



Day 3 Photo Recap: Mondo.NYC Conference & Music Festival, Oct 10-13 in New York City

October 13, 2022 (Brooklyn, NY) - The 8th annual [Mondo.NYC Music & Tech Business Conference & Showcase Festival](#) completed its third day on October 12th with programming that included the 6th annual **Guild of Music Supervisors NYC Education Event**, MMF-US's panels with the **IMMF** and **WIM**, and more. In addition, Mondo's live artist showcases kept rolling for a third night with **Christone "Kingfish" Ingram** at the Brooklyn Bowl and **King KC** headlining Heaven Can Wait. More details and images from the third day can be found below with full-size images available for [download here](#).

The conference continues today (October 13), and programming started at 9am. The day will be highlighted by the 7th annual **CLE Music & Tech Law Symposium**, which will include panels on generative AI; piracy and streaming fraud; the Metaverse; recent litigations involving artists such as Ed Sheeran, Post Malone, Dua Lipa, Childish Gambino, and Eminem; the challenges around fractional rights; touring; and ethical issues.

If you would like to attend Mondo.NYC as press, please let me know; it's never too late to add you to the list (until it's over of course)!

Thursday, October 12 Recap



From left: Jonathan McHugh, Louis-Philippe Caron, Dylan Bostick, Lori Cromwell-Charron, Deborah Mannis-Gardner, and Monica Corton. Photo by Mike Shaw.

GMS 2023: Music Licensing for Video Games: Lucrative, Effective and Impactful

The Guild of Music Supervisors' 6th annual NYC Education Event began with a packed room in the Arlo Williamsburg's Mirror Bar, where a distinguished panel of experts weighed in on issues relating to the use of music in the gaming world. As moderator **Monica Corton** (CEO & Founder, Go to Eleven Entertainment) stated, for music publishers, placing a song in a successful video game is "like having a platinum record used to be." Corton and the four panelists discussed the various different types of uses and licensing models for games, as well as long-term marketing and playlisting strategies that can further enhance the popularity of a song. **Dylan Bostick** (Executive Creative Producer, HEAVY DUTY PROJECTS) noted that a principal goal for one of the games his company has worked on, Volition's *Saints Row V*, was to balance familiar songs with less familiar ones; the game, he said, "should be a source of music discovery for users." **Lori Cromwell-Charron** (Manager, Music Licensing, Electronic Arts) explained the process involved with translating already existing songs into "Simlish" and re-recording them for EA's *Sims* series of games. **Louis-Philippe Caron** (Music Licensing Manager, Ubisoft) described a recent partnership with OneRepublic for the game *Assassin's Creed Mirage* and drew a distinction between licensing for games, which can take years to develop, and licensing for TV programs, which "usually need clearances yesterday." **Deborah Mannis-Gardner** (Owner/President, DMG Clearances, Inc.) revealed that she has cleared about 2,000 songs so far for a single Rockstar game, *Grand Theft Auto 6*, then delved into the topics of reversionary rights and user-generated content.



From left to right: Adam Brodsky, Katie Theobalds, Theresa Notartomaso, and Michael Freeman. Photo by Mike Shaw.

GMS 2023: Crafting Brand Anthems: Music in Iconic Advertising

The Mirror Bar stayed packed as the GMS program continued with a session on brand anthems moderated by **Adam Brodsky** (Founder, Woolly Music) featuring panelists **Michael Freeman** (Creative Director & Founding Partner, Department of Music), **Mike Ladman** (Music Supervisor, Droga5), **Theresa Notartomaso** (Executive Music Producer, VMLY&R North America), and **Katie Theobalds** (Music Production Coordinator, BBDO NY). Each of the panelists are experts in being tasked with “finding a song that feels like a North Star” for many iconic brands across the board. The challenge, Theobalds explained, is for supervisors to take their personal taste and opinions on what’s trendy out of the equation as much as possible in order to find the right track that will really feel authentic to the brand. Notartomaso discussed how when choosing music for shorter, one-off items like social media videos, there is more of an opportunity to take risks and try out new ideas because brands are more open to experimenting. Freeman advised creators not to assume they are writing for an ad when making music, as that can often sabotage the process and result in a lesser quality track. Ladman discussed the importance of thoroughly explaining why a song choice doesn’t work, on both the supervisor and client sides of the conversation, in order to come together and find the best possible fit that everyone is proud of. The panel concluded with a look at some of the major campaigns the panelists have recently worked on for eBay (Department of Music), Circle K (VMLY&R), M&M’s (BBDO), and the upcoming Tyson Fury vs. Francis Ngannou boxing match (Droga5).



From left: Jurgen Grebner, Aaron Greene, Maria Egan, and Hannah Karp. Photo by Mike Shaw.

How Video Games Supercharge Artist Development

The continuing video-game conversation moved into the Grand Ballroom for a panel moderated by **Hannah Karp** (Editorial Director, Billboard). **Maria Egan** (Global Head of Music and Events, Riot Games) pondered the question of how artists can “gamify” a music experience within a given game and also discussed League Music Universe, a consortium of virtual bands featuring characters from Riot’s *League of Legends* series; one of those groups, the female K-Pop quartet KDA, has a catalog of 6 songs that have received (in total) more than 3 billion streams on Spotify. **Aaron Greene** (Co-Founder, Slush Management) mentioned his client Porter Robinson, who’s both a respected electronic artist and a major gamer, and the special promo game he devised with Fortnite for the Coachella festival. And **Jurgen Grebner** (Head of International, Interscope Records) talked about the “Warriors” collaboration between Imagine Dragons and Riot for *League of Legends*, which was born of the band’s enthusiasm for the game. “If you get an endorsement from game fans for an artist,” Grebner said, “that’s uniquely powerful. It’s not just a transactional thing.”



From left: Neeta Ragoowansi, Wendy Laister, Jeanine McLean-Williams, and Rebecca Warfield. Photo by Mike Shaw.

MMF-US & WIM Present: An Artist Management Masterclass

The Music Managers Forum U.S. (MMF-US) began its first panel on music management with moderator **Neeta Ragoowansi** (Executive Director, Folk Alliance International [FAI] & President, MMF-US) leading a conversation on what it means to be an artist manager. Patience, business acumen, and the ability to read clients' emotions are all necessary to be successful in this field, according to **Wendy Laister** (Founder, Magus Entertainment) and **Jeanine McLean-Williams** (President, MBK Entertainment). The panelists then discussed how they find artists to work with, with Laister saying she often takes on clients who need help reinvigorating their careers at the midway point and relies on recommendations from labels, lawyers, and other trusted sources. McLean-Williams then discussed her work with H.E.R., which began when she was 12 years old, and explained the artist development process and how much it can take out of managers. **Rebecca Warfield** (Founder & CEO, The Chicane Group) then explained that when development is needed, she focuses on the team the artist has in place when deciding who to take on - whether they have a label, business manager, or lawyer to help with the lift should all be taken into consideration. They then discussed their process for onboarding new clients, with Warfield saying a discovery session is necessary to determine what new sides of themselves artists have not yet shown. Both McLean-Williams and Laister said that songwriting ability is a must for up-and-coming clients, as publishing contracts and royalties are often what keeps them financially afloat in the early stage of their career. They then turned to branding, with Ragoowansi stating the importance of letting artists lead with their authentic self. However, Warfield then discussed how some artists need their manager to create the branding for them at first so they can take that and make it their own, and Laister explained how one of her clients refuses to do any syncs, cruises, or other opportunities that are tied to the 1980s so they can project an image of forward movement. They ended by providing advice to artists who decide to self-manage, with Warfield stating that they will need to approach it as if they are an

entrepreneur in a small business and McLean-Williams saying that the most important thing they can do for themselves is to go out and meet people.



From left to right: Jonathan McHugh, Tyson Kuteyi, Sulene van der Walt, and Yonit Spiegelman. Photo by Ashley Friedman.

GMS 2023: Creating Custom Music For Sync: How Do Artists Get The Gigs?

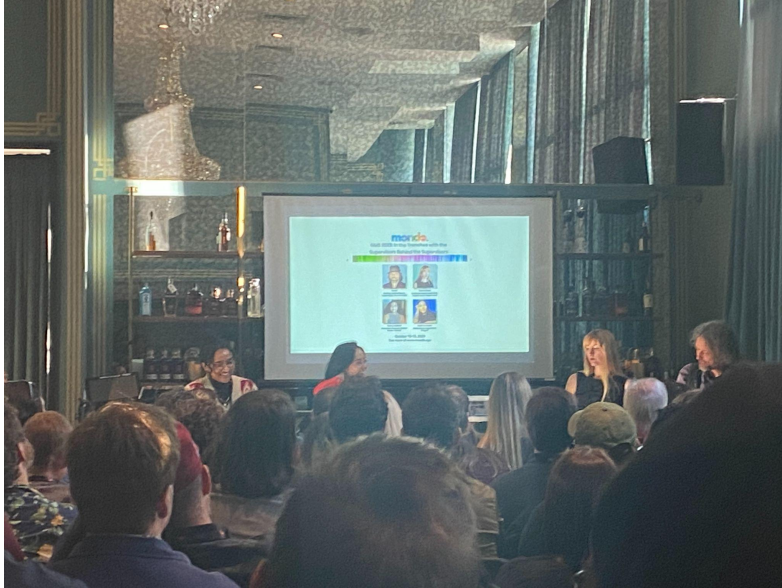
In this panel, moderator **Jonathan McHugh** (Independent Film and TV Producer/Director/Music Supervisor) led a discussion with panelists **Sulene van der Walt** (Composer for Advertising, TV & Film, Marmoset), **Tyson Kuteyi** (Session Director & Music Producer, Grayson Music Group), and **Yonit Spiegelman** (Composer for Advertising Music, TV & Film) about their journeys to becoming successful in sync. One common theme amongst the panel was getting comfortable with rejection. Even when songs or projects fall through, the rejected songs often go on to have a life of their own, explained van der Walt. In order to help that happen, creatives should make sure to keep their files organized and be ready to repurpose an existing track at a moment's notice. Kuteyi discussed the importance of asking a lot of questions when initially receiving a brief. A client may think they want simple stock music for an ad, but there is usually opportunity for creatives to push above and beyond, ultimately making the finished product more exciting. Spots showcased during the panel included Verizon (van der Walt), AMC (Spiegelman), and Rowan's Law (Kuteyi). The panelists ended the discussion in agreement that the number one tool for success in sync is having a great team who want each other to win and can shoulder the burden of multiple rounds of pitches and revisions together.



From left: Khufu Reign, Nicole Barsalona, and Jake Beaumont-Nesbitt. Photo by Mike Shaw.

Redefining the Global Business Model, Presented by MMF-US & IMMF

The MMF-US continued its two-panel series with a session led by moderator **Jake Beaumont-Nesbitt** (Artist Manager & Director of Innovation & Education, IMMF), who led a conversation on global artist management with **Nicole Barsalona** (Artist Manager, Everyday Rebellion & President, Women in Music), **Khufu Reign** (Producer & Manager), and **Amaechi Uzoigwe** (Executive, Entrepreneur, Investor, Educator & Philanthropist), who appeared via Zoom. They began by discussing artist branding opportunities and the need for artists to have a vision that matches their personality. For example, one of Barsalona's clients was adamant about partnering with a fashion delivery service they use every day. They then discussed branding in international markets, with Barsalona noting that there is less of a bias about doing campaigns with large brands like McDonald's in India. Uzoigwe then discussed his work with Run the Jewels in Latin America, saying they entered the market by reaching out to local artists to remix the group's tracks, which opened the door for them. Reign then talked about his experience with De La Soul, who needed to find creative ways to prove their fanbase's engagement while their music, and therefore listening data, was not available on streaming services. He said this was the main reason the group did a Kickstarter campaign for their album "And the Anonymous Nobody," the success of which allowed them to show that their community will spend money. Barsalona then discussed the biases that often sidetrack artists from outside the U.S. She mentioned that one of her clients from India is a singer-songwriter in the vein of Fleet Foxes but is often lumped into World music or traditional Indian music playlists in the U.S. In the opposite way, Reign said it is important to find someone you trust in a new international market if you decide to make a push there. "We take a lot of things for granted in the U.S. that just don't exist in other markets," he said.



From left to right: Becky Mathai, Mara Techam, Sierra Flach, and Al Risi. Photo by Ashley Friedman.

GMS 2023: In the Trenches with the Supervisors Behind the Supervisors

Al Risi (Partner/Music Supervisor, Groove Guild) sat down with **Sierra Flach** (Assistant Music Supervisor, Impact Music Supervision), **Becky Mathai** (Associate Producer, Butter Music + Sound), and **Mara Techam** (Junior Music Supervisor, Droga5), who are all currently rising through the ranks and making a name for themselves in the music supervision world. Each of the panelists had a breadth of wisdom to share for those navigating a similar career path. When asked what career advice she would give to her younger self, Techam said, “You don’t have to be exactly like your boss or your team. Remember that your own unique taste brings value.” Mathai’s advice was, “Say yes to everything when starting out, but don’t over-promise. Make sure you are following through on the commitments you’re making and asking questions when anything is unclear.” “Organization is also extremely important,” said Flach. “Without a great organizational system in place, things can easily get overwhelming.” When asked about what tools make their jobs easier, DISCO was the clear winner agreed upon by the panelists. They then shared some of their proudest recent work, including spots for LinkedIn (Droga5), Volvo (Butter Music + Sound), and PBS (Impact Music Supervision).



Jonathan McHugh (left) and Stephanie Diaz-Matos. Photo by Mike Shaw.

GMS 2023: Music Supervision Film & TV Deep Dive with Stephanie Diaz-Matos

For the final session of GMS 2023, **Jonathan McHugh** (Independent Film and TV Producer/Director/Music Supervisor) sat down for a wide-ranging chat with GMS Award-winning music supervisor **Stephanie Diaz-Matos** (Head of Music Supervision, Raedio). The conversation took in Diaz-Matos' early years as a club kid in NYC, the time she spent in the orbit of Seymour Stein at London/Sire Records, and her work on Baz Luhrmann's Netflix hip-hop show *The Get Down*, which she referred to as "the Olympics of music supervision." In subsequent years, Diaz-Matos has formed her own company; seen that company merge into the growing media empire of rising mogul Issa Rae; overseen the music for *Rap Sh!t*, *And Just Like That...*, and *P-Valley*; and dealt with the profound challenges of working a uniquely demanding job while being a widowed single mom. For all her enviable success, she said, "I still think it's the weirdest job in the world—like finding a needle in a haystack day after day."

[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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