

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

AMRA

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As the first Global Digital Collection society, amra directly licenses and collects digital royalties from DSPs from over 200 markets worldwide. This means that amra has to ingest, match, process, claim and invoice over the thousand usage lines from all relevant DSPs containing over two trillion usage lines each quarter (8 trillion including Meta). To be able to do so, amra relies on its highly scalable technology platform but also a sophisticated set of tracking tools and processes to ensure no gaps in reporting from DSPs at any step in the value chain. The below nominations walks you through amra background, focusing on detailed metadata enhancement and matching processes it uses to be able to process such a vast amount of data. All of those details make amra a valuable player in n regards to metadata management with significant impact in today's music ecosystem.

Additional Links:

https://musicbiz.org/wp-content/uploads/gravity_forms/244-c27f5572d33ce9e53ac88833255b7ba0/2025/01/amra-for-The-Maestro-of-Metadata-Bizzy-Award-2025.pdf

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Submission #2

The MLC

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Since beginning full operations just four years ago, The MLC has been at the forefront of transforming the way music rights data is managed and distributed. As a critical player in the music ecosystem, The MLC has pioneered innovative solutions that promote accuracy, transparency, and efficiency in the handling of complex music metadata, allowing us to achieve total royalties distributed of nearly \$3 billion. By developing cutting-edge technology and establishing strategic partnerships, The MLC has worked tirelessly to bridge long-standing gaps in the data and rights management process. This commitment to innovation has not only improved the speed and precision with which royalties are processed but has also set a new standard for best practices in metadata management across the music industry. In just a few short years, The MLC has become synonymous with collaboration, ensuring that creators, publishers, and industry stakeholders can rely on clean, actionable data to drive accurate compensation and increased industry transparency.

The MLC's Commitment to Service and Clean Data Practices

At the heart of The MLC's mission is our unwavering commitment to service—both to our 50,000+ Members and the broader music industry. As a new entrant in the industry, our emphasis on education and transparency has been paramount. The MLC has hosted hundreds of educational webinars, reaching creators and professionals at all stages of their careers, across the globe. These efforts have been key in highlighting the importance of clean data practices. Without accurate and clean data, The MLC cannot fulfill its core mission of ensuring that rightsholders receive the royalties they deserve. Since beginning full operations, we've orchestrated over 400 in-person events, 450 virtual outreach efforts, and more than 430 educational webinars, making our resources widely accessible and underscoring the crucial role of clean data.

To further support our Members in managing clean data, The MLC has developed a comprehensive suite of Member Tools that empower songwriters, publishers, and rightsholders to precisely manage their musical works. These tools are instrumental in improving data accuracy and streamlining royalty distribution, ensuring that Members can track their songs and earnings with ease. The Public Work Search tool, for example, allows users to search for and review their song data, ensuring its accuracy and completeness. If any discrepancies arise, Members can share the link to the song's page with their publisher or co-writer or reach out to The MLC's world-class support team.

The Claiming Tool enables Members to search for unclaimed or partially claimed songs and claim their share of the royalties. This tool is vital for identifying missing royalty payments and ensuring that every creator is fully compensated for their work. If a song is missing from The MLC's database of over 43.5 million works, Members can register it through The MLC's Work Registration Tools, ensuring that streaming royalties are processed correctly. With options for individual song registrations, bulk

submissions, or Common Works Registration (CWR), these tools are designed to accommodate various catalog sizes and needs.

The Matching Tool furthers this process by allowing Members to propose matches between sound recordings (ISRCs) and their songs. Since The MLC continually receives new data, the Matching Tool ensures that all recordings are correctly linked to their corresponding works. This proactive matching process is essential for ensuring that royalties are allocated accurately. With these tools, The MLC ensures creators are paid the royalties they deserve, strengthening our commitment to accuracy, transparency, and collaboration in the music industry.

Data Programs at The MLC

At The MLC, we recognize the essential role that clean, accurate metadata plays in the success of music rights management. Our Data Programs are specifically designed to equip industry stakeholders—ranging from DSPs and music publishers to technology companies and collective management organizations (CMOs)—with the tools they need to navigate the complexities of musical works and sound recordings. These initiatives are pivotal to improving metadata accuracy, facilitating royalty payments, and fostering greater transparency across the industry.

Through programs such as the Bulk Data Access Subscription, Public Search API, and the Distributor Unmatched Recordings Portal (DURP), The MLC offers invaluable resources to partners worldwide. The Bulk Data Access Subscription, built on the DDEX BWARM (Bulk Works and Recording Metadata) standard, provides machine-readable access to The MLC's extensive database, empowering partners like DSPs, publishers, and record labels to seamlessly integrate and utilize this data. Similarly, The MLC's Public Search API allows users to easily search for musical works and retrieve information directly from The MLC's database, streamlining workflows for music technology companies and administrators. The Distributor Unmatched Recordings Portal (DURP) is another groundbreaking initiative, that has provided The MLC with a highly efficient and effective way to identify songwriters who have unclaimed royalties with The MLC, offering distributor partners access to a subset of The MLC's public data that pertains specifically to sound recordings they have distributed. This allows these distributor partners to easily identify their customers who own those recordings and who may also be entitled to receive a share of the unmatched mechanical royalties The MLC has accrued for the songs embodied in those recordings. At the end of 2024, the DURP reached the significant milestone of onboarding over 100 distributor partners. This initiative has resulted in millions of previously unclaimed royalties reaching the hands of the rightful creators.

Additionally, The MLC's Data Quality Initiative (DQI) serves as a cornerstone of our commitment to data integrity. This initiative enables music publishers, self-administered songwriters, and global CMOs to compare their data directly with The MLC's database, helping to identify discrepancies and improve the overall accuracy of metadata. By streamlining the process for detecting and addressing data issues, the DQI not only enhances royalty distributions but also sets a higher standard for metadata management across the industry. These data programs are integral to The MLC's mission of ensuring that rightsholders receive accurate, timely, and complete royalty payments.

Innovation Through Collaborative Partnerships

The MLC has taken a significant step forward in its mission to enhance metadata accuracy and streamline royalty distribution with the launch of its Supplemental Matching Network. In collaboration with five leading service providers—Blokur, Jaxsta, Pex, Salt, and SX Works—this initiative expands The MLC's internal matching capabilities, integrating advanced technologies to precisely match sound

recordings to their respective musical works. From this collaboration and The MLC's existing efforts, The MLC's match rates consistently surpass 90%

A Look Ahead

The MLC's ongoing efforts to promote clean data, streamline metadata processing, and foster industry collaboration reflect our commitment to advancing best practices in rights management and data management. Our focus on data quality, transparency, and the empowerment of music creators has set a new standard for the industry. Through innovation and leadership we have made significant strides toward solving some of the most pressing issues in music metadata management. We look forward to continuing our work at the forefront of data-driven innovation in the music industry, ensuring that all rightsholders receive the compensation they deserve.

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Submission #3

Dynamic Talent

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Through the relentless pursuit of excellence, a steadfast commitment to artist empowerment through using clean data, Dynamic Talent has re-shaped the future of the music industry.

Since 2013 and under the direction of CEO Trevor Swenson, this competitive global agency is home to a comprehensive suite of services, specializing in a hands-on approach to booking, tour marketing, and sponsorship procurement using data. Within the still-growing K-pop industry, Dynamic Talent is poised to continue expanding its diverse repertoire of clientele. Over the past decade in particular, the company has solidified its reputation as one of the industry's key players.

The heart of Dynamic Talent is an agile, boutique approach to the work of a global agency. Rather than adhere to the one-size-fits-all strategy that has historically defined many competitors, Swenson and his dedicated team of agents pride themselves on delivering a highly tailored experience for every artist or act that passes through their doors by focusing on metrics.

Years of history with AEG, Live Nation, Lollapalooza, Louder than Life, Bourbon & Beyond, and Download Festival have provided a jumping-off point for a number of clients.

Now, having risen to the top in the ranks of US-based partners for the titans of the enormous Korean pop music world, Swenson and his team have effectively reimaged the ticketing structure for K-pop artists, developing innovative strategies to maximize revenue for everyone involved. Simultaneously, Dynamic has unlocked the potential of untapped markets, leading the charge of bringing sold-out shows to fresh regions of excited fans.

Dynamic has facilitated career milestones for industry superstars like Mamamoo and IU, the latter of which earned the company award recognition for its hand in launching the fastest North American arena sellout of 2024. The company was also instrumental to P1Harmony becoming the first K-pop act to play a show at Nashville's historic Grand Ole Opry, ONEUS delivering the first public K-pop show at New York's iconic Apollo Theater, and ATEEZ tackling their stadium debut in Brazil.

Dynamic's data-driven model has ensured the creation of strategic plans for these global acts, yielding new benchmarks of success in an ever-evolving entertainment landscape.

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Submission #4

Reprtoir

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The music industry thrives on data, yet too often, that data is scattered across disconnected systems, creating inefficiencies, errors, and endless frustration.

Reprtoir changes that. It's more than just software; it's a complete ecosystem designed specifically for music publishers, record labels, and sound libraries, bringing everything under one roof.

From royalty accounting and catalog management to AI-powered tagging, music pitching, and product creation, Reprtoir eliminates the hassle of manual data transfers and repetitive entry. Instead, it provides a single, reliable source of truth that ensures accuracy, saves time, and streamlines workflows. Whether you need to organize massive catalogs, track royalties with precision, or pitch music seamlessly, Reprtoir delivers.

But what truly sets Reprtoir apart is its commitment to evolution. In just six years, it has continuously adapted to the needs of its 300+ clients worldwide, always staying ahead of industry challenges. It's not just a tool—it's a dynamic, forward-thinking solution that's redefining how music metadata is managed and operated.

Reprtoir isn't just about managing data though. It's about unlocking potential, empowering companies to focus on what matters most: the music.

Additional Links:

https://musicbiz.org/wp-content/uploads/gravity_forms/244-c27f5572d33ce9e53ac88833255b7ba0/2025/01/Reprtoir-media-coverage.pdf

Robin Charmarnt, Reprtoir
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Reprtoir stands out as a groundbreaking platform designed specifically for music companies. Offering an extensive suite of tools, it integrates solutions for music publishers, record labels, sound libraries, and more into a uniquely well-designed system.

Reprtoir deserves recognition for addressing one of the music industry's most persistent challenges: fragmented data across multiple platforms. By consolidating all essential functions into a single, user-friendly environment, Reprtoir eliminates the need to duplicate efforts across various systems. From

royalty accounting and catalog management to music pitching (playlists), AI analysis, autotagging, product building, and file storage, everything is seamlessly integrated. This holistic approach minimizes human error, ensures accuracy, and creates a reliable "source of truth" from which data can be exported in any desired format.

What truly sets Reprtoir apart is its relentless commitment to innovation. Since its launch seven years ago, the platform has continuously evolved to meet the industry's changing needs. Today, with a global client base exceeding 300, Reprtoir empowers music companies to organize, manage, and leverage their data like never before. It's essential, mainly for the independent music market.

Reprtoir isn't just a tool—it's a game-changing environment redefining how the music industry operates.

Additional Links:

https://musicbiz.org/wp-content/uploads/gravity_forms/244-c27f5572d33ce9e53ac88833255b7ba0/2025/01/Pitch-Deck-2025.pdf

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Submission #5

Pirames International LLC

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Pirames International is the first digital aggregator and collecting agent in the World to have all of its processes certified ISO 27001 (from SQS which is the Swiss Association for the Certification of Quality Systems), in detail: "Processes and Services to support the distribution of copyrighted digital audio and video content and B2B marketing consulting to Record Labels and Music Producers (IAF Scope 33)". Processes like the Ingestion, which includes also the Metadata Pirames Audio and Video, but also the Delivery, the Reporting and the Data management are under the ISO 27001 certification and therefore under the higher guarantee possible in the World in terms of data management and data protection....and we believe that what above is a valid reason for being nominated.

Additional Links:

https://musicbiz.org/wp-content/uploads/gravity_forms/244-c27f5572d33ce9e53ac88833255b7ba0/2025/01/909357_en_53219.pdf

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Submission #6

DataArt

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DataArt partners with over 85% of major and independent music distributors in the US, driving the adoption of clean data, best practices in metadata management, and innovation in the music industry.

With over two decades of experience, the company has established itself as a trusted partner and leader in custom metadata solutions based on DDEX and other well-known standards and frameworks for information exchange about metadata, rights ownership, and usage data.

From metadata collection and standardization to enrichment, validation, and AI-driven insights, DataArt helps clients unlock the full potential of their data.

DataArt has recently completed several complex projects in the music metadata domain, including:

- Partnered with DDEX to build a custom validator, ensuring that data provided by music labels, publishers, performance rights organizations, and other participants in the music business ecosystem aligns with current DDEX standards, enhancing consistency, efficiency, and compliance.
- Collaborated with the leading data management provider for media creators and businesses to develop a solution for collecting, improving, and sharing music rights data between various players in the music industry, from the biggest firms to small independent companies. The solution ensures controlled data sharing based on peer-to-peer agreements, enabling secure, efficient, and transparent collaboration across the ecosystem.
- Implemented an integration with a metadata provider for an independent music company that works in music publishing and recorded music. As part of the integration, DataArt designed and developed a DDEX converter to simplify the export and import of release messages. The converter enables seamless communication of metadata and corresponding media files via DDEX to the client's extensive network of industry partners, each with unique formatting requirements.
- Developed a cloud-based royalties processing pipeline for a global music rights and publishing company with advanced automation. Advanced automation handles 80% of data matching, improving data quality and consistency, reducing time-intensive manual processes, and enhancing operational efficiency. The solution ensures accurate royalty distribution - more than 6 billion royalties - and enables faster and more reliable processing of music rights and payments. See the full case study: <https://www.dataart.com/clients/case-studies/royalties-processing-and-management-pipeline>
- Designed and implemented a music distribution and analytics platform for FUGA, an industry-leading technology and services company for international rightsholders specializing in music distribution and marketing services. Connected to over 260 digital service providers worldwide, the FUGA system

manages close to 3 million tracks, with up to 2.5 million deliveries being performed every month. See the full case study: <https://www.dataart.com/clients/case-studies/designing-and-implementing-a-music-distribution-and-analytics-platform-on-gcp>

- Designed and built a robust web portal that automates artist onboarding, metadata management, label verification, and automatically collects information for releases and synchronizes artists and release metadata with target systems.

- Continues to collaborate with 50+ clients globally to streamline operations, enhance discoverability, and drive revenue growth in the competitive market.

In 2025 and 2024, DataArt achieved numerous awards and recognitions, acknowledging its contribution through the strategic application of metadata solutions, data platforms, analytics, AI, and automation:

- DataArt was recognized in three Everest Group PEAK Matrix® Assessments for Cloud and Infrastructure Excellence. See the press release: <https://www.dataart.com/company/newsroom/press-release/dataart-recognized-for-cloud-and-infrastructure-excellence>

- DataArt earned the Best Global Software Engineering Company - US title at the 2024 Technology Innovator Awards. See the press release: <https://www.dataart.com/company/newsroom/press-release/dataart-named-best-global-software-engineering-company>

- DataArt was recognized as a Disruptor in HFS Horizons Report 2024. See the press release: <https://www.dataart.com/company/newsroom/press-release/dataart-recognized-as-a-disruptor-in-hfs-horizons-report-2024>

- DataArt was recognized as a 'Major Contender' in Everest Group PEAK Matrix for Analytics and AI Services 2024. See the press release: <https://www.dataart.com/company/newsroom/press-release/everest-analytics-and-ai-peak-matrix-2024>

- DataArt was recognized as a 'Major Contender and a Star Performer' in Everest Group's Software Product Engineering Services PEAK Matrix® Assessment 2024. See the press release: <https://www.dataart.com/company/newsroom/press-release/dataart-recognized-as-a-major-contender-and-a-star-performer-everest-spes-peak-matrix>

- DataArt was named a 'Major Contender' in Everest Group PEAK Matrix for Application Transformation Services 2024. See the press release: <https://www.dataart.com/company/newsroom/press-release/dataart-named-a-major-contender-in-everest-group-peak-matrix-2024>

- DataArt was named to the IAOP 2024 Global Outsourcing 100. See the press release: <https://www.dataart.com/company/newsroom/press-release/dataart-named-to-the-iaop-2024-global-outsourcing-100>

If you want to learn more about DataArt's achievements in 2024, please watch the video: <https://www.youtube.com/watch?v=ZuSqMMSTQUY>

DataArt also takes an active role in supporting the music industry community:

1. Joined Metadata Literacy Committee: Our experts were invited to join the newly formed committee by the Music Business Association, reinforcing DataArt's role in shaping metadata standards in the music industry.

2. Active in Metadata Summits: We participate in key industry events, hosting panels with experts from DDEX, OpenPlay, SESAC, and more. Recent topics include:

- "Are We Prepared?: The Ethics of New Revenue Streams" (MusicBiz 2024). See the videos from the panel:

<https://www.youtube.com/watch?v=vr19z35S3dw&list=PLZhATD8go09XBbVBHHCxzNeq3DSdyGBMf>

- "Decoding the Music Data Exchange" (MusicBiz 2023). See the videos from the panel:

<https://www.youtube.com/watch?v=ZAFUFCrmCQA&list=PLZhATD8go09UOygQl9X0zyFrYlu9AJpOq>

3. Ongoing Thought Leadership: Beyond industry events, DataArt consistently publishes valuable content that explores emerging trends, innovations, and best practices. Some recent content pieces include:

- Who Owns Music Rights: Understanding Music Ownership with DDEX. See the article:

<https://www.dataart.com/blog/who-owns-music-rights-understanding-music-ownership-with-ddex-by-russell-karp>

- Harmonizing Creativity: The Impact and Evolution of Generative AI in Music. See the article:

<https://www.dataart.com/blog/harmonizing-creativity-the-impact-and-evolution-of-generative-ai-in-music-by-doron-fagelson>

- AI in the Music Industry: Transforming Music Production, Discovery, and Data. See the article:

<https://www.dataart.com/blog/ai-in-the-music-industry-transforming-music-production-discovery-and-data-by-sergey-bludov>

- User-Generated Content and Music Rights Management with DDEX. See the article:

<https://www.dataart.com/blog/ddex-and-music-rights-management-in-user-generated-content-by-russell-karp>

- Whitepaper on Bridging the Gaps in Music Streaming with Data Pipelines. See the whitepaper:

<https://www.dataart.com/blog/bridging-the-gaps-in-music-streaming-with-data-pipelines>

- Guide on AI in the Media and Entertainment Industry: Striking Cases, Biggest Challenges, and Winning Solutions to Bring Your AI Idea into Fully-Fledged Solutions. See the guide:

<https://www.dataart.com/ai-in-media-and-entertainment>

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Submission #7

Jay Gress, SVP, Head of Intellectual Property Licensing, Sony Music Entertainment

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Jay Gress is Senior Vice President, IP Licensing at Sony Music Entertainment where he has worked in various roles since 2000. In his current position he has responsibility for a wide range of functions including publisher licensing strategy, mechanical royalties administration, and copyright registrations on behalf of Sony Music's various labels, including Columbia, RCA, Epic, Legacy, Masterworks and Nashville among others. In 2009 Jay was a key Sony Music figure in negotiating and implementing the NMPA-RIAA settlement agreement that provided means to disburse \$264 million in pending and unmatched monies to songwriters and music publishers. By updating internal systems and adjusting department policies and procedures Jay's efforts established the framework to prevent P+U problems from escalating in the future. Subsequently Jay has negotiated and managed bulk licensing agreements with numerous publishing companies to streamline and modernize the music licensing process. He was a central figure in designing, testing and applying Music Data Exchange's MWN messaging automating the exchange of data. He's currently working with The MLC on streaming their data directly into systems used by record companies. As a co-chair of the DDEX Licensing working group Jay champions the importance of messaging standards and is a key figure in improving the efficiency of data processing, credit clarification and regulating clean sound recording data. Jay Gress is an advocate for dependable metadata in the music industry and thanks to his efforts music business leaders have access to tools necessary to reliably exchange data throughout the industry.

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Submission #8

Iron Mountain Media and Archival Services

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Iron Mountain Media & Archival Services is a standout nominee for the Maestro of Metadata Award due to its transformative impact on metadata innovation, clean data practices, and streamlined archival solutions. Its Archive Explorer redefines efficiency with automated metadata capture, cutting manual labor by up to 98% and transforming time-intensive projects into seamless workflows, while its intuitive visual interface empowers clients to locate and monetize assets with ease. The Smart Vault platform further enhances metadata management with custom schemas, AI-powered tagging, and tools for transcription, subtitling, and translation, enabling clients to unlock global accessibility and monetization opportunities. Notable successes include empowering the GRAMMY Museum® to digitize and share its vast archives with audiences worldwide, showcasing the scalability and real-world impact of Iron Mountain's solutions. Through its adherence to the highest archival standards, including FADGI compliance, and commitment to data integrity with features like checksum verification and multi-tier redundancy, Iron Mountain ensures metadata reliability and consistency. Combining cutting-edge technology, innovative enrichment tools like 3D scanning and high-resolution imaging, and its reputation as a trusted partner to industry leaders, Iron Mountain has set a benchmark for excellence in metadata-driven archival practices, making it an ideal recipient of this award.

Additional Links:

https://musicbiz.org/wp-content/uploads/gravity_forms/244-c27f5572d33ce9e53ac88833255b7ba0/2025/01/Archive-Explorer-Smart-Vault.pdf
https://musicbiz.org/wp-content/uploads/gravity_forms/244-c27f5572d33ce9e53ac88833255b7ba0/2025/01/Archive-Explorer.pdf

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Submission #9

Brandon Hammerstrom, Vice President, Business Intelligence, Warner Chappell Music

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Brandon Hammerstrom started his career at BMG in copyright where he was acutely aware of the lack of correct metadata in the music industry. Over 10 years he has set up a cadence for improved metadata, held higher standards about data accuracy, and championed data knowledge. This and his immense work to ensure the data standards are always met not only by his data team but across the board makes me think that he would be an excellent candidate for this!

Tahsin Rakib Himi, BMG

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Submission #10

Noctil

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<https://drive.google.com/file/d/1gs5IQOd-SdeQQP3SsFB-aZu8caExiYSK/view?usp=sharing>

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Submission #11

Elysha Miracle, Senior Vice President, Rights Data Management, Concord

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Concord is an acquisitive company and is 'the independent, worldwide leader in the development, management and acquisition of sound recordings, music publishing, theatrical performance rights and narrative content, representing more than 1.3 million songs, composed works, plays, musicals and active recordings.'

In the last 5 years, Concord has doubled the number of copyrights that it owns and administers including over 15 million pieces of metadata for hundreds of thousands of songs. Elysha is responsible for making the ingestion of all of these songs a possible, coherent process and she and her repertoire management teams have worked to incorporate all of Concord's acquisitions, from single artist camps to immense 50,000 asset plus label or legacy assets acquisitions. This includes the onboarding of catalogs such as Musart, the legendary Fania label, Sugar Hill, Vanguard, Savoy, Vee-Jay, Independiente, Varese, Easy Eye Sound, HitCo, Victory Records, Round Hill Music Fund Ltd, and Downtown to artist catalogs like Daddy Yankee, Phil Collins, Genesis, 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.

For the catalog acquisition side, Elysha has created a templated ingestion rulebook making it possible for her 9 person team of Deep Catalog repertoire managers to research, process, and convert that mixture of hundreds of emails from labels, spreadsheets, hard drives, download links, and physical goods into Concord's repertoire management dashboard.

This is followed by the complicated process 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.

Additionally, Elysha's team of 8 Frontline Repertoire Managers is responsible for setting up every new release single, album, and video for our frontline label artists across Concord's 8 active labels. In the past year, this has included the global hit 'MILLION DOLLAR BABY' by Tommy Richman, the 2024 GRAMMY Rap Album of the Year from Killer Mike, "MICHAEL", the Americana Album of the Year from Sierra Ferrell, "Trail of Flowers," new weekly hits from KIDZ BOP, and thousands more frontline releases spanning all genres and levels of metadata complexity.

New release metadata challenges present their own unique scenarios, often involving new release plans that change minute by minute and must balance our artists' desires while ensuring that data is properly portrayed. 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 to thrive and grow. Elysha Miracle's ability to convert spreadsheets and hard drives into coherent, functioning metadata that can further drive revenue and artist growth is one of Concord's best kept secrets.

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Submission #12

Jacob Lapidus, Artist, DSP & Metadata Optimization Manager, Sony Music Entertainment

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Jacob has been a real game-changer in the way music metadata is handled at Sony, making everything smoother, faster, and more accurate. He's implemented some next-level tools and processes that have drastically cut down on errors and boosted efficiency across the board. Thanks to him our relations between the frontline and catalog have also improved significantly.

Yuuta Aoki, Sony Music

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