

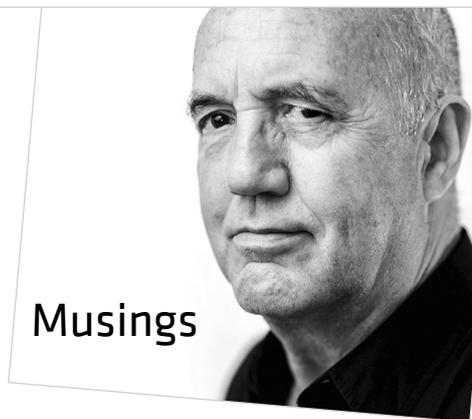


VIP NEWS

PREMIUM > VOLUME 227 > OCTOBER 2019



McGowan's Musings



As I'm staying away from aeroplanes for a while it was good to travel on Eurostar to and from Paris last week for the 10th Anniversary edition of the MaMA Festival. Always still a bit of an adventure to enter the tunnel under the Channel – unless you're one of those people that suddenly realise that you're deep under water in a metal tube and go into panic mode, but thank goodness that's not me, although once you start to think about it.....no, better not – just think Brexit that takes your mind off everything, and probably we won't be allowed on Eurostar anyway in the near future!

Talking of Brexit – what else of late in our beleaguered country! - a band called Haggard Cat have apparently walled themselves up in a tiny brick tomb for 24hrs to protest Brexit and the affect it is likely to have on UK musicians' ability to tour Europe. "Locking yourself in a box is a stupid idea", says frontman Matt Reynolds. "As is Brexit. It's intentionally doing something we know is stupid and not in our best interests and puts us at risk. As touring musicians, we can see that the outlook for playing in mainland Europe post-Brexit is bleak, and potentially not even viable for developing artists".

Again, it's been a busy time since the last issue, on October 9 London's Islington Assembly Hall, was full to bursting with representatives of the UK's clubs and small, grassroots venues. Music Venue Trust's annual national networking event, Venues Day, (see report in this issue), was again sold out., welcoming 550 delegates, including 200 venue representatives from across the UK. The atmosphere was to say the least cheerful, and optimistic, particularly considering the problems that many UK venues have had over the last few years.

Discussions about the importance of the future of grassroots venues was also covered in Paris at MaMA (see article below) on October 18th where yours truly chaired a panel on the future growth of small venues in Europe, discovering that the term grassroots did not mean a lot outside the UK, but reference to small local venues definitely did. With a panel including spokespersons of the UK Arts Council, the deputy mayor of Paris, and representatives of European venue associations I learnt a lot about various funding systems for the stages

that encourage the acts that will eventually pull the crowds for the arenas, festivals etc.

I'm a great fan of small venues and clubs and pubs of course, you need a beer to appreciate a band after all! The VIP team members in Paris were of course aware of this. Paris is not short of some good venues, which were of course used to showcase international artists at this very successful 10th anniversary edition of MaMA, which attracted 6398 professionals from 56 nationalities, representing 2398 companies. It get's bigger!

Talking of things that get bigger, and anniversaries...Glastonbury Festival! More than 2.4 million people registered to get hold of these oh so desirable tickets over the recent weekend. All 135,000 tickets sold out in just over half an hour. Glastonbury 2020, will take place from 24 to 28 June down home on Worthy Farm in Somerset. This, believe it or not, marks 50th anniversary of the event.

"We have now sold out. Thank you all for your incredible, continued support. Demand was higher than ever, with over 2.4 million people registered. Bring on 2020!" posted Glastonbury organiser Emily Eavis on Sunday (6 October), just 34 minutes after tickets had gone on sale.

So, there you go, I'm off to Luxembourg for Sonic Visions, I'll report back in the next issue. I may even volunteer at Glastonbury through partner charities Oxfam, Greenpeace and WaterAid. Anything to keep my mind off what Boris and the rest of them are getting up to!

So, as ever Ladies and Gentlemen – The News!

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Goodlive announce new Munich festival

From VIP-Daily News

Superbloom is a natural phenomenon when suddenly millions of wildflowers sprout from the desert ground after rain. In Munich, something quite different is to grow under this name, a new festival in the Olympic Park says festival promoter Fruzsina Szép.

The first edition will take place on the first weekend of September 2020, at the same time as the festival "Lollapalooza" in Berlin, which is also promoted by the 42-year-old Fruzsina Szép.

Plans for the event have already been announced three weeks ago with the organizers, Goodlive and the venue Olympiapark München GmbH, presenting the framework concept in Munich. No less than "something very unique," Szép says, people should expect a new "city festival".

From the Olympic Tower, the future festival grounds can be clearly surveyed. The lawn of

the Olympic Stadium, where the main stage is supposed to stand, the so-called theater and festival area at the Spiridon-Louis-Ring, where otherwise "Tollwood" and "Lilalu" pitch their tents for a few weeks a year. In addition, the festival organizers can use the Coubertinplatz, located between the Olympic Hall and Stadium, the lawn terraces and the Theatron stage on the lake, as well as the peninsula across the river.

Szép explains the concept: "Superbloom" as a balanced festival with both music and non-musical content. Musically, there will be a large spectrum on the "three to four stages". Even folk music is conceivable, says Szép, as long as there is a cultural connection to Munich. Also local bands will "get a platform" at the festival.

Olympic Park chief Marion Schöne says that she is looking forward to "60 percent of women and families who are flowery adorned

walk the grounds." This prognosis is based on the latest visitor statistics of the Berlin



Mad Cool 2020 adds one more day

From VIP-Daily News

Live Nation's Mad Cool festival, based in Madrid, adds one more day to its fifth edition.

Last year, the audience could enjoy the three days experience, plus a Welcome Party on Thursday, with Rosalía and Bring Me The Horizon. Next year's festival will take place from 8 to 11 July 2020.

Moreover, the festival announced that this year, 60K people can buy tickets spread over seven stages, this is a 25% decrease from the year before.

Last year Mad Cool was headlined by The National, The Cure, and Bon Iver. Acts like Disclosure, Tash Sultana, American Authors, Greta Van Fleet, The 1975.



The O2 Arena sells 25 million tickets

From VIP-Daily News

The iconic London venue has been crowned the number one venue every year since it opened over a decade ago in 2007, and now, the O2 Arena has reached a new milestone with the news that it has sold 25 million tickets to various concerts and events.

The record comes as part of a year of firsts for the arena, which has seen artists including George Ezra, Post Malone, Cher, Daddy Yankee, and Khalid all performing on stage at the venue for the very first time.

In September, the venue held its first ever science show with Professor Brian Cox and it will welcome its youngest headline artist, Jojo Siwa, in November.

Emma Bownes, VP of Venue Programming, The O2 said: "To reach the 25 million ticket milestone is a huge achievement and we're so grateful to have hosted so many artists for the first time this year. London has the best fans in the world, and we'd like to thank promoters, agents, managers and our partners for continuing to work with us to help bring the very best performers from the worlds of music, comedy, sport and entertainment to The O2".

The venue has hosted over 2,000 individual performances since 2007, and now averages over 200 events a year.

In the past year, several records have been broken by artists at the O2 Arena, with Take

That breaking their own record for the most shows played at The O2 during their 2019 tour, and Drake transforming the venue into the O3 during his seven show residency in April.

In May, The Vamps became the first performers to play five years in a row at The O2, and in October 2018, South Korean boy band BTS broke the record for the most amount of merchandise sold at the venue during their two sold out shows.

Later this year, the likes of Bjork, Jim Jefferies, Krept & Konan, Liam Gallagher, The Chemical Brothers, The Lumineers, and The World of Hans Zimmer will all take to the stage at the iconic venue.



The O2 Arena

October Edition of Venues Day Sells Out

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Continuing the theme of Grassroots Music Venues referred to in the Musings, London based Venues Day is designed specifically by the Music Venues Trust for those operating the nation's Grassroots Music Venues as a more than useful day of discussion, information, networking and celebration of the sector's continuing achievements.

The day started with a welcome from KT Tunstall, one of the MVT patrons, followed by a panel presented by fellow patron Steve Lamacq, who interviewed a various venue representatives to kick off the themes of the day,

Venues Day presents in-depth considerations of the demands placed on grassroots venues and investigates the finding of a balance on how they can deal with the day to day problems and how to go about running things efficiently and successfully. 'Get the Balance Right' approaches these issues, concentrating on 3 key areas: Programme, Finances and Time.

How Grassroots Music Venues can best be championed and protected moving forward were explored through a series of debates about the past five years of Music Venue Trust's work. MVT represents the members of the 573-strong Music Venues Alliance and the day, as with previous editions, presented an opportunity to discuss collective action and priorities for the future.

DJ Steve Lamacque's panel, attended I noticed by a mainly young audience, was titled 'Tales from the Frontline, and indeed the session presented some entertaining tales of the realities of running venues related by the panellists. Sam Dabb of Le Public Space in Newport, Wales, told a story



about cleaning pigeons from the venue space. Now operating a new building with a new lease, he recommends gig running as a way of life, but not to get rich! Costly business rates were hated, particularly when there were things like floors to be repaired! Jay Taylor of Manchester's Night & Day Café, told tales of the venue's original Dutch boss Jan who died recently. The space was originally a chip shop called Pisces – having run for 28 years come this November the venue was referred to as 'a safe space for oddballs'.

It's clear that those who run small venues are characters, and in most cases have to be! Music Venue Trust declared that it was honoured and delighted to announce that the winner of the 2019 Outstanding Achievement and Contribution to Grassroots Music Venues Award was Paul Jackson of The New Adelphi Club, Hull.

Paul has long been acknowledged as an inspirational figure by other venue owners and operators, so MVT announced that officially marking this seemed like the natural thing to do at Venues Day 2019. Paul

had already agreed to be a speaker on the opening panel. The Tales from the Frontline session culminated in Steve Lamacque surprising Paul with the award, brought on stage and presented by KT Tunstall.

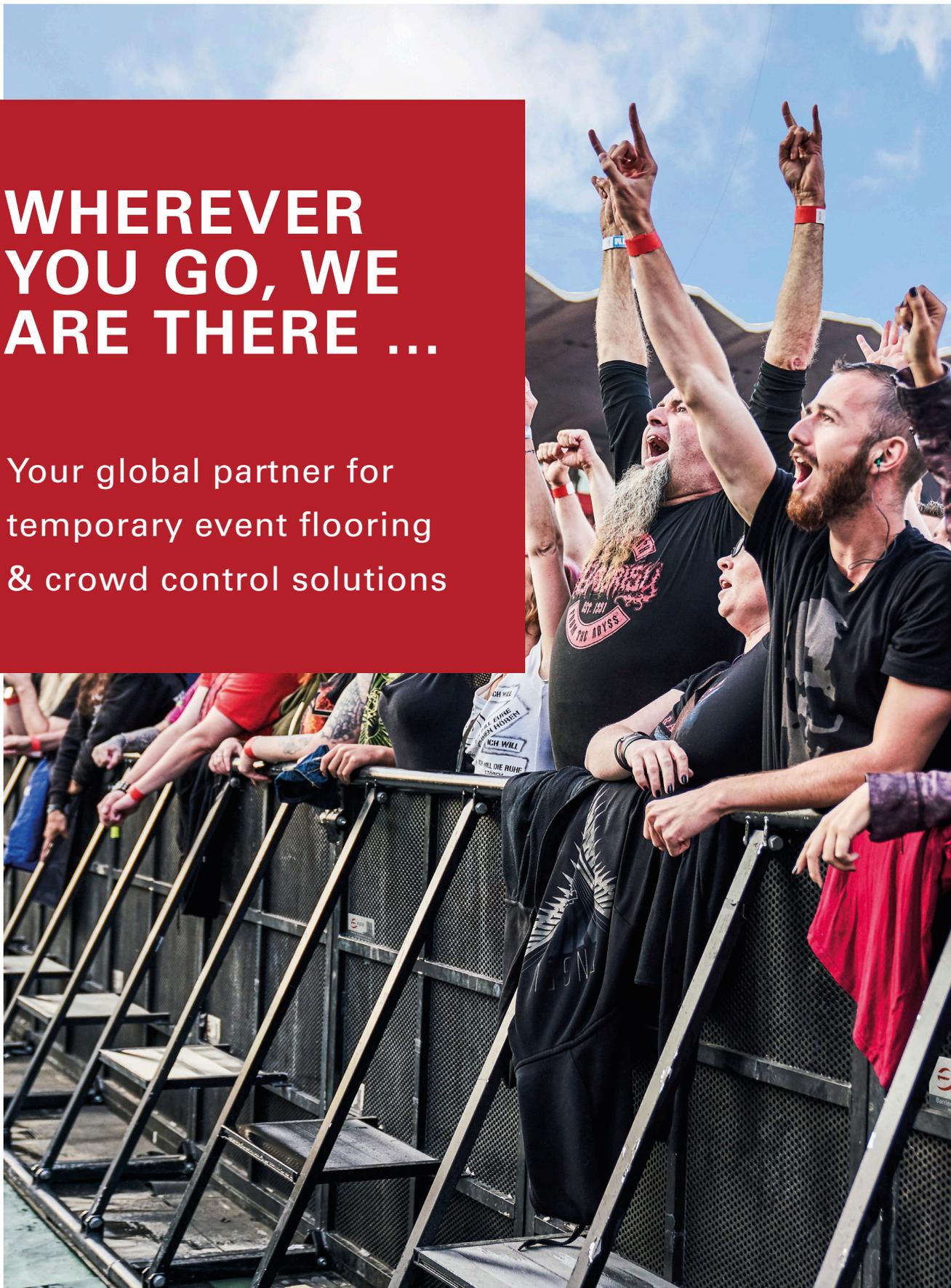
Members of the Music Venues Alliance nominated potential recipients of the Outstanding Achievement Award and 2018 winner Steve Lamacq made the final choice. Receiving the award, Paul said:

"On the 1st of October I will have completed a 35 year stretch at the helm of my strange but wonderful music venue which has the distinction of looking like a derelict building, both outside and in. Though I have endured numerous periods of being thrown against the wall by officials, I have genuinely loved my work. As somebody who has always resisted doing things by the book, the word 'independent' is important to me. I see my work as being a crusade against mediocrity in music."

....a good comment! Hooray for Grassroots venues and those who put their all into running them!

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MaMA 2019 – 10th Anniversary with a Political Message

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On 16-18 October, MaMA, the industry event in the French capital celebrated its first ten year anniversary, whilst at the same time providing the stage for a domestic political momentum for which the industry had also to wait for a decade.

MaMA has long proved its relevance as a showcase festival with an associated music industry conference. But in addition to the compulsory part, the creators of the “Marché des Musiques Actuelles” (Marketplace for Contemporary Music) also became the platform to host the announcement of the political plan to finally launch a “Centre national de la musique” (CNM) for France.

At about the same time as the first edition of MaMA took place ten years ago, French politicians started working to establish a national centre for music. It is, so to speak, an umbrella organisation for the music industry and its promotional institutions in which the allocation and administration of subsidies for the industry are centrally managed.

The role model for this CNM is the “Centre national de la cinématographie”, which was installed as early as 1946, reports to the French Ministry of Culture and administers subsidies amounting to around 700 million (2014). It is worth noting that the appearance of the French Minister of Culture, Franck Riester, at MaMA, for the French trade visitors at least, became one of the highlights of the event. After long lasting political debates, the CNM will now finally be launched at the beginning of January 2020 with a budget of 50 million Euros.

France, unlike other European countries, has provided the music industry with a wide variety of support since the 1980s. Be it the infamous radio quota or the launch of an export office for music; there are numerous examples that prove that the political understanding of the concerns of the music industry in France are different from elsewhere. Florian Drücke, Chairman of the Board of the German Music Industry Association (BVMI), took part in a panel at

MaMA under the heading “France-Germany: Where is growth coming from? In this regard, he commented: “The market realities have converged very much and are identical in some places. However, the framework conditions in the two key European markets are quite different in some respects, for example when it comes to tax incentives for investments in music.”

As far as the “tax incentivisation of investments in music” is concerned, this tax savings programme for record companies, and also for concert companies, is one of the masterpieces that other European financial, cultural or economic politicians could learn from. It foresees that labels in France can claim tax credits of 1.1 million for new releases, concert companies can ask up to 750,000 Euros for investments for new events or tours with new artists., and even better, annually.

The MaMA Festival also provided the stage to discuss current Franco-German cooperation between BVMI and its French sister association SNEP. “In view of the expectations that many people have of the two countries, it is also a question of the European big picture”, says Drücke and adds: “Apart from the question of the export potential of domestic repertoires, the next two years will be dominated by the implementation of the EU Copyright Directive. It is important that “Germany and France come to an agreement in order to keep an eye on the harmonisation of the markets”.

How important MaMA has become as a communicative hub for industry policy interests is also illustrated by the fact that the French promoter association Prodiss presented its current figures as part of its



The VIP Team at MaMA

“Industry Barometer Live”. According to this, the situation on the French concert market improved steadily, with more than 41 per cent of the French population having attended live events again since the devastating terrorist attacks in Paris, including the one at the concert club Bataclan in 2015. Of these, 35 per cent attended concert events, 29 per cent theatre performances, 24 per cent comedy events and 17 per cent cabaret and circus performances.

Currently, Prodiss represents 344 members, 84 per cent of whom are small and medium-sized enterprises. With regard to the CNM, which is in the process of being set up, Prodiss also published the information that only 5 per cent of the total turnover of 1.7 billion euros (2017) achieved by the members of the association can be attributed to subsidies. However, the situation is different in other areas of the creative and cultural industries, where subsidies account for up to 30 per cent of total turnover. In addition to other figures, Prodiss also reported that profit margins in the live entertainment business now only amount to 1.5 per cent. This, in turn, prompted Prodiss President Olivier Darbois to criticize the French government. “We wanted the CNM, it was necessary and it is urgently necessary to adapt and modernise the financing model for the music sector. But not a CNM in a worsened mode that will be unable to meet the needs and developments of the sector”.

As in Germany, the market concentration and consolidation in France also plays a role, which in turn was addressed and criticized by Scumecck Sabottka, Managing Director of MCT, in his interview with Gordon Masson of IQ-Magazine at MaMA. This is a bad idea, says Sabottka, who also used the word “F*ck” apparently quite often. Scumecck mainly spoke on the subject of ticketing and is known for being one of the industry’s top opponents of secondary ticketing. In reference to the fact that France also, thanks to the lobby efforts by Prodiss has been the first European country implementing



one of the strictest laws forbidding the unauthorized resale of tickets. With this in mind, Scumecck emphasizes the fact that the promoter is in control of tickets until the show is over.

Other highlights of the very extensive conference programme were numerous. Among them was a panel with the artist Jean Michel, who ventured that he is against politically boycotts after he had been asked about a performance in Saudi Arabia last year. With regards to his song with the whistle-blower Edward Snowden he said, that Snowden is a modern hero “because he opened our eyes to the fact that we are being spied on for economic or political reasons”.

Even the official conclusion of Aziliz Benech, the deputy director of MaMA next to Fernando Ladeira Marques, the co-founder of the event, come along with political message: “The new generation is now taking part more than ever in the music industry evolution. Music industry is more and more active in contesting our society’s serious challenges, MaMA has welcomed this year a large number of sessions discussing a greener industry, the place of women in music, artists as activists...

The guest country was Portugal, which, in addition to performances by Portuguese musicians such as Best Youth, Pedro Mafama, Pongo, Paus and Venga Venga, was also represented in the conference programme with a presentation of current concert numbers. In conclusion, the majority of the panels were well attended. Despite all the prophets of doom, there were a not inconsiderable number of booths from music companies or organizations that could not complain about a lack of visitors during the daily happy hour at the end of the conference program thanks to champagne, canapés and petit fours.

For the self-confessed France lover Thomas Bohnet and organizer of the DJ series Tour de France in Germany, the MaMA “has been the highlight of the music year for 10 years. There may also be other meetings that have even greater international appeal than this meeting placed between Pigalle and Barbés. But MaMA takes place in one of the most beautiful cities in the world, Paris, and is lovingly organized every year and still manageable in size. Whereas at other festivals you can’t even visit several showcases anymore due to overcrowding, you usually don’t have this problem in Paris.”

Mark Bona, who looks after the booking at the European stage at Sziget Festival provided VIP News with the comment: "That was my second time at MaMA, last year was my first." Regarding his convention experience he says: It's great to have the delegation database because it offers a chance to meet mostly with French music professionals. As I had many meetings at Elysee Montmartre I felt the lack of sitting possibilities. When I found a free table I had to fight for it. Because of that many meetings I couldn't participate on panels." In terms of the showcase programme he concludes: "MaMA has always a super selection of

bands but even if the venues are quite close to each other you have a chance to see a low percentage of bands each night. Anyway it helps just to catch their names from the program and check the links. It absolutely worth to play showcases - I always tell it to bands - to appear in the program. I had great time this year again watched some good acts and most likely will book some of them."

A more general statement was provided by Yannick Zimmermann in charge of "Partnership Management" at c/o pop Festival & Convention. He says: MaMA Festival has become one of the most

important events for us to network with the francophone music world. This year, the MaMA Festival and the Convention were even more international than before on their 10th anniversary. 6398 delegates from over 50 countries came to Paris. At the MaMA Festival, we were able to intensify our cooperation with artists* and companies from French-speaking countries."

The date for MaMA 2020 is 14-16 October and for the first time does not collide with the Amsterdam Dance Event, which has always taken place at the same time and whose date in the coming year is 21-25 October.

JUMP - The European Music Market Accelerator

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The JUMP training programme is designed as a university cycle and provides a framework for music professionals to develop innovative business models.

Set up with the support of Creative Europe, the JUMP programme runs over three sessions, from 2019 to 2022. For the 2019 edition, ten promising projects with an undeniable added-value for the music sector have been selected and got the chance to present themselves at MAMA Event in Paris last week.

VIP-News were in Paris to cover and support this initiative which saw presentations from 10 promising projects including technology platforms Faniak, Warm and Blockchain My Art, social change initiatives Women in Live Music, Green Your Touring and Taksirat Mentoring and bridge builders BUTik, Come Play With Me, PerformAnts and The Institute for Sound & Music.

By participating in the six founding events; MAMA (Paris), Un-Convention (Manchester), MIL (Portugal), Athens Music Week (Athens), Nouvelle Prague (Prague), Linecheck (Milan) plus two additional events Xponorth (Inverness) and Lollapalooza (Berlin) - the selected professionals get a chance to develop their knowledge, fine tune their respective projects and expand their networks.

For one year each beneficiary will be mentored by an experienced and internationally recognised tutor who will accompany the beneficiaries

in the development of their idea, suggest directions to explore and provide support in each stage of their advancement.

Applications for JUMP 2020 opened during MAMA with organisers expecting a rise in applications.

For more info: www.jumpmusic.eu

JUMP coordinator: laura.gardes@mama-event.com



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Live Nation Finland Acquires Hög Agency

From VIP-Daily News

Founded in 2016, Hög Agency & Promotion is a key player in the Finnish market and is focused on representing Finnish artists such as Olavi Uusivirta, Adi L Hasla, Mouhous and Vilma Alina.

According to the parties the deal will add further strength and depth to Live Nation Finland's domestic roster. Mikko Varjamo, the Founder and CEO of Hög Agency will continue at Live Nation Finland as an agent, and current employees will now work for Live Nation.

"After running my own agencies for over nine years, I felt it was time to move forward. This new union with Live Nation will enable the company to operate at a different level and will strengthen our

position in Finland's music scene. I'm extremely excited about this!" says Varjamo.

In addition to the acquisition Live Nation Finland has also signed two of Finland's emerging acts, Kube and SONNY.

Live Nation Finland's Managing Director Tomi Saarinen adds "Our focus is on developing a strong domestic artist roster and the acquisition of Hög Agency & Promotion's business is a key part of this plan. We aim to be the best possible partner for our artists and enable them to develop and reach their full potential while offering fans memorable experiences. We welcome the Hög super team to the Live Nation family."



Pictured L-R: CEO Tomi Saarinen, Vilma Alina, agent Mikko Varjamo, Olavi Uusivirta, chief promoter Zachris Sundell

Shaping Up Export Strategies for Music Moves Europe

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Even though the EU Commission's planned support programme for the music industry entitled "Music Moves Europe" (MME) is still a long way off, the "European Music Export Conference" now held in Brussels marks another formal step on the way to this goal.

It has been under construction since 2015, and if everything goes well, the EU Commission will launch its first funding programme for the music industry under the title "MME" at the beginning of the coming budget period in 2021. What began four years ago with the first hearings by functionaries, institutional representatives and relevant officials from the administrative sector at the Brussels concert club Ancienne Belgique, continued at the same location on 7 October.

Even before the start, a representative of the EU Commission who is very familiar with MME opened up the informal debate at the entrance to Ancienne Belgique with the rhetorical question "Are we partying with the bureaucrats?". However, the rest of the day's programme of the "European Music Export Conference" (**EMEC**) was rather more formal. It was organised by the European Music Exporters Exchange (**EMEE**), with the participation of Bureau Export from France, the Brussels consultancy



KEA and the communication agency Factory 92 from Hamburg. As far as EEME is concerned, this organisation is playing a key role within MME for the foreseen topic of 'Music export'. This network was founded at the beginning of 2014 at Eurosonic Noorderslag to succeed the European Music Office, which had already been liquidated at that time but of which various European music export offices previously been joined as members.

It can now be assumed that for the democratic majority of the European music business, the institutional parquet in Brussels, including the associated administrative procedures, is largely unknown political territory. Nevertheless, the music industry can and may hope that the EU Commission plan to realize MME could come along in a medium term being financially beneficial for the European music sector.

Anyhow, the conference on "Music Export" which has now taken place is part of a compulsory exercise, necessary in order to outline the formal requirements for the approval of the overall programme of **MME** by responsible institutions such as the EU Parliament, the governments of the EU national states and other official bodies.

Irrespective of the complexity of this ratification process, described in EU-language terms as "Preparatory Action Proceedings", the European Music Export Conference dealt with concrete export-relevant strategy models, which later on could become part for the framework of MME.

As early as 2018, the EU Commission commissioned the consulting firm KEA, together with the Bureau Export from France, Music Austria and Factory 92, to produce, in cooperation with EMEE, a study for a "**European Music Export Strategy.**" The study was endowed with 300,000 Euro. Even though only the very first extracts of this study were presented at the conference in Brussels, the findings of possible funding strategies have been put up for discussion at this conference.

Summarised as a "toolbox" and divided into six possible strategic approaches, the funding catalogue foresees programme items such as: "**LEARN**" with a 'European Music Export Resource Centre' and 'European fact-finding missions', "**GROW**" with an 'Export mentoring programme', a 'Music professionals exchange fund' and a 'European music co-creation fund', "**CROSS**" with a 'Cross-border mobility



fund' and a 'Cross-border marketing fund', **"RISE"** with the intention of founding a 'European Music Week', an 'International Showcase Fund' and 'Shared European Trade Missions', **"EXCHANGE"** with an 'Incoming delegations tour' as well as **"MEASURE"** to found a 'European Music Observatory'.

The detailed concept for the "Toolbox" comprises seven pages, which for reasons of space doesn't provide a detailed description of the individual components at this point. Nevertheless, the programme items 'Cross-border mobility fund' and 'Cross-border marketing fund' listed under 'Cross' deserve special attention. As such, the conceptual approach for the **"Mobility Fund"** is a "coherent, comprehensive scheme supporting the cross-border mobility of artists, within and outside of Europe. The grant aims to cover travel, accommodation and production costs linked to tours." The formal requirements to apply for funding for this stand are intended to be arranged by "standard application files (including budget, activities, justification for EU-added value, management strategy)." It also considers the "Economical and infrastructural differences between EU regions", being balanced out "through a points system." The actual decision which application is eligible to receive funding should be decided, "by a pool of music export specialists selected through an EU call for experts."

The **"Marketing Fund"** is supposed to provide grants to finance promotion campaigns for EU artists and artist representatives "wishing to launch international promotional activities." The application proceeding for this will be handled by "standard application files (including budget, activities, justification of EU-added value, management strategy" being "processed through a points system by a pool of music export specialists selected from an EU call for experts."

It is to be expected that the EU Commission will publish the minutes or at least a summary

of the results of the conference in due course, so that interested parties can get an overview of the other components of the export programme. With regard to the round table of around 120 participants at this conference, it can already be said that it was much more pluralistic than in previous consultations.

After all, there were representatives from institutional areas such as ministries of culture, industry representatives from Eastern Europe or from relevant music conferences, even from music media and of course numerous music export offices. While previously grants for travel expenses were often made available only in individual cases, this time there was even a flat-rate travel allowance of 300 Euro per participant. Previously these circumstance led to that mix of participants for those hearings resulting in a lack of balance between financially less well-equipped industry representatives and those players with proper financial resources.

Additionally, it should be noted, that aspects such as the complexity of applications for EU-funds did not make it on to the official agenda of conference topics, which up to now almost caused a form of 'application lyric', that is a bit of a challenge for those players working in the music industry and so far working without funding and subsidies.

Furthermore, the proposed catalogue of supporting measures is mainly focusing on the concept to provide support for the development of artists and therewith neglecting a more holistic aspect as they apply in the current settings of today's music sector business environment.

An appropriate consideration of how the live music sector has evolved in the recent two decades, where festival concepts such as Creamfield, Lollapalooza, Rock In Rio, Sonar, Tomorrowland, and even trade events such as Amsterdam Dance Event, Midem or Reeperbahn Festival run export versions of their events in other countries is still missing. The same goes for the aspect



that festivals such as Exit, Roskilde, Sziget, Wacken promote their events actively abroad and the fact that those are gaining an international audience for their events is missing. In a wider sense or up-to-date holistic view of today's music industry settings these kind of examples speaking for that those business activities could or should be included in a modern export strategy for the music sector.

Two panels held as part of the conference programmes at this year's editions of Reeperbahn Festival and MaMA entitled "Re-Think Music Export" already covered this topic. With one more scheduled to take place at the upcoming edition of Eurosonic Noorderslag at the beginning of next year.

However, while as yet no information is available regarding a possible future budget for MME, the European Music Export Conference certainly fulfilled its purpose for the political protocol. It remains to be seen what the decision-makers in politics and administration will subsequently do with it given further notice. Finally, it should be noted in this context that Ursula von der Leyen, as the future President of the EU Commission, has managed for the time being to arrange that the subject of "Culture" is no longer considered to be handled at Commissioner's level. Instead "Culture" has been downsized being looked after at Directorate level only, as part of her EU Commission agenda.

A Comment by Emmanuel Legrand on the European Music Export Conference

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Besides eleven other attendees of the European Music Export Conference approached by VIP News for a comment only the music industry journalist Emmanuel Legrand replied. Nevertheless Legrand can be considered as a profound connoisseur of the long lasting story of the consideration of support of the popular music sector in Brussels.

In reference to the question if this conference met his expectations in terms of a possible export strategy for the European music sector he ventured:

First, I'd like to remind everyone that the first export office was created in the early 1990s in France, so we've come a long way and seeing now that so many countries in the EU have set up their own export offices is a good sign. Second, it is reassuring that the European Commission, as part of Music Moves Europe, has recognised export of European repertoire as a priority. Third, to specifically answer your question,

what this event has shown is that there is a communality of views about the absolute need to have an export strategy, or rather strategies, and that combining forces and resources is going to benefit all. Then we can discuss the validity of such or such strategy, but it's the dynamics that matter. It's moving forward and it seems that it is going in the right direction.

VIP News: Are there any topics that still need to be considered (or added) from your point of view?

Emmanuel Legrand: It seems that there is a good range of proposals, mainly to improve the circulation of European artists and repertoire within the EU. The other priority is to reach out to non-EU markets, especially in Latin American and South East Asia. This is where I see room for more initiatives and proposals. Another aspect that should be more prominent is finding a strategy to develop the presence of European repertoire

on music streaming platforms' playlists. And at the risk of not sounding too sexy, I believe that there should be more focus and strategies on how to increase the streams of rights -- authors' rights, neighbouring rights and syncs -- from outside the EU. For example, being on a playlist on Pandora in the US can generate rights, but you have to make sure that rights holders are going to be able to collect those rights. Overall, I found it satisfying that the role of data and "intelligence" was recognised, with the proposed creation of a European Music Export Resource Centre and with the endorsement of the European Music Observatory.

Legrand, currently based in Washington, writes, among others, for Music Week and moderates panels at trade events such as Eurosonic Noorderslag, MaMA and Midem. More information and stories by him can be found on <https://twitter.com/legrandnetwork> and <http://legrandnetwork.blogspot.com/>



Emmanuel Legrand

Festyvent Launches New Enhanced Safety Feature for the 2020 Festival Season

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Festyvent is a London based technology company. It was established in 2014, developing apps for audience engagement and enhanced customer experiences at live events. The Company has worked with major festivals in the UK, Europe, South Africa, North America and Australia.

This UK data analytics firm for the live event Industry has announced the launch of an all new and enhanced app features for music festivals and live events: <https://festyvent.com>

First up will be SAFE@FESTIVAL, designed to allow members of the live audience to alert friends to their exact location if they fall ill or feel vulnerable. The friends contacted will be able to track the sender of the message live for 60 minutes on a google map using either GPS Co-ordinates or the //what3words identifier.

David Jacobs, founder and CEO of Clarifi Media & (parent company of Festyvent) commented: We have become increasingly concerned that festival-goers can sometimes get into difficulties and need to alert and communicate their exact location to friends or the festival emergency services as fast and simply as possible. We are convinced that this new feature will help people to feel SAFE@FESTIVAL and enjoy what they came for - the music, the experience and the festival vibe!"

This feature is only one in a long list of new and improved capabilities announced by the Company. SmartMap gives fans an accurate geographical location, better orientation and sense of direction on the festival ground, achieved by overlaying a custom drawn map on an actual map and creating a distinct festival-country space. The map

offers customisable pins which can also be associated with a brand or location and open the relevant screen in the app when pressed.

Also Share your Schedule received a positive response when tested with selected festivals this past season. Festyvent reported increased involvement with the particular festival with take-up being way above expectation. The feature essentially allows people to share their schedules with friends so that they can see the performances or activities that they are attending. Moreover, it allows the festival to create a curated journey through the festival or to invite artists to create their personal tour of the festival.

Festyvent's Operations Director Olivier Zucker says "We place the audience' engagement with the festival at the core of our thinking and are continuously looking at how we can improve audience experience and engagement. This is great for the audience and benefits the festival by providing multiple

data points on the audience' preferences and interests".

Much thought has gone into how festival organisers are planning their festivals with the need to adapt and combine events. The result is Festyvent's Permanent MultiApp Architecture, which offers the possibility to cross-sell events through an App structure which can be updated dynamically without the need to release a new app for each festival season."

To access the app, once Festivalgoers have purchased their tickets for the relevant Festival they are attending information is then provided from the Festival Organizer/Promoter informing them with details on how to download the Festival app from Apple store app or Google play.



*Festyvent - Olivier Zucker,
Operations Director*



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New MD appointed for Sony Music Eastern Europe

From VIP-Daily News

Sony Music Entertainment has hired Maciej Woć as Managing Director, Sony Music Entertainment (SME) Poland and Eastern Europe.

Reporting to Daniel Lieberberg, President, Sony Music Entertainment Continental Europe and Africa, Woć will be based in Warsaw, Poland.

Woć founded Muzk Management and East Eventz in 2014, building them into two of the leading companies in the Polish entertainment industry. He has managed and promoted top Polish acts including SME recording artist Dawid Podsiadło who scored a No.1 record with each of his albums and recently sold out the National Stadium in Warsaw with 60'000 tickets.

He will oversee all business activities in Poland and Eastern Europe including Czech Republic, Slovakia, Hungary, Romania, Bulgaria, Slovenia, Croatia and the Western Balkans focusing on the creative development and digital performance of the company.

He will start in his new role October 15, shortly followed by the office move of Sony Music Poland to the creative epicenter of Warsaw on the premises of the new development Elektrownia Powiśle.

Lieberberg said: "Maciej has a fantastic entrepreneurial spirit with a track record of successfully tackling the challenges of today's rapidly changing industry.



Maciej Woć

Emma Banks Honored At Live UK Summit

From VIP-Daily News

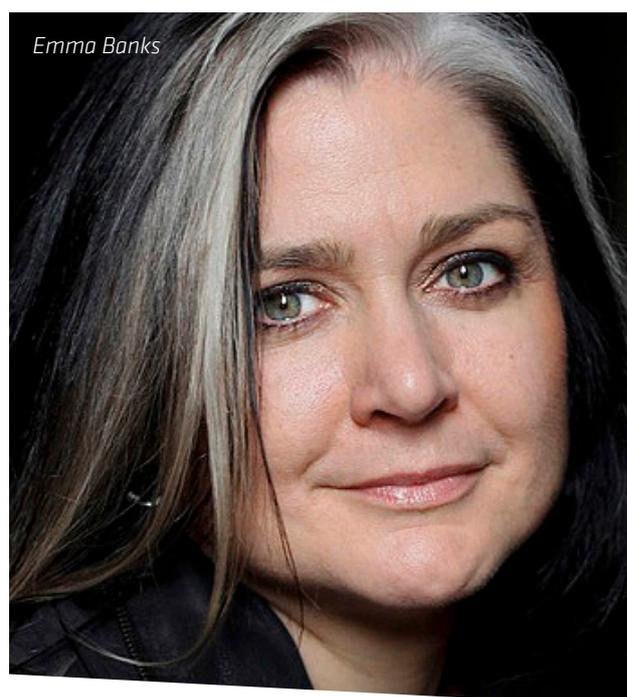
CAA agent Emma Banks was recognized with an Outstanding Contribution Award at this year's LIVE UK Summit Conference.

The award, which was presented on Wednesday, October 30th, recognizes both Banks' substantial career success but her role as a leading industry figure who also gives back to the wider community and/or a particular charity.

"Emma is a long-standing and incredibly dedicated supporter of Nordoff Robbins and has been chair of our flagship fundraising event and music award show – the O2 Silver Clefs – for the past five years and in this time, has helped raised over £5.5 million for the charity.

Emma also sits on the Nordoff Robbins' Race Day committee, fusing her love of music, horses and philanthropy perfectly," says a Nordoff Robbins spokeswoman.

The Live Music Business Awards gala presentation ceremony took place at the convention center beneath London's new Hard Rock Hotel at Marble Arch on Wednesday 30 October, with an afterparty in the hotel's Hard Rock Café.



Emma Banks

Music In Shares

Manfred Tari mt@vip-booking.com



CTS Eventim - Scoring High

The share price of CTS Eventim hit new all time records. Even with a share price on October 25, when this report went to press, of 'only' 51.40, the price achieved new levels with 54.45 Euro on October 17.-18. The current market capitalization amounts up to 4.67 billion Euros and one of the latest analyst reports by Berenberg Bank keeps its prediction of a price target of 61 Euro per share.

Besides the usual concert and ticketing related news CTS Eventim furthermore is gaining media attention due to the failed deal with the German Government for the cancelled toll-company "Autoticket" with its business partner Kapsch TrafficCom. The deal has been postponed after European Court of Justice ruled that German car-toll-model is not in line with European law.

The German financial magazine "Capital" reported earlier on in October, that both companies potentially could claim up to 400 million Euro on compensation fees against the German Federal Ministry of Transport and Digital Infrastructure. The failed toll-project causing due to its political dimension for the current minister in charge, Andreas Scheuer, on-going media coverage as Scheuer signed the deal with Autoticket before the settings for charging on German autobahns toll had been legally clarified...

Eventbrite - A Share Price With Mixed Feelings

Instead of the previously reported share price of \$17.09 it is this time \$17.18. However, within the last months the price went up to \$18.47 at the highest and down to \$16.67 at the lowest level. Anyhow, Eventbrite announced to report business results for Q3 on November 7...

DEAG - Re-Gaining

Still not there when DEAG earlier on in April peaked at 4.67 Euro, but nevertheless better than the reported share price of 4.04 Euro in the previous issue of VIP News. For the current edition the share price for DEAG is 4.34 Euro.

Live Nation - Re-Shuffling Its Bonds

Earlier in October Live Nation announced a call for new senior notes with an aggregated financial volume of \$950 million equipped with an interest rate of 4.75 per cent until 2027. The proceeds are going to be used to redeem all of its existing 5.375% senior notes that are available until 2022. The company furthermore announced to release its financial results for Q3 on October 31.

The previous reported share price has been \$67.48, while the current one is \$67.85...

Spotify - (Almost) Four Weeks of Stability

Last time it was mentioned that the "shares of Spotify impress by volatility." Compare to a reported share price of \$138.0 in the August, and a \$118.22 in the September issue, it looks like that with a current share price of \$118.83 nothing really happened in the meantime. Well in fact a bit of volatility still was to be seen, on October 1 the share price was down to \$112.52 but meanwhile recovered. Let's see next time how the financial folks will react on the business results for Q3 ...



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The O₂

The O2 Arena London

The iconic London venue has been crowned the number one venue every year since it opened over a decade ago in 2007, and now, the O2 Arena has reached a new milestone with the news that it has sold 25 million tickets to various concerts and events.

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VIP-Booking's core product is the largest database for the European Live Entertainment Industry www.vip-booking.com developed as a tool for industry professionals. Since its launch in the year 2000, we have consistently offered our subscribers the very best in database services and now boast subscribers in over 50 countries.



LES NEGRESSES VERTES

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