders from diverse and traditionally underrepresented communities. In 2023, Bogan organized several initiatives, including cultural initiatives for Asian American and Pacific Islander (AAPI) Heritage month in May, LGBT Pride and Black Music month in June, Hispanic Heritage month in September and October and Native American Heritage month in November. His work not only sheds light on but also amplifies the voices of these groups.*

*Before his tenure at The MLC, Bogan founded TuneRegistry, a technology company revolutionizing music rights administration, RoyaltyClaim, an engine for discovering unclaimed music royalties and licenses and Maven Promo, an in-store music video network. Each of these ventures has achieved success through subsequent acquisitions. Each company played a pivotal role in advancing Bogan's ongoing endeavors to support creators in earning their rightful compensation.*

Liz Mayo, Liz Mayo. Mechanical Licensing Collective (The MLC), elizabeth.mayo@themlc.com
Is the nominee a Music Biz member — Yes

**Submission # 6**

**Heaven11**

*With a state of the art copyright and rolyaltymanagemnet solution the company provides services to benefit smaller collecting societies like ANCO (Moldavia) SIIP (Uzbeckistan) and KAZAK (Kazakstan) making it possible for them to scale up their collective managment and taking part of global licensing agreements.*

<u>*Supporting Materials*</u>

Åsa Carild, heaven11, asa.carild@broma16.com
Is the nominee a Music Biz member — Yes

**Jacob Lapidus**
**Manager, Metadata Optimization, Sony Music Entertainment**

*He has contributed an immense amount of metadata especially when it comes to Christmas metadata and giving a voice to uncredited creators, especially Engineers. He is also in charge of delivering accurate metadata to Jaxsta, which took the lead last year.*

Yuuta Aoki, Sony Music Entertainment, yuuta.aoki@sonymusic.com
Is the nominee a Music Biz member — No

**Submission # 8**

**Janie Jennings**
**Founder, Mind Your Music Biz**

*Janie is not only a metadata expert and ISRC code manager with 30 years in the entertainment business, but she is also building an educational platform to aid independent artists and labels in learning proper processes and practices in label administration, copyright, metadata, publishing and a number of additional topics like marketing, social media, management and distribution.*

*I started with Janie as an intern 5 years ago (then executive assistant and client coordinator over the course of 2 years), she taught me label/music admin which I hated, but she showed me the value in the foundational knowledge. She taught me how to build my own business so I didn't get forced into a box and brought me onto client projects when they were in need of branding or marketing strategy, and she has supported me in creating programming to support incoming female professionals in music and improving mental health and addiction awareness and support to our industry. As things have evolved we have become business partners (the 30 year age gap between us is an amazing blend of new school and old school), I've worked with a number of other teams and she is the only one that has prioritized transparency and education, and also sees and supports talent as human beings not a product.*

*The reason I'm nominating Janie is because this is an industry where most people hide knowledge so that talent feels like they can't succeed without them, instead she teaches her clients how to do things the right way and retains them because trust is built and they want to work with her. She works with up and comers, current and legacy artists/labels and stays on the independent side to maintain that ability to teach.*

*In 2021 Janie was honored by Rainbow PUSH and Jessie Jackson with the Lifetime Achievement Award for her lifelong advocacy for independent artists in diverse communities. Janie is one of those people that has so many success stories, but has been a very private person for so long. I want her to get her flowers before she decides to retire.*

Samantha Juels, Executive Fan, samantha@samanthajuels.com
Is the nominee a Music Biz member — No

**Muserk**

*Muserk stands out as a deserving candidate for the Maestro of Metadata Award due to its significant impact on data processing, copyright administration, and streamlining within the music industry.*

*The company addresses the industry's outdated rights management infrastructure with its US-patented AI platform, Blue Matter. This sophisticated solution identifies ownership, matches copyrights to rightsholders, and ensures accurate royalty collection across all media formats.*

*As a result, Muserk boasts over 50 global contracts and manages 12 million copyrights worldwide. Its AI-powered approach helps artists and rights holders find 50%+ more money that would have languished in black boxes otherwise. In 2023 alone, Muserk submitted and registered works on behalf of ~250,000 rights owners across the globe. They also matched and distributed 98% of all royalties received.*

*Muserk's influence also extends beyond technological innovation. The company actively promotes transparency and artist education, empowering creators to understand and claim their rightful royalties. This commitment aligns perfectly with the Bizzy Awards' mission to foster a better music industry.*

*Muserk's data-driven solutions, commitment to clean data, and dedication to artist advocacy make the music industry more equitable and efficient. The company exemplifies the Bizzy Awards' values and is a well-deserving nominee for this prestigious recognition.*

Emily McGee, Rock Paper Scissors, Inc, mcgee@rockpaperscissors.biz
Is the nominee a Music Biz member — No

**Music Story**

*Award Submission Title: Recognizing Music Story's Pioneering Excellence in Music Metadata Services*

*Impact in Music Metadata:*
*Music Story is the quality and customer-centric leader in music metadata. It uniquely provides the deep engineering expertise and customized metadata essential to creating and delivering immersive, differentiated music experiences.*

*Bringing its Music Metadata Services worldwide:*
*Music Story is a global service, its metadata enhancement services are capable of processing international music catalogs, Anglo-American, European and more recently, Japan.*

*Music Story recently signed a partnership with Japan's Line Music, the messaging company and subscription based music streaming service. The partnership will allow Line Music's customers with redundancy-free artists, identified even when they were originally grouped together incorrectly, and without mixed discographies, making navigation through the service much more attractive. And, by enriching the indexation data, to extend the reach and accuracy of the search engine.*

*Streamlining Metadata Qualification:*
*Music Story has implemented cutting-edge methodologies to streamline metadata qualification and enrichment processes, based on matching techniques that ensure metadata is accurately associated with content. By semantic matching and with a technology that has been tried and tested for over 10 years (and now incorporates AI components), the company has markedly reduced redundancies, minimized errors, and maximized the usability of data, empowering stakeholders across the music ecosystem.*

*An international network of Music Editors: Only by adding the knowledge of human experts can we make the most of our technical savoir-faire.*
*Music Story runs a network of music editors in every corner of the world, specialists in their geographical market, providing the best possible expertise for the specific local features of their territory. Its technically astute musicologists work across time zones and geographies to create compelling, differentiated content in 13 languages.*

*Much more than just a metadata provider:*
*Music Story is unique in the music industry, it's the ultra-responsive partner for multiple metadata enhancement services that value speed and quality as a competitive advantage. Its client-centric, move fast service model ensures high levels of responsiveness, and mirrors its nimble, move fast customers. Music Story ensures the quality of and normalizes data from multiple sources, so customers can use it without delay and with high confidence.*

*Music Story is trusted by leading digital brands including Amazon, Deezer, Napster, Line Music, Universal Music Group, LiveOne, Qobuz, SeatGeek, Muso.ai, LyricFind and more.*

*Conclusion: In summary, Music Story's trailblazing efforts in continuing to innovate music metadata services and clean data practices have redefined industry norms, setting a precedent for excellence. Music Story's innovative approach serves as a beacon for others, inspiring the pursuit of data integrity and operational efficiency.*

*The company is headquartered in Lille, France, with a team of engineers, music editors and writers deployed across 40 countries.*

Juliette Leparrée, Music Story, juliette.leparree@music-story.com
Is the nominee a Music Biz member — Yes

**Muso.AI**

*Muso.AI deserves to be nominated for the Maestro of Metadata Award this year due to its groundbreaking approach to addressing the persistent metadata challenges within the music industry. At the core of the company's vision is a commitment to tackling the issue of inaccurate or missing credits for producers, songwriters, musicians, and audio engineers. With an innovative process that involves ingesting credit metadata from over 80 sources, cleansing it using AI, and providing a reliable verification path, Muso.AI ensures proper recognition for all contributors to a song.*

*What sets Muso.AI apart is its real-time, cross-platform, role-specific analytics that cater not only to music professionals but also to labels, publishers, and music catalog investors. The platform boasts an extensive database featuring over 130 million tracks, 221 million credits, and 12.5 million professional and artist profiles, with around 130,000 new credits and analytics added daily. The company has processed over 3 million post-distribution credit modifications, rapidly gaining a user base of over a quarter million users with a growth rate of 12.7% per month. The dedication to transparency and comprehensive verification makes Muso.AI a vital player in resolving the industry-wide metadata challenge.*

*Furthermore, Muso.AI demonstrates a forward-thinking approach by aiming to be the "LinkedIn for the music industry." The platform is self-funded and profitable on a subscription basis, with profits reinvested to create a better environment for subscribers. The company's willingness to collaborate with DSPs, distributors, and PROs offering access to all its data without associated costs, highlights its commitment to providing users with a comprehensive overview of their streams across all digital streaming platforms.*

*To top it off, Muso.AI is led by visionary founders who bring a wealth of experience and expertise to the table. The company's founders include Jay Baumgardner, a Grammy-winning producer and the Founder & Owner of NRG Recording, boasting over 30 years of experience in the music industry. His invaluable insights and contributions have played a crucial role in shaping Muso.AI's approach to addressing metadata challenges in the dynamic world of music.*

*Working alongside Jay is Aaron Kaufman, a Big Data expert with over 20 years of tech experience. Aaron has a remarkable track record as the Founder/Co-Founder of four companies, with a combined $3 billion in exits. His expertise in navigating the intersection of technology and music has been instrumental in Muso.AI's success and its ability to offer cutting-edge solutions to the music industry's persistent metadata issues.*

*This team, coupled with Muso.AI's impressive achievements, makes it a deserving candidate for the Maestro of Metadata Award.*

[https://www.musicbusinessworldwide.com/rimas-publishing-partners-with-music-metadata-firm-muso-ai1/](https://www.musicbusinessworldwide.com/rimas-publishing-partners-with-music-metadata-firm-muso-ai1/)

Nina, Muso.AI, nina@muso.ai
Is the nominee a Music Biz member — Yes

**OpenPlay**

*OpenPlay is the original Maestro of Metadata, born from a music company to resolve exactly the issues surrounding music metadata. From its origins in the Concord Music Group, OpenPlay was so effective that labels clamored for the service. Spinning off as a fully-independent entity in 2013, OpenPlay has established itself as the solution of choice for music companies, used by the largest and most sophisticated music companies and small independents. Already the most comprehensive metadata platform, OpenPlay continues to enhance its product, with new features added monthly to meet ever-changing demands of the music market.*

*The proof is in the adoption – OpenPlay is the metadata solution selected by two of the three major music companies, and most of the leading independent distributors. Combining the sophistication required with a clean, modern and intuitive user interface, OpenPlay is increasingly the solution for the independent label market.*

*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. (Need Updated Number)*

*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.*

*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 as well as fully formatted files for each DSP conforming to their individual style guides without any additional effort on the user's part. 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, enabling the*

*simplest catalog transfer in minutes as opposed to months. As part of these efforts, OpenPlay also developed "The Pledge," born out of increasing frustration and the disturbing rate of distributors creating artificial barriers to exit for customers, making it difficult or refusing outright to return their content to them after their contracts have ended. OpenPlay has proposed a simple pledge which gets added to contracts wherein distributors pledge to return any and all content back to labels in DDEX format at the end of any deal, something which rights holders can do with the click of a button in OpenPlay. In addition, OpenPlay continues to lead conversations with DDEX on improving data transfer, data formats, simplicity, and more.*

*Throughout 2023 and the beginning of 2024, OpenPlay continued to add new features and improve those already established with regards to metadata and assets including Catalog navigation (tailored visual and spreadsheet views), catalog exporting with the click of a button,, bulk editing features to help clean up catalog data and fill in data holes during acquisitions, tour date visibility, API infrastructure including works and lyrics, real-time in market tracking of music on DSPs, video asset support, and more. In addition, OpenPlay has developed an entirely new publishing infrastructure to support CWR messaging (inbound and outbound) allowing intersection with users' recording and publishing businesses, native in the OpenPlay CMS as one single experience.*

*Supporting Materials*
*[https://musicbiz.org/wp-content/uploads/gravity_forms/220-e69775611bcc3bcfe5ec3e6f0bf34f45/2024/01/Additional-Supporting-Materials-OpenPlay-.docx](https://musicbiz.org/wp-content/uploads/gravity_forms/220-e69775611bcc3bcfe5ec3e6f0bf34f45/2024/01/Additional-Supporting-Materials-OpenPlay-.docx)*

Zachary Gulino, Jaybird Communications, zach@jaybirdcom.com
Is the nominee a Music Biz member — Yes

**Orfium**

*At Orfium, we have been using AI technology since we launched in 2015 to help track, identify and report music usage across broadcast and user-generated content (UGC) platforms, delivering increased revenues to creators and rightsholders.*

*Over the years, our proprietary AI technology has supported several vital processes for the industry, from metadata hygiene and audio matching, to matching recordings and compositions, and critically, the identification of unlicensed music usage on platforms. Some of our most prominent clients today include Sony Music Publishing, Warner Music Group, Universal Music Publishing, and broadcasters like the BBC, Netflix, NBC Universal, Disney, ABC and Sky.*

*By processing over 100 million recordings and tens of millions of works delivered directly by labels and publishers, we have improved the quality of the metadata available across the entire music industry ecosystem.*

*In an era dominated by digital distribution, accurate metadata plays a pivotal role for rightsholders and music creators. It's the key to effectively securing fair revenue for music works and fostering a sustainable future for music creation.*

*Metadata is at the center of what we do:*

*-Within the user-generated content (UGC) space, we are recognized as the industry leader in claiming revenues for creators and rightsholders from media platforms that would otherwise be impenetrable. Utilizing our state-of-the-art machine learning algorithms, we can extract and analyze the data of music featured in videos and compare it with the extensive catalog maintained by rightsholders, conducting line-by-line matching across both lists for up to 40 million lines of data against a 40 million catalog of records.*

*-Working with collection societies worldwide, we ensured an accurate identification of music used in 835,023 videos last year, enriching the usage data on 42,180 hours, 13 minutes and 54 seconds of content and ensuring accurate distribution and remuneration to rightsholders.*

*-In 2023, we processed over 21 million claims, unlocking UGC revenue that, without the automation provided by AI and our metadata management expertise, could otherwise have been left unclaimed.*

*-Orfium's authoritative data allowed us to contribute to the resolution of ownership disputes on 403,663 high-usage videos, resulting in the release of more than $1.1 million in revenue last year.*

*-The high quality of Orfium's metadata has enabled us to identify content with unmatched*

*levels of accuracy, allowing us to generate an average of 51.86% of our client's revenues.*

*-We manually added accurate compositional and recording metadata to DSP platforms for our clients on 329,817 videos, covering more than 3,619 minutes of high-value video content last year.*

*-In 2023, our Soundmouse by Orfium platform created 2,053,402 cue sheets using our best-in-class music recognition technology to help creators and rightsholders get paid for the use of their music in TV and film content. We gathered millions more cue sheets directly from studios and producers, creating an accurate record of the music used in globally transmitted productions and making this data available to publishers, broadcasters and societies around the world.*

*We are also including a case study of the work performed by Orfium with Wise Music Group, home of some of the world's leading independent classical music publishing houses, as well as a number of pop music catalogs. Thanks to Orfium's metadata cleaning, Wise Music doubled YouTube revenue in one year.*

*Supporting Materials*
*https://musicbiz.org/wp-content/uploads/gravity_forms/220-e69775611bcc3bcfe5ec3e6f0bf34f45/2024/01/Wise-Music-Group-doubles-YouTube-revenue-in-one-year-with-Orfium.pdf*

Jose Guariglia, The Fourth Pillar, jose@thefourthpillar.co.uk
Is the nominee a Music Biz member — Yes

**Submission # 14**

**Tradable Bits**

*Tradable Bits, a leading provider of fan engagement, data, and marketing solutions for the global music industry, architected a solution for Life is Beautiful, the music festival owned by Penske Media and Rolling Stone, to better understand and engage both fans at the festival, as well as those at home. As a fan-first festival housing arguably one of the largest and most robust sets of fan data in the music industry, Life is Beautiful understands more than most the value of data.*

*To achieve the goal at hand, Life is Beautiful used one of Tradable Bits' out-of-the-box digital engagements for the iconic fest with a "Golden Ticket Sweepstakes" that would be among the fest's highest-valued prize packages ever offered and worthy of the fest's 10-year anniversary. The winner would receive tickets for life to Life is Beautiful in addition to a host of prizes from fest sponsors.*

*The campaign was a massive success, generating significant awareness and entries from fans. Tens of thousands of entries from new fans were received, which ranked as one of the top-performing campaigns for the fest. It provided a tremendous amount of data to Life is Beautiful that would benefit the organizers for years to come.*

*Additional results included:*
*A 96% opt-in rate, which is far above industry norms for this type of campaign.*
*52% of entries were new fans, which exceeded internal goals for the campaign.*
*From the resulting qualified leads, Life is Beautiful aimed to motivate 10% towards activation, which in this instance meant sales. They surpassed this target. And while immediate sales were seen, the real value was when those fans' actions compounded year over year.*

*Of course, the challenge was ensuring data collected was clean, meaning the leads coming in needed to be legitimate and qualified. No bots. No scammers. The Tradable Bits protocol "made this easy," said Kyle Huender, Life if Beautiful Marketing Manager. The protocol included limiting duplicated entries, restricting fraudulent IP addresses and more.*

*Best of all, the entire campaign was fun – for the festival organizers, for the brand sponsors, and most importantly, for the fans. Kyle Huender, Life is Beautiful Festival Marketing Manager, said, "The Golden Ticket sweepstakes with Tradable Bits was one of our favorite marketing campaigns. The campaign helped maintain loyalty among repeat buyers and attract new attendees. The festival also worked closely with sponsors to share data and create a mutually beneficial relationship."*

Julie Mathis, Tradable Bits, julie@thecrooksgroup.com
Is the nominee a Music Biz member — Yes