



## Day 2 Photo Recap: Mondo.NYC Conference & Music Festival, Oct 10-13 in New York City

October 12, 2022 (Brooklyn, NY) - The 8th annual [Mondo.NYC Music & Tech Business Conference & Showcase Festival](#) wrapped its second day on October 11th with programming that included the 8th annual “RIAA Presents...” music policy series, the 5th annual **Covington Presents Getting Physical with Music Tech** series, the 4th annual “**Future of Music Creation & Production**” series curated by Daniel Rowland of LANDR, and the presentation of DiMA and MusicWatch’s “**Living the Stream**” consumer study. In addition, Mondo’s second night of live artist showcases was highlighted by **Long Beach Dub Allstars** at Brooklyn Bowl, **Zada** at Drom, and more online performances on the Mondo.NYC [YouTube channel](#). More details and images from the second day can be found below with full-size images available for [download here](#).

The conference will continue today (October 12) and tomorrow (Friday, October 13), with today’s program starting at 10am. Highlights will include the 6th annual **Guild of Music Supervisors NYC Education Event**, **MMF-US**’s panels with the **IMMF** and **WIM**, and more.

**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 11 Recap



From left: Roman Molino Dunn, Mark Christensen, Andy Thompson, Jessica Powell, Chris Varvaro, and Ayisha McHugh Nelson. Photo by Mike Shaw.

### **Back to the Future: Tech Developments & the Future of Recording Technology**

To kick off the day, **Ayisha McHugh Nelson** (Associate, Covington & Burling LLP) moderated a discussion with **Mark Christensen** (Studio Owner & Chief Mastering Engineer, Engine Room Audio), **Roman Molino Dunn** (Composer & Co-Owner, Mirrortone Studios), **Jessica Powell** (CEO & Co-Founder, Audioshake), **Andy Thompson** (Senior Director of Product, Splice), and **Chris Varvaro** (Producer, Mix/Mastering Engineer, Musician & DJ) about the latest technological developments in music recording. When discussing what new technology the panelists were most excited about, Dolby Atmos was the clear winner. Powell estimates that five years from now it will be possible to create immersive sound environments completely on the fly with surround sound hitting the listener on all sides. Audio is continuing to get increasingly customized, and Varvaro emphasized that artists who want to be the most successful going forward will need to break rules and defy parameters, while having a solid educational foundation in music theory to help them make the most of these new tools. Christensen agreed and added that the deeper artists get into creating art, the more they will also need to come back to the basics like learning to play instruments rather than rely on technology. Inevitably the question of whether AI is an asset or a threat to audio production came up. The panelists agreed that it is both, but that AI will not cause artists to lose creativity.

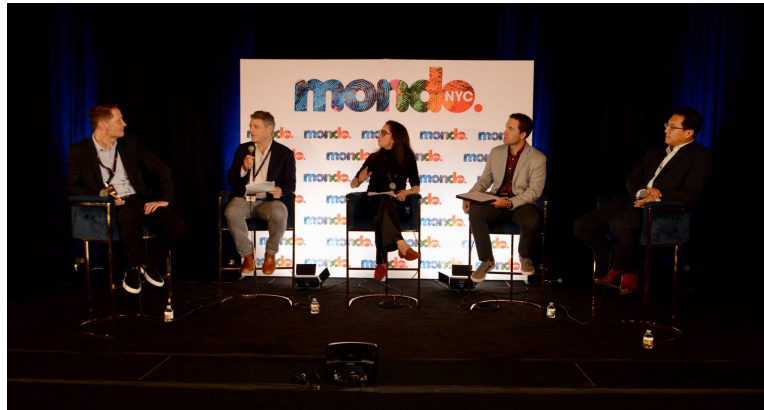


From left: Sally Rose Larsen and Russ Crupnick. Photo by Mike Shaw.

### **DiMA & MusicWatch Present: Living The Stream Consumer Study**

With over 100 million streaming subscribers existing currently and over 90% of internet users streaming music, it is clear that streaming platforms will continue to dominate consumers' behavior in the years to come. In this session, **Sally Rose Larsen** (Vice President, Government Relations and Public Affairs, DiMA) presented the results of DiMA's recent consumer study alongside **Russ Crupnick** (Managing Partner, MusicWatch, Inc.). In the study, 54% of streamers reported that they love getting recommendations based on their listening habits, with

95% of streamers reporting that they listen to music that is recommended to them on streaming apps. 85% of streamers say they approve of the recommendations they get, and 2 in 3 of the streamers surveyed who are listening to recommendations say that they are expanding their musical horizons. This trend can create major ripple effects in culture, for example contributing to the current growth of Latin music. The study broke up streamers into five unique segments, with the leading “superstars” segment referring to streamers who listen to 40 hours of music per week on average. This group is an average age of 36 years old, their #1 genre is Hip-Hop, and they prefer on-demand streaming features, with 60% of this group paying for streaming subscriptions rather than using free options.



From left: Mitch Glazier, Joshua P. Friedlander, Emily Chapuis, Josh Hurvitz, and John Lee. Photo by Mike Shaw.

### **RIAA 2023: Everything You Need to Know About Music Policy In One Hour**

The 8th annual “RIAA Presents...” series of panels began with the organization’s yearly roundup on music policy, with updates from top executives throughout the music ecosystem. Host **Mitch Glazier** (Chairman & CEO, Recording Industry Association of America) walked the audience through a series of presentations, which began with **Joshua P. Friedlander** (SVP Research & Economics, RIAA) discussing statistics from the recent [RIAA Mid-Year 2023 Revenue Report](#). He highlighted the remarkable recovery that music revenue has undergone in the past 8 years and how it hit a new peak of \$8.4 billion in 1H 2023. He also explained the report’s findings on streaming growth (now 84% of music revenue), vinyl (which now accounts for 8% of the market, a level comparable to the 1980s), and more. Up next was **Emily Chapuis** (Deputy General Counsel, U.S. Copyright Office), who explained her Office’s recent work addressing unforeseen issues with the Music Modernization Act (MMA), including termination rights and late fees for royalty payments. She also explained the Copyright Office’s recent guidance on AI stating that copyright can protect only material that is the product of human creativity and pointed audience members to [copyright.gov/ai](https://copyright.gov/ai) for more on the Office’s AI Initiative. **Josh Hurvitz** (Head of Advocacy, A2IM & Partner, NVG) then spoke from the point of view of independent labels, advocating for the passage of the American Music Fairness Act, which would provide a terrestrial radio performance right for the first time in the U.S., and explaining A2IM’s stance against Spotify’s Discovery Mode. He then addressed AI, calling for a federal right of publicity so individuals can control their image, likeness, and voice, and advocating for the Protect Working Musicians Act, which would allow small record labels and artists to work together and negotiate as one. Finally, **John Lee** (Chief Counsel for Intellectual Property, House Judiciary Committee) took the mic to discuss the House Judiciary Committee’s three-part approach to potential AI regulation: future, global markets, and balance. He said the Committee must balance all three due to the failure of the DMCA to anticipate future challenges, the goal for the U.S. to stand out



as the Gold standard for AI over the rest of the world and particularly China, and the need to accomplish that without hurting creators and ensuring they are compensated fairly.



From left: Jonathan Taplin, Jem Aswad, Dr. Moiya McTier, and Omar Grant. Photo by Mike Shaw.



Dr. Moiya McTier. Photo by Mike Shaw.

### **RIAA 2023: The End of Reality: AI and the Future of Music...**

Moderator **Jem Aswad** led panelists **Dr. Moiya McTier** (Senior Advisor & Public Communicator, Human Artistry Campaign), **Omar Grant** (Senior Director, Sony Music Publishing), and

**Jonathan Taplin** (Director Emeritus, Annenberg Innovation Lab, University of Southern California) in a spirited discussion of their expert perspectives on AI, innovation, and the future of the music business. The panel emphasized that it's important to remember that AI cannot create anything original, it is simply remixing things that already exist. This can result in very complex legal cases, such as the recent Getty Images lawsuit against AI art generator Stable Diffusion. Taplin firmly believes that a resistance needs to take place because artistry relies on humanity. Over at the Human Artistry Campaign, McTier and her team are hard at work talking to artists, tech people, policy makers, and more, to translate between the various groups so that everyone can be on the same page and understand what the stakes are in order to create a path forward. Grant pointed out that there is a high level of resistance to AI in the Hip-Hop and R&B genres, as those genres rely heavily on culture and feeling, which does not mesh with inauthentic AI. At the rate AI is currently expanding, there are concerns about artists' income getting reduced even further from its current state, as well as additional burdens being placed on day-to-day working musicians. Will music policy be able to catch up to AI quickly enough? Are there financial incentives that could motivate the industry's biggest companies to adopt ethical AI policies? The answers are not immediately clear, but the industry will need to continue to work together to dissect and address these challenges.



From left: Ra Joy and Noelle Scaggs. Photo by Mike Shaw.

### **RIAA Presents Diversifying the Stage**

In this one-on-one interview, **Ra Joy** (Chief of Staff, National Endowment for the Arts) sat down with **Noelle Scaggs** (Recording Artist, Fitz and the Tantrums & Founder, Diversify the Stage) to discuss her journey and key takeaways as she works to increase opportunities in live music and touring for historically marginalized and underrepresented artists and communities. As a touring musician since the age of 19, Scaggs observed firsthand that positions in the music industry are most frequently filled by word of mouth and referrals. As such, aspiring industry professionals from marginalized and underrepresented groups can benefit from resources and people who will pave the way to provide these types of connections and opportunities for them. In 2020, she wrote the op-ed "Diversify the Stage: Addressing the Lack of Inclusion in Touring," which was published on Billboard, and soon after the organization was born. The Diversify the Stage program includes eight weeks of virtual master classes, six-month mentorship placements, and 12-week paid apprenticeship placements with partner organizations for its class members each year, followed by an alumni program to keep members engaged and provide leadership training.

Scaggs emphasized that one of the most important parts of the program is building future leaders, who will be able to change and maintain the industry's infrastructure in the decades to come. "It's easy to increase diversity in your workforce, but it's not easy to create an inclusive culture that supports the diversity you're bringing in," said Scaggs. "We need to be really intentional about allyship and unlearning the ways of the past."



Mitch Glazier (left) and Jason Peterson. Photo by Bill Greenwood.

### **RIAA 2023: Fireside Chat with GoDigital CEO Jason Peterson & RIAA CEO Mitch Glazier**

**Mitch Glazier** (Chairman & CEO, Recording Industry Association of America) closed the "RIAA Presents..." series by hosting a fireside chat with **Jason Peterson** (Founder & CEO, GoDigital Media Group). Peterson began with an overview of GoDigital Media Group and his own journey into the music industry before explaining how he has found success with "Conscious Capitalism," or business with a purpose where profit is in service of the purpose. "Every company has a culture but not every company curates their culture to be in line with their goals and values," he said, later adding, "Humans are wired to make decisions based on how they feel, so it's about focusing on the feeling." The two then dove into the ever-present AI conversation, with Peterson suggesting that an electronic connection should be established between generative AI tools and the U.S. Copyright Office to decide whether enough human creativity went into a song to qualify for copyright protection. However, society would need to come to a consensus on the standards to be used. He then addressed the expected explosion in content from AI-generated music tools, stating that the best way to break through the additional white noise is for artists to build and own a brand for themselves. Finally, he provided some possible AI solutions from his upcoming white paper, which reached the conclusion that mathematical representations of content should be considered derivative of the content itself. These solutions include creating an AI.txt file for online content that tells AI scrapers what it can use for training and what it can't; a federal right to name, image, likeness, voice, and style protection; and the need to draw a distinction that if there is a downstream commercial use for AI-generated content, then it is not a fair use.

[Registration for Mondo.NYC is available here.](#)

**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 2023 events are subject to change without notice.

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