



Hawai'i Songwriting Festival
Hawai'i State Grant-in-Aid Proposal
Fiscal Year 2027

Julia Brotman, President
Hawai'i Songwriting Festival
P.O. Box 2575
Kamuela, Hawai'i 96743
info@hawaiisongwritingfestival.com

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Application Submittal Checklist

The following items are required for submittal of the grant application. Please verify and check off that the items have been included in the application packet.

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Julia
Brotman

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Brotman
Date: 2026.01.23 15:28:26
-10'00'

Julia Brotman, President

January 23, 2026

AUTHORIZED SIGNATURE

PRINT NAME AND TITLE

DATE



STATE OF HAWAII
STATE PROCUREMENT OFFICE

CERTIFICATE OF VENDOR COMPLIANCE

This document presents the compliance status of the vendor identified below on the issue date with respect to certificates required from the Hawaii Department of Taxation (DOTAX), the Internal Revenue Service, the Hawaii Department of Labor and Industrial Relations (DLIR), and the Hawaii Department of Commerce and Consumer Affairs (DCCA).

Vendor Name: THE KAUAI MUSIC FESTIVAL

DBA/Trade Name: HAWAII SONGWRITING FESTIVAL

Issue Date: 01/22/2026

Status: **Compliant**

Hawaii Tax#: [REDACTED]
New Hawaii Tax#: [REDACTED]
FEIN/SSN#: [REDACTED]
UI#: No record
DCCA FILE#: 201843

Status of Compliance for this Vendor on issue date:

Form	Department(s)	Status
A-6	Hawaii Department of Taxation	Compliant
8821	Internal Revenue Service	Compliant
COGS	Hawaii Department of Commerce & Consumer Affairs	Exempt
LIR27	Hawaii Department of Labor & Industrial Relations	Compliant

Status Legend:

Status	Description
Exempt	The entity is exempt from this requirement
Compliant	The entity is compliant with this requirement or the entity is in agreement with agency and actively working towards compliance
Pending	A status determination has not yet been made
Submitted	The entity has applied for the certificate but it is awaiting approval
Not Compliant	The entity is not in compliance with the requirement and should contact the issuing agency for more information

**DECLARATION STATEMENT OF
APPLICANTS FOR GRANTS PURSUANT TO
CHAPTER 42F, HAWAI'I REVISED STATUTES**

The undersigned authorized representative of the applicant certifies the following:

- 1) The applicant meets and will comply with all of the following standards for the award of grants pursuant to Section 42F-103, Hawai'i Revised Statutes:
 - a) Is licensed or accredited, in accordance with federal, state, or county statutes, rules, or ordinances, to conduct the activities or provide the services for which a grant is awarded;
 - b) Complies with all applicable federal and state laws prohibiting discrimination against any person on the basis of race, color, national origin, religion, creed, sex, age, sexual orientation, or disability;
 - c) Agrees not to use state funds for entertainment or lobbying activities; and
 - d) Allows the state agency to which funds for the grant were appropriated for expenditure, legislative committees and their staff, and the auditor full access to their records, reports, files, and other related documents and information for purposes of monitoring, measuring the effectiveness, and ensuring the proper expenditure of the grant.
- 2) If the applicant is an organization, the applicant meets the following requirements pursuant to Section 42F-103, Hawai'i Revised Statutes:
 - a) Is incorporated under the laws of the State; and
 - b) Has bylaws or policies that describe the manner in which the activities or services for which a grant is awarded shall be conducted or provided; and
- 3) If the applicant is a non-profit organization, it meets the following requirements pursuant to Section 42F-103, Hawai'i Revised Statutes:
 - a) Is determined and designated to be a non-profit organization by the Internal Revenue Service; and
 - b) Has a governing board whose members have no material conflict of interest and serve without compensation.
- 4) The use of grant-in-aid funding complies with all provisions of the Constitution of the State of Hawaii (for example, pursuant to Article X, section 1, of the Constitution, the State cannot provide "... public funds ... for the support or benefit of any sectarian or nonsectarian private educational institution...").

Pursuant to Section 42F-103, Hawai'i Revised Statutes, for grants used for the acquisition of land, when the organization discontinues the activities or services on the land acquired for which the grant was awarded and disposes of the land in fee simple or by lease, the organization shall negotiate with the expending agency for a lump sum or installment repayment to the State of the amount of the grant used for the acquisition of the land.

Further, the undersigned authorized representative certifies that this statement is true and correct to the best of the applicant's knowledge.

Hawai'i Songwriting Festival

(Typed Name of Individual or Organization)

Julia Brotman Digitally signed by Julia Brotman
Date: 2026.01.23 15:29:07 -10'00'

(Signature)

01/23/2026

(Date)

Julia Brotman

(Typed Name)

President

(Title)

INTERNAL REVENUE SERVICE
P. O. BOX 2508
CINCINNATI, OH 45201

DEPARTMENT OF THE TREASURY

Date: **NOV 07 2007**

KAUAI MUSIC FESTIVAL
PO BOX 566
KALAHEO, HI 96741

Employer Identification Nwnber:
16-1640059
DLN:
17053286706027
Contact Person: TRACY PRATER ID# 31330
Contact Telephone Nwnber:
(877) 829-5500
Public Charity Status:
170(b)(1)(A)(vi)

Dear Applicant:

Our letter dated October 2003, stated you would be exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code, and you would be treated as a public charity, rather than as a private foundation, during an advance ruling period.

Based on the information you submitted, you are classified as a public charity under the Code section listed in the heading of this letter. Since your exempt status was not under consideration, you continue to be classified as an organization exempt from Federal income tax under section 501(c)(3) of the Code.

Publication 557, Tax-Exempt Status for Your Organization, provides detailed information about your rights and responsibilities as an exempt organization. You may request a copy by calling the toll-free nwnber for forms, (800) 829-3676. Information is also available on our Internet Web Site at www.irs.gov.

If you have general questions about exempt organizations, please call our toll-free nwnber shown in the heading.

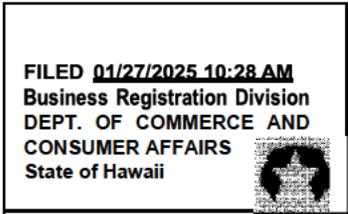
Please keep this letter in your permanent records.

Sincerely yours,



Robert Choi
Director, Exempt organizations
Rulings and Agreements

Letter 1050 (DO/CG)



STATE OF HAWAII
DEPARTMENT OF COMMERCE AND CONSUMER AFFAIRS
Business Registration Division
335 Merchant Street
Mailing Address: P.O. Box 40, Honolulu, Hawaii 96810
Phone No. (808) 586-2727

ARTICLES OF AMENDMENT TO CHANGE CORPORATE NAME
(Section 4140-183, Hawaii Revised Statutes)

PLEASE TYPE OR PRINT LEGIBLY IN BLACK INK

The undersigned, duly authorized officers of the corporation submitting these Articles of Amendment, certify as follows:

- The present name of the corporation is:
THE KAUAI MUSIC FESTIVAL 20184302
- The name of the corporation is changed to:
HAWAII SONGWRITING FESTIVAL
- The amendment to change the corporation name was adopted on: JAN 17, 2025
_____(M, month, day, year,)____

(Check one)

D at a meeting of the members:

Designation (class) Of membership	Total Number of Memberships (votes) outstanding	Total Number of Votes Entitled to be Cast by each Class	Number of Votes Cast by each Class for Amendment	Number of Votes Cast by each Class Against Amendment

OR

D by written consent of the members holding at least eighty per cent of the voting power.

OR

[R] by a sufficient vote of the Board of Directors or incorporators because member approval was not required.

4. Check one:

The written approval of a specified person or persons named in the articles of incorporation was obtained.

The written approval of a specified person or persons is not required.

The undersigned certifies under the penalties of Section 414D-12, Hawaii Revised Statutes, that the undersigned has read the above statements, I/we are authorized to make this change, and that the statements are true and correct.

Signed this 27 day of JANUARY 2025

JULIA BROTMAN PALYA, PRESIDENT

(Type/Print Name & Title)

(Type/Print Name & Title)

JULIA BROTMAN PALYA

(Signature of Officer)

(Signature of Officer)

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Application for Grants

If any item is not applicable to the request, the applicant should enter "not applicable".

I. Certification – Please attach immediately after cover page

1. Hawaii Compliance Express Certificate (If the Applicant is an Organization)

If the applicant is an organization, the applicant shall submit one (1) copy of a Hawaii Compliance Express Certificate from the Comptroller of the Department of Accounting and General Services that is dated no earlier than December 1, 2025.

See certification previously attached.

2. Declaration Statement

The applicant shall submit a declaration statement affirming its compliance with [Section 42F-103, Hawaii Revised Statutes](#).

See statement previously attached.

3. Public Purpose

The applicant shall specify whether the grant will be used for a public purpose pursuant to [Section 42F-102, Hawaii Revised Statutes](#).

Yes, the grant funds will be used for a public purpose pursuant to Section 42F-102, HRS, as discussed further below. See the IRS letter and articles of amendment document the organization's name change from The Kauai Music Festival to Hawai'i Songwriting Festival, both previously attached.

II. Background and Summary

This section shall clearly and concisely summarize and highlight the contents of the request in such a way as to provide the State Legislature with a broad understanding of the request. Please include the following:

1. A brief description of the applicant's background;

The Hawai'i Songwriting Festival ("HSF") is a 501(c)(3) nonprofit organization that has supported the local songwriting community for over 22 years. Our main objective is to provide Hawai'i songwriters with education, information, resources, and connections to help them build sustainable careers in the music industry without having to leave their home in Hawai'i.

As discussed further below, HSF is increasing Hawai'i residents' access to careers in the music industry, and in doing so we help to diversify the local economy, strengthen our local creative sector, and help songwriters establish reliable businesses in the music industry without leaving home. We are also bringing local songwriters together, resulting in countless, lasting collaborations and connections that make our entire music community stronger. Music is so important to humanity and to local culture in particular. Our purpose is to not only celebrate this, but to help our music creators turn their passion into a sustaining career.

Our organization was founded on Kaua'i in 2002. In 2015, under new leadership, we moved to Waimea on Hawai'i Island and rebranded from "The Kauai Music Festival" to the "Hawai'i Songwriting Festival" ("HSF"), formally changing the name in 2025.

2. The goals and objectives related to the request;

Our flagship event is an annual songwriting conference at the Westin Hapuna. About 200 songwriters attend the conference, with numbers limited in order to keep the event small and intimate so attendees are able to connect with each other and music industry mentors in a meaningful way and build strong, long-lasting relationships.

Conference workshops and panels feature 30+ mentors from all areas of the music industry, including professional songwriters, producers, artists, music publishers, record label representatives, music attorneys, and music supervisors (who license music for use in film, TV, and advertising). Our industry-savvy board carefully handpicks individuals who are not only highly experienced and highly regarded in their field, but also, importantly, are also committed to connecting with the local songwriting community and truly want to develop relationships and help our songwriters to grow their music careers. We ask mentors to make themselves available to our attendees, providing access to information and resources that are usually hard to come by in the industry. We intentionally promote inclusivity and teach those who are joining us to value and respect our unique local culture.

Over the years, we've seen that our conference is having a positive and tangible impact on the Hawai'i songwriting community. Countless songwriters report that their lives and careers have been changed by attending our conference. The relationships they develop and the knowledge they gain at HSF empower them to realize that music doesn't have to be a side hustle or hobby; they can have a legitimate career in the music industry. The independent music scene here has blossomed and grown as a result of these songwriters learning how to do what they love and make a career of it. Through the knowledge acquired, skills developed, and relationships fostered at our conference, local songwriters are now collaborating with each other and folks in the mainstream music industry, and finding success in the global market by licensing their music for use in film, TV, and advertising — all while living at home here in Hawai'i.

Based on observed outcomes, we know that the work we do is important, effective, and impactful. However, with rising costs across the board, we need additional funding to maintain - and, ideally, improve and expand - our organization's offerings. Many folks who believe in our mission have supported our organization on a volunteer basis for too long and should be paid fairly for their services, including event organizers and also third party small businesses in our community, such as sound engineers, videographers and photographers, and more. We make a point to support local businesses whenever possible.

Accordingly, this funding request aims to 1) fund paid positions within the organization, including the President, to seek further grant support for longevity and in order to improve and expand programming in the future; and 2) support operational costs and help cover conference related costs that are increasing each year and ensure that local businesses providing services to our organization are paid for their work.

3. The public purpose and need to be served;

The Hawai'i Songwriting Festival is completely unique in the islands. Other music conferences of this type exist on the continent and elsewhere, but we consistently receive feedback that ours is special and provides exceptional opportunities not found elsewhere, and certainly not anywhere else in Hawai'i. There are lots of wonderful music programs in Hawai'i that teach music skills, but none that actually educate folks on how the music business works and how to build a sustainable career in the music industry. And, notably, none are actively connecting local music creators with folks who are embedded in the mainstream music industry and can provide mentorship, networking, representation, and licensing opportunities for our local songwriters. Without HSF, local songwriters would often either give up on the idea of doing music full-time, or move away to pursue their dreams in cities like Los Angeles or Nashville. Many local musicians work hard gigging and finding performance opportunities through the local hospitality industry (which is unreliable as it ebbs and flows) without realizing that there are a wide variety of job opportunities available in the "mainstream" music industry that can provide far more stability. Over the years, countless people have told us that HSF made them realize music can be a full-time career for them, and helped guide their way to make it a reality.

HSF empowers songwriters and artists of all ages and all walks of life to have the tools, resources, and relationships they need to succeed in the music industry - not necessarily to become the next Bruno Mars, but to find their unique path so they can develop a sustainable career in music, doing what they love, that supports the cost of living here in Hawai'i. In the music industry, having talent and skill is not enough to become successful; you have to build relationships with the right people and understand how the business works in order to succeed - and there are a multitude of ways to find "success."

Specifically, we emphasize opportunities for music licensing in film, TV, and advertising, since this is one of the biggest areas for songwriters and artists to earn money in the music industry today. Additionally, we ensure that our attendees know the basics of how the music business works, so they can collect all the royalties available to them via streaming music and other uses. We find so often that local folks don't understand these opportunities - even those who have enjoyed long and notable careers as performing artists - and with this education their entire career and world can change.

Over the years, as our program has grown, Hawai'i has become recognized by songwriters and music industry members on the continent as a hub for creativity and professional development. Folks are convening here to connect and work on music projects together, and music industry professionals are seeking out local songwriters for nationally-recognized music projects. HSF has become known for holding space for the music community to grow and thrive. It is a place where local songwriters and artists can connect with each other and find collaborators both here and abroad, helping to bridge the gap between Hawai'i and the rest of the music industry.

Our mentors are the key to HSF's success. A list of our 2025 mentor biographies is provided in the attachments. HSF's board carefully curates a mentor roster of music industry professionals who are skilled, talented, and experienced, but who also have a desire to share their knowledge and develop real

connections, professional relationships, and friendships with local songwriters. We always include professional artists and songwriters from Hawai'i on our mentor roster, but most of the mentors come from the continent. Our mentors are not just here for a vacation, they come to be part of our 'ohana and connect deeply with the local music community. We know that Hawai'i is a special place, and our mentors and attendees feel this too. They recognize that our songwriters and musicians bring a unique sound and perspective that is valuable and appreciated by the whole music community.

This is an important part of HSF's success because it allows Hawai'i songwriters to connect with members of the music industry that they wouldn't otherwise have access to. These mentors are in the trenches of the music industry day after day in major music cities. They are involved in, often leading, industry trends, and are central figures in the global music community. Many of them would be difficult or impossible to schedule a meeting with or receive feedback from under normal circumstances, and even at other conferences on the continent they are rushing back to their busy offices after speaking on panels instead of making themselves available to connect with attendees. But at HSF, we create an environment where these folks are relaxed, open, and far more willing and available to build relationships with attendees. Even the local mentors have benefitted and advanced their careers as a result of their relationships with other mentors they have met through HSF. Our environment of aloha goes a long way in an industry that is usually difficult to enter.

4. Describe the target population to be served; and

Most conference attendees are from Hawai'i (66% in 2025), with about one third from Hawai'i Island (35% in 2025) and others joining from the US continent and a few foreign countries. It's important for local songwriters to network horizontally with folks from abroad who can help each other collaborate and advance their careers, and we welcome these attendees as they help our community grow and thrive. However, our priority is always our local songwriters. We do our best to keep registration fees relatively low, and also have a robust scholarship program, to ensure our program is accessible to everyone.

Our conference has something to offer for songwriters, musicians, and artists of all ages, genres, and levels of experience. We like to say that our goal is to help each attendee figure out what their next step in the music industry will be and help them take that step - whatever it may be, recognizing that each individual's path to "success" (and definition of "success") will be vastly different. Some attendees have barely written their first song, while others have 40+ year music careers under their belt - and the feedback we receive across the board is that folks always learn something new, make new business connections, and discover new ways to advance their career and spark their creativity when they attend the conference.

Although the music industry (at home and abroad) is stereotypically cut-throat, we emphasize the "rising tide lifts all boats" approach. Our local songwriters are seeing success and opportunities, and are being recognized by the "mainstream" industry, because they are working together, supporting each other, and lifting each other up, and in doing so the entire community is elevated.

5. Describe the geographic coverage.

Because of the longevity of our organization and our historically wide reach outside of Hawai'i, we have been very successful in bringing together people through the music business to build relationships, and garner interest from all corners of the world. Our local musicians and songwriters have been able to broaden their reach immeasurably, which has created opportunities for creative and business collaborations with folks in the "mainstream" music industry who are typically otherwise inaccessible. Their unique music and musical sensibility have been shared far and wide, which we feel enriches and elevates the music they are creating collaboratively with a diverse group of songwriters.

More specifically though, the conference is held on Hawai'i Island and ancillary events through the year (e.g., open mics, networking events, and songwriter showcases) are held on Oahu, Maui, Kaua'i, and Hawai'i Island, and sometimes in Los Angeles or Portland to connect our HSF 'ohana with our music

industry partners in those cities. As noted above, our kuleana is always first and foremost to Hawai'i songwriters, and we are constantly trying to find new ways to reach new members of the local music community and welcome them to our events.

We want to ensure that all songwriters and musicians in Hawai'i are welcomed into this community to learn and benefit from - and support and encourage - their peers. In this regard, we have a robust scholarship program supported by donors in the local community and music industry sponsors to cover the conference costs for those who are not able to otherwise afford the registration fee. Part of the present funding request is to further support our scholarship program, particularly to help outer-island songwriters attend the conference.

The conference itself is held at the Westin Hapuna. As we prepare for our eleventh year at Hapuna, the associated costs have significantly increased in the last two years and we are struggling to remain at this venue. However, we feel it's important because Hapuna provides the perfect environment for our event. Since Hapuna is more isolated than other hotels on the coast (no shopping area within walking distance), conference attendees and mentors tend to stay "on campus" and spend more time networking and connecting with each other. The hotel and conference space are intimate and create a "summer camp" feel, which allows participants and mentors alike to let their guard down, feel at home, and develop deeper relationships with each other throughout their time at the festival. We are grateful to have a strong working relationship with folks at Hapuna, from the general manager to catering staff and managers to housekeepers and everyone in between.

III. Service Summary and Outcomes

The Service Summary shall include a detailed discussion of the applicant's approach to the request. The applicant shall clearly and concisely specify the results, outcomes, and measures of effectiveness from this request. The applicant shall:

1. Describe the scope of work, tasks and responsibilities;

Generally speaking, the scope of work, tasks, and responsibilities fall into four buckets: 1) conference planning, organization, marketing, and execution (discussed further below); 2) organizing other ancillary events to support the songwriting community and maintain momentum in the community; 3) fundraising; and 4) other miscellaneous management of the organization.

The salary requests in the present proposal will help HSF to bolster its capabilities with respect to buckets #2-4. All other requests are directly conference-related (bucket #1), which is the primary focus of the organization.

2. Provide a projected annual timeline for accomplishing the results or outcomes of the service;

The 2026 HSF conference will be held September 10-12, 2026, at the Westin Hapuna on Hawai'i Island. A rough timeline for conference planning is as follows:

December 2025	Publicly announce 2026 conference dates
January 2026	Resume bi-weekly board meetings to begin planning mentors and sponsors Grant applications due
February 2026	Open conference registration Send first round of mentor invitations Grant applications due Prepare/update materials for sponsor and donor outreach
March/April 2026	Resume weekly board meetings to ramp up planning Refine mentor roster Begin booking confirmed mentors' airfare and hotel Begin securing commitments from sponsors and donors Begin outlining conference programming Open scholarship applications once donors are secured
May/June 2026	Refine mentor roster Continue booking confirmed mentors' airfare and hotel Continue outlining conference programming as mentors are confirmed Review scholarship applications and make awards Additional hotel deposit due 90 days prior Confirm volunteer list Continue seeking sponsors and donors
July 2026	Finalize mentor roster and complete bookings Publish tentative conference schedule and programming Confirm availability of A/V needs Circulate tentative volunteer schedule

	Award scholarship waitlist (if any) Announce concert lineup and open ticket sales
August 2026	Finalize conference schedule and programming Ongoing hospitality for mentors Additional hotel deposit due 30 days prior Assign attendee breakout sessions and mentoring sessions Activate app/QR code with all conference info
September 1-6, 2026	Create name badges Compile printed materials Coordinate transportation for mentors who arrive early Last minute planning, organization, and logistics Volunteer meetings and training
September 7-8, 2026	Hotel load-in Coordinate transportation for mentors who arrive early String lei for mentors Last minute planning, organization, and logistics Volunteer meetings and training
September 9, 2026	Majority of mentors arrive Mentor orientation/welcome reception Early registration for attendees who arrive early Volunteer meetings and training
September 10-12, 2026	CONFERENCE Closing concert on September 12, 2026
September 13, 2026	Hotel load-out Songwriter showcase

In the months after the conference, HSF will host ancillary open mic, networking, and songwriter showcase events to keep the music community connected and engaged. If the President and Administrative Assistant positions are funded, they will ramp up fundraising efforts through grant requests and possibly a large-scale fundraising event to be held in the spring of 2027. Planning for the 2027 conference will begin in late 2026/early 2027.

3. Describe its quality assurance and evaluation plans for the request. Specify how the applicant plans to monitor, evaluate, and improve their results; and

We can primarily measure outcomes through participant and mentor surveys and through anecdotal feedback. By hearing the stories about how the conference is helping folks, we can focus on those areas and continue to grow. On the flipside, we are always open to receiving feedback about where we could improve, and we consistently take constructive criticism to heart and try to implement changes where feasible based on a consensus of attendee and mentor feedback.

Some feedback and evaluations will be more instantaneous, for example, through questions about new information learned about the music industry, new relationships developed, projects created with collaborators found at the conference, etc. However, others will take time. HSF is all about planting seeds - acquiring the knowledge, developing the skills, and building the relationships - so that when opportunities present themselves, folks are ready and able to take advantage. Fortunately we have been doing this long enough now to see that this really does work.

For example, attendees are starting to license their music after meeting licensing agency representatives at the conference. It might not happen after their first time attending (though sometimes it does!), but more often it is over the years as they build the relationship, continue creating music, and get better at their craft. Folks are landing music publishing deals - sometimes through mentors they meet at the conference, and sometimes because a mentor introduces them to someone else who signs them, but it all comes back to the relationships they built at the conference. There are countless examples like this, and year after year our network and impact continues to grow. It is especially exciting to see the young songwriters in Hawai'i take what they are learning at HSF and run with it, starting their own songwriting camps and supporting up and coming songwriters. We believe that by example, we have curated an inclusive, collaborative, and supportive community of songwriters that exemplifies how aloha can change the world.

4. List the measure(s) of effectiveness that will be reported to the State agency through which grant funds are appropriated (the expending agency). The measure(s) will provide a standard and objective way for the State to assess the program's achievement or accomplishment. Please note that if the level of appropriation differs from the amount included in this application that the measure(s) of effectiveness will need to be updated and transmitted to the expending agency.

Quantitative measures of success for our conference include:

- 1) Number of attendees (we aim for 175-200, with a maximum of 220)
- 2) Percentage of attendees who are Hawai'i residents and/or Native Hawaiian/Pacific Islander (our goal is at least 50% Hawai'i residents and 30% Native Hawaiian/Pacific Islander; in 2025 we had 66% Hawai'i residents and 35% Native Hawaiian/Pacific Islander)
- 3) Percentage of attendees who have never attended the conference before (our goal is at least 33% new attendees; in 2025 we had 51% new attendees)

There are also important qualitative measures that we will track and report through mentor and attendee feedback. Our post-conference surveys have been helpful in guiding us to see what attendees and mentors find helpful, and where we can improve. We have also used surveys to gather information about the ripple effect that HSF has had on the careers and lives of attendees over the years, through relationship-building, skill development, and business education.

With respect to mentors, perhaps the most telling measure is the growing number of music companies and industry partners who send their representatives to the conference year after year to seek out new collaboration and business opportunities and recommend that others in their network do the same, particularly those who "put their money where their mouth is" by providing donations and sponsorships. This is significant because it clearly shows that these folks are actively pursuing work with the songwriters they meet from Hawai'i and it is proving to be a worthwhile business opportunity for all involved.

By the same token, many of our attendees - even those who have successful careers in the industry - keep coming back because they know there is always more to gain from the opportunities we provide at HSF.

IV. Financial

- 1. The applicant shall submit a budget utilizing the enclosed budget forms as applicable, to detail the cost of the request.
 - 1) Budget request by source of funds (attached)
 - 2) Personnel salaries and wages (attached)
 - 3) Equipment and motor vehicles (attached)
 - 4) Capital project details (not applicable)
 - 5) Government contracts, grants, and grants in aid (attached)
- 2. The applicant shall provide its anticipated quarterly funding requests for the fiscal year 2027.

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
108,100	25,500	25,500	25,500	184,600

- 3. The applicant shall provide a listing of all other sources of funding that they are seeking for fiscal year 2027.

- WHH Foundation Grant
- Clementine Foundation Grant
- Hawai'i County Waiwai Grant
- OHA Grant
- Henry Kaponono Foundation Grant
- Music industry sponsors and partners
- Conference registration fees and concert tickets
- Private donors

- 4. The applicant shall provide a listing of all state and federal tax credits it has been granted within the prior three years. Additionally, the applicant shall provide a listing of all state and federal tax credits they have applied for or anticipate applying for pertaining to any capital project, if applicable.

Not applicable.

- 5. The applicant shall provide a listing of all federal, state, and county government contracts, grants, and grants in aid it has been granted within the prior three years and will be receiving for fiscal year 2027 for program funding.

See attached and above list.

- 6. The applicant shall provide the balance of its unrestricted current assets as of December 31, 2025.

Approximately \$53,000. Some is the organization's reserves and the rest is grant funding already received for the 2026 conference cycle.

V. Experience and Capability

1. Necessary Skills and Experience

The applicant shall demonstrate that it has the necessary skills, abilities, knowledge of, and experience relating to the request. State your experience and appropriateness for providing the service proposed in this application. The applicant shall also provide a listing of verifiable experience of related projects or contracts for the most recent three years that are pertinent to the request.

HSF is small and family-run, with a close working board of directors who all volunteer their time to make the conference happen. In the last year we have raised enough money to pay the organization's President a modest stipend and we are currently raising money to fund the President's salary and an administrative position to run day to day operations of the organization, but other than that, to date nobody has been paid for their work in connection with running the conference. All board members were first introduced to the organization by attending the conference, and all attribute the conference as helping them develop and grow their careers in the music industry. All are now actively involved in the music business and participate as mentors as well as event organizers. Because of this, all board members are uniquely positioned to understand and advocate for the needs in the areas of the industry they specialize in, and as a result, put together a well-rounded program that specifically serves our music community.

Over the years we've built a community of people in the music industry, both here and abroad, who have become like family and who believe in what we are doing. During the actual conference, we are supported by a core team of volunteers, many of whom have been helping each year for many years, so they are familiar with the program and know what needs to be done. They operate as a well-oiled machine.

We have been doing this on Hawai'i Island for over eleven years now, and we have learned what works well and what doesn't. Of course, there is always more to improve on, but we are quite confident in our ability to execute our plans and see continued success because we've already seen it in practice.

In addition to successfully operating the annual songwriting conference since 2015 (except during a COVID-19 hiatus), our lead organizers have also worked with the State of Hawai'i, Department of Business, Economic Development, and Tourism, Creative Industries Division as the industry partner for the Creative Lab Music Immersive ("CLMI"). This program has been an incubator for some of the most promising and dedicated local songwriters who have emerged through the annual conference, and as the contract awardee, HSF has worked with "mainstream" music industry companies and music executives that we've built relationships with over the years to make CLMI an incredibly successful business development program for the State.

The CLMI program ran most recently in 2023 and 2024, and before COVID-19 from 2016-2019.

2. Facilities

The applicant shall provide a description of its facilities and demonstrate its adequacy in relation to the request. If facilities are not presently available, describe plans to secure facilities.

Our organization does not have a physical location, nor is one needed at this time. Our event organizers work remotely, and come together on-site at the conference venue during the week of the annual conference. Other events throughout the year, such as open mic nights, networking events, and songwriter showcases, are held at local businesses that are familiar to the local music community in order to support these venues and expand our reach.

VI. Personnel: Project Organization and Staffing

1. Proposed Staffing, Staff Qualifications, Supervision and Training

The applicant shall describe the proposed staffing pattern and proposed service capacity appropriate for the viability of the request. The applicant shall provide the qualifications and experience of personnel for the request and shall describe its ability to supervise, train and provide administrative direction relative to the request.

As noted above, most of the core team running the organization and conference, including the President, Conference Manager, and two other Board Members, have been doing this for over eleven years. Our track record proves that we are able to execute a quality event that achieves the goals and objectives set forth above. The funding request is seeking additional money to pay the President a reasonable salary in order to give her capacity to do more fundraising and expand programming offerings, which has been difficult for the organization to take on in the past because everyone has worked on a volunteer basis in addition to their busy work personal schedules. Our hope is that adding an Administrative Assistant and Marketing Coordinator to support the President and Conference Manager will further allow the President and Board of Directors to focus on growth and longevity of the organization.

Below are biographies for the board of directors, who are all actively involved in conference planning and oversight, and the Conference Manager. The entire board of directors meets weekly in the six months leading up to the conference to plan the event. We are a working board, with each member pulling from their industry contacts and relationships to curate the mentor roster, and then working together to develop a conference curriculum that fits the needs of our music community. Each person also contributes as discussed below.

Julia Brotman (Director, Board President, and HSF President): As President, Julia is responsible for overseeing all conference planning and organization, managing the budget, and reporting to the rest of the board. She has been on the board of the organization since 2013 and has been intimately involved in the day to day operations and organizing the conference since 2015. This includes involvement in all aspects of planning and preparation, from big picture items like negotiating the hotel contract, inviting mentors, putting together the conference schedule, and meeting with potential donors and sponsors, to “smaller” but important tasks that allow the conference to run smoothly, like creating nametags for attendees, managing the ticketing and registration system, etc.

With respect to industry experience, Julia is a music lawyer who has been working in the music industry for over ten years. She knows the industry well through her work and education, and through her own experience with local songwriters and artists who seek her legal services she has come to understand what folks in the industry need help with to advance their careers.

Kalena Parish (Director, Secretary): Kalena began volunteering for the organization in 2022 and joined the board in 2023. She is responsible for marketing, primarily through managing and creating content for the organization's social media accounts. Our organization's reach online, and number of registrants at the conference, have both grown significantly since Kalena stepped into this role. At the conference, Kalena assists Joanie and Julia with operations as well.

Kalena has been in the music industry since she was a child, joining her family's band Kapena at a very young age. She is incredibly business-savvy and well connected in the local music industry, giving her a unique perspective on what kinds of information and relationships will be helpful to the local music community. Kalena also runs the Kapena School of Music on Oahu and is the president of the Hawai'i Academy of Recording Arts, where she produced the 2024 Na Hoku Hanohano Awards show. She is experienced in event planning and production in addition to her impressive talents as a songwriter and artist.

Charles Brotman (Director, former President): Charles is the most experienced board member, with over 50 years in the music industry. He began attending the conference in 2004, the second conference ever, and was invited to join the board in 2005. He was appointed Vice President a few years later, and eventually took over as president in 2015 when the organization and conference moved to Hawai'i Island. Charles has been an incredible leader, steering the big picture vision of our organization for a decade. He stepped down as president in 2024 and the board (with Charles and Julia recused) voted Julia as the next president. Charles continues to lend his expertise and experience in the curation and planning stages, though he is stepping back from the day to day operations of the organization. He will continue to take the lead on managing the sound and A/V technical needs for the conference.

Charles is an experienced and well-connected composer, producer, recording artist, songwriter, and independent record label owner. He won the first Grammy Award for Hawaiian Music back in 2005 and has been an icon in the local music scene for decades. His involvement in our organization has led him to become a mentor to dozens of emerging songwriters and artists who want to learn more about the music industry and how to build a career in music. Charles's efforts in this regard have set the tone for our organization over the last decade and sent us in a direction that we will continue to pursue in the years to come.

Maelan Abran (Director): Maelan has been attending the conference for almost twenty years after Charles first encouraged her to attend. She is a local recording artist and songwriter from Honoka'a, exactly the kind of person our conference is designed for. When Charles became President and brought the organization to Hawai'i Island in 2015, Maelan wanted to help and joined the board. She provides support planning throughout the year, and provides operational support during the conference.

Chaz Umamoto (Director): When Chaz began attending the conference over ten years ago, he thought music was just a hobby for him. Through the conference, he learned that music can be a real career. He took full advantage of the opportunities presented by our organization and developed a sustainable and successful career as a songwriter, music producer, and recording artist as a result of the information he learned and relationships he built at our conference. Through his work he is very tuned in to the local music community, albeit a slightly different segment of the community than Kalena, giving him a unique perspective and insight into what folks here need to learn and develop in order to improve their music careers.

Since joining the board in 2022, Chaz has helped to bring new mentors into our HSF 'ohana and found industry sponsors for our event. During the event he also provides operational support to Charles in connection with the sound and A/V needs.

Nitane Paris (Director): Nitane has also been attending the conference for over ten years and joined the board in 2022. She is extremely well connected in the Los Angeles music community and attends lots of conferences and events that are similar to ours. This, combined with her respect for Hawai'i Island and our music community, give her valuable perspective to help plan and develop our program and mentor roster. She provides operational support during the event and helps to secure sponsors and develop relationships with potential mentors and sponsors throughout the year.

Joanie Brotman (Conference Manager): Joanie has been volunteering for the conference since its early days on Kaua'i, and became a crucial part of operations when her husband Charles became President in 2015. Joanie and Julia work closely together to ensure that the conference is well-planned and runs smoothly. Joanie does all the booking and reservations for mentors, and she is the point person who coordinates with the hotel to ensure that the mentor accommodations and other banquet plans are in place for the conference. She and Julia also manage the team of volunteers who help during the event. Joanie is involved in just about every operational task that Julia performs for the conference.

2. Organization Chart

The applicant shall illustrate the position of each staff and line of responsibility/supervision. If the request is part of a large, multi-purpose organization, include an organization chart that illustrates the placement of this request.

See attached.

3. Compensation

The applicant shall provide an annual salary range paid by the applicant to the three highest paid officers, directors, or employees of the organization by position title, not employee name.

Currently the President is the only officer, director, or employee who is paid. For over 20 years, everyone who participated in our organization did so on a volunteer basis. In order to sustain and grow the organization, we understand that folks need to be reasonably compensated for their work, so our fundraising efforts have expanded in the last two years to seek funding to pay the President and, if funding allows, additional roles.

Last year, we received grant funding that would have paid the President about \$25,000. However, in order to help build the organization's reserves, to date the President has only actually been paid \$9,000 of that amount.

We hope to significantly increase this amount in the coming years to accurately reflect the amount of work done and to allow the organization to expand its programming and offerings in the community. In addition to paying the President, we would like to hire an Administrative Assistant and Marketing Coordinator as reflected in the attached spreadsheet.

VII. Other

1. Litigation

The applicant shall disclose any pending litigation to which they are a party, including the disclosure of any outstanding judgement. If applicable, please explain.

Not applicable.

2. Licensure or Accreditation

The applicant shall specify any special qualifications, including but not limited to licensure or accreditation that the applicant possesses relevant to this request.

Not applicable.

3. Private Educational Institutions

The applicant shall specify whether the grant will be used to support or benefit a sectarian or non-sectarian private educational institution. Please see [Article X, Section 1, of the State Constitution](#) for the relevance of this question.

Not applicable.

4. Future Sustainability Plan

The applicant shall provide a plan for sustaining after fiscal year 2027 the activity funded by the grant if the grant of this application is:

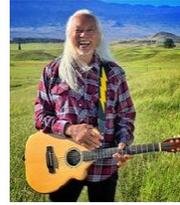
- (a) Received by the applicant for fiscal year 2027, but
- (b) Not received by the applicant thereafter.

With over twenty years under our belt as an organization, we have learned to be nimble and not to depend too heavily on any one funding source. A large portion of the funds requested herein are for salaries for our President and an Administrative Assistant. Our hope is that by funding these roles, these individuals will have the time and resources to pursue further fundraising and grant opportunities.

We have already seen this play out in the last year; our organization was awarded a grant from the Hawai'i Community Foundation's Richard Smart Fund in 2024 that provided the seed money to finally pay the organization's President for the first time in 2025. Supported by this funding, in 2025 the President was able to dedicate more time towards fundraising and grant writing, which has helped us keep up with rising costs. Our goal, however, is not just to keep up, but to continue to grow and expand our reach and offerings.

Even if HSF is awarded a Grant in Aid this year and not in the future, we anticipate being well-equipped to pivot and rely on other funding sources. Part of our current fundraising efforts are also to build on our reserves so we will have meaningful cushion in the event that one or more funding sources become unavailable.

Attachment - 2025 Mentor Biographies



Brother Noland was honored in 2014 by the State of Hawai'i with a "Lifetime Achievement in Music" award and is a recipient of Hawai'i Academy of Recording Arts highest award, the Lifetime Achievement Award for the year 2019. As a Lifetime Achievement Awardee, Brother Noland is designated as a Life Member of the Hawai'i Academy of Recording Arts.



Charles Brotman - [Songwriter, Producer](#)

Former President of Hawai'i Songwriting Festival, composer, Grammy award winning producer, and multiple Na Hoku award nominee and winner. He owns and runs the Lava Tracks Recording Studio and is a co-founder of Palm Records on the Big Island, where he has produced Grammy nominated albums for local artists Sonny Lim and Kahulanui. His music placements in film and TV include Black-ish, NCIS, Chicago Med, The Path, Good Morning America, Portlandia, Hawaii 5-0, Dateline, Days of Our Lives, Magnum PI, The Descendants, Two and a Half Men, NBC Nightly News, Brooklyn 99, FIFA World Cup, Anderson Cooper, Beverly Hills 90210, Criminal Minds, All About Steve, The Deadliest Catch, Oprah, Nickelodeon, Saturday Night Live, The Today Show, America's Most Wanted, Animal Adventures, Prime Suspect, and many others.



Julia Brotman - [Attorney](#)

In addition to serving as the President of the Hawai'i Songwriting Festival, Julia is an entertainment and intellectual property attorney at Settle Meyer Law, LLLC in Honolulu. She works closely with legendary music attorney Bill Meyer to serve an eclectic clientele of music creators, actors, artists, writers, and businesses, including some of the biggest names in the industry, aspiring entrepreneurs and novice creatives who are just getting started, and everyone in between. Their practice includes: litigation; government affairs; business formation and management; contract drafting and negotiation (including a wide variety of entertainment and music related contracts); and endless protection, enforcement, and licensing matters involving copyright, trademark, patents, trade secrets, and rights of publicity. Before returning to Hawai'i to work at Settle Meyer Law, Julia spent four years in Los Angeles learning how to navigate the entertainment industry. Past work experience includes Warner/Chappell, CBS Television Network, Marmoset, NBCUniversal, and Sony/RED. She graduated from Whittier Law School summa cum laude and is licensed to practice law in Hawai'i and California.

Kristian Bush - [Artist, Songwriter](#)

Kristian is a MULTI-PLATINUM-selling, two-time GRAMMY Award winner most known for being half of the record-breaking Country duo Sugarland. The Sevierville, TN native launched his professional music career in 1994 with the Folk-Rock duo Billy Pilgrim. Within the decade, Kristian moved on to form Sugarland with Jennifer Nettles. The pair, who released debut single "Baby Girl" in 2004 went on to chart five No. 1 hits and 12 Top 10 songs.

His "Southern Gravity" solo debut in 2015 produced Top 20 hit "Trailer Hitch." Kristian made a foray into television theme songs in 2016 with "Forever Now (Say Yes)," which he penned and performed for TLC's popular show "Say Yes to the Dress."



[Home](#) [Conference Details](#) [Conference Scholarships](#) [Concert](#) [FAQs](#) [Contribute](#)

Check out our mentor list to get an idea of what's in store for you at the 2025 conference!

In alphabetical order.....



Graham Barton - [Songwriter, Producer](#)

Graham Barton is the creator of the Sync Beast Accelerator, where he mentors producers and songwriters to make music that lands with the world's biggest brands. With over 2,700 placements for Google, Netflix, EA, Meta, Adidas, and more, he has learned how to combine authenticity with precision to create music that brands love. As Marmoset's staff composer since 2016, Graham has crafted award-winning music and an intuitive methodology that others now use to find their unique voice in sync licensing. His mission is to help you make the best music you've ever made with the mentorship and community you need in the fast-changing sync industry.

Brother Noland - [Artist, Songwriter](#)

Brother Noland is a legacy Hawaiian artist who has deeply influenced contemporary Hawaiian music. For nearly 40 years Brother Noland has filled the airwaves with original compositions that have become local classics and island treasures. He is most famous for timeless hits such as "Coconut Girl" and "Are You Native", and is often credited with the birth of "Jawaiian" contemporary style music by infusing traditional Hawaiian music with reggae, jazz and blues sounds. He has won numerous Ni Hōkū Hanohano Awards including Best Reggae Album and most recently the Slack Key Kiho'alu Legacy Award in 2018. His music is featured in several movies including "Pineapple Express" and "Snakes in the Plane."

Attachment - 2025 Mentor Biographies



The multi-instrumentalist is also a founding member of Rock Jam band Dark Water alongside his brother Brandon Bush and esteemed guitarist Benji Shanks. In addition, Kristian co-wrote a song for the Atlanta staging of Stephen Schwartz's "Working: A Musical" and has written three musicals. "Troubadour" (2017) and "Darlin' Cory" (2021) opened at Atlanta's Alliance Theatre and "Me Before You" is set for Miami in 2023."



Jarred Causly - Music Supervisor

With a 15-year tenure in the music business, Jarred Causly has influenced music creators to compose beyond the boundaries of everyday listening and create with an ear of visual imagination.

Starting with a musically trained ear at an early age, Jarred synchronized his personal compositions to dubbed videotapes of his favorite animated action scenes. He began showcasing his work at the many creative music outlets across Los Angeles, which soon led to his first apprenticeship with world-renowned composer and music producer, Robert Rettberg. While under Rettberg's tutelage, Jarred quickly gained

the attention of his peers with an innovative visual sound that would catapult him into becoming a creative licensing standout.

He was soon recognized for his amazing "sync-ear" and within months, his work began to gain traction with securing music placements with brands like Adidas, Ford and Nascar; along with getting music featured in major television networks across the globe.

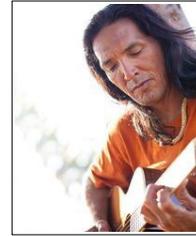
With having early success in landing placements, Jarred turned his passion for sync licensing into a career. His start began with a three-year tenure at the Winogradsky/Sobel (WinSo) Music Licensing Firm. He locked in as the head of Sync A&R and Lead Music Curator. While working for WinSo, his production catalog maintained its traction and secured further placements with ABC's record-breaking sitcom, "How I Met Your Mother" TNT's "Franklin and Bash" and NBC's "Criminal Minds".

After his time at WinSo, Jarred focused on building a network of independent creative licensing professionals. This collective would form the Illiad Music Library which was a platform comprised of fellow music composers, artists, and producers. The Illiad Music Library was responsible for hundreds of music placements in TV, Film, Documentaries and Advertisements. The success of the library led to Jarred and his team writing custom music for the APM music library. These works are still being used by production houses to this day.

Jarred Causly continued to navigate his way through the music business, forging his way through the ever-changing world of sync licensing. He has worked for a handful of music companies throughout his journey, including the illustrious Universal Music Group. Working for UMG opened his perspective and helped him broaden his skill-set - leveling up his expertise in creative sync and honing his music clearance savvy.

Causly then made his way over the industry leading marketing agency, Trailer Park Group, where he was brought on as the Lead Music Supervisor of TV Promo and Trailers. Jarred worked on projects for a myriad of brands and TV platforms like Tubi, Freeform, ABC, NBC, Hulu, Disney+, BET+, and more. He was responsible for selecting music to support TV promos, TV trailers, and network sizzles for Trailer Park's producers, editors, and clients. When conducting music searches, he worked with major and indie labels alike, along with dozens of music publishers and music libraries in order to find the perfect compositions to pair with media.

Today Jarred Causly finds himself taking on the role as Sr. Music Supervisor for marketing giant, Saatchi & Saatchi. He will be taking his innovative style of music taste to the world of automotive marketing for the Toyota brand. His story has yet to be written at Saatchi, but this adventure can be sure to be one of wonder, amazement and greatness.



John Cruz - Artist, Songwriter

A long-time member of the HSF Board of Directors and Advisory Council, John performed on Hawaii's first Grammy award winning album, and has also won multiple Ni Hiki Hanohano awards. John has distinguished himself as one of the most talented artists that has ever come from Hawaii. He was named the Best Singer Songwriter by Hawaii Magazine in 2008.



Phoebe Danskin - Songwriter, Producer

Phoebe Danskin is a songwriter and producer with a passion for creating electronic-based pop for big brand ad campaigns. Her punchy, powerful, and playful music lands with brands like Adobe, Maybelline, Whole Foods, Toyota, and Six Flags/Coca-Cola. She is an ongoing enrollee in the Sync Beast Accelerator, and collaborates with agencies like Marmoset. Phoebe thrives in rooms where strategy, growth, and creativity converge, empowering others along their creative journey. She hails from Vermont, graduated from Berklee, and loves video games, animals, rollerblading, and playing ice hockey.



Wendy Day - Indie Artist Consultant

Wendy Day is one of the most respected and influential advocates in the music industry. She founded Rap Coalition in 1992 to level the playing field for artists—fighting against exploitation and helping those with little to no leverage gain power and control over their careers. Over the past 33 years, Wendy has negotiated some of the most artist-friendly deals in history and has been instrumental in creating many music industry millionaires. Her work has helped shape the careers of Eminem, Tupac, Master P, Twista, Cash Money Records, David Banner, Do Or Die, Fiend, Boosie, Webbie, Trouble, Foolio, C-Murder, LaRussell, Flawless, and many more—with her clients collectively selling over a billion units.

Wendy's mission has always been clear: empower artists with knowledge, strategy, and independence. Through her consulting, her how-to books, and artist-first business models, she's helped hundreds of artists build their own successful labels and careers. Today, Wendy is launching an educational platform and an artist incubator designed to teach artists how to monetize their music, build their brands, and succeed on their own terms. She also hosts two weekly podcasts and has a reality TV show in development with Lifetime. A sought-after speaker and thought leader, Wendy has spoken at Harvard, Stanford, NYU, Georgia Tech, Berklee, University of South Carolina Law School, and other leading institutions. Based in Atlanta, Wendy continues to be a fearless voice for truth, fairness, and artist empowerment in the music business. Follow her on Instagram: @RapCoalition and YouTube: YouTube.com/@ThisIsWendyDay

Jamie Dominguez - The MLC (Mechanical Licensing Collective)

Jamie Dominguez is the National Director of Industry Relations at the Mechanical Licensing Collective (The MLC), where she creates and maintains relationships with industry organizations and their stakeholders such as songwriters, publishers, business managers and music industry attorneys. With 25 years of experience in the music industry, Jamie collaborates with creators across all genres and specializes in rights management, music publishing, artist development and education initiatives. In her role at The MLC, Jamie is

Attachment - 2025 Mentor Biographies



responsible for amplifying the identity and mission of The MLC by communicating critical messages. She actively participates in industry events and conferences strategically positioned to reach key audiences and effectively tell the story of The MLC. Additionally, Jamie follows current and emerging music trends to facilitate a steady influx of new songwriters and partners across all genres and platforms.

Beginning her career in Austin, Texas, Jamie earned a BA in Journalism, Mass Communication and Media Studies from the University of Texas. During college, she gained experience in radio and entertainment PR. After graduating, Jamie moved to New York City to join SESAC, where she spent 19 years growing within the company, identifying, curating and nurturing their extensive roster of songwriters. As Senior Director of Creative Services, she led the New York-based team in supporting and creating opportunities for SESAC-affiliated songwriters and publishers, while also forging alliances with other industry organizations and their stakeholders. Jamie's dedication to building a healthy music industry ecosystem by encouraging fair business practices and empowering creators led her to join Sound Royalties in July 2020 as Regional Director

of Business Development & Artist Relations, where she launched the company's New York presence. In this role, she provided music creators with financial insight and alternative funding strategies that allowed them to access capital without sacrificing ownership of their copyrights or independence.

A committed mentor and educator, Jamie joined the BerkeleyNYC faculty in September 2021 to teach Business and Entrepreneurship in the Creative Space as part of their Master of Arts in Creative Media and Technology program at the Power Station in Manhattan. Passionate about supporting creatives and building community, Jamie volunteers for various non-profit organizations. She is currently serving her third term as Governor of the Recording Academy's New York Chapter and sits on the Board of Directors for Mono Stereo Groove and Filipinos Advancing Creative Education (FACE). She has also previously served on the Library of Congress National Recording Preservation Board and the Education Special Projects Committee for the Songwriters Hall of Fame.



JC Dwyer - Production Music Library

JC Dwyer along with his day-to-day business activities as Co-Founder and COO, is the Creative Director and Executive Producer at Megatrax Music, an innovative and forward thinking music Production company. Producing 20 to 30 music catalog albums per year for film, TV, Gaming and advertising agency licensing.

A 35-year veteran of music for media, JC holds several music degrees including a BM from Berklee College Of Music and a MM in composition from USC, as well as a degree from the USC Scoring for Film and Media program. He has produced and co-produced over 800 CD volumes in His 34 years at Megatrax, including over 100 song albums.

He continues to write and produce original music in a wide variety of genres, as well as composing instrumental orchestral, rock, pop, jazz, country and blues styles. JC has also written and co-written over 60 songs in a variety of styles with various artists.

JC has won several awards over the years including 6 Mark Awards for best songs and instrumentals as well as Promax Awards for advertising music. He is a member of ASCAP, the SCL, the PMA, CCC and AIMP as well as other professional groups.

Michael Eames - Music Publishing

Michael Eames is a trained composer, songwriter, and pianist who majored in music at Cornell University and completed the Certificate Program in Film Scoring at UCLA Extension; he also secured a minor in Business Management from Cornell.

As president of PEN Music Group, Inc., Michael oversees all aspects of the operation as well as focuses on pitching the catalogue to all media and business development. He was



chosen to serve (along with 4 other independent music publishers and 5 songwriters) on the Unclaimed Royalties Oversight Committee (UROC) of [The Mechanical Licensing Collective \(MLC\)](#) that commenced blanket mechanical licensing of the digital services in the U.S. on January 1, 2021 and currently serves as the UROC Chair. He also proudly serves on the Independent Publishers Advisory Council (IPAC) of the [National Music Publishers Association \(NMPA\)](#) and on the Advisory Board of [Songwriters Of North America \(SONA\)](#). He also previously served as the National President of the [Association Of Independent Music Publishers \(AIMP\)](#) from 2015-2018 and served as its National Vice President from 2013-2014.

Immediately prior to starting PEN, Michael oversaw the international and film & TV departments of Don Williams Music Group where he was responsible for song catalogues such as Jimi Hendrix, Chicago, and Roy Orbison among numerous others. He also worked previously for Brian Wilson of the Beach Boys and the management and music supervision firms The Derek Power Co and Seth Kaplan Entertainment.

Michael wrote the music publishing section of the Hal Leonard/Rowman & Littlefield-published book entitled [Five Star Music Makeover: The Independent Artist's Guide for Singers, Songwriters, Bands, Producers and Self Publishers \(2016\)](#) and is co-author (with Bobby Borg) of the book [Introduction To Music Publishing For Musicians](#) which was published by Rowman & Littlefield in 2021 and is already used in many curriculums. He is a frequent guest speaker in both real and virtual classrooms, festivals and panel discussions worldwide and co-teaches (also with Bobby Borg) the online UCLA Extension class Music Publishing: A Creative And Business Perspective.



Sue Ennis - Songwriter

Sue Ennis is a Seattle-based songwriter. She has written more than 90 songs for the Seattle rock band Heart (35 million records sold and Rock n Roll Hall of Fame inductees, 2013, Grammy Lifetime Achievement Award). Hits include Dog and Butterfly, Straight On, and Even It Up. She has co-written songs for feature films (The Golden Child starring Eddie Murphy, Thomas and The Magic Railroad). She wrote the songs and scored the Seattle Children's Theatre's 2019 production of the beloved children's book, Art Dog. Her songs are featured in the permanent "Great Seattle Fire" exhibit at Museum of History and Industry in Seattle. Her current work includes songs on Nancy Wilson's recent solo album including a duet with Ben Gibbard of Death Cab for Cutie. She is also active in the world of songwriting for sync licensing. Sue teaches Songwriting and Music Business at Shoreline Community College as well as Songwriting For Film at the Seattle Film Institute. She has served

2 terms on the Seattle Music Commission and has been part of the Recording Academy (The Grammys) for a number of years. She serves as National Trustee for the PNW chapter. She also serves on the Leadership Council the Songwriters and Composers Wing in the Academy. Additionally, she served a three-time co-chair for the National Advocacy Committee, proudly working with the Advocacy team in Washington D.C. to support rights for music makers. She is a committed advocate and mentor for her music community in the PNW. Her songwriting heroes are Paul Simon, Joni Mitchell and Fagen/Becker. Finally, she cannot get enough of Chappell Roan's "Pink Pony Club."



David Fisher - Music Licensing

David has over 20 years experience in the music industry. As a recording artist David had record deals with Interscope, Geffen Records, and Big Machine Records and recorded with producers, T. Bone Burnett, Roy Thomas Baker and Nathan Chapman among other prominent musicians. David released three major label records under the names Big Blue Hearts and Fisher Stevenson, and spent five years as a songwriter for Bluewater Music in Nashville. He has toured domestically and internationally supporting major artists such as Chris Isaak, Lyle Lovett, Lady Antebellum, Gary Allan, Taylor Swift, and Carrie Underwood. After his career as a recording artist, David founded Songs for Film & T.V. in 2010, a music services agency specializing in music supervision, music production and music curation. David and his team have secured thousands placements in advertising, film, television and video games for clients such as Airbnb, Reebok, MINI, Sheraton, Massage

Envy, REI, Revlon, Blue Moon, Google, Nationwide, Audi, Mercedes, Gevalia, Under Armour, Hershey's, Pepsi, PlayStation, Absolute, Phillips 76, Conoco and American Idol. Network

Attachment - 2025 Mentor Biographies

television and film studio clients include HBO, Showtime, Cinemax, The Movie Channel MTV, NBC, ABC, CBS, PBS, Fox, FX, Bravo, AMC, 20th Century Fox, Disney, Paramount, Warner Bros., and many more.



Gilles Godard - Music Publishing

Gilles is President of Publishing at Anthem Entertainment Nashville. The position focuses on all of Anthem's publishing interests in Nashville, as well as stakeholders and industry relations worldwide, he is also responsible to identify and initiate strategic acquisitions and create market opportunities on an international scale. Gilles also continues to provide advice and counsel to the creative teams and liaise with artists, composers and songwriters in Nashville, LA, New York, Canada and Europe as well as the business development team at Anthem.

Godard has been with Anthem for 18 years, first as a writer, then as its Chief Creative Officer, Vice President of Corporate Affairs, Senior Vice President Publishing and recently appointed as President Anthem Publishing Nashville, and has been an integral part of its growth over this time. During his tenure with the company Gilles has been instrumental in identifying strategic acquisitions for the Business Development team facilitating acquisitions such as Jody Williams Music containing several Taylor Swift cuts including White Horse, Tim McGraw, Pictures to Burn, Fearless and Teardrops on My Guitar, the Blacktop Catalog with cuts by Rascal Flatts, Kenny Chesney, Blake Shelton and Joey & Rory, the Better Angels Catalog which includes cuts by Cody Johnson including the 2023 Grammy Award winning # 1 hit single "Til You Can't" cuts by Thompson Square, Jason Aldean, Brad Paisley, and Kip Moore. Gilles was also instrumental in signing Jordan Davis, and identifying and initiating the Timbaland deal for Anthem which includes cuts by Justin Timberlake, Suit & Tie, Mirrors, Sexyback, and cuts by Jay Z Holy Grail featuring Justin Timberlake, Beyonce as well as the acquisition of the Paul Cardall, Carl Falk and Rami Yacoub catalogs among others.

Gilles is also an award winning writer, publisher, artist and producer, he has had Juno award nominations, won a Felix Award as an RCA French Recording Artist, received the award as "Record Industry Person Of The Year" by the Canadian Country Music Association, has two BMI Awards and four SOCAN awards including an International Songwriter Achievement Award. He has had over 400 of his songs recorded by artists such as Terri Clark, Patty Loveless, Anne Murray, Ednita Nazario, Dan Seals, Ricky Skaggs, Blackhawk, Balsam Range, Lee Greenwood, Tracy Byrd, Janie Fricke, The Road Hammers, Tommy Hunter, Eddie Eastman, Colleen Peterson, Ronnie Prophet, Michael B. and the Power, Willie Mack and Lace. In September 2024 Gilles was inducted in the Canadian Country Music Hall of Fame as an Industry Builder for his work in the industry over the last 40 years.



David Ryan Harris - Artist, Songwriter, Producer

Over the last several decades, David Ryan Harris has established himself as an in-demand singer, songwriter, producer and musician who always brings a sense of passion and versatility to his collaborations and solo work.

Harris first rose to fame as front man for the seminal Atlanta rock band Follow For Now in the late 1980s; after the band's dissolution in 1994, Harris struck out on his own as a solo artist while also working with singer and former Arrested Development member Dionne Farris. He's released five solo albums and an EP under his own name, as well as one album as a member of the rock trio Brand New Immortals, and he's written and produced for a wide range of artists including Zayn, Wanda Jackson, India.Arie, and Hootie & the Blowfish. Harris recently won an APRA AMCOS for Billions Milestone for his work on Nelly's 2010 single. "Just a Dream," which recently surpassed one billion streams; he also co-wrote the Guy Sebastian and Lupe Fiasco collaboration "Battle Scars" in 2012, which is certified platinum by the RIAA and went nine-times platinum in Australia.

With further in-studio and onstage collaborations with artists like Mariah Carey, Alicia Keys, John Mayer, Dave Matthews, Santana, and more, Harris is constantly collaborating with music's brightest lights to add his own special touch to their work.



Richard Harris - Songwriter, Producer, Mentor

Richard is a #1 selling songwriter, producer and mentor. Transplanted from the UK over a decade ago to Los Angeles California, Richard quickly signed a staff writer publishing deal with Peer Music landing multiple major label song cuts all around the world resulting in several Billboard #1's, top ten singles and Platinum and Gold records.

Richard has landed hundreds of TV, Film and Ad song placements through Peer and the major music libraries he has composed for. His music has been used in hit TV shows including "Empire", "Nashville", "Pretty Little Liars", "The Bold Type", "The Rookie", "Good Trouble", "One Tree Hill", movies "This Means War" and "Single Moms Club", commercials placements for eBay, TJ Maxx, Hyundai and Vivo and trailer/promos for The NFL, HBO, AT&T and Fox TV.

Richard is also consulting as head of Film and TV for Nashville based publisher Demolition Music and is on the lookout for great artists, producers and writers focused on writing for sync.

Richard is also a songwriting mentor and recently launched a new company SongWriterCamps (www.songwritercamps.com) with long-time collaborator, Pam Sheyne.



Ben Hochstein - Music Supervisor

Ben Hochstein has been working as an independent music supervisor in film and television for 18 years. Some of his notable credits include the *Jackass* franchise (Paramount), *Awkward* (MTV), *On My Block* (Netflix), *Freeridge* (Netflix), *YO! MTV Raps* (MTV), and *The Kardashians* (Hulu).



Greg Holden - Artist, Songwriter, Producer

Greg Holden is a multi-platinum selling songwriter, artist, and producer. The Scottish singer moved to New York City in 2009 where he spent eight years honing his craft in the New York music scene before relocating to Los Angeles. During the pandemic he left the California sunshine for the rainy forests of Portland, OR where he currently calls home. Over the years Holden has toured and performed with Brandi Carlile, Ingrid Michaelson, Grace Potter, Butch Walker and many others while touring extensively in bars, clubs, theaters, and arenas around the world.

In 2014, he was awarded an ASCAP Award for co-writing the hit song "Home" for American Idol-winner Phillip Phillips, which sold over six million copies and streamed over two hundred million times.

Joey Hyde - Artist, Songwriter, Producer

Born and raised in Grand Rapids, Michigan, Joey Hyde grew up listening to his dad's record collection. His early influences were such bands as Led Zeppelin, Thin Lizzy, AC/DC, and Pink Floyd, which led him to a love of the guitar. Later, he found himself digging deeper into the lyrics of the songs he loved, which drove him headfirst into songwriting. Joey came to Nashville in 2006 and spent most of his younger days playing the honky tonks on lower Broadway, and across the Southeast.

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It wasn't long before he hit the road playing guitar for artists including Florida Georgia Line, Ryan Hurd, and HARDY, but after a couple years on the road playing for other artists, he felt a pull to make his own music and chase his own artistry. Joey then toured the country singing his songs for crowds that appreciated his blend of rock guitars and songwriter story telling. In 2019, Joey Hyde scored his first number one hit with "Made For You," co-written with songwriters Benjy Davis and Neil Medley, and recorded by Jake Owen. Hyde's credits include songs recorded by Kameron Marlowe, Ryan Hurd, The Band Camino, Kid Rock, and many more. As a producer, he currently has his first single at radio with Meghan Patrick's song "Golden Child," which Hyde also co-wrote. Joey is also producing and developing artists including Brian Fuller, Gable Bradley, and Callista Clark.



Tim Jack - [Social Media/Digital Marketing for Musicians](#)

Tim Jack is an American entrepreneur, Emmy-winning filmmaker, and investor. He is the current Founder and CEO at Rise, an automated marketing platform, Tout, a music discovery and media brand, and author of forthcoming book "Make A Move". Previously, he Founded and served as CEO at JACTV producing projects with Live Nation, Daimler-Benz, Razor, and many more.

Tim Jack is an investor in SpaceX, Starlink, venture capital fund Sweater Ventures, NFT fund Vertical Ventures, streetwear fashion startup Pathos of Things, and many others. He has been featured in Rolling Stone, Forbes, Huffington Post, The New York Times, The Seattle Times, and more for his work in marketing and filmmaking. Previously, he was co-founder and CEO of The Agent, an e-commerce brand accelerator that generated \$100M+ in E-commerce revenue for its clients and acquired Shopify upstart "Bye Bye". At only 21 years old, Tim became the co-founder of global entrepreneurial events company House of Genius, which operated in 45+ cities around the world and hosted events at The White House and U.N. At its peak, the organization comprised a team of over 100 people. Tim Jack co-founded Capitol, one of Colorado's first co-working spaces for digital creatives and founded Baumhaur Group, a boutique design and branding agency. He was also selected by TechStars as one of it's first ever "HackStars", working in the earliest development of startups like Sphero and Kapost. In 2022, Tim Jack received an Emmy award for his first feature film, Enormous: The Gorge Story. He also owns Papa Belle, an orchard estate and luxury vacation rental on the island of Hawaii.



Haley Joelle - [Songwriter/Artist](#)

Haley Joelle is a 25-year-old artist and songwriter from Oregon, now based in Los Angeles. Known for her deeply personal and evocative storytelling, her songwriting has resonated with millions worldwide. Since her debut release in 2021, Haley's music has amassed over 200 million streams, earning placements on top playlists such as Spotify's New Music Friday, Chilled Hits, Chill Pop, Fresh & Chill, Sad Hour, Sad Songs, Today's Singer-Songwriters, and Morning Commute, as well as Apple Music's Breaking Pop, In My Room, Acoustic Chill, Today's Acoustic, New Music Daily, and more. Her songs have also been featured in Amazon's #1 most-watched non-English-language original movie, Culpa Mia, and Love Island USA. With over 450K engaged fans worldwide, Haley sold out venues in the US and abroad on her first mini-headline tour in 2023. Now, she is evolving her sound for 2025 and beyond, as well as writing a musical. Expect new music, fresh creative directions, and many HJ 2.0 releases in the year ahead.

Flannery Johnston - [Sync Licensing](#)

Flannery Johnston is the Senior Manager of TV, Film & Advertising at Lyric House. Flannery secures placements for the Lyric House roster across various mediums, liaises with A&R on original song creation, and cultivates relationships within the sync licensing community. Some of her placements include Apple, Maybelline, Jeep, GoPro, Ulta, Guinness, Walmart, Scream 6, Grey's Anatomy, All American, The Cleaning Lady, The Rookie, 9-1-1, Love is Blind, Selling Sunset, Love Island, Welcome to Wrexham, MLB, NFL, UFC, and many more.



Flannery went to Chapman University for Television Writing & Production. It was during her time spent interning and working in a different entertainment sphere that she realized her passion for music within the world of film and TV. She got her start working in the sync department at APG and moved over to the team at Lyric House at the start of 2022.

When Flannery's not placing songs in TV, she's actively consuming it in her free time. She loves all things reality TV, though she still makes time for great scripted shows and frequents her local movie theater.



Henry Kapono - [Artist, Songwriter](#)

Native Hawaiian and Grammy nominated, Henry Kapono, is a multiple award-winning vocalist, guitarist, songwriter, and composer. He is one of Hawaii's most popular recording artists and is equally known for his community support and philanthropic endeavors, most recently launching the Henry Kapono Foundation in 2018 with a mission to support the community through music and the arts and by giving with Aloha.



Sumbly Kuti - [Sync, Publishing, and Management](#)

Sumbly Kuti is a seasoned entertainment executive and the co-founder and CEO of HyperVerse Music Group. She also leads OAK Management Group, a boutique management firm representing top-tier talent across music, television, and film. With over 20 years of experience, Kuti has guided the strategic and financial affairs of artists such as Kamasi Washington, Chaka Khan, and Tank, as well as film and television producers including Jeff Clanagan (Codeblack Enterprises) and Roger Bobb (Bobcat Films). Her career began in marketing at BMG/Arista and evolved through key roles at KPMG's Entertainment division, where she advised clients such as Endemol Entertainment and BMG Publishing.

At HyperVerse Music Group, Kuti oversees business operations and actively pitches the catalog to commercial, film, and television partners, as well as curates custom music solutions through the company's roster of composers. She also leads business development efforts across the company. Kuti's focuses on royalty management, rights administration, and long-term catalog strategy. She regularly counsels clients on optimizing publishing income, structuring joint ventures, and leveraging sync opportunities. A strong advocate for artist ownership and financial sustainability, she helps creatives navigate the intersection of finance and intellectual property. In 2024, she was named to Billboard's Top Business Managers list for her contributions to the evolving music business landscape.

Kenneth Makuakāne - [Artist, Songwriter, Producer, Author](#)

Kenneth Makuakāne, a native Hawaiian has written, performed, and recorded Hawaiian music for over 45 years. He is a record producer, tv producer, record engineer, arranger, songwriter, touring artist, author, pastor, inspirational speaker, community advocate, lover of all humanity and all creation, kanaka maoli. He has been one of the most active, versatile composers, recording artists, performers, arrangers, engineers, and producers that Hawaii has produced. With 24 Na Hōkū Hanohano Awards to his credit, he is a prolific composer of Hawaiian music with over 2,000 songs written and many recorded by numerous Hawaiian performers.

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Kenneth has performed throughout the United States, Canada, Puerto Rico, Korea, Japan, and other parts of the world. He has even performed twice at Carnegie Hall in New York City. He has over two hundred albums to his producing credits and participated in over four hundred fifty album projects, working with renowned Hawaiian artists such as Ni'leo, HAPA, O'brian Eselu, Jeff Rasmussen, Willie K, Makaha Sons and Grammy-nominated artists such as Amy Hanaialii Gilliom, Ho'okena, and Raiatea Helm.



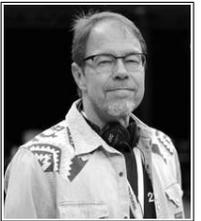
Tracey and Vance Marino - Composers, Authors

Wife-and-husband music writing team Tracey Marino and Vance Marino are composers, songwriters, musicians, and producers with more than 3,000 songs and cues in their BMI catalog. They've had thousands of placements in shows including "The Voice," "The Tonight Show," "Saturday Night Live," "Kelly Clarkson Show," most other talk shows, Hallmark Channel movies, and many more. Their music is heard daily around the world and has been featured in hundreds of reality TV shows, sports events, films, trailers, documentaries, video games, toys, and several national commercials. They write and produce in their Pro Tools studios in San Diego, California.

Tracey is a pianist/keyboardist/singer originally from Boston, Massachusetts, and a graduate of San Diego State University. Vance sings and plays guitar, bass, drums, and most stringed instruments. Originally from Oahu, Hawaii, he is a graduate of Kamehameha Schools and attended Leeward College. The Marinos both studied music at UCLA Extension.

Tracey and Vance run the San Diego Chapter of The Nashville Songwriters Association International and are members of The Society of Composers and Lyricists and SongArts Committee; Association of Independent Music Publishers; The California Copyright Conference; and many other music organizations.

The Marinos' new book about sync music licensing, Hey! That's My Song! A Guide to Getting Music Placements in Film, TV, and Media, is published by Backbeat Books and became a #1 Best Seller in Songwriting and #1 New Release in Music Business on Amazon Books. It is available at all major bookstores. For more information, visit Tracey and Vance Marino's company website SongMaker Productions SongMakerPro.com or their book website HeyThatsMySong.com



Bill Meyer - Music Attorney

Bill began practicing business law in Hawaii in 1979. His practice emphasizes intellectual property law (including copyright, trademark and right of publicity licensing and registration, entertainment, trade secret, art and advertising matters); government relations; real estate matters; and related dispute resolution including litigation, arbitration and mediation.

For more than four decades, Bill has provided creative legal and business guidance to a broad spectrum of individuals, companies and educational institutions, both in Hawaii and on the mainland, including intellectual property owners, licensors and licensees such as artists, writers, photographers, television and film producers, actors including major cast members of primetime television dramas, composers, software and game developers, publishers, advertisers, broadcasters, art gallery owners, entertainers, recording artists, musicians, record labels, architects, scientists, apparel designers and merchandisers. Bill's clients have included the University of Hawaii, local, national and international media companies and many of Hawaii's top recording artists, record labels and film makers. Bill's government relations work has promoted the diversification of Hawaii's economy through the adoption of legislation which has enhanced the development of the creative and high tech industries.

Bill has taught at the William S. Richardson School of Law and the Pacific New Media Workshop at University of Hawaii at Manoa, and the Hawaii Music Institute at Windward Community College. He served as a court appointed mediator for the United States District Court for the District of Hawaii in connection with intellectual property issues. He is past Chair of the Intellectual Property & Technology Section of the Hawaii State Bar Association, and a frequent speaker on intellectual property, music, art, advertising, e-commerce and Internet law, and has authored numerous articles and other materials on this subject matter, including continuing legal education materials for the Hawaii State Bar Association and other organizations and publishers.

Bill is active in community organizations dedicated to the promotion of literacy, the preservation of Hawaii's host culture and the arts and devotes time to a pro bono practice which assists creative individuals with their legal and business issues and mentors young lawyers interested in the creative industries. He has served on the Board of Governors of the Hawaii Academy of Recording Arts and on the board of the Hawaii Songwriting Festival, and has served as special counsel to the Hawaii International Film Festival and the Academy For Creative Media at the University of Hawaii at Manoa. In 2002 Bill received the Loyal Garner Award at the 6th Annual Hawaii Music Awards for his service to Hawaii's music industry. And, he loves to play drums.



Brian Naguit - Music Supervisor

Brian Naguit is the Vice President of Music, Creative for CBS Studios. In his position, Brian works to integrate music and artists performances into CBS's programming. He is a part of the in-house music supervision team whose current shows include Blood & Treasure, Star Trek Discovery, Star Trek Picard, Star Trek Strange New Worlds, Evil, The Goodfight and NCIS Hawaii. In addition to placing songs, Brian has secured musical guest performances within CBS shows including Maren Morris, Gary Clark Jr. and X Ambassadors among others.

As part of the CBS Marketing Division, Brian acts as the music supervisor for brand, image and show campaigns for CBS Entertainment, CBS News, CBS Sports and Paramount +.

Prior to CBS Brian worked as a live sound engineer at Club Med and recording engineer at Westlake Recording Studios. Brian has an Associate's Degree in Recording Arts from Full Sail University and a Bachelor's Degree in Music from the College of Santa Fe.



Farnell Newton - A&R and Songwriter/Producer

Trumpet player, award-winning producer, music licensing A&R, and family man. Farnell Newton (he/him) is one of the most versatile musicians in the game, releasing dozens of records spanning jazz, funk, Latin music, soul, hip hop, low-fi and more.

Throughout his illustrious career, Farnell has toured the world playing with multi Grammy winner, Jill Scott, the legendary Bootsy Collins, and The Portland Cello Project to name a few. Farnell has also shared the stage with a who's who of world-class artists, including Aretha Franklin, George Clinton & Parliament Funkadelic, Preservation Hall, Stevie Wonder, Karl Denson, Lettuce, George Duke, and more.

When he's not on stage, Farnell is composing and recording music for **Marmoset** and his own sync start-up, Formation Sound. His songs have graced commercials for Uber, Adidas, Puma, Facebook, NFL, Redbull, and many renowned brands. Farnell is based in Portland, Oregon.

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Whitney A. Pilzer - Music Supervisor, Consultant

Whitney Pilzer is a Music Supervisor for TV & film.

Some of her recent credits include The Umbrella Academy on Netflix, Atlanta on FX, The Company You Keep on ABC, Will Trent on ABC, School Spirits on Paramount+, WeCrashed on AppleTV, The Offer on Paramount+ and Yellowjackets Season 1 on Showtime.

She has also contributed to blockbuster projects such as Euphoria (HBO), Thirteen Reasons Why (Netflix), Crazy Rich Asians (Warner Bros.) and Ocean's Eight (Warner Bros.)

Previously, she served as an executive at Lionsgate/Starz, overseeing the robust Starz television slate, including projects such as The Power Universe and Blindspotting.



Steven B. Ray - Music Executive

Steven B. Ray has been enjoying a vast career in the music and entertainment industry by thriving in a variety of roles and mediums as well as a trusted advisor and consultant. His journey began as a roadie working summer tours with George Rhodes, conductor and arranger for Sammy Davis, Jr., an entertainment legend. Soon following, Steven began receiving mentorship and working for Quincy Jones as a Production Assistant and participated on many illustrious projects that Mr. Jones produced, beginning with Michael Jackson's, infamous and legendary album, "Thriller" and the USA for Africa benefit song, "We Are The World", James Ingram's platinum selling solo debut album, It's Your Night. Frank Sinatra's, "LA is My Lady", and The Color Purple, which allowed Steven to be a consultant for all on-camera musical casting and performances.

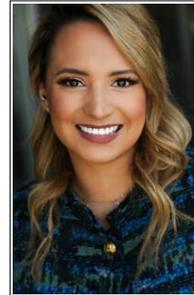
Steven soon became a Senior Executive, A&R at Capitol Records (domestic and international), later working what became the number independent music publishing company Windswept Pacific, where he was a Creative Executive, Staff Writer and Music Supervisor. While employed at Windswept, he signed, writer/producer, Manuel Seal, who was noted for co-writing, Mariah Carey's hits, "Always Be My Baby" and "We Belong Together", as well as Usher's top charting, "You Make Me Wanna" and Quincy Jones III, co-writer and producer for TuPac, Ice Cube, and the co-venture with LA Reid's HitCo Music: TLC, "Waterfalls", produced by Organized Noise, Anita Baker, "I Apologize", Destiny's Child, "Survivor" and numerous Beyonce Knowles solo hits, resulting in over 150 million units sold. Steven and a partner developed and introduced to the television community the business model for VNU's NextMedium, an online digital product placement application, measuring the value of product placement in television, which was a success.

Continuing to broaden his reach into film, television and theater production, he launched Red River Productions in 2013, securing financing for the Broadway musical production of "Ghost" and for the Director, Dan Algrant and Oscar nominated, Tony Award winning producer, Fred Zollo's film, "Little Rootie Tootie" filming in fall of 2025, starring Delroy Lindo (Sinners). Steven, along with producing partner, Christian Bruun ("The Man Who Saved The World", "Calendar Girl") helped secure financing for the film "Son of The South" - starring Lucas Till, Lucy Hale & Brian Dennehy. Steven is currently developing both television series and feature film projects with writer producer Tyrone Finch (Station19, Average Joe) and Todd Harris storyboard artist for Marvel's John Wick Franchise and director for the upcoming "Eyes of Wakanda." Steven's ability to identify a path to monetize creative ideas, his historical awareness, and business savvy, as well as his strong relationships throughout the entertainment industry, make him a prized resource. In 2023, Steven was the Co-Host of the podcast, "Stories in the Room", Michael Jackson's Thriller Album, (Facebook, IG and Youtube), and is a featured interviewee for the documentary, "Thriller 40" (Showtime/Paramount+). He can also be seen standing by Quincy Jones side in the Lionel Richie produced documentary "The Greatest Night In Pop" which tells the story of the making of the iconic song "We Are The World". Steven is currently developing three television series with show-runner Tyrone Finch (Average Joe, Station 19) Steven is very dedicated creative professional and has been successful with each step in his journey.

Amy Roberts - Sync and Publishing



Amy Roberts has over two decades of diversified experience in synch, creative, licensing & admin. She has been part of PEN Music Group, Inc. since 2021. Early in her career she worked in licensing & admin for TouchTunes Music Corporation. From 2003 – 2020 she acted as synch & licensing manager for Bosshouse Music. From 2015 – 2020, Amy worked for Round Hill Music as Senior Director Creative Marketing. She additionally ran synch and licensing/admin for Sottophonic Music from 2017 – 2024. In 2014, Amy founded Broadest Spectrum Music representing artists and music catalogs in the US and abroad for synch. She has helped secure hundreds of synch placements over the years, with a stand-out achievement of 350 artist song placements in the Shameless series on Showtime. Amy is also a professional singer, songwriter and voice coach who received her BFA in Fine Arts from the Cincinnati College Conservatory of Music.



Livy Rodriguez-Behar - Music Supervisor

Livy is a music supervisor, and the founder of Dreamboat Music - a music supervision company servicing all forms of visual Media. Growing up in the musical city of Austin, Texas, Livy spent her youth attending live shows in the many venues around town - captivated by the indie music scene. Much akin to her love of music, movies had a similar effect. She developed a strong affinity for film scores and movie soundtracks, with favorites such as Almost Famous, School of Rock and Shampoo. Naturally, she went on to get her bachelor's in Music Business whilst interning for Randall Poster on HBO's VINYL and many other musical branding projects (Disney, Warby Parker and Target). In that same time she was mentored by composer Carl Thiel, whom she assisted on Sin City 2, and From Dusk Till Dawn: The Series, both directed by Robert Rodriguez. Currently, Livy dedicates her time to bringing indie films across the finish line whether it's finding the right needle drop, commissioning an original work, or clearing the dream song, Dreamboat does it all. Dreamboat, while a young company has had the fortune of being invited to SXSW, CD Baby's DIY Musician Conference, MUSEXPO, UCLA and the annual Guild of Music Supervisors Conference. Livy's films have premiered at notable film festivals such as Cannes, Tribeca, and the Austin Film Festival, and have also been distributed to theaters, as well as, popular streamers like Disney+, Apple TV, Max, Paramount+ and Amazon Prime. Her latest feature, Jim Henson Idea Man directed by Ron Howard, was nominated for 8 Emmys winning 5, and earned her a nomination for Hollywood's Music in Media Awards. Her projects have also been featured in Variety, Deadline and The New Yorker.



Pamela Sheyne - Songwriter, Singer, Mentor

Pamela Sheyne is a multi-platinum selling songwriter, singer and mentor. Her song writing career has achieved success on a global scale and includes international hit records and song placements in numerous films and TV shows. With 50+ million record sales, 100+ platinum sales, she is also a prestigious Ivor Novello Award winning songwriter.

As a singer, Pam has performed and recorded with artists including; Elton John, Celine Dion, The Pet Shop Boys, Cindy Lauper, Tom Jones, Laura Pausini, Lulu, Daryl Hall, and Dave Stewart.

Pam is best known for co-writing the global hit and Billboard # 1 single, "Genie in a Bottle" for Christina Aguilera. Other artists who have recorded Pam's songs include: Demi Lovato, Jason Derulo, Jessica Simpson, Dream, Seal, Corrine Bailey Rae, Cece Winans, Tina Arena, The Backstreet Boys and Camila Cabello who earned international recognition and platinum status in the USA, as well as a top 10 UK hit for the single "Crying In the Club".

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Garrison Starr - [Artist, Songwriter](#)

Garrison Starr is a Grammy nominated singer songwriter and producer based in Los Angeles. She scored her first hit with 1997's acclaimed "Superhero", and then went on to release 15 solo albums, and tour with Melissa Etheridge, Mary Chapin Carpenter, and Lilith Fair. Starr's songs have appeared on countless TV show like Grey's Anatomy, Pretty Little Liars, Nashville, Hart of Dixie, Switched at Birth, and many others. Starr's shows have been described as "marrying pop smarts and Americana grit with a voice of remarkable power and clarity".



Jessica Toon - [Executive Director of the Recording Academy's Pacific Northwest Chapter](#)

A senior executive in marketing and communications, Jessica has dedicated her career to developing audience and supporting creative communities through mission-driven arts and culture organizations. Previously, she co-owned and operated an independent record label; served as Chief Marketing and Communications Officer for SIFF, the largest film festival in the US; was recruited as Head of Marketing and Audience Development to lead the strategic brand and growth initiatives for Paul Allen's Experience Music Project (now Museum of Pop Culture), successfully pivoting the brand and eliminating reliance on founder funding; and has worked with multiple private clients to develop and manage their creative investments and philanthropic initiatives across the arts.

In 2017, she entered the blockchain space as Chief Marketing Officer at New Alchemy, and has helped to launch multiple startups including Snow Crash Author Neal Stephenson's LAMINA1, a layer-one blockchain powering the open metaverse. She continues to serve as strategic advisor to several culturally relevant Web3, Metaverse, and AI projects focused on innovating tech that privileges artists and creators, builds safe and equitable spaces and experiences, incentivizes ethical behavior, and demonstrates commitment to offset environmental impact.

Jessica is currently Executive Director of the Recording Academy's Pacific Northwest Chapter, and is mid-term in her Mayoral appointment as Seattle Music Commissioner, advising the City on music, arts, and nightlife-related policy and legislation.



Chaz Umamoto - [Songwriter, Producer](#)

Chaz Umamoto, Hawai'i's A&R, is a multiple Ni Hōkū Hanohano award-winning songwriter, and music producer. Chaz is the CEO, & co-founder of the local music agency, Craft Brewz Music, and the songwriting-production team, TheBrewz. Since 2017 Craft Brewz Music have hosted 20+ private writing camps; worked on over 500+ songs, including high-profile collaborations with Grammy-nominated artist Kimié Miner, 2x Ni Hōkū Hanohano award-winning rapper Thomas Iannucci, PARTYFOUL ex-CROSSING RAIN, Ragamuffs, Sonny Sandoval, lead singer of multi-platinum band P.O.D., former After School K-pop Idol Bekah Kim and many more; landed 300 license placements. In addition to their creative services Craft Brewz Music also serves as the catalog managers of Pat Boone's Gold Label, 4x Grammy Award Winning artist Kalani Pe'a, Imua Garza's Zeo Music, Kimié Miner.

Chaz also serves as a board member, and music programmer for Spectra Foundation, a local creative arts organization committed to raising the value of modern art funding in the islands. Spectra Foundation is also the facilitator of our local chapter of Creative Mornings.

Prior to joining the HSF board, Chaz first attended the conference after winning a scholarship for a songwriting contest in his college creative writing class at the University of Hawai'i at Manoa in 2011. He often credits his attendance as the primary accelerator in his 20+ years in the music industry.



Lamar Van Sciver - [Producer and Music Executive](#)

Lamar Van Sciver is a seasoned music executive and the co-founder and Senior Director of Creative Sync at HyperVerse Music Group. With over 20 years of experience spanning music licensing, business affairs and creative strategy, Lamar has worked with industry leaders such as Mosley Music Group, Crucial Films and Lotus Post. His expertise in music supervision, intellectual property rights and strategic partnerships has made him a driving force in securing high-profile sync placements across film, television and digital media.

Lamar has landed hundreds of syncs with standout placements including the main title theme and soundtrack for the two-time Golden Globe-winning Brooklyn Nine-Nine as well as music in acclaimed productions like Bel-Air, The Good Wife (five-time Emmy winner), Shameless (four-time Emmy winner), Community (Emmy winner), On My Block, Lucifer and Abbott Elementary (four-time Emmy winner) among others.



Scott Settle - [Business Attorney](#)

Scott W. Settle is the managing principal of Settle Meyer Law, a Hawaii based law firm focusing on corporate, commercial, real estate, finance and intellectual property law. Scott concentrates his practice on corporate and business transactions, real estate development and finance. Scott's corporate practice focuses on advising large and small business owners with their organizational structuring and governance needs, commercial contracts, succession planning, and more.

Scott maintains an active license to practice in Hawaii, California and Washington, and has represented businesses, developers and private equity groups conducting transactions throughout the western United States. Scott has been practicing business law for over 30 years.

Beyond his professional achievements, Scott is a committed advocate for social responsibility, serving on the boards of several nonprofit organizations aimed at developing and preserving affordable housing and economic opportunities for Hawaii residents and empowering today's youth and seniors in health and wellness, education, underscoring their dedication to creating lasting, positive change. With a unique blend of financial acumen, business expertise, and a deep-rooted commitment to social impact, Scott serves his clients while contributing to the wellbeing of the broader community.



Grif Wakeman - [Songwriter, Producer, Sync Licensing](#)

Grif Wakeman is the co-creator of the Sync Beast Accelerator, where he helps producers and songwriters to break into sync, expand their success, and land placements with major brands like Toyota, Adobe, Ford, and Dell. Grif combines creative insight with a natural ability to bring clarity to their process, where they feel heard and equipped with confidence. He believes your best music flows when you're free from the noise and focused on what truly matters—finding your lane, going all in, and doing it consistently.

Attachment - 2025 Mentor Biographies



Ryan Wines - Music Licensing

Ryan Wines is Founder and CEO of Marmoset: a global music agency based in Portland, Oregon. Ryan has done it all — from music supervision for global brand campaigns, to producing records, and scouting and signing award-winning talent. He's launched and managed multiple record labels, managed bands, worked at advertising agencies, and was a college radio DJ at his alma mater, Southern Oregon University.

Under Ryan's leadership, Marmoset became the first Certified B Corp in the industry, the first to invest 10% of profits into community partners, and the only music company brave enough issue an Annual Transparency Report, raising awareness to systemic inequalities in music, media and tech industries. A fiery advocate of creators, Ryan gave a TED Talk about "leading creatives amidst a modern landscape" and has given talks on music licensing, music producing, workplace culture, and Diversity, Equity and Inclusion at places like SXSW, CMJ Music

Festival, TechFest NW and regularly guest lectures at universities far and wide.

He's a member of The Guild of Music Supervisors, has served on the Board of Governors for The Recording Academy (The Grammys), and in his free time, he's committed to mentoring, equity work, and serves on multiple community boards. Marmoset is a longtime supporter of the Hawaii Songwriting Festival.

Guthrie & Johnny Irion (US Elevator), Will Champlin, Dustin Christensen, Rob Kleiner, Marlin Hookman Bonds. He wrote & produced 8 songs for the feature film "The Big Ugly" on which he also served as the film's executive music producer. His work has become a prominent force on many shows including the hit CW show Hart Of Dixie, having had 20 songs featured on this show. He co-wrote and produced with The Crazy Z's feat. Stephanie Mabey "My Favorite Show", which was an end titles feature on the HBO hit series The Leftovers. Some of his wildest composer credits include: Rock of Love, Flavor of Love, I Love Money, Real Chance of Love, The Surreal Life, From G's to Gents, I Love New York, Charm School, My Fair Brady, Out Back Jack, Next Action Star, Teen Mom, Below Deck, Beverly Hills 90201, The Steve Harvey Show, Many of his songs can be heard in films including the critically acclaimed film Disconnect, Marine Home Front 3, Slumber Party Slaughter, No Manches Frida, Can't Have You. Adam also serves on the Advisory council for the Hawaii Songwriting Festival.

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Lindsay Wolfington - Music Supervisor

Lindsay Wolfington has been working in Music Supervision for over 20 years. Passionate about music and what it brings to the moving picture, she is known for her work on One Tree Hill, where she featured over 1700 songs from breaking artists to iconic names like Led Zeppelin and U2, and more recently for her work on the Netflix sensations To All the Boys I've Loved Before, To All the Boys: PS I Still Love You, and To All the Boys: Always and Forever.

Lindsay's recent work includes Theater Camp (Searchlight), XO Kitty (Netflix), Virgin River (Netflix), Sullivan's Crossing (CTV), Monster High 2 (Nickelodeon), Love at First Sight (Netflix), as well as upcoming films Recipe for Love, I Wish You All the Best, and Time Cut. She recently finished Warrior Nun (Netflix), Amber Brown (Apple TV+), Love in Taipei (Lionsgate), Hello, Goodbye & Everything in Between (Netflix), Monster High (Nickelodeon), and The Thing About Pam (NBC). Her previous work includes Fear Street (Netflix), Atypical (Netflix), Drama Club (Nickelodeon), Hulu's horror anthology Into the Dark, The Village (NBC), Shadowhunters (FreeForm), and The Royals for E! (Lionsgate). Lindsay also took care of Music Clearance for Fuller House.

Lindsay received her first Children's and Family Emmy Award nomination this year for her work on Monster High: The Movie. She has won 3 Guild of Music Supervisors Awards for her work on To All the Boys I've Loved Before, To All the Boys: PS I Still Love You, and To All the Boys: Always and Forever, and has been nominated 8 times for her work on these films as well as The Royals and The Sing Off. In 2013, Lindsay won the Sunset Sessions Award for "Best Music Supervision in a Reality TV Show."

Lindsay is the current President of the Guild of Music Supervisors. She is a graduate of Brown University and currently teaches Music Supervision to graduate students at USC's Thornton School of Music.



Adam Zelkind - Songwriter, Composer, Producer

Adam Zelkind is an eight-time award winning songwriter/composer/producer. He has created cutting edge music for more than 2600 television episodes, feature films, records, and ads. His awards include ASCAP's Most Performed Music on Television for two consecutive years. He has worked with artists and writers such as, Kenny Loggins, Glen Phillips (Toad The Wet Sprocket), Tom Higgenson (Plain White T's), Jason Mraz, Kristian Bush (Sugarland), Amy Stroup, Chris Gelbuda, Spectre Jones, Katie Hertzog, Bret James, Big Al Anderson, Josh Kelley, Walt Aldridge, Darryl Worley, Gary Burr, Ashley Gorley, Meghan Lindsey (The Voice & Steel Magnolia), Sara Watkins (Nickel Creek), Sara Lee

BUDGET REQUEST BY SOURCE OF FUNDS

Period: July 1, 2026 to June 30, 2027

Applicant: Hawai'i Songwriting Festival

BUDGET CATEGORIES	Total State Funds Requested (a)	Total Federal Funds Requested (b)	Total County Funds Requested (c)	Total Private/Other Funds Requested (d)
A. PERSONNEL COST				
1. Salaries	117,000	0	2,500	20,000
2. Payroll Taxes & Assessments	0	0	0	0
3. Fringe Benefits	0	0	0	0
TOTAL PERSONNEL COST	117,000	0	2,500	20,000
B. OTHER CURRENT EXPENSES				
1. Airfare, Inter-Island	2,000	0	0	0
2. Insurance	1,300	0	0	0
3. Lease/Rental of Equipment	2,000	0	2,000	0
4. Lease/Rental of Space (Conference)	4,000	0	11,500	0
5. Staff Training	0	0	0	0
6. Supplies	2,000	0	500	0
7. Telecommunication	0	0	0	0
8. Utilities	0	0	0	0
9. Mentor Travel and Hotel	30,000	0	0	70,000
10. Scholarships	6,000	0	0	6,000
11. Video Production Services	10,000	0	3,000	0
12. Marketing and PR Expenses	3,000	0	0	0
13. Sound Engineers	2,000	0	3,000	0
14. Blessing for Opening Ceremony	300	0	0	0
15. Mentor Orientation	0	0	0	6,000
16. Misc. Office and Operating Expenses	0	0	0	1,000
17.				
18.				
19.				
20.				
TOTAL OTHER CURRENT EXPENSES	62,600	0	20,000	83,000
C. EQUIPMENT PURCHASES	5,000	0	0	0
D. MOTOR VEHICLE PURCHASES	0	0	0	0
E. CAPITAL	0	0	0	0
TOTAL (A+B+C+D+E)	184,600		22,500	103,000
SOURCES OF FUNDING		Budget Prepared By:		
(a) Total State Funds Requested	184,600	Julia Brotman 808-989-8566		
(b) Total Federal Funds Requested	0	Name (Please type or print) Phone		
(c) Total County Funds Requested	22,500	Julia Brotman <small>Digitally signed by Julia Brotman Date: 2026.01.23 15:29:57 -1000</small> 01/23/2026		
(d) Total Private/Other Funds Requested	50,000	Signature of Authorized Official Date		
(e) Anticipated Registration Fee Revenue	35,000			
TOTAL BUDGET	292,100	Julia Brotman, President Name and Title (Please type or print)		

Applicant: Hawai'i Songwriting Festival

DESCRIPTION EQUIPMENT	NO. OF ITEMS	COST PER ITEM	TOTAL COST	TOTAL BUDGETED
Full sound setup for conference room			\$ 2,500.00	2500
Mobile sound setup for outdoor performances during conference			\$ 2,500.00	2500
			\$ -	
			\$ -	
			\$ -	
TOTAL:			\$ 5,000.00	5,000

JUSTIFICATION/COMMENTS: Each year, we rent sound equipment from local vendors for the conference. We are happy to support them, but it would be more cost effective for our organization to buy the equipment outright and be able to manage and care for it ourselves. Additionally, this way we wouldn't need to worry about availability and scramble to cover things that may be missing or broken at the last minute.

DESCRIPTION OF MOTOR VEHICLE	NO. OF VEHICLES	COST PER VEHICLE	TOTAL COST	TOTAL BUDGETED
Not applicable.			\$ -	
			\$ -	
			\$ -	
			\$ -	
			\$ -	
TOTAL:				

JUSTIFICATION/COMMENTS:

BUDGET JUSTIFICATION - CAPITAL PROJECT DETAILS Period: July 1, 2026 to June 30, 2027

Applicant: Hawai'i Songwriting Festival

FUNDING AMOUNT REQUESTED - NOT APPLICABLE						
TOTAL PROJECT COST	ALL SOURCES OF FUNDS RECEIVED IN PRIOR YEARS		STATE FUNDS REQUESTED	OTHER SOURCES OF FUNDS REQUESTED	FUNDING REQUIRED IN SUCCEEDING YEARS	
	FY:2024-2025	FY:2025-2026	FY:2026-2027	FY:2026-2027	FY:2027-2028	FY:2028-2029
PLANS						
LAND ACQUISITION						
DESIGN						
CONSTRUCTION						
EQUIPMENT						
TOTAL:						
JUSTIFICATION/COMMENTS:						

GOVERNMENT CONTRACTS, GRANTS, AND / OR GRANTS IN AID

Applicant: Hawai'i Songwriting Festival

Contracts Total: 232,500

	CONTRACT DESCRIPTION	EFFECTIVE DATES	AGENCY	GOVERNMENT ENTITY (U.S./State/Hawaii/ Honolulu/ Kauai/ Maui County)	CONTRACT VALUE
1	Hawai'i County Impact Grant - Hawai'i Songwriting Festival 2025	4/5/2025 - 4/6/2026	Research & Development	Hawai'i County	25,000
2	FY 25-26 Film and Creative Industries Impact Grant	11/10/2026 - 11/9/2026	Research & Development	Hawai'i County	22,500
3	Creative Lab Music Immersive FY 22-23	07/22/2022 - 6/30/2023	DBEDT, Creative Industries Division	State	90,000
4	Creative Lab Music Immersive FY 23-24	05/23/2023 - 06/28/2024	DBEDT, Creative Industries Division	State	90,000
5	Scholarship Grant FY 22-23	10/21/2022 - 06/30/2023	Research & Development	Hawai'i County	5,000
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Hawai'i Songwriting Festival
Organizational Chart

BOARD OF DIRECTORS (unpaid)

