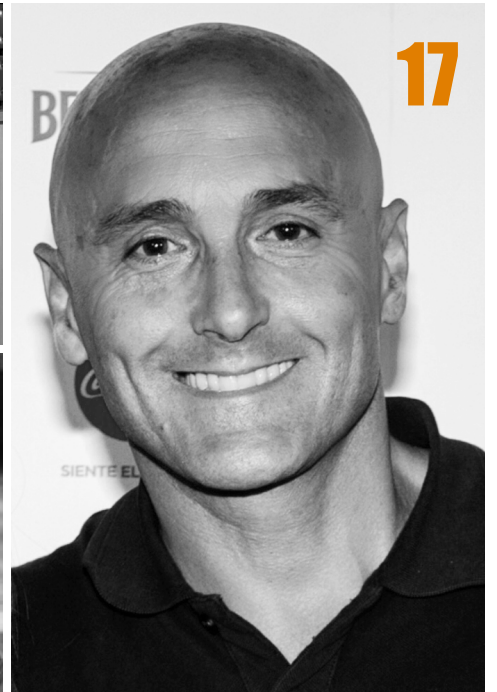


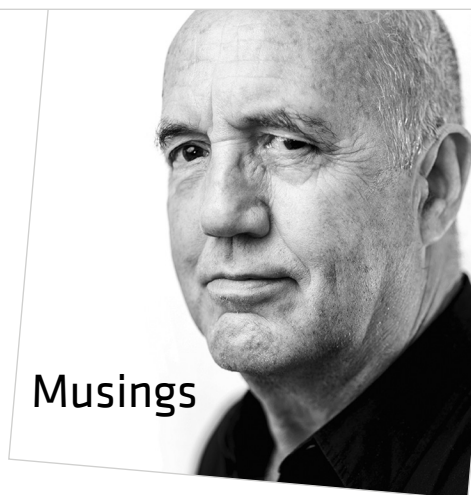


# VIP NEWS

PREMIUM > VOLUME 236 > AUGUST 2020



## McGowan's Musings



Well, how goes it, wherever you are? Hope you managed to make it through July without us, and of course, without festivals, gigs, and crucially, hugs! As I write the rain is pouring down, drumming on the roof like the ghost of Ginger Baker!

And, of course COVID continues to rule the roost, so in general it's all a bit of a pisser really! It's not just me that's sounding glum as the pandemic lingers, bringing an increasing sense of desperation to the once blossoming live music industry, as fears grow that we may have to wait till 2022 to see a revival resulting from a hopeful response to overcoming the virus and an increasing build up of audience demand! However, in the words of python Eric Idle, "Always Look on the Bright Side!" The live industry is not giving up without a fight, and is coming together, calling on help from many sides, and it has to be admitted, receiving substantial support from governments and Arts Associations. Just in the last day or two the German business has received €80 million in support for venues and festivals and Arts Council England has provided another £2 million for venues on top of the funds raised by the efforts of hard workers such as the Music Venues Trust.

In general the business is pushing for 'business as usual' as far as possible. Some of the usual upcoming Conference events, such as MaMA in Paris and Reeperbahn in Hamburg are trying to include physical presentations if at all possible. In most cases though, as with the upcoming edition of IFF, the International Festival Forum, an impressive line up of panellists will take part in virtual format. However, as we're all aware, all the best efforts of a determined industry can and will be thwarted by an uncooperative virus! For instance Live Nation's "Return To Live" concert planned for September 4th in Düsseldorf, and intended to introduce the return of live

music to major venues in Germany, has been postponed to late autumn due to a rise in coronavirus cases throughout Europe.

So, we can do no more than continue to cooperate and do the best we can to fight off this bloody pandemic. But unfortunately, there are incidences, such as warned by The Night-Time Industries Association in the UK that a spike in illegal raves and parties over the upcoming Bank Holiday weekend, with the imminent return of university students this Autumn will escalate an already increasing number of unregulated and unsafe events placing young people at risk as they struggle to cope with continuing restrictions on their lives due to the pandemic.

So, let's hope that projects like "Return to Live" and others take off over the next months. At some point soon we may have to accept that live streaming becomes music's primary format, not to mention artist revenue stream, but I know the format that I prefer and it requires the recovery of live venues, gigs and festivals! What about you?

Anyway, before I go some of you may remember that I used to be plagued by visits from Shitty the Seagull, and more recently Son of Shitty, well, probably encouraged by the heavy rain a couple of seagulls have started stamping up and down on our flat roof, in the style of Ginger Baker! Perhaps they're just trying to take my mind of Covid! – I'll give them the benefit of the doubt – for now....

In the meantime Ladies and Gentlemen, stay safe and well, and here's The News!

### COLOPHON >

#### VIP-News is published by:

VIP-Booking.com  
Enghaven 19  
Attrup 8444 Balle  
Denmark

**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 please contact:

Peter Briggs  
pb@vip-booking.com  
+46 70 77 60 480

Charlie Presburg  
cp@vip-booking.com  
+44 (0) 7980 817496

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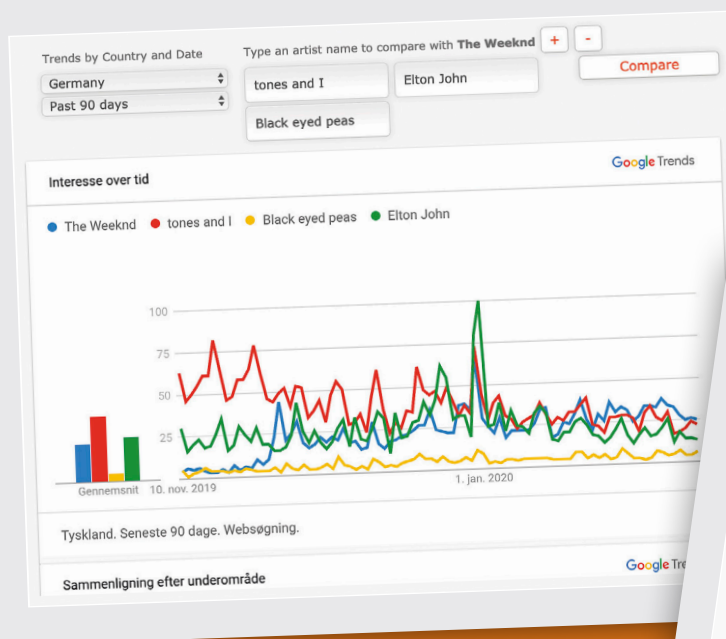
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Agencies: Free Trade Agency, Paradigm Talent Agency - New York, Marty Diamond

Management: Lemon Tree Music, Regan Lethbridge

2 Use VIP Analytics to measure the Fan interest for the Artist:



3 Check our Tourdates section to see where the Artist is booked near you:

Tour Dates for Tones And I - 63 events (upcoming 47)

Date	Artist	Venue	City	Capacity	Price
MAR 13 2020	Tones And I	Store VEGA	Denmark, København Sv	155	17.838
MAR 11 2020	Tones And I	HUXLEY'S NEUR WELT	Denmark, Berlin	236	17.838
MAR 12 2020	Tones And I	Fabrik	Germany, Hamburg	290	17.838
MAR 16 2020	Tones And I	Sentrum Scene	Norway, Oslo	419	17.838
MAR 9 2020	Tones And I	Melkweg	Netherlands, Amsterdam	545	17.838
MAR 14 2020	Tones And I	Münchenbryggeriet mads- og konferenscenter	Sweden, Stockholm	583	17.838
MAR 8 2020	Tones And I	Live Music Hall	Germany, Cologne	619	17.838
MAR 4 2020	Tones And I	Festivalpark Werchter	Belgium, Werchter	681	17.838
MAR 7 2020	Tones And I	Het Depot	Belgium, Leuven	690	17.838

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# Germany ready with financial support for venues and festivals

From VIP-Daily News

The announcement by the German Minister of State for Culture and the Media is cause for optimism that, hopefully soon, an unrestricted restart for normality will be made a little easier for German promoters of concerts and festivals, with the help of the considerable sum of 80 million.

This is the result of the negotiations that have been ongoing since the beginning of July between the Federal Association of the

Concert and Event Industry (BDKV) and the Ministry. The funds are part of the Federal Government's stimulus package, which has provided the Minister of State with around 1 billion, of which 150 million has been earmarked to help "restart music".

Following the already implemented increase in the funds for Initiative Musik's artist support programme, amounting to 10 million and the additional announcement

of support for music clubs, the relevant associations of the music industry (namely the BVMI, DMV, LiveKomm, SOMM and VUT as well as the BDKV) regard this as another important sign for the preservation of the diversity of the German music industry, which has been threatened by the ban on events since March.

"While the funding programme is far from being sufficient to fill the financial holes that the organisers have incurred in the last six months and which unfortunately will only increase in the coming months, it will at least ensure a certain basic guarantee of the industry's ongoing attempts to get back to normal," says BDKV President Jens Michow.

Once again, the teamwork of the music business associations – which since the crisis have cooperated as a 'Forum Musikwirtschaft' in almost daily web conferences – has proved its worth in demonstrating to politicians the closely interlinked value creation processes of the music industry.

As early as April, the representatives of the associations had called for an aid programme of around 582 million for the music industry for the period up to the end of September, around 410 million of which was earmarked for the events industry, which has been the most heavily affected by the crisis.

For events from October 2020 to the end of August 2021, the current programme provides event organisers with funding of between 75,000 and 800,000 of future event costs. Festival organisers can receive up to 250,000. The maximum amount depends on the average number of events and visitors in the years 2017 - 2019, as well as the average turnover from cultural events within Germany.



Jens Michow

Applications will be processed through Initiative Musik, with the applications being submitted through its website. They will be processed immediately after receipt, Initiative Musik has hired eight additional members of staff for application processing.

A special BDKV team is available to advise and assist in the event of problematic applications. "Provided that the application documents are complete and the costings are plausible, the payment will be made after verification of the documents," explains Michow.

The programme will start on 7 September; until then, companies will have to have a little patience. He recommends that the promoters familiarise themselves with the programme and prepare the necessary documents in the meantime.

Michow is disappointed by the unfortunate fact that artist managers and agents have not benefited from the funding programme. Despite the most intensive efforts, it was not possible to come up with a funding approach. "I find this extremely regrettable since, after all, artist managers and agents were explicitly mentioned as recipients of aid in the 'Restart Culture' programme," says Michow.

He has now contacted the Federal Ministry of Economics and Energy and called for the support of the mediators there. "I will not let up until this branch, which is so important for the cultural industry, receives adequate support for the restart," states the Association's president.

Another problem is the fact that the programme currently only provides for the

funding of music events. We are also in talks with BKM to quickly find a comparable solution for non-music organisers.

"Despite all the difficulties and the complexity of such a new funding project for all parties involved, I am very grateful on behalf of the industry I represent that at least a first step has now been taken to preserve our events industry," says Michow. In addition to my thanks to the Minister of State, I would also like to express my gratitude to her team of staff who have worked admirably tirelessly on this funding programme, even throughout several weekends. Of course, I would also like to thank my colleagues from the associations of the Forum Musikwirtschaft, who with their collegial and competent support have played a significant role in this important partial success."

## Danish music veteran Poul Martin Bonde has died

*From VIP-Daily News*

Danish festival Smukfest's longtime spokesman Poul Martin Bonde has died after a long battle with cancer, he was 62.

Poul Martin Bonde worked with music all his life. He was educated in aesthetic cultural work from Aarhus University in the mid-80s and was a parallel singer in the punk group Pigtråd and the rock band Glashus. At the same time he first wrote about music for the newly started music magazine GAFFA.

After this, Bonde was employed at Danmarks Radio in Aarhus and was one of the first to broadcast live music from the province where he began his many years of collaboration with Danish artists Peter Belli and Poul Krebs, for which he was producer and sparring partner.

In the 90's he worked as a manager of various Danish artists among others, Her Personal Pain and Dicte. He co-founded the record company Start, which invested in new talents and in this connection signed the first record contract with Danish rock legends Kashmir.

Bonde was then hired as an A&R at Sony Music. He released records at Sony with, among others, Poul Krebs and Østkyst Hustlers.

In the late 00's he became a spokesman for Danish festival Smukfest, where he had worked freelance for for some years.

In 2019, Poul Martin Bonde received the Tak Rock Award at the GAFFA Award for his many years of work in music.



*Poul Martin Bonde*



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# 135 UK venues saved by financial support

From VIP-Daily News

Small music venues in England have welcomed the announcement of a further £1.1m emergency government funding.

Many venues, which have been closed since mid-March due to Covid-19, are facing the threat of closure.

Last month, Culture Secretary Oliver Dowden rolled out his plan for a £1.57bn Culture Recovery Fund, including £2.25m for music venues.

That has now increased to £3.36m due to high demand. The fund will be split between 135 grassroots venues.

Recipients include The Troubadour in London, where Adele and Ed Sheeran performed early on; and The Jacaranda in Liverpool, where The Beatles played early gigs.

The grants range from £1,000 to £80,000, with the average working out at £25,000 per venue.

"We warmly welcome this first distribution from the Culture Recovery Fund which will ensure that the short-term future of these venues



Mark Davyd

is secured while we continue to work on how we can ensure their long-term sustainability," said Mark Davyd of the Music Venue Trust.

He said the Department for Digital, Culture, Media and Sport together with Arts Council England had "worked very quickly to fully understand the imminent risk of permanent closure faced by a significant number of grassroots music venues across the country".

The funding "creates a real breathing space for under pressure venues", he added.



The Troubadour, London

## Which venues have received the most money?

The Amersham Arms, London - £80,000

Chalk, Brighton - £80,000

The Clapham Grand, London - £80,000

The Troubadour, London - £80,000

Camp and Furnace, Liverpool - £79,604

The Dublin Castle, London - £78,583

Liverpool Olympia - £73,900

The money is intended to cover ongoing running costs including rent and utility bills.

Indoor performances can now restart with socially distanced audiences, so some music venues are able to reopen. The future remains uncertain for many, however, especially with the furlough scheme coming to an end in November.

Mr Dowden, said: "I encourage music fans to help too by supporting music and cultural events as they start to get going again. We need a collective effort to help the things we love through Covid."

# ID&T receives payout from insurers for corona damages

From VIP-Daily News

Dutch EDM promoter ID&T has received an advance of 1.3 million euros from insurers for damage suffered by the corona crisis.

This is evident from the ruling of a lawsuit instituted by the event organizer.

ID&T, known for festivals such as Tomorrowland, Mysteryland and Awakenings had the insurance run through four companies. However, there appeared to be disagreements about pandemic coverage. Insurers adjusted their policies at the beginning of 2020 when it appeared that the corona virus was spreading, and stated that an agreement with ID&T was not yet in effect at that time. But according to the judge this was the case.

The EDM Promoter has had to cancel various large parties since April. The total damage up to September would therefore have amounted to more than 11.5 million euros, according to an estimate by valuation company Troostwijk. However, the judge found the accompanying reporting inadequate and has therefore kept the estimated compensation at 2 million euros for now.

Insurers Nationale Nederlanden, Reaal, Amlin and Chubb now have to pay 1.3 million euros of this as an advance, provided ID&T provides a bank guarantee. The insurers are also expected to engage their own loss adjuster, who must arrive at a definitive amount in consultation with Troostwijk.



Thanks to popular festivals at home and abroad, ID&T had a turnover of 108 million euros in 2019. Subsidiaries of the organizer have now applied for more than 1 million euros in NOW emergency aid.

# Rob Hallett splits with Live Nation

From VIP-Daily News

UK Live industry veteran Rob Hallett has announced he is departing Live Nation, and will start running his Robomagic company as an independent company again.

Hallett launched his Robomagic business in early 2015, having stood down from his job running AEG Live in the UK the previous year. He then confirmed in early 2018 that both he, and his company, had become part of AEG rival Live Nation.

Obviously the entire live music industry is currently in flux, with plenty of uncertainties ahead, despite optimism at Live Nation and beyond that things will start to return to something nearing normal in 2021.

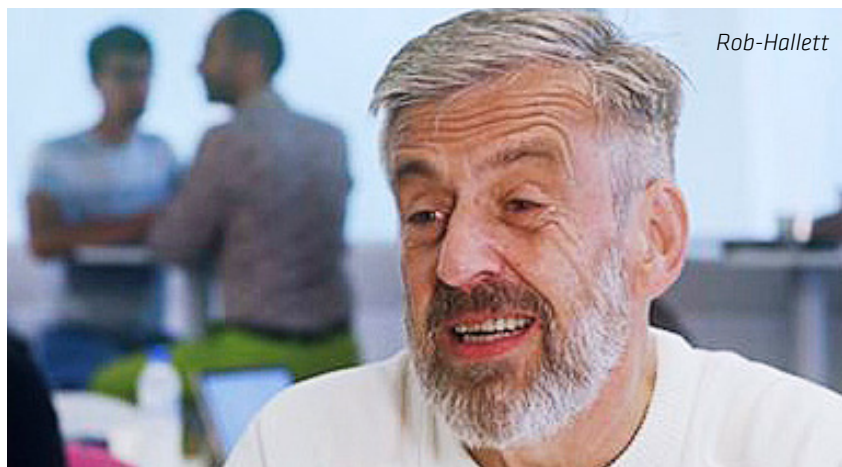
Hallett shares that optimism. Confirming his departure from Live Nation, he said: "I feel very positive about the future.

Embracing the new normal, enhanced by new technology, the industry will bounce back in a big way.

He added that he hoped to be "ahead of the ongoing curve" as the live sector reconfigures itself next year, with "a smaller, more flexible

company, that is well positioned to benefit from this new landscape".

He concluded: "I would like to thank everyone at Live Nation for their support over the last three years and look forward to the next instalment of Robomagic Live".



Rob-Hallett

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# COVID-19 and the Live Industry: How Are we Coping?

*It goes without saying that these are challenging times with the Live Music & Events Industry being one of the worst hit by the current coronavirus crisis and with the lockdowns and restrictions on events imposed by governments all over the world.*

*Although there is some hope on the horizon with many tours already being rescheduled for the autumn there is still a lot of uncertainty remaining.*

*We asked 4 professionals from different countries about their current situation and how they are dealing with the problems facing their businesses.*

## Dan Firoiu Managing Partner, Coco Agency Ltd. (BG)

*First of all I want to thank you for this great opportunity for this interview. Our company Coco Agency is active in the Middle East and Europe. Over the past year our events had 2.7 million visitors worldwide and we are proud to say that from 2017 our company had an event each day until the CoronaVirus LockDown.*

### **How is your company coping with the current crisis and how's the re-opening schedule looking in your country?**

*Our activities have not been affected by CoronaVirus, our exhibitions during March and April were travelling or being prepared for the 2020 season. We had less visitors in May but by June, visitors numbers were the same as before. We have also worked with the Ministries of Health and Culture in different countries to create a protocol for how exhibitions and museums could go back to business in the time of CoronaVirus. For this I refer to the article I gave in the May*

*VIP News. We expect the Bulgarian market to be back to normal from June and have been less active locally. We have concerts with an audience from 50 until 2000 visitors, festivals with a maximum capacity of 15.000 to 20.000 and clubs that are open, of course sanitary restrictions apply at the events.*

### **Have you received any financial support from your government and if so are you still receiving support?**

*We received a joke amount of 800 euro for one employee and we have more than 20 employees. The authorities not only of Bulgaria but also of other EU countries don't really see the entertainment, event and culture industries as important. When I see the market it is ridiculous that many companies in this industry have financial problems after 3 or 4 months of not being active. It is sad that 40 % of the companies in the event industry in Belgium have closed and shows how companies survive from*

*month to month with a lack of leadership or supervision.*

### **Have you managed to promote or book any shows at all during this period of uncertainty?**

*Yes we have promoted exhibitions in Ukraine - Poland and Latvia with more than 120.000 visitors.*

### **Have you managed to monetize any live streamed gigs and if so how?**

*Streaming gigs or exhibitions is not a part of our activities.*

### **Do you see live streamed gigs being a revenue stream in the future even when things get back to normal?**

*I saw that BTS, the South Korean K-Pop band, broke records with their live streamed shows and TomorrowLand had great success*

with their streamed festival. In the future this side of the event industry will develop with huge results. Not everybody has the financial power to travel to a festival and enjoy it but they can get the chance to experience a concert or festival in real time.

I feel a mix of live streaming and real events can be the future. TomorrowLand started to experience this some years ago. This year the live stream was at the Festival Arena in Dubai Festival City where visitors could enjoy live streams from the biggest DJ's in the world.

**Are you optimistic that festivals will be able to go ahead as usual next year?**

Festivals will of course go ahead, it is ridiculous that events are cancelled by governments knowing that they don't have any data to support such cancellations. Knowing that all governments allow bars, restaurants and travelling by plane, train and bus but on the other hand they cancel theatres, opera, concerts and festivals. On public transport, people can't respect social distancing yet it is still allowed. Why should the event industry be a victim of political decisions based on what is happening in other countries without an open dialog or study.

**How do you see new technology being introduced to monitor audience safety at future events?**

Monitoring audience safety is a big nonsense and it can be an attack on people's privacy. Previously we had big festivals and everything was fine. There were some issues and some tragic stories such as Roskilde Festival 2000 where 9 people died. The question is, what kind of monitoring will be used and for what, how can we protect visitors' privacy.

**Will promoters continue to pay huge advances in the future or do you see artists/managers/agents taking more of the risk?**



Dan Firiou

I feel that for some years, the managers and agents are bullying the promoters. Promoters are taking a big financial risk and managers and agents put the promoters in a corner. In Bulgaria in the last 5 years, 80 % of the promoters that work with international artists have closed. Booking big artists doesn't mean that tickets will be sold. I remember a concert of Lady Gaga where interest was so low that the promoter didn't sell more than 4000 tickets and was obliged by the contract to give tickets away for free so the artist could play because the contract mentioned a minimum audience required.

All the A and B Class artists want Arena and stadium shows but this depends on the territories. The only companies that take risks are promoters, the rest of the industry chain are trying to benefit from the artists' and promoters' work. If the artist's management want an arena or stadium show, why can they not work on % base of ticket sales revenue and waive their huge advance payments and fixed fees?

**Do you see a sway back to more independent promoters and agents once the current crisis is over?**

There is already a move to independent promoters and agents. Not everybody wants

to work with bullies like Live Nation, AEG, CAA or many London based artist agencies. I love Eurosonic-Noorderslag and Amsterdam Dance Event that did a great job supporting new independent talented artists, agents and promoters that understand that the industry is not based merely on the profits made from an artist or tour but needs to be a platform where individuals can share their knowledge and talent.

The observation that EDM artists participate less in this nonsense industry standard that Live Nation, AEG and London Agencies have started to impose are ridiculous. I think that now not only ticket providers but also big funds from the Middle East will start taking shares in this industry such as Eventim have, the Kingdom of Saudi Arabia has started doing it.

**What long term effects do you think the current crisis will have on the future of the Live Music Industry?**

Darwin Law will apply here I think. Many companies will structure their activities - some of them will disappear and other new ones will appear but I hope that the industry standard will start changing in a more democratic and less dictatorial way that we have headed over the last 5-10 years.



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## Dirk Stolzenberg Deputy Director, Fabulous German Entertainment (DE)

### How is your company coping with the current crisis and how's the reopening schedule looking in your country?

Until now we have no big problems. We moved on 1st March to a brand new office. We used the time to unpack all the boxes, sort documents and make the office really chic. But now we are ready to kick off. At the moment we can't do any bigger shows until 31st Oct., but I think our government will extend this deadline again.

### Have you received any financial support from your government and if so are you still receiving support?

Yes, we received in June a one-time payment for the first three months. It's to pay the office costs, but not for any employees' salaries. This was the only payment to us. Our tax advisor will try now the next step, but this will be less money, maybe 50% of our fixed costs.

### Have you managed to promote or book any shows at all during this period of uncertainty?



No, not really. It makes no sense to promote any shows if you have no idea what happens next week. We have moved around 50 shows from the spring to the fall or next year. Right now we must move all shows from this year to 2021 and hope that this is not only an employment therapy.

### Have you managed to monetise any live streamed gigs and if so how?

For us, these things make no sense, streaming, car cinema shows or any public events for 200 people in a bigger venue with at least 1.000 seats capacity. All this costs only time and brings no income.

### Do you see live streamed gigs being a revenue stream in the future even when things get back to normal?

I don't know. I'm not a streaming fan. A live concert means that you get the full sound, a great light show, enthusiastic audience and you will enjoy the whole atmosphere. This is something that you can't get at home on your own sound system with DVD or streaming.

### Are you optimistic that festivals will be able to go ahead as usual next year?

Not really, if I'm honest. We have had to cancel 12 festivals this year. At the moment they are only postponed until next year, but I don't know if festivals can take place again without restrictions.

### How do you see new technology being introduced to monitor audience safety at future events?

Somewhat sceptical. I don't know if people will accept that. For example myself. I don't leave when I have to wear a mask. I haven't been shopping or to the cinema since March.

I only go to the restaurant again since the mask obligation was dropped there. But also not as often as before, because you have to register everywhere.

### Will promoters continue to pay huge advances in the future or do you see artists/managers/agents taking more of the risk?

I really hope that the risks are spread over more shoulders. But I think the market and demand will sort that out.

### Do you see a sway back to more independent promoters and agents once the current crisis is over?

It depends very much on how long this situation lasts. If it takes several more years, it could be for our industry something like the comet for the dinosaurs thousands of years ago. The end! It's possible that we restart only with a handful of big players, but it's also possible that after a very long break all these listed companies are gone and only independent promoters work in this business.

### What long term effects do you think the current crisis will have on the future of the Live Music Industry?

If we are lucky and everything is over soon, then I assume that it will be another 6 to 12 months before everything returns to normal. But the longer it takes, the more people will look for new hobbies, pursue other interests and eventually lose the feeling for live music, but also football, basketball etc.!

In the long run, nobody can work without the fans in the arenas. The next generation will then look for something else and all bigger public events are history.

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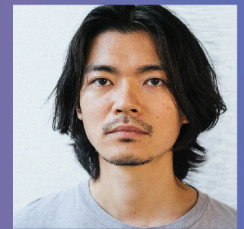
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MW:M20 will kick-off with the festive **listen to berlin: Awards** on November 3th. The fifth edition of the award for the Berlin music and culture scene especially honors creative people and outstanding initiatives that have made a big impact during the coronavirus pandemic. The three-day-event will close on November 5th with the showcase format **MW:M Live**, which is also embracing the hybrid format this year and presents extraordinary artists on an innovative platform. It will be open to selected music industry guests and for fans live on YouTube.

Most Wanted: Music is run by the **Berlin Music Commission** – the music business network of Berlin on behalf of the **Senate Department for Economics, Energy and Public Enterprises**.

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#MWM20

## Frank Nes Director, Bergen Live Norway (NO)



Frank Nes

**How is your company coping with the current crisis and how's the reopening schedule looking in your country?**

*I think we as a company have been able to keep the spirit up within our ranks. It is of course a very special time with the uncertainty and no real chance to plan ahead which has been the major obstacle we have had to deal with.*

*The government implemented various compensation packages for the business and the arts sector which have been helpful. Now we will be facing a period of time during which the compensation packages will be gradually reduced and the government's focus will turn to stimulating the arts sector to host events within the social distancing regulations instead of cancelling and postponing events. The arts sector is eagerly awaiting the finer details*

*of this scheme. Hopefully we can get back to doing shows this fall, albeit with just 200 customers attending.*

**Have you received any financial support from your government and if so are you still receiving support?**

*We have received some support and are as we speak finalising our application which will compensate for the most important part of our calendar i.e. the summer season. Additionally the government have increased its furlough scheme to a full year. For our part, all of our staff are partially furloughed which is a big help financially.*

*We shall praise ourselves lucky to live in a social democratic country which is in a solid financial situation and with a very low virus spread compared to other parts of the world. These factors along with the simple fact*

*that we live in a sparsely populated country with vast space, should allow Norway to be amongst the first countries that will return to some kind of normality moving forward.*

**Have you managed to promote any shows at all during this period of uncertainty?**

*We have not been able to do so since the virus outbreak in March, but will gradually start up from early September onwards with a series of socially distanced 200 capacity indoor shows at select venues in Bergen with Norwegian artists. It will at least give us an opportunity to work and do what we love most, i.e. promote shows and create great moments for artists and fans alike. Financially it's not sustainable, but from October onwards we will hopefully be able to benefit from the governmental stimulation scheme.*

**Have you managed to monetise any live streamed gigs and if so how?**

*We have chosen not to dig into that market thus far. There have been a few initiatives in Norway, but none seem to have been a commercial success thus far.*

**Do you see live streamed gigs being a revenue stream in the future even when things get back to normal?**

*Absolutely. We as promoters will have to explore all possible ways to support artists which are up for providing streamed shows as part of the mix with live events. That's our duty.*

**Are you optimistic that festivals will be able to go ahead as usual next year?**

*Being a promoter you need to be optimistic. That's part of our DNA. I'm hopeful we will be able to host festivals next year.*

**How do you see new technology being introduced to monitor audience safety at future events?**

*I am aware of some great work in progress within the live community and such technology will be vital for promoters to be able to convince our customers and artists that live events are a safe place to attend.*

**Will promoters continue to pay huge advances in the future or do you see artists/managers/agents taking more of the risk?**

*We need to balance the risk in a better way. I think everyone can agree to this, COVID19 or not.*

**Do you see a sway back to more independent promoters and agents once the current crisis is over?**

*It remains to be seen. For my part I'm glad Bergen Live became part of Live Nation earlier this year. It feels good to be able to make use of and be part of the vast resources of the global market leader within our industry.*

**What long term effects do you think the current crisis will have on the future of the Live Music Industry?**

*That's a big question. But, I think everyone is eager to get back together and enjoy great artistry in a live situation. The last few months have been a brutal reminder of how much socialising means to the human species. Live shows and festivals play a big part of this and will thrive when we are able to get back together again. And, us humans are known to be pretty good at forgetting after going through crisis!*

## Javier Arnaiz Promoter, Mad Cool Festival (ES)

**How is your company coping with the current crisis and how's the reopening schedule looking in your country?**

*The whole industry in Europe, including Spain, is living in a critical moment. Our government is only letting us organise concerts with a very reduced capacity and therefore it is just not feasible to execute festivals. In Spain we are being very cautious and strict following the authorities recommendations, therefore there hasn't been a Covid case in any concert anywhere in the country.*

**Have you received any financial support from your government and if so are you still receiving support?**

*The support that the music industry has received has been exclusively focused on covering what we call "ERTE" which is putting the personnel on furlough and the government pays the monthly salaries. However this is insufficient if we want to maintain the structure of festivals that have developed over the past years. Spain as a country has grown exponentially within the global European market and the government must support us with other complementary*



*measures if we want to keep up with the pre pandemic levels and if we want our festivals to maintain as a benchmark in Europe as well as worldwide.*

**Have you managed to promote any shows at all during this period of uncertainty?**

*Between March and August, we haven't been able to do anything because of the restrictions imposed by the national and regional authorities. We hope this changes soon so we can continue working and planning festivals and concerts to achieve normality during 2021.*

**Have you managed to monetize any live streamed gigs and if so how?**

*Initially we thought about doing something via streaming but we gave up on the idea due to the complexity of the moment and because a festival like Mad Cool would need to do something with a certain magnitude in order to achieve an impact in the media. The time and determinants happening at that moment didn't help to make it feasible.*

**Do you see live streamed gigs being a revenue stream in the future even when things get back to normal?**

*To be honest I think music is an experience you have to live and enjoy live. The audience needs to feel, hug, dance and exchange happiness, all things that are not easy to achieve via streaming. It is true that maybe artists and producers can do well in a specific moment, when everyone is confined at their houses, but once fans recover freedom and normality, they will want to enjoy the experience live.*

**Are you optimistic that festivals will be able to go ahead as usual next year?**

*We need to continue working positively for 2021, establishing timings around a vaccine or any kind of medicine that will*

*restrain Covid 19. It's not an option to stop the world and just let the economy sink. To be able to make festivals happen during 2021, we will all have to apply common sense, be coherent and implement some safe norms in order to live with this. I believe that with everyone's good will, things can be done to minimise the risks of the virus spreading. The music industry is very professional and we are prepared to organize totally safe events.*

**How do you see new technology being introduced to monitor audience safety at future events?**

*This is one of the things we are working on this year, to achieve reliability and safety at future events. Now, more than ever, we need to work to reinvent ourselves and empathise with music audiences. Have no doubt that we will implement all possible systems to do 100% safe events. This is our biggest goal for 2021.*

**Will promoters continue to pay huge advances in the future or do you see artists/managers/agents taking more of the risk?**

*The relationship with agencies, managers and artists continues to be the same. We are all very conscious that in our industry, now more than ever, we all need to "sail" together in the same direction so we can make festivals and tours happen and to be able to recover to the level we were at. We all have a great challenge for the mid and long term until we recover the audience's trust. This needs to be done at every level of the work chain. Our companies have a solid base and this generates confidence after many years working with agents.*

**Do you see a sway back to more independent promoters and agents once the current crisis is over?**

*In a moment where there is a global crisis, we can experiment a natural selection process in*



Javiar Arnaiz

*our market. The inertia of the market makes you get closer to the companies that you know you won't have any problems with.*

*This doesn't only happen in our business, it is something that happens in all of them. It is clear that agents know each company's profiles because of the long established relationships and that they will look for safety before anything else, which automatically means a detriment regarding other companies, that might generate doubts, maybe with less potential.*

*However I'm sure they will continue working with the independent companies they already have existing relationships with.*

**What long term effects do you think the current crisis will have on the future of the Live Music Industry?**

*Honestly, I think that companies that have done their homework and know how to adapt to the new rules of the game will be the ones that will have an easier transition and will grow stronger during this crisis. Creativity and adaptation will play an important role regarding all the possible situations that the market might experiment. You must have a plan A, plan B... etc. you must have all sorts of solutions for any new situation that might arise. We are living in uncertain times, but we need to play with all the possibilities so we are prepared.*



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## Fruzsina Szep appointed MD of Superbloom

*From VIP-Daily News*

Fruzsina Szép has been appointed MD of the newly formed event Superbloom that will take place next September in Munich, Germany.

Szép was most recently festival director of Lollapalooza Berlin, which she had overseen since its launch in 2015. Fruzsina Szép is also a board member of Yourope, the European Festival Association.

Prior to this Fruzsina was the program & artistic director of Sziget Festival (HU) and was the funding director of the Hungarian Music Export Office and the Hungarian Cultural Institute in Brussels. She also co-founded CEETEP, the Central-Eastern European Talent Exchange Program, and the 'TAKE A STAND' movement within the music industry, encouraging social cohesion in our society, promoting awareness and tolerance for all cultures, genders, races, colours and religions.

"I will dedicate my entire expertise, passion, attention to detail and creativity to the exciting challenge as managing director and festival



director of Superbloom within Goodlive GmbH," she comments to IQ. "I am especially happy that we are bringing this exceptional format to my hometown, Munich.

"My focus is to combine tradition and innovation, local and international, in a loving and special way, to craft a unique and new experience that can only take place in Munich."

Superbloom will take place for the first time on 4-5 September 2021, its debut delayed by Germany's summer-long large-event ban.

Held at Munich's Olympic Stadium/Olympiapark, Superbloom promises a "new festival experience" that "redefines the music festival concept" with a mix of "international and national live acts" and "art, culture, diversity, lifestyle, society, research and development, sustainability and science".

Performers such as Miley Cyrus, David Guetta, DJ Snake, the Pussycat Dolls, Scooter and Liam Payne were to have played the 2020 festival.

"Building a new festival brand in these times is a unique opportunity," says Stefan Lehmkuhl, managing partner of Goodlive, "in a new era, without blinders from the past, but also with major social challenges. With Superbloom I couldn't imagine a better team for this than the one under the leadership of my longtime friend and colleague, Fruzsina."

"With great longtime colleagues like Julia Gudzent in booking, Steven Kruijff in production and Jule Kauert in project management, as well as the whole Goodlive team, I think we are absolutely capable of setting new standards in the European festival landscape," adds Lehmkuhl.



*Fruzsina Szép*

# CTS Eventim achieves balanced EBITDA in HY1/2020

From VIP-Daily News

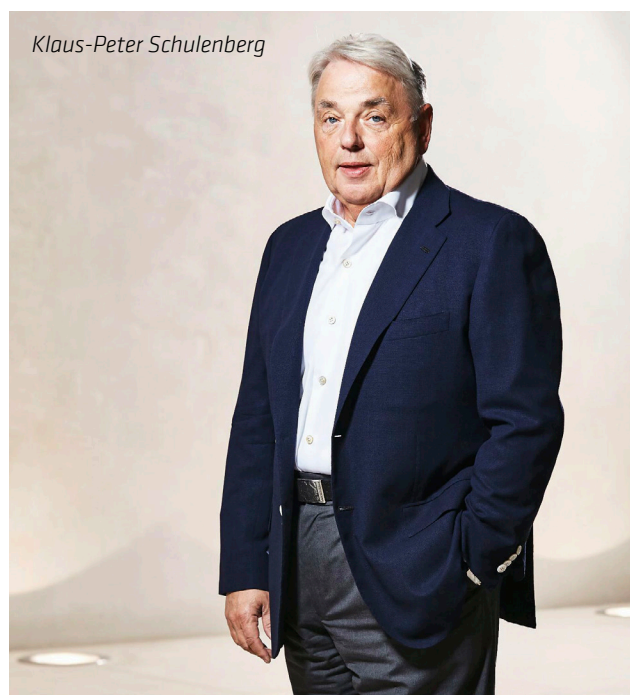
German promoter and ticketing provicer CTS Eventim achieved an almost balanced normalised EBITDA in the first half of 2020, in the midst of the coronavirus pandemic and thanks to rigorous measures to minimise costs and boost efficiency.

Whereas Group revenue in the first six months fell year-on-year by 71.5 percent to EUR 198.5 million (HY1/2019: EUR 696.6 million), normalised EBITDA came in at EUR -2.7 million (HY1/2019: EUR 111.8 million).

In spring 2020, bans and conditions imposed by government authorities largely put a stop to live entertainment in Germany and on all international markets. Major events are currently not permitted in most countries until the end of September or the end of October 2020.

In the second quarter of 2020, Group revenue were 96.6 percent lower year-on-year, at EUR 13.9 million (Q2/2019: EUR 413.9 million). The normalised EBITDA figure came in at EUR -16.2 million (Q2/2019: EUR 54.7 million).

Measures to reduce costs and boost efficiency were implemented immediately and have saved the Group a double-digit million Euro figure. Investments were also reduced to a minimum.



Klaus-Peter Schulenberg

To provide greater scope for response, the Annual Shareholders' Meeting held in June resolved not to distribute a dividend for 2019. An existing credit line was also drawn down. As of 30 June 2020, cash and cash equivalents totaled around EUR 820 million. In key European markets, in addition, the CTS Group is working on the implementation of promoter voucher schemes, backed by law, thus ensuring that liquidity remains safeguarded.

Klaus-Peter Schulenberg, CEO of CTS Eventim, commented on current trends by saying, 'Even though we are currently experiencing the most difficult phase ever in our corporate history as a result of the corona pandemic, we are looking confidently to the future. Crises are above all an opportunity for a company to show its strengths. Thanks to prudent management in the past, to the solid cash flow situation we have as a result, to rigorous cost-cutting and efficiency-boosting measures, to our forward-looking technologies and thanks, last but not least, to our highly motivated employees, we are also well placed to face such a difficult market environment as it is at present.

We will emerge from the crisis stronger and more agile.' He added, 'It's a hopeful sign that events with several hundred visitors are now taking place again. Our LANXESS arena in Cologne was a forerunner in that respect, and concerts with a total capacity of up to 5,000 people are planned as tests for this coming September in our Waldbühne arena in Berlin, with an appropriate hygiene concept. We know that enthusiasm for live events is unbroken, despite corona.'

According to a recent survey of CTS Eventim customers, 75 percent of the respondents want to go to live events again within four months of the corona restrictions being lifted. The voucher solution provided by law is welcomed by more than 80 percent of those taking part in the survey. More than 85 percent want to redeem the vouchers for an event other than the one originally planned. In the survey, more than 90 percent of the respondents said that they were missing live entertainment and concerts.

In the Ticketing segment, compared to the first half of 2019, revenue in the first six months of the year fell by 55.8 percent to EUR 88.4 million (HY1/2019: EUR 200.2 million). Normalised EBITDA fell year-on-year from EUR 74.4 million to EUR -1.3 million. In the second quarter of 2020, revenue fell 90.2 percent from EUR 95.8 million to EUR 9.4 million, while normalised EBITDA came in at EUR -18.2 million (Q2/2019: EUR 32.5 million).

In the Live Entertainment segment, revenue fell in the first half of the year by 77.2 percent to EUR 114.9 million (HY1/2019: EUR 504.5 million). Normalised EBITDA came in at EUR -1.4 million (HY1/2019: EUR 37.4 million). This includes EUR 42.4 million in income from insurance compensations. In the second quarter of 2020, revenue fell 98.0 percent from EUR 322.3 million to EUR 6.3 million. Normalised EBITDA was EUR 1.9 million (Q2/2019: EUR 22.2 million).

In early January 2020, CTS EVENTIM acquired 71 percent of the shares in Vienna-based Barracuda Holding GmbH, the Austrian concert promoter, including its subsidiaries. CTS EVENTIM thus enlarged its Europe-wide portfolio of live events to include some of Austria's most popular concerts and festivals.

Following the scandal in Austria surrounding the Commerzialbank Mattersburg im Burgenland AG, CTS EVENTIM implemented a comprehensive financing plan in July to protect the business operations of Barracuda, its subsidiary. Austria's biggest tour and concert promoter holds EUR 34.3 million of deposits with the bank, which was prohibited in mid-July by the Austrian Financial Market Authority from continuing its business operations, with the result that the Barracuda Group is currently unable to access those deposits.

In January, CTS EVENTIM acquired 60 percent of the shares in Gadget Entertainment AG in Switzerland, as well as 60 percent of wepromote Entertainment Group Switzerland AG in that connection. The Group is thus undergoing a major expansion of its activities in Switzerland and is now reorganising its live events business in that country. In the same month, the Group also concluded a long-term agreement for collaboration in the Live Entertainment segment with O2, the core brand of Telefónica Deutschland.

In February, CTS EVENTIM also entered into an equal partnership with Michael Cohl, the US promoter, with the aim of jointly acquiring artists for international tours.

#### Outlook for 2020

Given the major uncertainties that continue to surround the future course of the coronavirus crisis and its impacts on the 2020 financial year, the management is still of the opinion that it is impossible to provide a forecast for the year as a whole. It was for that reason that it withdrew its forecast for 2020 as early as 3 April 2020.

The Group will quantify its anticipated development as soon as a forecast is possible.

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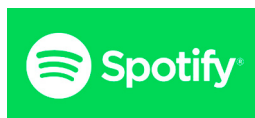
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# Music In Shares

Manfred Tari [mt@vip-booking.com](mailto:mt@vip-booking.com)



At least investors these days seem to remain confident. Since the last issue before the summer break the shares for CTS Eventim, Eventbrite and Live Nation have all increased again, despite this common factor, they all reported losses in the second quarter.

It looks like their business results do not lead to bigger concerns or scepticism. For companies facing a situation where their business model hardly exists due to these times, this is overall not too bad. More surprisingly is the fact that the investors in these companies are apparently aware that the ongoing business year can be written off. This is at least more or less evident for anybody working in the live music industry.

The speculative momentum for a reliable vaccine remains. However, even if there is one available in the near future, most players in the industry are already aware that the recovery of the live entertainment market will take much longer. The rising share prices of these companies however, perhaps indicate to the shareholders at least, better times ahead.

## CTS Eventim - Still Debtless

On June 25 the share price stood at 36.72 Euro, it is now 40.30 Euro...

## DEAG - Half Year Results Underway

Previously reported to be at 3.40 Euro, it is now down to 2.95 Euro...

## Eventbrite - To Venture A Guess

Up from \$8.47 to \$10.31...

## Live Nation - A Sort Of Miracle

From \$44.20 at the end of June up to \$57.29, a brave increase, is it not?

## Spotify - The One and Only

Spotify seems to be huge during these times: Whoever thought in June that \$243.61 was a really good share price, should now make up their mind how impressive a share price of \$272.17 is...

## Tencent - Driven By The Newsflow

Tencent Music have been busy over the summer with New deals with Universal Music, Kobalt Music and Cooking Vinyl. The company has also announced the issuing of new senior unsecured notes to be listed at the Hong Kong Stock Exchange. Up from to \$13.36 to \$16.07...

## Warner Music - Announcing A Dividend

Unusual for US-Companies has been the announcement by Warner Music to pay a regular quarterly cash dividend of \$0.12 per share. Nevertheless, the share price of the company has moved down from the previously reported figure of \$31.02 in June to \$28.84...



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## Festival Rock Oz'Arènes

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**The roman amphitheatre of Avenches harbours the festival and provides incomparable identity by offering:**

- a capacity of 7000 places
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- a panoramic view on the main stage
- the particular acoustics of the site
- the intimacy of the limited space

... and an ideal geographic situation just between the German and the French speaking part of Switzerland.

Many world wide recognized artists have thrown themselves in the lion's pit since the beginning of the festival: Radiohead, The Cure, Marilyn Manson, Jamiroquai, Franz Ferdinand, Texas, Massive Attack, Joe Cocker, Faithless, The Prodigy, Iggy Pop, Morcheeba, Incubus, Muse, Green Day, Patti Smith, Patricia Kaas, Placebo, PJ Harvey , K's Choice, Heather Nova, Eagle Eye Cherry, Johnny Clegg, NTM, Toure



Kunda, Manau, Korn, The Wailers, Neneh Cherry, Jimmy Cliff, The Young Gods, Melanie C, Ice-T, Alpha Blondy, Jimmy Eat World, Stereo MC's, Asian Dub Foundation, ZZ Top, Nine Inch Nails, Zucchero, Simply Red, Roger Hodgson, The Offspring, David Guetta, Tiësto, Mika, Amy Macdonald, LMFAO, Alice Cooper, Motörhead, Scorpions, Ben Harper, Status Quo

## About Our Company

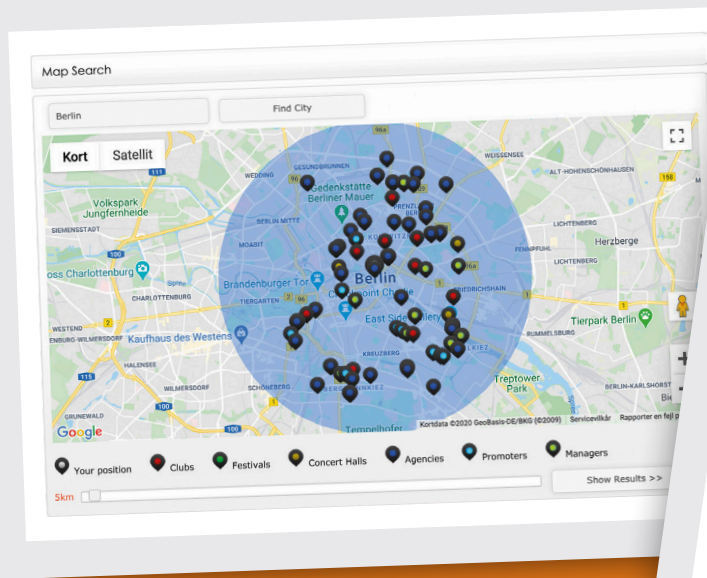
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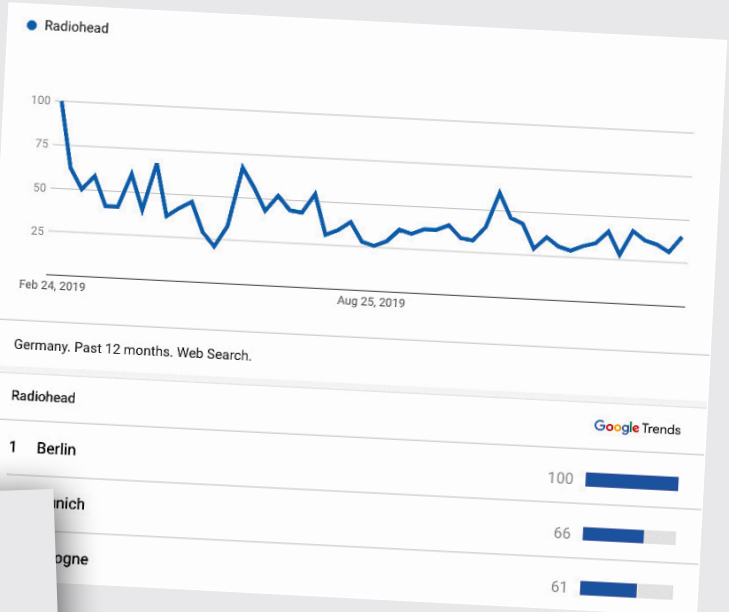
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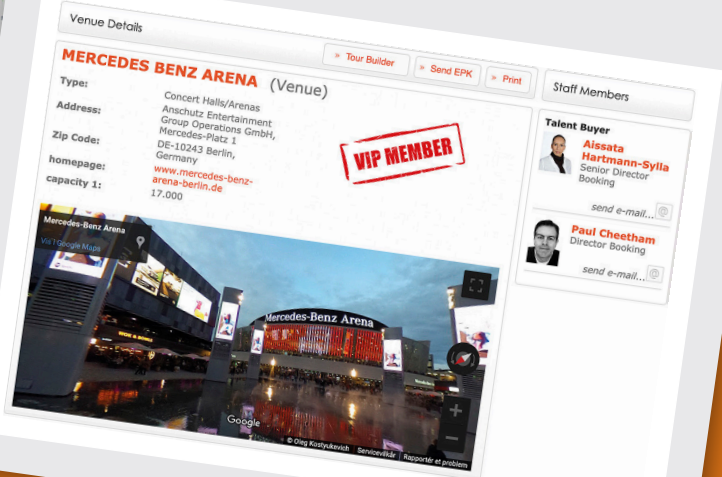
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