



### **Day 3 Recap & Photos: Mondo.NYC Conference & Music Festival, Oct 11-14 in New York City**

October 14, 2022 (New York City) - Mondo.NYC has wrapped the third and penultimate day of its 7th annual Arts & Technology Conference & Music Festival. Thursday's programming featured a series of panels from the Guild of Music Supervisors (GMS), a fireside chat with the Brooklyn Bowl's Peter Shapiro, and several sessions on NFTs and the metaverse. Mondo also hosted "IRL" live showcase performances from Phony PPL with Snacktime, Thomas Piper, Miu Haiti, and Mike Borgia at venues Bar Freda and Brooklyn Bowl. There was also an online stream (available [here](#)) featuring performances from Bad Skin, Three Underneath, The Flabbies, Aariah &, We the Commas, and Valerie D'Silva. More details and images from the third day can be found below with full-size screenshots available for download [here](#).

The conference's final day kicks off at 9am with highlights including fireside chats with Golnar Khosrowshahi of Reservoir and Rev. Moose of Marauder, as well as the event's CLE program and panels of touring as an indie musician, booking shows post-pandemic, and the role of the music industry in enacting social change. The night's live IRL performances will be held at Arlene's Grocery (95 Stanton St, New York, NY) at 7pm with **Aariah &, MuMu, The Cordial Sins**, and **Emmanuel Ohemeng III & Perpetual Motion**; and Brooklyn Bowl (61 Wythe Ave, Brooklyn, NY) at 8pm with **Ghost Light**.

**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!**

#### **Thursday, October 13 Recap**



Pictured left to right: Justin Gray, Lionel Lodge, Sam Maram,

### **GMS 2022: How Tech Makes Your Life Better: Music Industry Edition**

Kicking off the third day of panels and the first of the 2022 GMS track at Mondo.NYC, **Jonathan McHugh** (Independent Film and TV Producer/Director/Music Supervisor) talked with music technology creators **Justin Gray** (CEO/President, Songistry Inc.), **Lionel Lodge** (Co-Founder and CEO, SyncLodge Ltd.), and **Sam Maram** (Professional Services Manager US & AU, MyPart) about how their technologies help in the music supervision process, both for songwriters and music supervisors. The conversation touched on all parts of the music supervision process, the importance of metadata to both songwriters and music supervisors, and dove deep into how technology is more important than ever because “these softwares are educating people,” as McHugh said, and “keeping creatives creative,” added Lodge. The various softwares talked discussed have the power to, as Maram said, “allow supervisors to search via lyrical lens, writing styles, instrumentation, female or male voice, BPM, etc. and can hone in on what it is about the song that you’re looking for,” bringing much more time and efficiency to a music supervisor’s daily work. Gray added that they are bringing “more opportunity out there than there ever has been for everybody.”



Pictured left to right: Bobby Fisher, Chris Dampier, Simon Perry, Caitlin Haurie, and Ashley Morey

### **Sentric Music Presents: Do I Need A Publisher?**

In this panel, **Simon Perry** (President and Head of A&R, North America, Sentric Music), **Chris Dampier** (VP of Publishing, TuneCore), **Bobby Fisher** (VP A&R, Empire), **Caitlin Haurie** (Senior Director of Synchronization for Advertising & Brands, Position Music Publishing), and **Ashley Morey** (Sr. Director Client Services, Harry Fox Agency (HFA)) discussed the many benefits that working with a publisher can bring, even for small indie artists who may assume they do not need one. One huge advantage is easier access to opportunities in sync. Busy music supervisors are much more likely to review and consider submissions from trusted publishers who they know have vetted a particular song, rather than submissions directly from a songwriter. Music supervisors also want to ensure that the songs they are selecting have worked out any splits ahead of time to avoid complications and pay adjustments later on, and publishers can ensure this is properly taken care of. Publishers can also help songwriters branch out to explore the artist side of their career and secure new opportunities that way. And of course, working with a publishing administrator is always recommended to ensure all royalties are being collected.



Pictured left to right: Eunique, Molly Salas, B Muñoz, Mayra Vargas

## **GMS 2022: But Can it Sound Spanish? – An Exploration of Intentional Inclusion of Latine Voices in Sync**

Continuing the 2022 GMS track, **Mayra Vargas**, (Senior Director, Sync, Concord) led this powerhouse panel with **B Muñoz** (Music Producer/DJ), **Eunique** (Creative Sync & Licensing Specialist), and **Molly Salas** (Music Supervisor, Halo Music and Sound) to talk about representation of Latinx voices and music through music supervision as well as the work still to be done in bringing them more equity, inclusion, and proper cultural distinction by moving away from the notion of exoticism around Latin music. Their discussion began by highlighting the American Latina / Latinx experience and the cultural issues surrounding the inability to, as Eunique said, “separate the music from many different countries of Latin America because ... we think about it for other types of music, but why haven’t we done it for Latin culture?” B Muñoz then expressed the eye-opening truth that “clumping them together really eliminates the nuances and the culture.” The panelists celebrated the changes that have been happening across the industry and the surge in popularity of Latin music as well as the incredible impact that the Black Lives Matter movement has had on all minorities and people of color in the United States, but made sure to emphasize that there’s still so much more work to be done when it comes to white and POC artists being celebrated more than real Latinx artists for the same music. They closed by making a request to those in attendance to champion the fees for songwriters from other parts of the world because, as Vargas noted, it’s “the best thing you can do to writers and artists of color,” and pitch more songs from POC. Lastly, they called for the hiring of more women, minorities, Latinx, LGBTQIA+, and more employees because, in the words of Salas, there’s a need to “diversify your hiring practice to make sure your blind spots are covered.”



Pictured left to right: Michael Gubman, James Barlow, Jason D. Schwartz, Niccolò Cappon

### **Bridging Physical and Digital Fan Engagements**

This panel was moderated by **Michael Gubman**, (Advisor, Gubman.xyz) and featured several metaverse experts including **James Barlow** (CEO & Owner, FKB), and **Niccolò Cappon** (CEO, G3C Labs), **Jason D. Schwartz** (Founder, Density One). They discussed the current state of the metaverse and the opportunities it has been providing artists to connect with their fans in creative ways, the importance of building meaningful experience for users, the issues and lack of legislation in this space, and where they expect the industry to go in the next year for fans.



Pictured left to right: Brian Wilkins, Anthony Martini, Karibi Dagogo-Jack, and Thelonious Monk, IV

### **Artists as Architects: Building, Connecting and Monetizing Music in the Metaverse**

In this session, **Brian Wilkins**, (Founder & CEO, Aesthetic Music Group/NUSIC.fm) moderated a conversation between **Anthony Martini** (President, Exceed Talent Capital), **Karibi Dagogo-Jack** (Head of Music Partnerships, Roblox), and **Thelonious Monk, IV** (Founder, Straight No Chaser, LLC) on the multitude of opportunities artists now have at their fingertips to monetize their music. They discussed the history of the metaverse and how it has been around longer than we think, how Web3 can bring new life to old works, how music and technology has and will continue to work together, the importance of a coherent story and brand, why you should take advantage of the metaverse now, and what they expect out of the future.



Pictured left to right: Stephen Stallings, Joanna Batemits, Leland Drake, Colleen Dahlstrom, Dan Burt, Jonathan McHugh

### **GMS 2022: So... What's It Like on the Inside? An NYC Agency Music Supervisor Roundtable**

In this roundtable, **Jonathan McHugh** (Independent Film and TV Producer/Director/Music Supervisor), **Colleen Dahlstrom** (Music Producer, McCann NY), **Dan Burt** (Sr. Music Supervisor/Producer, Wunderman Thompson), **Joanna Batemits** (Executive Producer, Music, Carousel), **Leland Drake** (Senior Music Producer, Grey/Townhouse), and **Stephen Stallings** (Executive Music Producer, Dentsu Creative) showcased several recent spots that they are proud of and discussed the journey and sometimes roadblocks to getting their song choices approved. Dahlstrom showed a Coca Cola spot featuring Nigerian-born artist Blessing Offor. The spot was filmed in Nigeria, and Offor's song was pitched directly to her in what she describes as a "magical moment." Batemits showed a spot for Victoria's Secret for their VS Now campaign, a pivotal moment for the company as they began to rebrand away from unrealistic beauty standards for women. She chose a song from artist ROZES who leaned into the message and helped further amplify it on her social media. McHugh noted that one of the great aspects of sync is that it is truly all about the music, and "if your song is good, you're in."



Pictured left to right: Tyree Robinson, Goldie Harris, Rob Abelow, Joe Barham, Cardin Campbell

### **NFT Success: Strategies for Funding and Creating Superfans**

In this panel, **Tyree Robinson**, (Head of Business Development, Oraichain Labs), **Cardin Campbell** (Founder & CEO, trac), **Goldie Harris** (Senior Manager, Marketing and Streaming, UnitedMasters), **Joe Barham** (CEO & Co-Founder, HIFI Labs), and **Rob Abelow** (Founder/COO, Dopr) discussed the current explosion of opportunities around NFTs as a means of artists connecting with fans. When building out a new product, the panelists agreed that it should be geared towards the fan rather than the artist. Fans having a good user experience is critical to the success of any new products or offerings. NFTs are a great way to reward the fans that have supported an artist the longest, and this type of exclusivity often leads to permanent fan connections that will continue to benefit the artist throughout their career. Though Twitter has taken a backseat overall in terms of popularity among social media platforms, when it comes to NFTs, it is still the ideal platform due to the ability to post direct links, retweet, and communicate with fans through Twitter Spaces. The panelists also agreed that there needs to be a stronger branding and communications effort around the term NFT in general, as it can still elicit a negative reaction from a lot of fans who don't understand it. Since there is not yet a lot of legal clarity around regulations for NFTs, the panelists advised that smaller artists who do not have a legal team proceed somewhat cautiously with NFTs until there are clear guidelines in place.





Pictured left to right: Ty Roberts and Peter Shapiro

### **The Music Never Stops: A Fireside Chat with Peter Shapiro & Ty Roberts**

This legendary fireside chat between **Peter Shapiro** (Founder & CEO, Dayglo Presents) and **Ty Roberts** (Co-Founder & CEO, FanTracks Digital LLC) went in-depth into Shapiro's career and advice he has for artists, bookers, and anyone interested in owning a venue. They discussed how he came to the decision to create the Brooklyn Bowl, how they created more venues across the country, the people and events that helped get him to where he is now, what he has planned for the future, and more.



Pictured left to right: Sarah Tembeckjian, Ben Dorenfeld, Kate Urcioli, Michael Kauffman

### **GMS 2022: The Big Sweep: Some of the Best of 2022 in Advertising So Far**

The GMS 2022 series continued by recognizing and analyzing some fantastic advertising syncs with the people who worked on them. Moderator **Michael Kauffman** (Executive Director, Clio Music & Clio Cannabis) began by talking to **Ben Dorenfeld** (Director of Music, Anomaly) and **Kate Urcioli** (Co-Founder & Managing Director, Heavy Duty Projects) about their work on a recent Johnnie Walker campaign (the most successful commercial for Johnnie Walker in the past 20 years, according to Dorenfeld) that featured a mashup of Aerosmith and Run DMC's version of "Walk This Way," Loretta Lynn's version of "These Boots Are Made for Walking," and Lou Reed's "Walk on the Wild Side." They played several different versions of the mashup, all featuring different songs about walking, and traced their path to the final version, both creatively and on the business side. **Sarah Tembeckjian** (Independent Music Supervisor) then discussed Accenture's "Bubbles" spot, which was part of their "Let There Be Change" campaign. She began by playing several versions of the ad with different songs backing it before revealing that they eventually settled on the song "Dream" by Johnny Mercer but decided to commission a cover version. This allowed them to pick out the lyrics that best represented their message and then fill in the nuance with a custom-made arrangement.



Pictured: Matt Yazge

### **What is Web3 Anyway? And Should I Care?**

**Matt Yazge** (Vice President, Head of Global Research, Luminare) presented their newest study on Gaming + Web3 for the first time to Mondo attendees. The session was spent going through what Web3 is, why we should be paying attention to it, who is the audience, the difference in interest between genres, the importance of offering clarity and consumer value, and how you should move through this space with intention. There was also a deeper look into a Lil Nas X + League of Legends case study where attendees were able to see a real life example of how you can apply Web3 applications in a Web2 environment in order to monetize.



Pictured left to right: Barry, Jennie, Matthew, Jackie  
Not pictured: Taylor Ralph, participating via Zoom

### **GMS 2022: Crafting Niche Music Soundtracks for Film/TV**

In this panel, **Jackie Corbett** (Creative Partnerships Director, Marmoset), **Matthew Hearon-Smith** [Music Supervisor, Paramount Global (ViacomCBS)], **Taylor Ralph** (Music Director, CBS Sports, Paramount), **Jennie Armon** (Executive Producer/Music Supervisor, Found Objects Music), and **Barry Cole** (Owner, Spot Music) discussed their strategies for success while navigating the creative and challenging world of music supervision. Hearon-Smith emphasized the importance of the music supervisor identifying who the “music person” or decision maker is on the production side in order to start forming that important relationship from the very first kickoff call of a project. Cole spoke about how he creates a “mood tape” at the beginning of the project with input from a director, and then uses that to find songs that fit the timeline and budget. Ralph explained how in the world of sports, she gathers playlists ahead of time for upcoming projects so that she has a wide range of options to provide within a very tight time frame. Armon added that she relies on constant communication and setting realistic expectations with the director of each project. All four panelists agreed that being a music supervisor is not just about having great music taste, but even more about having a service-oriented attitude to fulfill a team’s creative vision, as well as having an educational approach to help everyone on the project understand how the music process works.



Pictured left to right: Antonino Abbate, Sylvia Bertelli, Michele Marchetto

### **Artists, Labels & NFTs: Onlymusix Deconstructs the NFT Marketplace**

With robust security protocols, absolute compliance with blockchain technologies, and an artist-first mentality, the Onlymusix team broke down their platform and the NFT marketplace they created, which also happens to be one of the very first with a focus on music! **Antonino Abbate** (Founder & CEO, Onlytech Industries), **Michele Marchetto** (Web3 Developer, Onlytech Industries), and **Silvia Bertelli** (Chief Operating Officer, Onlytech Industries) broke down how and why they started Onlymusix, the dilemmas surrounding NFTs and Web3 technology, how easy their platform is to use, how they empower musicians through their licenses (standard and custom), and more. The team also showed an entire walkthrough of their program and even minted NFTs to illustrate how easy the platform is to use, and highlighted their dedication to lowering the environmental effects of NFTs through various partnerships and specific platforms designed to have lower impact.



Pictured left to right: Katt Matt, Deb Oh, Adrian Womack, Zack Flores, Beliansh Assefa

### **GMS 2022: DEI in Sync: Building the Industry We Imagine**

Moderator **Beliansh Assefa** (Music Producer, Townhouse/Grey Advertising NY) kicked off the final panel of the GMS 2022 series with an important discussion of DEI in the sync industry featuring panelists **Adrian Womack** (Creative Producer, Racket Club, AMP DEI), **Deb Oh** (Senior Director, Creative Licensing & Production, BMG Production Music/BMG Bespoke), **Katt Matt** (Producer & Music Supervisor, Found Objects Music), and **Zack Flores** (Senior Director of Marketing and Communications, Save The Music Foundation). During the event, Matt discussed the results of a survey of around 500 members of the sync community conducted by Sync to Change, revealing that only 33% of respondents identified as people of color, 15.4% identified as LGBTQIA+, and 2.6% identified as gender diverse. In addition, of those surveyed who had done an internship, over 62% were unpaid. The panelists then discussed ways they are attempting to help, including the Association of Music Producers' AMP Scholarships to bring members of underrepresented groups into the sync industry hiring pipeline. In the end, Assefa summed it up best: hire more diverse people, give them a living wage, pay your interns, and expand your hiring pools.



Pictured: Daniel Vecchi

### **Web3 Content-First Experiences for Music: A Fireside Chat with Eluvio**

**Daniel Vecchi** (General Manager of Business Development & Partnerships, Americas, Eluvio) closed out the third day of Mondo.NYC by giving a demo and conversation around Eluv.io, their technology, and what they have to offer creatives. He continued his presentation by highlighting three distinct areas, provenance and control, scalability and efficiency, and community and engagement. He also went over the problems with traditional blockchains and how they solve those problems, examples of engagement they have created, the benefits of decentralized hosting, an example of their “One-to-Many Publishing” in action, and more.

In addition to the amazing panels, in-person attendees were able to see live showcases at Brooklyn Bowl and Bar Freda from **Phony PPL** with **Snacktime**, **Thomas Piper**, **Miu Haiti**, and **Mike Borgia**.

For those who could not attend in person, Mondo.NYC hosted an online showcase on YouTube which can be viewed [here](#). The nearly hour and a half showcase features artists from all around the world including **Bad Skin** (Montreal, Canada), **Three Underneath** (Dublin, Ireland), **The Flabbies** (Istanbul), **Ariah &** (Brooklyn, NY), **We the Commas** (Los Angeles, CA), and **Valerie D’Silva** (Goa, India).

### **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 7:30am until 4pm on Friday; Mondo registrants are welcome to use the space for

meetings and networking between 8am and 6pm, with post-conference events happening at 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 \$399 for Artist, Educator, Student & Indies, \$399 for CLE - Continuing Education credit (Oct. 14 only), and \$199 for CLE Student - Continuing Legal Education (Oct. 14 only).

**###**

**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.**

**Follow us on social media! #mondoNYC**

Facebook: @mondofestivalnewyork

Instagram: @mondo.nyc

Twitter: @mondonewyork

LinkedIn: @mondo-nyc

**Media Relations for Mondo.NYC**

Laurie Jakobsen / Jaybird Communications

917.697.2274 / [laurie@jaybirdcom.com](mailto:laurie@jaybirdcom.com)