



Day 2 Recap & Photos: Mondo.NYC Conference & Music Festival, Oct 11-14 in New York City

October 13, 2022 (New York City) - Mondo.NYC has wrapped the second day of its 7th annual Arts & Technology Conference & Music Festival. October 12th's programming touched on everything from music and gaming to NFTs, music policy, content curation, DEI, songwriting, production, and more. To end the day, Mondo hosted "IRL" live showcase performances from EJ Worland, The Brink Of, We the Commas, The Day Dreamers, Waasii (DJ), Becca Stevens & The Secret Trio, Bloom Twins, :PAPERCUTZ, and Cha Wa at venues such as DROM, The Sultan Room, and Brooklyn Bowl. An online stream available [here](#) also featured performances from :PAPERCUTZ, Ai Margini Della Città, Planet Opal, Kyotolp, and MuMu. More details and images from the second day can be found below with full-size screenshots available for download [here](#).

The conference will continue today (October 13) through tomorrow (October 14), with today's program starting at 10am. Highlights will include the Guild of Music Supervisors track that will include panels on the topic of DEI in Sync, crafting niche soundtracks for film/TV, advertising, a music supervisor roundtable, Latin voices in sync, and tech in the music industry; panels on Web3 and the metaverse including "Artists as Architects: Building, Connecting and Monetizing Music in the Metaverse," "What is Web3 Anyway? And Should I Care?"; and more. There will also be live IRL performances at Brooklyn Bowl (61 Wythe Ave, Brooklyn, NY) at 8pm from **Phony PPL** with **Snacktime**, and at Bar Freda (801 Seneca Ave, Queens, NY) at 8pm from **Thomas Piper**, **Miu Haiti**, and **Mike Borgia**.

If you would like to attend Mondo.NYC as press, please let me know; it's not too late to add you to the list!

Wednesday October 12 Recap



Pictured left to right: Dallin Earl, Vickie Nauman, Danielle Schiffman, Latoya Petersen

Music & Gaming: Opportunities and New Developments

Kicking off Mondo.NYC day two, moderator **Dallin Earl** (Associate, Covington & Burling LLP) talked with panelists **Danielle Schiffman** (Associate General Counsel, Senior Director of Business & Legal Affairs, Lincoln Center for the Performing Arts), **Latoya Peterson** (Co-Founder & CXO, Glow Up Games), and **Vickie Nauman** (Founder and CEO, CrossBorderWorks) to discuss the current landscape, new developments, and opportunities for music and gaming. They touched on topics including the challenges for music companies entering the gaming space, engagement levels, reaching new audiences and how to connect with them, what music can learn from the gaming space, gatekeeping, licensing and use permissions, making the gaming ecosystem more equitable for all in the music ecosystem and bringing more opportunities to indie musicians, metaverse concerts from idea to execution, how best to marry these two groups of passionate consumers and what they can bring to the table, and so much more.



Pictured left to right: Lawrence Cohen, Mark DiMichael, Maria del Pilar Lopez, Andre Benz, Wai Choy

Financial Considerations for NFTs in the Music Industry: Caveat Emptor

This opening panel in the Grand Ballroom, moderated by **Lawrence Cohen** (Partner, Citrin Cooperman), discussed the opportunities and considerations around NFTs in the music industry with panelists **Andre Benz** (CEO & Founder, SoundMint), **Maria del Pilar Lopez** (Director, Entertainment, Music, and Sports, Citrin Cooperman), **Mark DiMichael** (Partner & Digital Assets Practice Leader, Citrin Cooperman), and **Wai Choy** (Partner, Proskauer Rose LLP). They touched on basic explanations of what NFTs are and can be, how to make an NFT, what it looks like to buy and sell, income tax considerations, what it means to own an NFT, and more. They emphasized how important it is for artists to figure out what they would like to give to their fans that would make sense and how important it is to understand and make clear what the rights are around that NFT. They ended the panel by discussing the current music industry landscape and what they each expect out of the future of crypto and NFTs.



Pictured left to right: Rob Bonstein, Jonathan Azu, Bea Koramblyum, and Ross Michaels

The Future of Music Business Management

In this panel, **Rob Bonstein** (VP of Membership, HIFI), **Bea Koramblyum** (Global Head of Business Affairs, Downtown Music Services), **Jonathan Azu** (Founder & CEO, Culture Collective), and **Ross Michaels** (Co-Founder and Co-President, Park Avenue Artists) discussed how the work of management has changed in recent years to meet modern needs. More than ever before, it is important for managers to be generalists who understand how everything works and can delegate properly to make sure their artists are taken care of across all areas. When negotiating deals, going with the biggest advance may not always be the right move for each individual artist. While there is a constant stream of new platforms for artists to potentially use, managers should be aware of these options but not forceful towards artists who genuinely don't want to pursue social media or other tools. Ultimately, managers need to make sure that their artists are in a safe space mentally and emotionally so that they can create their best possible art and make the biggest impact.



Pictured left to right: Josh Neuman, Jamie Sampson, Jim Leavitt, Adrian Perry

Music & Gaming: Anatomy of a Successful Integration

Continuing the Music & Gaming track, **Adrian Perry** (Partner, Co-Chair of Music Industry Practice, Covington & Burling LLP) broke down where successful music and gaming integrations are happening. With panelists **Jamie Sampson** (VP, Digital Distribution & Platform Partnerships, iHeartMedia), **Jim Leavitt** (Senior Director Music Partnerships & Talent Relationships, Ubisoft), and **Josh Neuman** (Co-Founder & Co-CEO, MELON), the panel brought attendees an inside look into the challenges of creating the integrations, what has gone right and wrong, the irreplaceability of live concert experiences, and the potential reach and engagement that these integrations have (Leavitt highlighted that over “50% of all kids under the age of 16 are on the Roblox platform” alone, making it the “gorilla in the metaverse”). Other topics included the pandemic's influence on these integrations, branding balance, content appropriateness, breaking new artists and music, and even how these integrations stack up in an artist's revenue stream.



Pictured left to right: Ann Liebschutz, Dominic Fragman, Tommy Luginbill, Steve Curd, Bryan Karscig, Dr. Mitu Khandaker, Phil Hill

Music & Gaming: Spotlight on Emerging Companies

Closing out the Music & Gaming track at Mondo.NYC, **Phil Hill** (Attorney, Music Industry Practice, Covington & Burling LLP) brought together six incredible panelists to discuss emerging companies in the music and gaming ecosystem. Panelists **Ann Liebschutz** (Founder, AML Global LLC), **Brian Karscig** (Co-Founder & Head of Music, PlusMusic), **Dominic Fragman** (Co-Founder, SAFE Royalties), **Dr. Mitu Khandaker** (CEO & Co-Founder, Glow Up Games), **Tommy Luginbill** (Inventor & Co-Founder, SAFE Royalties), and **Steve Curd** (Chairman, CEO & President, Scaeva Technologies, Inc.) discussed how they identify and evaluate various market opportunities, where to find funding both in known and unknown sources (such as non-diluted federal government programs highlighted by Liebschutz), whether funding is fully necessary to a small startup or company's needs, challenges outside of funding, as well as taking their ideas and turning them into successful businesses.



Pictured left to right: Dan Mackta, Kerri Fox-Metoyer, Roy Hennig, Bob Dillon, and Vickie Nauman

Content Curation and Filtration: Signal vs. Noise

In this panel, **Vickie Nauman** (Founder and CEO, CrossBorderWorks), **Bob Dillon** (Senior Vice President Connected Media & TiVo Music Metadata, Xperi Corporation), **Dan Mackta** (Managing Director, Qobuz), **Kerri Fox-Metoyer** (Head of Entertainment, GABB Wireless), and **Roy Hennig** (Vice President of Sales, LyricFind) discussed the “big music lake” we are currently living in, with millions of tracks floating around as we continue to upload 100,000 new tracks or more each day. When it comes to curation, the goal should be to meet your audience in between familiarity and new music, which of course means you must truly know your audience. GABB Wireless, for example, is focused on curating a safe music experience for kids ages 6-12, helping them to discover their own music taste in a kid-friendly environment, which will ultimately build the next generation of music lovers. Alternatively, Qobuz targets an older generation, who are less interested in playlists but respond best to a small, highly curated collection of albums to explore. LyricFind focuses on analyzing songs themselves, parsing the lyrics to determine the exact mood and topic(s) of a particular track. The major takeaway from this panel was for curators to not try and be all things to all people. By focusing on a particular audience, curators can create the most meaningful experience.



Pictured left to right: Larry Miller, Nari Matsuura, Barry Massarsky

Fireside Chat with Music Valuators and Economists Nari Matsuura and Barry Massarsky, Moderated by Larry Miller

In their incredibly informative and timely fireside chat, moderator **Larry Miller** (Clinical Professor & Director, Music Business Program, NYU Steinhardt) talked with old friends **Barry Massarsky** (Partner & Co-Leader, Music Economics & Valuation Services, Citrin Cooperman), and **Nari Matsuura** (Partner/Co-Leader, Music Economics & Valuation Services, Citrin Cooperman), who have done financial evaluations and valuations for more than 75% of the lenders who are funding the current boom in catalog purchases. Miller, Massarsky, and Matsuura highlighted the most important topics and discussion around catalog sales including forecasting growth, proprietary systems developed by Matsuura and used by Citrin Cooperman, how music became an asset class, the effects of the changes in discount rates on catalog purchases, sky-high multiples, issues with terrestrial radio payouts, and so much more in a panel that attendees won't soon forget.



Pictured left to right: Joshua P. Friedlander, Linda Bloss-Baum

RIAA Presents Everything You Need to Know About Music Policy in One Hour

In the RIAA'S first panel of the day, **Mitch Glazier** (Chairman & CEO, Recording Industry Association of America) moderated a conversation between key industry leaders from Capitol Hill on all things music policy. Panelists **Brad Watts** (Minority Chief Counsel, Senate Judiciary Committee Subcommittee on Intellectual Property), **Joshua P. Friedlander** (SVP Research & Economics, RIAA), **Kevin Amer** (Director Copyright Policy Team, Office of Policy & International Affairs, U.S. Patent and Trademark Office), **Linda Bloss-Baum** (Vice President of Government Relations and Public Affairs, SoundExchange), **Tyler Grimm** (Chief Counsel for Policy & Strategy, U.S. House of Representatives, Judiciary Committee), and **Emily Lanza** (Counsel for Policy & International Affairs, U.S. Copyright Office) discussed where the current music policy is and where it is headed, the American Music Fairness Act, the history of music policy, what Congress is considering on copyright, the issues facing the music industry and the government, and public performance in Europe. Attendees left the panel with a wide range of knowledge of the state of music policy in 2022, the issues we need to be paying attention to, and what the future should look like for our industry.



Pictured left to right: Pascal Pilon, Joel Sadler, Andreas Jacobi, Daniel Rowland

Future of Music Creation & Production: The Reinvention of Remote Collaboration

Mondo's "Future of Music Creation & Production" panels kicked off in the Library with moderator **Daniel Rowland**, (Head of Strategy and Partnerships, LANDR) leading a panel consisting of **Andreas Jacobi** (CEO, Audiotool Inc.), **Joel Sadler** (Co-founder & Head of Creator Tools, PatchXR), and **Pascal Pilon** (CEO, LANDR Audio). They began by discussing the challenges facing remote collaboration, including network latency that can only be anticipated and compensated for rather than solved. They then talked about how their companies approach collaboration in different sectors, with Audiotool allowing musicians to play together online, PatchXR enabling VR creation of music tools to "fuse the physical and digital divide," and LANDR providing matchmaking services and other creative tools for musicians. The panel also addressed the need to simplify audio set-up online, as there is usually a 10-15 minute period where each collaborator needs to make sure they have all the required plug-ins, and the importance of providing educational resources and help tools so users don't feel overwhelmed and can focus on creating.



Pictured left to right: Drew Silverstein, Howard Ouyang, Jessica Powell, Meng Kuok, Leigh Smith, Daniel Rowland

Future of Music Creation & Production: Intelligent Creator Tools: Friend or Foe?

Moderator **Daniel Rowland**, (Head of Strategy and Partnerships, LANDR) stuck around to guide the second “Future of Music Creation & Production” panel, featuring **Drew Silverstein** (Co-Founder, Amper Music), **Howard Ouyang** (Music Supervisor, AIVA), **Jessica Powell** (CEO & Co-Founder, Audioshake), **Leigh Smith** (Senior Research Engineer, SubPac Inc.), and **Meng Kuok** (Group CEO & Founder, Caldecott Music Group). The group began by discussing common reactions to AI and creator tools, agreeing that the ultimate takeaway is that AI-driven music is happening and must not be ignored. According to Powell, ATMs didn’t destroy banks and drum machines didn’t make drummers obsolete, but the speed and scale that AI enables is difficult to comprehend because it has never been seen before. They also discussed how AI has actually helped shine light on important practices, with Smith stating that the introduction of automated mastering in LANDR actually improved users’ recognition of the value of mastering. In the end, Silverstein talked about how “AI music is the great unlocker of idea to reality,” allowing beginners to express their musical ideas more easily and giving professional musicians “superpowers” to “help them achieve creative goals more wildly successfully than they ever could before.”



Pictured left to right: Dr. Maurice A Stinnett, Henry Beecher Hicks III, Eric Hutcherson, Tiffany R. Warren

Leading on Diversity, Equity and Inclusion in the Music Industry: Where We Are and Where We Are Going

In this panel, **Henry Beecher Hicks III** (President & CEO, National Museum of African American Music), **Eric Hutcherson** (Executive Vice President, Chief People & Inclusion Officer, Universal Music Group), **Tiffany R. Warren** (EVP, Chief Diversity & Inclusion Officer, Sony Music Group), and **Dr. Maurice A. Stinnett** (Global Head of Diversity, Equity & Inclusion, Warner Music Group) came together to discuss what they are doing both individually and collaboratively to expand DE&I efforts in their organizations and communities. Warren described DE&I as building a plane and flying it at the same time. As such, executives need to identify who at every level of their organization is ready to engage, develop, and implement precise plans, while also staying up to date on the latest developments in social justice and incorporating those into the plans. Hutcherson spoke about how everyone brings who they are as a person and their lived experiences to work with them, which they can tap into in order to create meaningful change around them and start conversations. Dr. Stinnett described the current state of DE&I as having a “north star”. After many years of work, we now have a clear goal to strive for where we want to end up.



Pictured left to right: Antony Demekhin, George Macias

Future of Music Creation & Production: Adaptive Music: Reimagining Our Role As Listeners

This session began with a breakdown of the history, definition, and state of adaptive music from **Leigh Smith** (Senior Research Engineer, SubPac Inc.), who also moderated the conversation between panelists **Adam Clark** (Producer), **Antony Demekhin** (CEO, Tuney), and **George Macias** (Co-CEO, MatchTune). They used their time to discuss the importance of talking about adaptive music, how we can actively engage in music production with AI, the apps artists are using to innovate, how new technology challenges traditional production processes, the creative communities who are impacted, who benefits and who is exploited, where creative control lies, and more. They went in-depth into how AI is the future of the industry and the ways to tap into it by taking advantage of the limitless choices the technology provides us.



Pictured left to right: Peter Cincotti, Victoria Shaw, Joel Flatow

RIAA Presents Victoria Shaw & Peter Cincotti -- Songwriting Today: Artist, Entrepreneur, Activist! Featuring a Live Performance

Aptly subtitled music, motivation, meaning, and mania by moderator **Joel Flatow** (Senior Vice President, Artist & Industry Relations/Chief, West Coast Operations, RIAA), the next RIAA panel introduced and led a conversation with the recently collaborated “New York City institution” **Peter Cincotti** (Singer-Songwriter), and “writer's writer and singer's writer” **Victoria Shaw** (Songwriter) to discuss all things songwriting. They discussed their start into songwriting; their process and where inspiration comes from; their drive to write songs (which Victoria Shaw described as “not being able to breathe if we don't do it”); their devotion to different causes; how other parts of their life including films, brand deals, and musicals feed them; and keeping diversity as a songwriter. Intermixed into the panel, Cincotti performed two of his songs, “Goodbye Philadelphia” and “Killer on The Keys,” the title track written with Shaw for his upcoming record, and Shaw performed her songs “Like A River” and “I Love The Way You Love Me.”



Pictured left to right: Matt Guiler, Wyatt Giampa, Nathaniel Reichman, Daniel Rowland

Future of Music Creation & Production: Immersive Audio: It's Everywhere!

In the final panel of the Future of Music Creation & Production track, **Daniel Rowland** (Head of Strategy and Partnerships, LANDR) moderated a conversation between **Matt Guiler** (Co-Founder, Immersive Mixers LLC), **Nathaniel Reichman** (Producer/Re-recording Mixer, Dubway Studios), and **Wyatt Giampa** (Creative Community Lead, Spatial Inc.) on the proliferation of immersive creator tools and improvements in consumer technology. They went through the definition of Dolby Atmos and immersive audio, the different formats and technology available, the challenges the people in this field are facing, how to make this technology more accessible to everyone, and more.

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Pictured left to right: Carletta Higginson, Waleed Diab, Mitch Glazier

A Fireside Chat: RIAA Chairman & CEO Mitch Glazier in conversation with YouTube's Waleed Diab, Global Head of Recorded Music Business Development & Carletta Higginson, Global Head of Music Publishing

To close out the Wednesday sessions, moderator **Mitch Glazier** (Chairman & CEO, Recording Industry Association of America) spoke to **Carletta Higginson** (Global Head of Music Publishing, YouTube) and **Waleed Diab** (Director & Global Head of Recorded Music Business Development, YouTube) for a fireside chat to talk all things YouTube. They discussed how one of the main factors that has helped YouTube stand the test of time is that artists of all levels from indies to majors will always want somewhere to showcase their entire portfolio of not only music videos but interviews, behind the scenes content, user generated content, etc. In addition, one trend that has grown in recent years is songwriters creating channels to go from being behind the scenes to creating a visual presence. YouTube allows them to showcase a visual discography in a way that they couldn't do elsewhere. Currently, one third of earned revenue on YouTube is from music in non-music videos, opening up a whole new digital world for sync. Looking to the future, YouTube is focusing on its new creator product, which will help it thrive in the growing creator economy.



Pictured: We the Commas

In addition to the amazing panels, in-person attendees were able to see live showcases at DROM, The Sultan Room, and Brooklyn Bowl from **EJ Worland, The Brink Of, We the Commas, The Day Dreamers, Waasii (DJ), Becca Stevens & The Secret Trio, Bloom Twins, :PAPERCUTZ,** and **Cha Wa.**

For those who could not attend in person, Mondo.NYC hosted an online showcase on YouTube, which can be viewed [here](#). The 45 minute showcase features artists from all around the world including **:PAPERCUTZ** (Porto, Portugal), **Ai Margini Della Città** (Bari, Italy), **Planet Opal** (Italy), **KyotoIp** (Italy), and **MuMu** (New York, NY).

More on Mondo.NYC

Mondo.NYC's conference headquarters is the Williamsburg Hotel, located at 96 Wythe Ave, Brooklyn, NY 11249. People can come to the Williamsburg Hotel during the day to register in-person from 8am to 6pm through Thursday, and until 4pm on Friday; Mondo registrants are welcome to use the space for meetings and networking between 8am and 6pm each day, with post-conference events happening each night.

All Mondo in-person events will strictly comply with or exceed New York City, New York State, and US federal guidelines. Accordingly, at this time Mondo does not require proof of vaccination or a negative COVID test. However, with the health and safety of its participants in mind, Mondo reserves the right to revise its COVID-related rules and regulations at any time without notice

pursuant to current conditions. Venues may limit capacity and/or have minimum age requirements.

Passes are available for purchase in the lobby of the Williamsburg Hotel for \$499 for four day, all access passes giving attendees access to Mondo conference content including panels, Q&As, keynotes, special events, happy hours, and more, as well as access to all Mondo artist showcases and a 25% discount on advance purchase of a Mondo 2023 badge. There are also discounted passes available for Artist, Educator, Student & Indies for \$399, \$399 for CLE - Continuing Education credit (Oct. 14 only), \$199 for the Guild of Music Supervisors Track (Oct. 13 only), and \$199 for CLE Student - Continuing Legal Education (Oct. 14 only).

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About Mondo.NYC:

Mondo.NYC is an international festival and global business summit of and for music and tech industry insiders and innovators, emerging artists and their fans. Mondo connects fans and creators in a shared mission of empowering artists and advancing ideas in an ever-changing music business and technology landscape. Founded in 2016 by Joanne Abbot Green and Bobby Haber, the event and its year-round content programming have brought together thousands of industry professionals, artists and fans both in-person and online.

Please note all Mondo.NYC 2022 events are subject to change without notice.

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