



WWW.VIP-BOOKING.COM

VIP-NEWS

NEWS

PREMIUM >> VOL. 126 >> JUNE / JULY 2010

McGowan's Musings:

Firstly I'd like to inform you all that I have discovered something that annoys me as much as seagulls! As we are in the midst of a World Cup that has not been happy for England (But remember that I'm really Irish/Scottish, and it was only the fact that my mother happened to be in London when I was born that led to an ongoing lifetime relationship with the country!) but what has really got up my nose – or more accurately into my ears – yes, it's the bloody Vuvuzela! What an awful noise, and in years of listening to musicians I've heard some awful rackets I can tell you, such as Japanese percussionists that produced 'music' that sounded like metal milk crates being dropped down lift shafts, but that constant Vuvuzela angry bee drone is the worst. If somebody were to record the raucous calls of early morning seagulls backed by a Vuvuzela orchestra and forced me to listen to it, I'd probably lay waste to everything within reach!

My travels and conference attendances of late, have taken me to Inverness for Go North and the Rock Ness festival (I did take more photos of the monster!), Paris for discussions on the agenda for MaMA, which



Allan McGowan

will take place in the City on October 15/16, London for the European edition of MuseXpo, and Cologne for c/o pop (See reports in this issue).

There was also a short trip to Denmark for all of the VIP crew and partners, courtesy of VIP-Booking.com chief Ronni Didriksen and his family – thanks for the party, and no, I haven't written a report – I just enjoyed it!

On Saturday last I went to Hyde Park to see Stevie Wonder, who was in fine form. The show was packed and sold out as far as I could tell, but according to some reports standard tickets were still available for just £29.99 for Paul McCartney's Hard Rock

Calling show on the Sunday. Some people, assuming it to be a sell out, would have resorted to secondary ticketing sites and paid as much as £269. Following worryingly poor ticket sales, for acts such as the Jonas Brothers and Kings Of Leon slumping and many big name cancellations, such as Christina Aguilera, the Eagles, U2 (due to Bono's back problems), Rihanna, John Mayer, Limp Bizkit, and the Go-Go' there are growing concerns in the US for the ongoing robust health of the live market. High ticket prices are being blamed, although the same worries seem to attend each summer touring period, leading to cut prices and arguments about rising artist fees, but in the end of year reviews, both audiences and promoters seem to have bitten the bullet, and at least turnover, if not profit particularly in Live Nation's case, continues to rise.

However the UK seems to be suffering from the same slow down in ticket sales this season, with high prices being blamed. There are still hundreds of tickets available for Bon Jovi at the O2 this weekend starting at £25, and you could even get to see the most recent 'hot ticket', Lady Gaga



The VIP-Booking European Live Entertainment Book

Advertising in the VIP Book will make you visible to 10.000 business professionals all over Europe. You will find no better place to expose your company to the whole European Live Entertainment Industry.

>> RESERVE YOUR AD NOW ON WWW.VIP-BOOKING.COM



for £37.50, half price, hours before her recent Manchester gig. There are other worries besetting an industry that was so recently ahead of the game, appearing to be the only truly profitable and secure sector of the music industry. Also Rob Hallet, Director of AEG Live voiced concerns that VAT would rise after the new UK Coalition Government's emergency budget, which it did, to 20%, taking more out of people's pockets and raising ticket prices again.

The Live panel at the recent Musexpo Europe Live Forum panel, a very good session covering a lot of ground (see report in this issue), voiced other concerns about the future of the industry, there is no worldwide panic as yet, and maybe this is just a summer drawing of breath to take stock, but we'll have to see. You'll have to survive without us next month I'm afraid, but come August we'll review the situation. In the meantime enjoy the summer (unless you're in the Southern Hemisphere, in which case enjoy the winter!) and let's all think positive!

Ladies and Gentlemen – The News!

COLOPHON >>

VIP-News is published by:
VIP-Booking
26 York Street
London W1U 6pZ

Managing Director:
Ronni Didriksen
rd@vip-booking.com

General Manager:
Peter Briggs
pb@vip-booking.com

Writer and editorial:
Allan McGowan
am@vip-booking.com

Writer:
Manfred Tari
mt@vip-booking.com

For advertising enquiries pls. contact
Peter Briggs pb@vip-booking.com
or +44 870 755 0092

Lay-out:
Pekaye Graphics, Phuket – Thailand
info@pekayegraphics.com

Conference Round-Up

Allan McGowan am@vip-booking.com

GoNorth

Scotland's showcase and conference event took place on June 10/11 in Inverness, celebrating 10 years of supporting new music, and again leading in to hosting its own stage at the Rock Ness Festival. The event increased its numbers and attracted more international visitors. I always enjoy GoNorth, it is attended by musicians, managements and small companies all seemingly determined to grow their enterprises and being helped by some of the most down to earth, direct and educational panels that I have seen and heard. It's great to sit in panels where the audiences are always as enquiring and outspoken as the panellists!

Musexpo Europe

This third edition of Musexpo Europe held at London's Cumberland Hotel found itself competing with the World Cup on June 14/15, however the majority of panels were well attended and for me, and I think for many of you, The Live Forum was particularly interesting.

Moderated by Greg Parmley, editor of IQ Magazine, the line-up was very strong: panellists Barry Dickins (Co-Founder ITB), Martin Elbourne (Booker Glastonbury/The Great Escape), Jason Carter (Editor BBC Radio1 Live Music), Toby Leighton-Pope (Booking Agent, Live Nation – UK), Ben Turner (Founder Graphite Media, Co-Founder Association of Independent Festivals) and Steve Strange (Booking Agent), all had plenty to say:

Festivals: The first issue to be discussed was the present state of the festival market: This was thought to be looking quite good; T.L-P remarked that the whole experience of festival going was so much better. BT said that the AIF survey (see report in this issue) revealed that 70% of those questioned said that they would not be cutting back on festi-



val going even in difficult economic times. Events like Glastonbury and Download were now seen as part of the holiday experience. JC said that TV coverage was on the increase. However BT listed the rising cost of talent and policing as potential threats to the future well being of the sector. Also the possible PRS attempt to increase, perhaps doubling or even tripling rates posed a direct threat and a concern. The rates have stayed constant since '88, and more so now than then live music is only one element of the festival entertainment, as such claims for a share of sponsorship, theatrical events etc were unacceptable.

Concerns: The increase in VAT, not confirmed at the time of the panel, now confirmed to rise to 20% on January 1st, 2011, was viewed as a worry. T.L-P felt that the Vat increase along with increased fee demands, and shifting exchange rates, UK promoters might not be able to afford US artists. BD said that ticket prices would again have to rise probably at a ridiculous late, resulting in the live industry, the cash cow, being in danger of being roasted! T.L-P says that as the audiences demand more and artists continue to increase the size of productions, promoters will have to pay for them.

Club Level/New Acts: Things are tough for this sector, many venues are closing down (see story in this issue) and things like the smoking ban have not helped. All panellists were worried about new acts. JC said that the BBC invested £1½ million of licence payers' money in new music; ap-

parently 22,000 artists sent music to a BBC site, and a rotating panel of 30 reviewers, as well as the broadcasters themselves had already listened to 72% of this. SS thought that the BBC did a good job but could do more. Moderator GP asked what the live industry was doing to break new acts and develop artists. TL-P replied that Live Nation have and still do put money and assistance for new bands. BD says that ITB, and other agencies, put out start up bands and charge no commission. ME thought that the short-term situation for new acts was messy, and encouraged DIY acts to seek help from promotion and distribution companies such as Music Glue.

Ticketing: It was pointed out as an example of narrowing profit margins for promoters that only 4 thousand out of 14 thousand tickets for a Roger Waters show were left for the promoter to sell after venue. Production, artist etc holds. TL-P stated that he felt the promoter should at least have the right to decide where this remaining amount was placed. BT said that smaller festivals were being affected by secondary ticketing, and returning to the PRS topic, he felt that for the Society to take a share of secondary sales constituted a 'land grab'.

Headliners: Are we running out of headliners is an increasingly asked question. It was pointed out that the last UK act to headline at Glastonbury on the Friday was The Arctic Monkeys in 2007. BD thought there were acts out there but they hadn't

come through yet, TL-P said there wasn't a lot out there at the moment. Talking from long experience BC said that no band will have a 20 or 30 year career any more; he felt that young audiences have too many distractions and don't stick with acts anymore, we will have a world with no stars, as the public are brought up on rubbish reality TV.

JC reported that the BBC was worried about the duplication of acts across festivals. The question is are there too many festivals or too many acts? BC said that his company does most of its business, probably 65%, in a ten week period from the end of May to August.

Change: It was agreed that the Agent's role is changing. BC announced that ITB will be instituting a major change, but would not say – yet – what this will be (?). He said that the agent doesn't really earn until the act is selling out Hammersmith or Brixton Academy, earning £25,000 or so. He thought that the publishers should be called on to put their hands in their pockets more. It was agreed that 360 deals were not working as the record companies could not provide top-rate people in all areas. On-line Ticketing was expected to increase, even with older audiences, apparently even the last Cliff Richard tour sold 87% of the tickets on-line.

VIP-News asked Musedxpo and A&R Worldwide Founder Sat Bisla what he thought of this edition:



he Live Forum at Go North

▶ already heard about for the showcasing artists and their representatives. MUSEXPO Europe also became the world's first music industry to event to film a 360 degree spherical and interactive video of all the show-cases that took place at The Borderline this year via our partnership with Greece-based technology company MATvision. We look forward to MUSEXPO Europe 2012 – we will be raising the bar even higher and applying various new concepts to the event."

c/o pop Emancipates From Pop-komm-Heritage

It started in 2004 with the departure of Popkomm from Cologne to Berlin. Norbert Oberhaus and Ralph Christoph with the backing of the pop department of the city of Cologne launched c/o pop in order to replace the gap Popkomm left in Cologne.

Originally scheduled for August this year the trade event and festival took place

from June 23 to 28. In recent years the organizers have evolved and gradually revamped this combined business and consumer event. But not only the date changed; for this years edition the organizers re-designed the conference profile of the convention with a wider approach towards the creative industry. One of the new attractions was entitled the c'n'b, the Creative Business Convention, another was the new location, the Staatenhaus operated by the KölnKongress. The company owned by Koelnmesse and the city of Cologne runs 10 locations in Cologne and the cooperation is another milestone in terms of its growing network with public partners for c/o pop.

More or less to be seen as a premiere, with the move c/o pop opened the door to becoming one of the very few meaningful gatherings for the wider creative industries. Still for this year's edition the majority of the delegates came from the music industry, nevertheless first arrivals



from other parts of the creative industries were spotted. For the festival part the promoter expected 30.000 visitors, and business 1.500 delegate visitors. According to c/o pop the figures for business delegates alone rose by 30 percent.

The conference agenda of c/o pop/ c'n'b included several topics that focused on issues of concern for the music industry, covering themes such as 'From xxx to \$\$\$', a panel about 'How to learn from the adult entertainment' industry or panels such as 'creative cooperation' elaborating in two sessions on cooperation between the music business and TV Networks.

While everything may not have been perfect from the start, this conversion towards



THE HALL DUO IN NECKARPARK




UNIQUE AND DOUBLY GOOD



STUTTGART CATCHMENT AREA: MORE THAN 3 MILLION PEOPLE • HANNS-MARTIN-SCHLEYER-HALLE: UP TO 15,500 SPECTATORS
 PORSCHE-ARENA: UP TO 7,500 SPECTATORS • 2010: ...WHITNEY HOUSTON, DEEP PURPLE, RONAN KEATING, CHRIS REA...

Tel. +49 (0) 711/9554-40 info@hallenduo.de
 Fax +49 (0) 711/9554-500 www.hallenduo.de

in.Stuttgart
Veranstaltungsgesellschaft mbH & Co. KG

the creative industries took off very well. The conference agenda contained various other topics focusing on digital media, consumer dedicated strategies in the internet, culture and legal aspects. The conference program also presented an interesting and international range of speakers including convention veteran Peter Jenner (Sincere Management), German TV heavyweights Christoph Post (Def Media) & Jörg Grabosch (Brainpool), to artists such as Sido and Andy McCluskey & Paul Humphreys from OMD just to name a few.

c'n'b still recruits many speaker from the music industry but this could be the backbone for the concept of the convention. Its link to the music industry and the c/o pop festival is the basis for this event to expand into other target groups such as the advertising industry, digital media and perhaps even into politics.

The strategy of c/o pop and c'n'b is similar to that of EuroSonic Noorderslag and is based on a pure networking policy.

With 'Europareise' c/o pop developed a tool to integrate other international festivals into the event. While with 'Europareise' so far there is no direct support programme implicated such as ETEP (European Talent Exchange Program) for instance, this initiative also has possibilities to support the development of such a program.

Shortly after the event c/o pop announced that it will team up with the newly founded European centre for creative economy (ecce), a venture backed by the RUHR2010, the company behind the organisation of the European Capitol for Culture in the Ruhr District. ecce intends to launch another event called Creative Europe. One of its basic aims is to develop the Creative Industries Policy Award, which will be awarded in collaboration with the European Commission in Brussels.

In conclusion, c/o pop together with c'n'b set a new standard for a modern and new type of trade event dedicated to the crea-

tive industries. Although conferences addressing the various creative industries target groups already exist, so far these have mainly been preaching to the converted and have not gained significantly wider awareness.

Reeperbahn Festival and Campus

This increasingly important event started in 2006 will take place from 23-25. September 2010, in Hamburg.

The Reeperbahn Festival has established a reputation for being one of the most important international festivals for newcomer bands. In 2009 the conference event Reeperbahn Campus opened its doors for the first time running concurrently with the showcase festival, attracting more than 1,300 representatives of the creative industries and media from 16 countries to 34 panels, shows and receptions.

VIP will cover the plans for the event in more detail in the August issue, Features will include:

The Nordic Music Export Offices taking over a pub for their presence at Reeperbahn - (sounds like a good idea!)

Reeperbahn Campus will present the second leg of 'Transpanel', an ongoing session which kicked off c'n'b in Cologne (including yours truly - Ed.). This is one of several joint activities between the C'n'B Creative Business Convention and the Reeperbahn Campus. 'Transpanel' will then move on to its concluding panel in October in Reykjavik at the You Are In Control conference. Transpanel in Cologne started off looking at the state of the art, of music, of creative content in a digital world, examining their roles for social and economic change in a first round-up, the conclusions will kick off the session in Hamburg.

German music publishers will present themselves at Reeperbahn.

Audience and Rolling Stone have recently become Media Partners of Reeperbahn Campus

More information:

www.reeperbahncampus.com



Reeperbahn Festival

PRS For Music to Review Live Performance Royalty Rates

Allan McGowan am@vip-booking.com

UK Collecting society PRS For Music has announced it will review the royalty rates it charges to gig and festival promoters. This concerns the fee that the live sector must pay to the songwriters and publishers who own the songs performed at their events.

The rate is currently 3% of ticket receipts, lower than most of Europe, in Italy for instance the rate is 10%. The PRS statement announcing the review makes mention of this lower rate, noting that it was set before the recent boom in the live music sector. This obviously indicates that PRS is looking to increase the figure.

The smaller venue sector of the live industry has previously argued there should be some sort of scaling in the royalties paid by promoters, so that smaller events pay

less, which would benefit those venues involved in grass-roots and developing talent. This that proposal is likely to be considered as part of the review.

PRS's Executive Director of Licensing Jeremy Fabinyi is reported as saying, "As the organisation that represents the creators behind the music, it is right that we continually review our charges and approach, ensuring there is a fair balance between

music users and creators. The live music industry has changed considerably in the last twenty years and this consultation will be open to everyone, to discuss the changes and whether the current tariff structure is relevant for today's live scene in the UK".

Promoters, trade bodies and rights holders are being invited to participate in the review. The timing of this is not great as although much mention is made of 'the recent boom in the live sector', there is, as mentioned in other reports in this edition of VIP-News, some disquiet in the live industry, with suggestions that 'the boom' may be over, and very few promoters would be happy to have a further percentage taken out of what they see as minimal profit margins which have been reduced by increasing fees as artists have sought to make up for income no longer






CREATIVE INDUSTRIES MEETING NORTHERN EUROPE
23.–25. SEPT. 2010 | HAMBURG/GERMANY

30 PANELS, SESSIONS, KEYNOTES

All Campus-Locations within 50m right in the Heart of St.Pauli
LIVE MUSIC, RECORDED MUSIC, INTERACTIVE & MEDIA
NETWORKING IN REEPERBAHN CAMPUS LOUNGE
PRESENTATIONS IN SEVERAL REEPERBAHN-PUBS
INCL. REEPERBAHNFESTIVAL (25 Locations, 1/U Acts)
WWW.REEPERBAHNFESTIVAL.COM









available from record sales. Festivals are also currently arguing that they should not be paying PRS fees on a 100% of their ticket income as an increasing portion of the attractions they offer are not music acts (see AIF survey in this issue).

For the present this 'review', is designated as a 'PRS for Music Customer Consultation on charges for Ticketed Popular Music Events.' **The Consultation was issued on 15 June and will close on 7 September this year.**

The relevant tariffs are Tariff LP (for Popular Music Events) and Tariff DP (for Dance

Parties). Customers, right-holders, representative bodies and any other interested parties are invited to take part in the consultation. All the details can be found in the Consultation Document. A notification has been sent to all customers recently charged under Tariffs LP and DP.

Anyone having problems downloading the documents can call 020 7598 3666 or email: customer.consultation@prsformusic.com.

The documents will be sent by post or email. Interested parties can also register for email updates about the consultation at the same email address.



Jeremy Fabinyi

GEMA – Legal Issues Concern the German Copyright Collection Society

Manfred Tari mt@vip-booking.com

Legal issues are part of the daily business of every copyright collection society, but the German organisation GEMA currently has to cope with legal cases that go beyond day-to-day copyright issues:

GEMA Petition Commission Hearing at the German Bundestag:

It is almost one year ago since the concert promoter Monika Bestle from Sonthofen in South Germany filed a so-called E-Petition at the petition-commission at the German Bundestag. German citizens have the right to appeal to the German parliament when they file a petition and the petition archives a minimum of about 50.000 signings. The Bestle filed petition archived 106.000 signings.

According to the number of signings, a petition-commission scheduled a hearing on May 17. The committee discussed the subject of the particular petition, which is nothing less than a demand for a "Request for a fundamental reform of GEMA".

In an official press release by the German government regarding the hearing it says, that the distribution of royalties isn't fair and that the voting rights within the internal chambers of GEMA are unfair and

not well balanced. Members of the Social Democrats and Die Linke complain that the German Patent office has not enough staff to control GEMA thoroughly enough. Max Stadler, the state secretary of the Ministry of Justice, has refused this complaint. However, Stadler furthermore agreed with the complaint regarding GEMA flat rate payout schemes but also mentioned that these are in line with a ruling made by the Federal Supreme Court.

Within the hearing concerns it was also mentioned that GEMA still didn't follow up on recommendations made in 2005 by the committee of enquiries for culture by the German Bundestag. The members of the committee furthermore criticized the fact that the number of delegates able to approve decisions is not appropriate to the overall number of more than 60.000 GEMA members.

GEMA commented in a press release that it has already acted on some of the requests such as more transparency and that it increased the number of delegates from 32 to 45 delegates. The trade paper Musikmarkt however reported that some of the supervisory board members and high ranking decision takers of GEMA didn't look very pleased when they left the

hearing. Bestle who submitted the petition meanwhile announced the founding of an initiative entitled "Kultur In Deutschland".

The entire case itself is not closed yet. Dedicated reporters of the petition commission will now report internally to the commission on their findings on how to proceed with this petition. The commission is able to choose between options, such as to close the file or even to go so far as to apply to the German parliament to create a law that forces GEMA to change some of its statutes. Latest information says that the Petition Committee will pass the case on the Committee for Legal Issues.



Established Venue Threatened with Closure Following Complaints from New Neighbour

Allan McGowan am@vip-booking.com

It appears that even if a venue has been operating for years with no objections from nearby residents, trouble can ensue when a new neighbour moves in to the area. Although presumably aware that they were to be living near a regularly operating music venue a resident who complains about noise can demand support from the local council that could in some cases lead to the closure of the venue. Developers, again aware of the existence of the venue, can also build new apartments, which when sold or rented can lead to resident complaints that have to be followed up.

In March at The Great Escape, small venue and promoters association we:live, presented a couple of panels which addressed this and other problems facing the sector. Dominique Czopor, Director of the association, was only too aware of the noise/residents situation having fought an extended battle to keep her venue, The Boilerroom, operating in Surrey, SE England.

The latest potential casualty is Brighton pub venue The Freebutt, a Brighton institution, having played host to local, national and international acts of the past two decades. The Freebutt puts on upwards of 800 local musicians every year, as well as putting on international touring artists (I saw the rather strange Japanese band, Electric Eel Shock

there – Ed.) and brings in international tourist audience along with students from many countries who come to Brighton to attend the many English language schools that operate in the City.

Faced with closure after being served with a noise abatement notice by the Environmental Health Department of Brighton & Hove Council, ordering the venue to “cease causing a public audio nuisance” earlier this year after the council received just one complaint from a neighbouring resident, the venue owners were given until 10 May to remedy the problem. Steps were made to do so, but the complainant refused venue staff and audio consultants access to their property, meaning a full diagnosis could not be carried out. The complaints apparently ceased after remedial work was carried out, but council officials decided to visit the original property suffering from sound leakage from the venue on 29 April, at which point it was decided that unwanted noise could still be heard.

The Freebutt was then told that if further sound proofing work was not carried out by 10 May, it would have to cease putting on live music at its current volume, meaning a drop in the maximum level allowed by the venue’s volume limiter. The venue’s owners argue that this would make it impossible

for them to put on live music at all. Various experiments have since been carried out, but neither the venue, the council or audio consultants brought in on either side have been able to diagnose the problem, largely due to the complainant now refusing access to their property to anyone involved with the case, including council staff. With no resolution forthcoming it was becoming more likely that the venue would be forced to close permanently.

Alex Murray one of the venue’s four owners took part in The Great Escape panel, explaining that they were seeking more cooperation and support from the local Council and The Environmental Health Department, in identifying the sound bleed problem from the venue and the reception of the offensive frequencies in the house of the complainant.

The complainant had been refusing to let experts into their property so that tests could be run and structural suggestions made; the Freebutt owners felt that the complainant should be as open with the Council as the venue has been, and had been putting pressure on the council to convince the residents to allow observers in. On June 22, co-owner Andy Rossiter told VIP-News that there was possibly some more promising news from the Council, and that finally it appeared that a more helpful dialogue was opening up.

This particular problem of a venue’s situation changing as a result of new neighbours or buildings is not just peculiar to the UK. MaMa, the trade conference and showcase event, which moves to Paris from Bourges on October 15/16 this year will present a session addressing this situation, as French venues are being faced with similar problems.

A petition to save The Freebutt is available online. Sign it at www.gopetition.com/petitions/save-the-freebutt.html

We’d like to hear from any of our readers who may be having similar problems with their venues. Contact am@VIP-booking.com



The Free Butt

ETEP Announce 2010 Results

Allan McGowan am@vip-booking.com

The European Talent Exchange Programme an Initiative set up by the organisers of the annual Eurosonic/Noorderslag event in Groningen, Netherlands, brings together the leading European festivals, radio and other media and invites them to 'exchange' a selection of artists. In previous years this has led to the appearance of artists from many countries appearing in other territories and creating fan bases crucial to the success of their future international touring. Acts including; Franz Ferdinand, Kaizers Orchestra, The Soundtrack of Our Lives, Moneybrother, Within Temptation, Wir Sind Helden, Beatsteaks, Disco Ensemble, Infadels, Goose, Gabriel Rios, Seeed, Digitalism, Loney, Dear, zZz, Blood Red Shoes, Lykke Li, The Do, Surkin, The Ting Tings, Yelle, Baddies, White Lies, Yuksek, Sophie Hunger and Charlie Winston have benefited from the programme.

As of June 2010 ETEP has resulted in 147 shows by 62 European artists from 20 countries and counting...

So who were the winners? The artist with the most bookings from ETEP festivals after their performance at EuroSonic was The xx with 11 shows, with Iceland's FM Belfast close behind with 9 confirmed shows.

More information at:
www.etep.nl



FM Belfast from Iceland joined ETEP 2009

The top 20 most booked acts were:

The xx:	UK	11
FM Belfast:	IS	9
Charlie Winston:	UK	7
Ellie Goulding:	UK	7
Marina & The Diamonds:	UK	7
Band of Skulls:	UK	6
Jamaica:	FR	5
Isbells:	BE	4
Schlachthofbronx:	DE	4
Serena Maneesh:	NO	4
Sophie Hunger:	CH	4
Stornoway:	UK	4
Admiral Freebee:	BE	3
Crystal Fighters:	ES	3
Everything Everything:	UK	3
Joensuu 1685:	FI	3
Lucy Love:	DK	3
Seabear:	IS	3
And So I Watch You From Afar:	IR	2
Chapel Club:	UK	2
C-Mon & Kypski:	NL	2

10 WOMEX

THE WORLD MUSIC EXPO

www.womex.com 

Guide Rate*
*** Deadline**
03 SEPT
2010

Trade Fair
Showcase Festival
Conference
Networking
Film Market
Awards
virtualWOMEX

Copenhagen, Denmark
27 - 31 October 2010



THE 2011 EDITION IS MY 25TH BIRTHDAY! ARE YOU COMING TO MY PARTY?



EUROSONIC NOORDERSLAG

The European music conference and showcase festival

25th Anniversary edition - focus on The Netherlands

WE 12 TH 13 FR 14 SA 15

The European Border Breaker Awards & The European Festival Awards

EuroSonic Conference

EuroSonic Conference

Noorderslag Conference

JANUARY 2011 GRONINGEN THE NETHERLANDS



Conference registrations

The conference registrations for EuroSonic Noorderslag are now available. The early bird registration is available till 18th of June 2010.



Artist submissions

Showcase applications are available through www.eurosonicnoorderslag.nl and www.sonicbids.com. Deadline for application is 1st of September 2010



WWW.EUROSONIC-NOORDERSLAG.NL

FESTIVALS - An Independent View

Festivals Paying Too Much for Artists?

Allan McGowan am@vip-booking.com

In a radio interview with BBC 6 Music Ben Turner, co-founder of the Association of Independent Festivals (AIF) stated it's not uncommon for the biggest UK festivals to fork out more than a million pounds for a headliner, and he says this continues to rise.

"Prices for talent increases and increases and increases every single year," he said. "I think it's something that agents, managers and artists need to be more aware of, that, they need to show some support for these festivals that they supposedly love. There comes a point where a promoter has to go, 'Do you know what? I'm not going to pay that far'."

He says if festival bosses don't do their bit not to curb the rise, it'll see other festivals close down, meaning fans will have less choice. In the same interview Live Nation's Andy Copping countered this saying that big bands have to get paid and get paid big money because they're the ones that are pulling in the people. He recently paid out for Rage Against The Machine, Aerosmith and AC/DC at last weekend's Download Festival and says promoters have got no choice.

Florence Welch of Florence and the Machine put an artists point of view, *"Live I think is still where as an artist you can make decent money. There's a real upsurge in people want-*



Ben Turner - AIF Founder

ing to see live bands at the moment and people wanting to go to festivals. So promoters are willing to pay for bands to come because there's a real demand for it, which is great."

2nd Annual AIF Survey Indicates UK Festival Market Still Strong

Allan McGowan am@vip-booking.com

Despite the worst recession in decades and worries about overpriced headliners, as highlighted in the previous story, the UK Festival market has shown itself to be remarkably buoyant as the love of festivals shows little sign of diminishing. The sector's continued and vital contribution to the British economy has been demonstrated once again by this survey of more than 4,700 festival goers.

44.4% of those surveyed said that the recession has affected how much they spend on festivals, which compares favourably

to the 59.4% who say it has affected how much they spend on all other types of entertainment.

The 24 AIF members range from boutique festivals such as Standon Calling through to world famous events such as Creamfields and Bestival. It is predicted that around 350,000 people will attend these festivals this year, 10,000 or so up 2009. In all estimates state that they will inject more than £130M into the UK economy with over £12M directly funnelled to local businesses.

This year over 69% of those attending festivals will spend 3 or more days in the local area of the festival, up from 60% last year. Those attending WOMAD will stay the longest with 48.8% prepared to spend 4 or more days in the local area. The total spend of a festivalgoer this year totals £346 including ticket, with those attending Camp Bestival the biggest spenders with an average of £532 average per person.

Once again the survey indicates that festivals are not just a big outside gig, with over 50% of respondents stating that it is

the "General atmosphere and overall vibe, quality and character of the event" which is the main draw. "Music generally" was the second deciding factor in picking a festival with 28.3%, whilst the choice of headliners only polled 11.9%.

Once at the festival 43% of respondents will spend 60 – 79% of time watching music. Reflecting the wide range of entertainment on offer, those attending Secret Garden Party and Camp Bestival spend the least time watching bands with 73.8% and 67.2% of audience spending less than half their time doing so.

The survey also looked at the mode of transportation festival goers use to get to the festival of their choice and once again, 'By Car' remains the most popular choice, with 44.5% driving with 3 or more people. Importantly for those looking to



Claire O'Neill - AIF

reduce the festival market's carbon footprint 50.1% said that "a discount on public transport ticket" would encourage them to travel this way.

Claire O'Neill, AIF General Manager said, "It is good to see that for another year despite an overall economic downturn independent festivals continue to make a great contribution both nationally and locally. Of course, this survey further cements the knowledge that festivals offer many entertainments and attractions aside from music, and that is the experience as a whole that so many people love. It is a shame that most people are still driving to festivals, however it was interesting to read many suggestions that a 'fast track' queue for coach ticket holders would be an incentive to leave the car at home."

Lucy Wood, Field day, "Being a one day event in the city, most people coming to Field Day don't need to spend much money on accommodation or travel, so it's still proving a popular option as ever during these financially straightened times."

musik.woche – THE PULSE OF MUSIC

Test MusikWoche
3 weeks for free

The ideal environment for your advertisements

Your advert hits exactly its target within the network of decision-makers:

- music publishers and distributors
- associations and music festivals
- buyers and concert agencies
- journalists and media partners

Your advertisement contact

Kerstin Stegmann
phone: ++49 (0) 89/45114-333
mail: k.stegmann@e-media.de

In-depth background information for subscribers

Start benefiting as a subscriber right now from the extended services which Musikwoche offers you online:

- access to all contents of the printed version
- market analyses, charts and business facts
- daily newsletters and database access for German music industry's business contacts

Your trial subscription

Test it 3 weeks for free!
www.musikwoche.de/VIP



® Registered as a trade mark at the German patent and trade-mark bureau

Read the benefits and order now: www.musikwoche.de/VIP

AIF Festival Audience Survey: 2010

4783 festivalgoers completed this year's survey across over 13 festivals compared with last year's 3300 responses. There is a capacity of 350,000 across the AIF festivals.

Travel:

30.1% of respondents traveled from South East England. This year the travel questions were slightly extended and included the option of walking to the festival. 44.5% travel by car with 3 or more people. 21.1% travel by car with 2 or less people and 3% fly. 5.3% of the audience walk and just 4.1% travel by coach.

When asked whether cost is an important factor in choices of transport 9.7% said highly, whilst 34% do not rank this highly at all in their decision. Interestingly despite this 50.1% said that "a discount on public transport ticket" would encourage them to travel this way. The second most popular incentive for traveling by public transport was "Vouchers for goods to be redeemed at the festival (e.g. meals / t-shirts)" with 26.7%. Only 6.1% selected charge for car parking as an incentive to leave the car at home. It was suggested by respondents that a "queue jump" for people arriving by coach would be a good incentive.

50.2% of audience check the festival website for travel options.

Why go to festivals?

Once again "General atmosphere and overall vibe, quality and character of the event"

was the main reason for people choosing which festival to attend with 50.2%. Second came "music generally" with 28.3%, and third was headliners with 11.9%.

When asked, "what do you enjoy most from your festival experience" again "General atmosphere and overall vibe, quality and character of the event" came top with 45% ranking this as number 1.

This year over 69% spend 3 or more days in the local area of the festival. Last year this was 60%. Glade festival and WOMAD have people staying the longest with 48.9% and 48.8% staying 4 or more days respectively.

43% of respondents spend 60 – 79% of time watching music while at festivals. Secret Garden Party and Camp Bestival go against this trend with 73.8% and 67.2% of audience spending 50% or less time watching music at the event.

Accommodation:

70.2% of audience camp on-site in tents. This was highest for Glade festival with almost 100% of the audience stay on site either in tent or camper van. Overall 14.5% stay at home and 6.5% stay in campervans on-site. Big Session and Field Day had the highest number of hotel visitors with 11.6% and 11% respectively. These are both city-based festivals. Endorse it in Dorset had by far the highest number of campervan campers with 24.2%, compared with a 6.5% average.

Spending:

44.4% said that the recession affected how much they spend on festivals, whilst 59.4% say that the recession has affected how much they spend on other types of entertainment. So it would appear that festivals are more recession proof than other entertainment options in what audiences sacrifice first. The cancelled Glade Festival seem to have the most committed crowd with 63.1% saying the recession has not affected their spending on festivals, followed by Glasgowbury, Ireland with 62%.

The average total spend of a festival goer is £346 including ticket. Camp Bestival has the biggest spenders with £532 average per person. This may be due to the family aspect of the event. WOMAD audiences are the biggest market stall spenders with an average £56 compared to a £32 average.

Festivalgoers spent an average of £35 in the local area.

Marketing:

64.5% find out about the festival via the official website. 52.6% by word of mouth and 48.5% via festival community websites. Secret Garden Party have highest word of mouth with 70.9%, closely followed by Glade and Endorse it in Dorset with 69.9% and 69.7% respectively. WOMAD and Bestival have the most popular websites with 73% and 71.2% sourcing their info here.

Crime:

15% of audience members have been victims of crime at festivals. 9% of these were tent thefts (having items stolen from inside tents). 4% other robberies; 34% of crimes took place on day 2 and 38% on day 3. This may reflect when they were discovered as opposed to when they happened.

Demographics:

56% of respondents were female. 32% were aged 25 – 34. 24% were 17 – 24 and 24% were 35 – 44.



Main stage at Bfestival

German Festivals Report Solid Sales

Manfred Tari mt@vip-booking.com

Hurricane/Southside, Ruhr In Love & Melt!

Melt! Receives Environment Friendly Mobility Management Reward:

The 2010, 13th edition of Melt! was sold out four weeks in advance. The event that led to the founding of the Melt Booking agency and developed the music magazine Intro has become an established fixture on the roadmap of annual German festivals. Melt!'s Ferropolis site can accommodate 25.000 festivalgoers.

Located in Graefenhainichen in East Germany Melt! Is not easily accessed, but over the recent years the event has developed into a serious music tourism destination. For this year's edition, in cooperation with Cool-Tours Festivalreisen, the promoter has arranged to provide a chartered night train. Starting in Cologne on July 15 at 7pm the train follows the Ruhr District route to Hanover and Magdeburg and ends at the Ferropolis station Graefenhainichen. The travel arrangement also includes four nights accommodation over the duration

of the festival and departs one hour after the last concert of MELT! on July 18.

Further travel arrangements by bus are offered from destinations in the Netherlands and South Germany. The offers are part of this year's environmental policy for the festival that arranged in collaboration with the Green Music Initiative. The partners have already received recognition from the Federal Ministry for Environment, having granted Melt! a financial reward of 10.000 Euros for its progressive "Mobility Management" scheme.

120.000 Punters Visited Hurricane/Southside:

FKP Scorpio reported good visitor figures for its sister events Hurricane and Southside. According to the promoter Southside sold out two weeks in advance while Hurricane sold out at the gates.

The number of tickets sold for Southside was 50.000, for Hurricane 70.000. Southside was badly affected by bad weather

conditions on June 17, the night before the event.. In a press release FKP Scorpio declared that the festival was likely to be cancelled due to the intense 80 litres per square meter rainfall, but it went ahead after the promoters carried out massive technical efforts and additional investments to re-prepare the site for the event. The Festivalhopper.de blogger reported that the entire festival seemed to be heavily affected by ongoing rain showers. With temperatures between 8 to 12 degree is was also very cold in Neuhausen Ob Eck near Lake Constance. Nevertheless the blogger concluded, as did FKP Scorpio, that the event was very entertaining.

The weather forecast for Hurricane proved to be incorrect and it only rained once during the festival reported Festivalhopper.de. Nevertheless acts and artists had to work hard to create an atmosphere in the face of low temperatures at this weekend open air event.

The police confiscated 200 falsified tickets and reported 70 fake tickets. Other inci-



Ruhr In Love

dents included pickpockets (84) and 84 burglaries from tents on the camping site. The promoter was forced to cancel the Frittenbude, Erol Alkan and Boys Noize White Stage shows on the Saturday due to safety concerns. Also while the organizers of Melt! were awarded for its mobility management, FKP Scorpio reported a record breaking figure of 14.000 visitors that came to the event by train.

Around 70 acts played both festivals, which took place on June 18 to 20. The line up included amongst others The Strokes, Beatsteaks, Billy Talent, Jack Johnson, Mando Diao, The Prodigy, Massive Attack, Stone Temple Pilots, Dropkick Murphys, The Gaslight Anthem, Skunk Anansie, Phoenix, White Lies, The XX, The Specials and the Shout Out Louds.

Ruhr In Love Gained 40.000 Visitors :

The Ruhr In Love rave event organized by promoter I-Motion lured 40.000 visitors to Oberhausen on June 26. The concept of this event is that sponsors, various music clubs and party promoters host a stage with DJs and live music acts. The curfew for the one-day event is 10pm. When the event is officially over, participating clubs continue the occasion by staging follow up parties.

During the daytime 35 floors with more than 300 acts had been located in the Olgapark. As the police reported many punters also came to this event by public transport. The event benefited from sunny weather, but one rain shower at the end of the event caused some disruption at train and bus stations when the crowd left the location.



Ruhr In Love



Daily news and new music

Free trial [click here](#)

POP 1000
 THE ENTERTAINMENT STOCK INDEX

CTS DEAG TBA
 CCE Meanfiddler
 Ticketmaster
 Tickets.com
 from: NYSE, NASDAQ,
 Frankfurt and London
 Stock Exchange

The One And Only
 Site With Stock
 Market Information
 Of All Relevant
 Music Companies.

Backlash for Concert Business in Cologne

Manfred Tari mt@vip-booking.com

It's a gift for the owner of the venue but a misery for local promoters. The second biggest concert venue in Cologne, the Palladium will be hired out to the subsidized music company Oper Koeln. Due to extensive renovation works its concert venue Opernhaus won't be available as usual for classical concerts. This has started rumours among local promoters in Cologne that the Palladium could be hired out to the Oper Koeln for at least 3 years.

In fact the Palladium will become one of the main substitute locations for Oper Koeln. But contrary to first fears by various local promoters it now appears that the Palladium will only be used temporarily by the opera venture. This means that the venue will be made available for bookings when no opera concerts are scheduled.

For non-subsidized local promoters in Cologne the 4.000 capacity Palladium is a highly important concert location. The venue perfectly fills the gap between mid-sized venues with a capacity up to 2.000 such as the E-Werk and the Live Music Hall and the Lanxcess Arena with a capacity of 15.000 people.

The Operhaus Cologne itself has a capacity of only 1.300 seats. During the ongoing renovation period supposed to last 4 years, the Oper Koeln will use other venues such as the Gerling Quartier, Uni Aula, the Cologne Philharmonie and the Staatenhaus of the Cologne Messe as substitute locations.

Nevertheless the lack of the availability of the Palladium will lead to a backlash for the local concert industry as Cologne is the leading city for the live entertainment business in North Rhine-Westphalia. The

combined budget for the Oper Koeln and the Schauspiel Koeln (the theatre division of the city) in 2010 is 61 million Euros. Both units receive a combined annual allocation of 50 million Euros. With this in mind it isn't a surprise that local promoters in Cologne are seriously concerned about how the non-subsidized business is affected by this development. An anonymous promoter said that it's the local promoters who contribute as tax payers to the subsidies for Oper Koeln that afford them the ability to promote as many shows and concerts as usual in Cologne.



Palladium, Cologne

Westfalenhalle Dortmund Reports Losses

Manfred Tari mt@vip-booking.com

As in 2008, the Westfalenhalle Dortmund again reported a net loss for the business year 2009.

The revenue decreased from 43.7 to 42.3 million Euros; the net loss increased by 1.9 to 2.0 million Euros. The company is a 100 percent subsidiary of the city of Dortmund but according to a spokesman of the company is still able to compensate the loss through ongoing business activities. Nevertheless the managing director Ludwig Jörder once again complained in a speech at a press conference on the current business year about the distortion of competition due to subsidies received by competitors.

Jörder didn't mention names but in the recent past he pointed out that he regards the concert venue FZW newly built last year with a capacity of 1.300 visitors as one of these subsidized competitors. FZW once used to be a public youth centre with a capacity of 500 people that ran an ambitious concert program

since the 80'ies. In 2009 the youth office of Dortmund relocated the venue in a new building.

Well, besides this local conflict it can rather be seen that the more serious competitors are properly the Lanxcess Arena in Cologne and the Koenigs Pilsener Arena in Oberhausen. Both arenas managed to attract more international top artists concerts in the past five years than the FZW would ever be able to accommodate.

In his speech Jörder furthermore predicted that the business results outlook for 2010 would be similar to the results in 2009. It is notable that the supervisory board of the Westfalenhalle mainly consists of local politicians. The question remains how long it would take before a supervisory board such as AEG for instance will ask one of their arena directors about the correlation of a negative business result and unfair competition...

MMF Announce New Board

Allan McGowan am@vip-booking.com

The UK office of The Music Managers Forum, MMF has announced the make-up of their new Board to succeed the interim Board appointed last year after the organisation's revamp.

Joining CEO Jon Webster and CFO Charlie Carne will be:

Paul Burger - Soho Artists: Tim Clark - ie Music (Robbie Williams): Carol Crabtree - Solar Management: Ian McAndrew - Wildlife Entertainment (Arctic Monkeys): Gary McLarnan - Sparklestreet: Brian Message - Courtyard Management (Radiohead etc): Erik Nielsen - Wingnut Music: Scott Rodger - Quest Management (Bjork): Adam Tudhope - Adam Tudhope Management (Keane)

Brian Message was elected Chairman at the first meeting of the new Board and said "At our regular open meetings we have held since the organisation was relaunched we promised we would deliver a new Board in April and we are pleased to have done that. The Board brings a breadth of experience, which we hope will further add to the development of our trade association for managers by providing opportunities and education for our members."

»Membership numbers have almost doubled and I would recommend all managers get on board to help shape the way forward«

- Carol Crabtree

New board member Carol Crabtree commented: "It's a really important time for managers to come together, share experience and make a difference for our artists' careers. The MMF has been revamped and revitalised and now offers more for young and more experienced managers via their website, events and services. We are currently tackling some vital issues and really making headway. Membership numbers have almost doubled and I would recommend all managers get on board to help shape the way forward."



Jon Webster - CEO - MMF UK

ARTIST AVAILS >>

Admiral T

Territory: Worldwide
 Period: 2010-2011
 Agency: CARAMBA Spectacles
 Agent: Clotaire
 Phone: +33 1 4218 1718
 E-mail: caramba@clotaire.fr
 Homepage: www.caramba.fr

Briganti di Terra d'Otranto

Territory: Worldwide
 Period: Generally available
 Agency: Maffucci Music
 Agent: Canio Rosario Maffucci
 Phone: +39 339 485 8107
 E-mail: info@italianworldmusic.com
 Homepage: www.italianworldmusic.com

Christelle

Territory: Worldwide
 Period: 2010
 Agency: McGann Music
 Agent: Don McGann
 Phone: +1 702 927 0100
 E-mail: posmcgann@aol.com
 Homepage: www.christellemusic.com

Fischer-Z

Territory: Europe
 Period: 01/07/2010 - 31/12/2010
 Agency: Artist Agency
 Agent: Bart Quintens
 Phone: +32 1677 7670
 E-mail: bart@artistagency.be
 Homepage: www.artistagency.be

Sass Jordan

Territory: Europe
 Period: November 2010
 Agency: Paperclip Agency
 Agent: Hilde Spille
 Phone: +31 24 323 9322
 E-mail: hilde@paperclip-agency.com
 Homepage: www.paperclip-agency.com

Sweet

Territory: Worldwide
 Period: Generally available
 Agency: ABS Agency
 Agent: Nigel Kerr
 Phone: +44 208 399 3474
 E-mail: absagency@btconnect.com
 Homepage: www.thesweet-now.com

MORE ARTIST AVAILS ON:
WWW.VIP-BOOKING.COM

POST YOUR ARTIST AVAILS ON:
WWW.VIP-BOOKING.COM

NOTICE BOARD >>

Another new service in the improved and redesigned VIP-News is the Notice-board, which is available for all readers. Reader's messages will be posted on the Notice-board as a free service, passing on announcements, job postings, buying and selling notices, inquiries or alike. Announcements should be emailed to noticeboard@vip-booking.com

Send In Your Music Panel Idea!

Do you have a panel idea for the SXSW 2011 Music Conference? The SXSW PanelPicker is now open for entries through July 9, 2010.

The community of musicians and music professionals who gather for SXSW have great experience and insight to share. PanelPicker is a key way to pitch your idea and further the discussion with your friends and colleagues. This process allows you to have a significant voice in the programming of the SXSW 2011 Music Conference.

What is PanelPicker?

PanelPicker is the online form where you propose panel ideas for our three conferences: Interactive, Film, and Music. The Music Conference began using PanelPicker for SXSW 2010. With over 300 ideas submitted and more than 70 of those ideas accepted and developed into Music panels, PanelPicker was a huge success in 2010. These sessions brought new voices and new energy to the Music Conference, and we need your fresh ideas to keep this momentum rolling into 2011! If you are interested in proposing your panel idea, please check out the PanelPicker FAQ and entry form.

http://sxsw.com/panelpicker_faq

<http://panelpicker.sxsw.com/ideas/add>

**A few important points:**

- * The entry period ends Friday, July 9
- * Each conference is accepting one idea per person for 2011
- * There will be a public voting and commentary period following the entry period: August 9 - 29
- * SXSW Music Conference staff will weigh public opinion, staff opinion, and the input of the Music Conference Advisory Board to make decisions on PanelPicker ideas
- * SXSW Music Conference will announce the first round of accepted panels in late September
- * SXSW Music Conference dates for 2011 are March 16 - 19

We look forward to new music panel ideas for 2011!
Enter yours today!

SXSW Music& Media Conference, March 16-20, 2011

Una Johnston

SXSW Mgr UK& Ireland/SXSW Environmental Consultant
Cill Ruan, 7 Ard na Croise, Thurles, Co. Tipperary, Ireland

Skype: unajohnston

T/F: +353-(0)504-26488

M: +353-(0)87-262-4154

Email: una@sxsw.com

www.sxsw.com

"Walking the venue-lined streets here last week during the four-day South by Southwest Music Festival was the corporeal equivalent of surfing the Web for music...." Wall Street Journal, March 23, 2010

VIP-Booking ApS cannot be held responsible for loss or damages incurred as a result of transactions with individuals or companies through the notice board. We recommend all to make the necessary enquiries before entering into any agreements.

VIP-Booking ApS may not, for reason of space, be able to post all announcements received. Announcements should be emailed to noticeboard@vip-booking.com, including name and email address. Please shorten your message to the extent possible, to make room for as many notices as possible.

MEMBER PRESENTATION >>

In this section we offer members of VIP-Booking.com some space to present their company to VIP-News readers. If you would also like to present your company please contact Peter Briggs at pb@vip-booking.com

Mojo Concerts B.V. (A Live Nation Company)

MOJO Concerts was founded in 1968 and since then has become one of the largest and most important entertainment company's in the Netherlands.

The main activity of MOJO Concerts is the organisation of concerts and festivals, artist bookings and the development of new and innovating events.

Besides that MOJO Concerts is engaged with the corebusiness resulting in extra activities like production, theatre, management and publishing.

**About Our Company**

VIP-Booking's core product is the Internet's oldest and largest database for the European Live Entertainment Industry www.vip-booking.com developed as a tool for industry professionals. Since it's launch in the year 2000, we have consistently offered our subscribers the very best in database services and now boast subscribers in over 30 countries.

Today VIP-Booking offers a range of tools for the industry – including VIP-News, VIP-Booking, VIP-Book and VIP-Contract.

Please visit vip-booking.com for further information.

Your comments and suggestions are always appreciated.



VIP-BOOKING.COM

VIP-BOOKING.COM | 26 York Street | UK - London W1U 6pZ | Phone +44 870 755 0092 | Fax +44 870 622 1953 | e-mail: vip@vip-booking.com