



Day 4 Recap & Photos: Mondo.NYC Conference & Music Festival, Oct 11-14 in New York City

Mondo.NYC Announces October 17-20, 2023 as Dates for Next Year's 8th Annual Arts & Technology Conference & Music Festival

October 17, 2022 (New York City) - Mondo.NYC wrapped the final day of its 7th annual Arts & Technology Conference & Music Festival last Friday (October 14) and announced October 17-20 as the dates for their 2023 event. The 8th annual installment of the event will continue to be held in New York.

The 2022 edition of Mondo.NYC wrapped with fireside chats with Golnar Khosrowshahi of Reservoir and Rev. Moore of Marauder, the 2022 CLE program, a multi-panel series on touring, and much more. The final night's "IRL" live showcase performances included Aariah &, MuMu, The Cordial Sins, Emmanuel Ohemeng III & Perpetual Motion, and Ghost Light at Arlene's Grocery and Brooklyn Bowl, and an online stream available [here](#) featured performances from Sam Shaky, In Her Eyes, Alea, JUJU, District 97, and Meresha. More details and images from the final day can be found below with full-size screenshots available for download [here](#).

Friday October 14 Recap



Pictured left to right: Hector Baldonado, Heath Kudler, Mel Carter, and Peter Allen

CLE: Re-Examining the Artist's Bargaining Power in Entertainment Agreements

In Mondo's final day, the first session focused on record deals and how artists are able to gain more bargaining power with labels. The panel was moderated by **Hector Baldonado** (Principal Attorney, The Baldonado Group, P.C.) and featured prominent music industry professionals and lawyers including **Heath Kudler** (Owner, Kudler Law PC and Sano Music Group), **Mel Carter** (Senior Vice President of A&R, Republic Records), and **Peter Allen**. They spent the hour going into the definitions of a record deal and what it includes for the label and artist, the differences between deals pre- and post-streaming era, what they think will bring artist success, how music piracy destroyed the traditional music model, the rise of the 360 deal and the pros and cons, and their individual perspectives on what it takes for an artist to get bargaining power in a deal.



Pictured left to right: Monika A. Tashman, Serona Elton, Sharon Tapper, Elliott Groffman, Jason Munro

CLE: Policy Shifts and their Ripple Effects

This CLE panel was moderated by **Monika A. Tashman** (Partner, Manatt, Phelps & Phillips, LLP) and featured leading policy advocates and music industry professionals including **Elliott Groffman** (Partner, Carroll Guido Groffman Cohen Bar & Karalian, LLP), **Jason Munro** (Senior Director, Business & Legal Affairs, BMG Rights Management), **Serona Elton** [Head of Educational Partnerships, The Mechanical Licensing Collective (The MLC)], and **Sharon Tapper** (Executive Director, Music Managers Forum-US). They went over the policy shifts that have been introduced in the past year focusing on the Music Modernization Act, the proposed SMART Act, Article 17 in Europe, the proposed RAP Act, and the pending Free Artists from Industry Restrictions bill in California. They also explained the importance of everyone involved and benefiting from the music industry to get involved in the advocacy of legislation and how to do so. They explained how our industry is built on creators and why we need to ensure that we have an equitable ecosystem for everyone involved.



Pictured: Rev. Moose (left) and Laina Dawes

A Fireside Chat with Rev. Moose

Mondo's touring program kicked off in the Library as moderator **Laina Dawes** (Ethnomusicologist, Author, Music Critic, Columbia University) sat down with **Rev. Moose** (Managing Partner/Co-Founder, Marauder) to get an overview of the touring world today. Moose began by discussing the catch-22 facing all artists: needing to stray just far enough off the beaten path to make people pay attention but not far enough that established business practices are being ignored. He continued, saying the most important thing we can do for artists is to make sure they have access to the essentials of life — like food, shelter, and healthcare — rather than just funding the arts in general, as no one can be creative if they don't have these basic necessities. Moose also talked about the difficulty of touring post-COVID, with prices rising and making it difficult for artists and venues to make money, not to mention making tickets unaffordable for fans. The fireside chat wrapped with a discussion of how to improve cross-cultural diversity in indie venues and Mayor Eric Adams' recent condemnation of Drill music.



Pictured left to right: Simon Goodbody, Phil Hill, Christine Lepera, Jessie Bowhill, Ian Mill KC

CLE: "Come on Now Follow My Lead"? Lessons from U.S. and U.K. Music Litigations

With a powerhouse group of panelists responsible for litigation wins for Ed Sheeran, Katy Perry, and Andrew Lloyd Webber, among others, moderator **Phil Hill** (Attorney, Music Industry Practice, Covington & Burling LLP) walked CLE attendees through a deep dive into U.S. and U.K. music litigations with **Ian Mill, KC** (Blackstone Chambers), **Christine Lepera** (Partner, Mitchell Silberberg & Knupp LLP), **Jessie Bowhill** (IP Junior & Tier 1 Leading Junior for Media & Entertainment, 8 New Square) and **Simon Goodbody** (Partner, Bray & Krais). The panel discussed the importance of IP-case-experienced judges, how cases are proved with such similar music, how the Ed Sheeran "Shape of You" case could be a precedent-establishing case for publishers and songwriters, how the litigations differ in the U.S. and U.K., and the importance of advising songwriters and other creatives to preserve their creative process in case they end up in similar cases. They also highlighted how courts are starting to now make improvements by better understanding the inability to monopolize the alphabets and building blocks of music, and creating new levels of precedent for widespread dissemination to better protect creative integrity and address how at stake it is across the world, and especially in these two countries.



Pictured left to right: Golnar Khosrowshahi, Larry Miller

A Fireside Chat between Reservoir Founder & CEO Golnar Khosrowshahi & NYU Steinhardt's Larry Miller

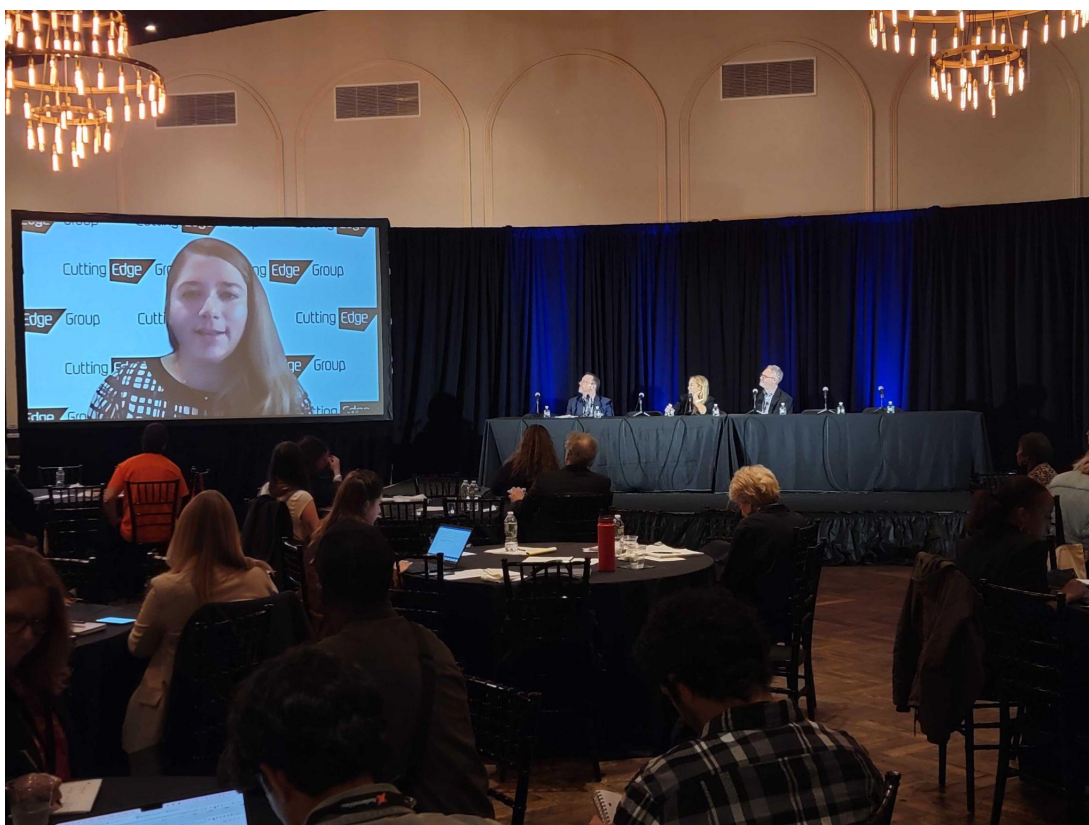
Continuing the CLE program, **Larry Miller** (Clinical Professor & Director, Music Business Program, NYU Steinhardt) led a powerful fireside chat with **Golnar Khosrowshahi** (Founder & CEO, Reservoir) to discuss many timely topics surrounding Reservoir and the market for music acquisition. Topics discussed include comparisons of Reservoir to Round Hill and Hipgnosis, company-listing considerations outside of the NASDAQ, their competitive advantages, and Khosrowshahi's thoughts on song management, which she described as "to not be in a passive business... but to enhance their value." In addition, they discussed valuation multiples, music policy, the secret sauce of Reservoir and how they treat their clients, and the CRB 3 and Phonorecords IV judgements.



Pictured left to right: Pete Smolin, Cole Silberman, Ami Spishock, Fabrice Sergent

Challenges & Opportunities as Indie Musicians Return to Touring

In this panel, **Fabrice Sergent** (Managing Partner, Bandsintown), **Ami Spishock** (Owner/Founder, Fort William Artist Management), **Cole Silberman** (Artist Management, SB Management), and **Pete Smolin** (Founder & President, Upward Spiral Music) discussed the current issues that indie musicians are navigating after returning to touring post-pandemic. With 30% more shows taking place in 2022 vs. 2019 and a 100% increase in ticket sales over 2019, there is obviously a huge demand for live shows. But alongside that comes a number of difficulties including increased cost and decreased availability for trucks and buses, the secondary ticket scalping market exploiting fans who are desperate to see live shows, and burnout among fans who simply have too many live shows on their calendars. For indie musicians, this poses an added challenge to capture time and money from fans who are being pulled in a million directions. A possible approach to this for indie musicians can be to shift focus to gaining new fans. The panelists recommended picking a city to try and break out of where you can play a longer term residency like four Wednesdays in a row, giving fans more date options to catch a show. The panelists also agreed that when reaching out to venues and promoters for booking, it helps to keep emails as short and to the point as possible since those people are overloaded as well.



Pictured left to right: Tara Finegan, Michael Poster, Cynthia Katz, Brian Richards

CLE: Catalog Deals 2022: Evolving Models and Shifting Markets

Moderator **Michael Poster** (Partner; Head of Corporate & Securities Group, Michelman & Robinson LLP) continued the CLE programming with catalog deal makers **Brian Richards** (Founder and Managing Partner, Artisan), **Cynthia Katz** (Partner, Fox Rothschild LLP), and **Tara Finegan** (Chief Operating Officer, Cutting Edge Group) to bring back the curtain on catalog deals and how they have continued to change rapidly in the last few years. Topics included the amount of deals no one has heard about, how the new CRB ruling will affect catalog values, perspectives from the buyer and seller sides, tools majors have that their competitors don't, having the right match for a catalog, making sure you have all of your info and due diligence done before you want to buy or sell a catalog, exchange rates, and more.



Pictured left to right: Hal Real, Jem Aswad, Audrey Fix Schaefer, Jen Lyon

NIVA Saved the Industry. Now What?

In this panel, **Jem Aswad** (Deputy Music Editor, Variety), **Audrey Fix Schaefer** (Director of Communications, I.M.P. & Board Vice President, NIVA), **Hal Real** (Founder & CEO, World Cafe Live, Cofounder & Board Member, NIVA), and **Jen Lyon** (Owner, MeanRed Productions) explained their incredible efforts to band together at the beginning of the pandemic to convince Congress to help them get \$16 billion to small venues and theaters across the country. Even after getting approval, it took seven months for the money to be distributed, during which time they relied heavily on their media partners, like Aswad at Variety and even the artists themselves, to bring publicity and apply pressure to the incredibly important mission of saving our stages. Since then, NIVA is only expanding its efforts more and more to be a permanent resource in the new post-pandemic music industry. They just held their first official NIVA conference in July 2022, developed a permanent emergency relief fund for venues, and are working on safety, diverse workforce, and health insurance programs that they can bring to the industry at large. They have a workforce development program, free for both members and non-members to attend online educational sessions that can help build skills for music industry jobs. And if that wasn't enough, NIVA is currently working on its next big initiative of going to Congress to fight against ticket scalpers.



Pictured left to right: Juliana Moraes Liu, Katie Witkin, Adrian Perry

CLE: NFTs and the Music Industry: Where Are We Now and Where Are We Going?

In this session, **Juliana Moraes Liu** (Covington & Burling LLP) moderated a conversation between blockchain experts **Adrian Perry** (Partner, Co-Chair of Music Industry Practice, Covington & Burling LLP) and **Katie Witkin** (Chief Marketing Officer, Everyrealm). They spent the panel discussing the growth and change that has happened in the NFT space over the past year, decentralization vs. centralization, what the metaverse can offer artists, the opportunities in this space for brands and individuals, projects they are excited for or want to see, how to bring people to the metaverse, why you should be taking advantage of this space now, how to enforce intellectual property rights in this space, why people are not fully in this space yet, and more.



Pictured left to right: Laura Simpson, Fiona Bloom, Zach Falkow, Jennifer Sellers-Dmitrov

From the Rehearsal Room to Concert Stage -- The Ins and Outs of Booking

Jennifer Sellers-Dimitrov, (Promoter, CEG Presents) moderated a conversation between **Fiona Bloom** (Artist Development/PR, The Bloom Effect), **Laura Simpson** (Co-founder/CEO, Side Door), and **Zach Falkow** (Agent, Clubs & Theatres, Universal Attractions Agency) where they discussed booking and how to find success as an artist or industry professional. The panel focused on topics like how to network with other people in the industry, how to build a community of artists and fans that support one another, the importance of going to conferences and music industry events, using social media to meet other bands, how to book shows in new markets, what to write when pitching yourself to promoters, non-traditional shows they have done or want to do with their artists, the opportunities through live streaming, residency shows, how to connect with journalists, figuring out who you are and what you want as an artist, and more.



Pictured left to right: Rebecca Sergay, Andrew Klein, Janine Small, Neeta Ragoowansi

CLE: The Changing Landscape of Festivals

In the second to last CLE panel of the day, moderator **Rebecca Sergay** (Vice President, Commercial Counsel and Business Affairs, TIDAL) brings forward a wide ranging conversation with festival promoters and planners **Andrew Klein** (SVP/Managing Director, AEG Global Partnerships, AEG Presents), **Janine Small** (Attorney, Janine Small PLLC), and **Neeta Ragoowansi** (Senior Counsel, Legal & Business Affairs, Global Citizen) to discuss how festivals have continued to change in the last few years as a result of new metaverse experiences and add-ons as well as the COVID-19 pandemic. Topics touched on were the Coachella NFTs including lifetime passes and VIP experiences, attendees pushing for social good, brands and sponsors pushing for more diverse lineups and sustainability, how the sponsorship negotiations are different for streaming and in-person activations, and more. One aspect of the discussion navigated towards how Global Citizen puts together and coordinates global live streams, and how they put together rights packages as a nonprofit and philanthropic organization, which Neeta highlighted as “not about what’s the license fee... but about reaching people... and how many eyes and ears can they reach.”



Pictured left to right: Hillary Zuckerberg, Liz Norris, Frzy, and Lisa Cambridge-Mitchell

From Artists to Activists: The Role of the Music Industry in Enacting Real Change

In one of the final sessions of the day, **Lisa Cambridge-Mitchell** (Founder, Persist In Joy, LLC) moderated a panel between **Frzy** (Hip Hop Artist), **Hillary Zuckerberg** (Director of Artists Against Hunger & Poverty, WhyHunger), and **Liz Norris** (Partner, Activist Artist Management) on how our industry and artists can find ways to support causes that matter to them and make a greater impact. They touched on the topics of what Why Hunger is and what do they do, activations they have seen that have worked well, the importance of working locally on matters that mean a lot to you, how crucial it is to find out and decide who you want to be as an artist, advice on how you can start taking action even with a smaller platform, what they see in each of their futures, the importance of having an authentic message, and more.



Pictured left to right: Jennifer Newman Sharpe, Monika A. Tashman, Bryn Boughton, Danielle Ely, John Raso, Rick Marshall, Evan Parness

CLE: Rites of Passage: Licensing Rights for Emerging Platforms

The final panel of the CLE series, and of Mondo.NYC 2022, featured a unique setup in which moderator **Jennifer Newman Sharpe** (General Counsel and Head of Business & Legal Affairs, Excleration Music) pretended to be the founder of a fake startup called Dinner Music, a service that would provide appropriate background music for cooking or meals. This theoretical company had \$7 million in funding, a freemium model with subscription upgrades to remove ads, and the ultimate goal of becoming the “TikTok of Cooking” by allowing users to share clips on social media, according to Newman Sharpe. The panel was organized around her licensing conversations with lawyer **Monika A. Tashman** (Partner, Manatt, Phelps & Phillips, LLP), who walked Newman Sharpe through the steps any company in her position would need to take to license music properly, bringing in fellow panelists **Bryn Boughton** (VP of Music, Feed Media Group), **Danielle Ely** (Director, Digital Legal Affairs, Warner Chappell Music), **Evan Parness** (AVP, Digital Licensing, BMI), **John Raso** (CEO, Audiam), and **Rick Marshall** [Assistant General Counsel of DSP Relations, The Mechanical Licensing Collective (The MLC)] to dive more deeply into their segments of the industry, including tools like Adaptr that can provide

quick access to licensed music, music publishers, PROs, The MLC's new blanket license, direct deals, and more.



Pictured: Ghost Light at the Brooklyn Bowl

In addition to the amazing panels, in-person attendees were able to see live showcases at Arlene's Grocery and Brooklyn Bowl from **Ariah &**, **MuMu**, **The Cordial Sins**, **Emmanuel Ohemeng III & Perpetual Motion**, and **Ghost Light**.

For those who could not attend in person, Mondo.NYC hosted an online showcase on YouTube which can be viewed [here](#). The showcase features artists from all around the world including **Sam Shaky** (Helsinki, Finland), **In Her Eyes** (United Kingdom), **Alea** (New York, NY), **JUJU** (Honolulu, HI), **District 97** (Chicago, IL), and **Merasha** (West Palm Beach, FL).

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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.

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