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 # 2**

**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*](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_Supporting-evidence.pdf)

[*https://musicbiz.org/wp-content/uploads/gravity\_forms/220-e69775611bcc3bcfe5ec3e6f0bf34f45/2024/01/Maestro-of-Metadata-Award-2024\_BMAT.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

**Submission # 5**

**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 # 12**

**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)

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Is the nominee a Music Biz member — Yes