



**Popkomm Conference**  
**Preliminary Programme**  
**2009**

as of May, 11<sup>th</sup>, 2009



# Popkomm-IMEA

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## **Popkomm-IMEA 2009**

*Innovation in Music and Entertainment Award*

Popkomm's Innovation in Music and Entertainment Award's core concept is to find the best new business ideas, the brightest entrepreneurs and the hottest start-ups in the worldwide music, media and entertainment technology sectors. The best of breed are then afforded the opportunity of presenting their businesses at the awards themselves in front of an audience of international music and technology industry executives.

Potential applicants should register using the online application forms at:

[www.popkommawards.com](http://www.popkommawards.com)

Hosted by the leading digital music agency Music Ally, the jury will consist of three judges, all highly experienced, top level entrepreneurs and venture capitalists from the music and entertainment businesses. Each judge will choose two finalists from the pool of applicants.

The finalists will then present their ideas online for the public to vote on the winner. The ultimate winner will be chosen from a combination of the public vote and a vote on the day of the event itself on Thursday 17 September. The winner of the Popkomm-IMEA will receive prize money and a free stand at Popkomm 2010, but also the sheer kudos of winning such a prestigious event.

The award ceremony will take place right after the final presentations at Popkomm's new location in the center of the city.

### **Popkomm-IMEA 2009 is hosted by**

MusicAlly (UK)

**Moderator & Host:** Paul Brindley, CEO,  
MusicAlly

### **Media Partners Popkomm-IMEA 2009**

Billboard (USA)

Musikmarkt (GER)



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Day-to-day facts & figures

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## **20/20 VISION**

*Popkomm vision of the music biz*

This year Popkomm officially becomes an adult, as this is actually the coming of age edition - the 21st. However for the purposes of giving this panel a totally appropriate title we have taken a slight liberty with the age of this venerable (in music trade event terms!) conference.

In the US and UK 20/20 vision indicates nominal performance for human distance vision, for this session we borrow the term to consider the present and future state of a highly volatile music industry from two points of view.

If our business is to continue to prosper in these most difficult of times we will presumably need to call on a combination of experience and innovation: We invite four professionals who have worked in various sectors of this business for 20 years or more to share the platform with four twenty year old (give or take a year) newcomers intent on making a future in the industry, to discuss a raft of questions concerning where we've been, why certain sectors are presently in the mess they're in, where we're going and how to get there!



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## **Recession Session**

*The banker always rings twice!*

The world economic crisis is a funny old thing. For years the recording industry has been getting used to dealing with a recession but the magnitude of this one is affecting every part of the music industry. Share prices of listed music companies are causing alarm. The days of opulent gala fees, a plethora of quickly sold out gigs and festivals, not forgetting sales of the respective devotional merchandise are over.

The Recession Session made its first appearance at the IMLC in March 2009 and now, six months later and a year after the demise of Lehmann Brothers it is time to take stock (pun intended!).

What has it to do with the global financial crisis? How does the crisis affect the music industry and what are the consequences?

A cross-sector exchange of opinions between major and minor representatives of this industry



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## **If you could make it there**

*Film music as a service and hit guarantor*

There has never been a really true silent movie. The first European showing 1895 of Lumière in the Grand Café Paris was accompanied by a piano. The sound of the film was the music, not a conventional score but an improvised mixture of classic and salon.

Over a hundred years on and how things have changed or maybe not. Music still accompanies films but should also have a certain hit potential. Producers desire this for marketing and also to recoup the investment made in their films.

The Hollywood dream factory shows how it is done: With a large budget music is one of the most important marketing tools when a film is released. The cash is splashed on the table and no expense is spared. The rest of the world looks on starry eyed as their budgets are much smaller as is so often the significance placed on music written for films. Is this why it seems that the biggest hits are more likely to come from the States?

Popkomm has a peek behind the scenes of film music production and analyses the differences and similarities from each side of the pond.



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## **Club gigs in a crisis**

*The increasing difficulties of business with up and coming acts.*

The concert industry's big guns have never had it so good. Michael Jackson, U2 et al have no problems supplying the demand for arena and stadium concerts. With ticket prices of 100 euro they are laughing all the way to the bank and the fans don't seem to be complaining either as they shell out their hard earned cash to see their heroes on stage.

On the other side of the coin, life is a little bit more modest for gigging artists who are not in the megastar bracket. Many of the so-called middle-class are taking a cut in fees and it is becoming rarer that up and coming acts break even.

A panel between cause study and promising solutions for profitable club shows.



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## **Operation Gold Campaign**

*The customised advertising drive in times of changing media*

Today's PR experts are a hybrid of spin doctors and media specialists. They have to be increasingly on the ball with new multimedia formats such as digital recording, video and streaming technology. Furthermore demand is increasing for specialists that focus on certain areas of the media whether radio, print, web or TV.

Excellent contacts to editors and other major media figures are an essential prerequisite.

As if these demands were not enough, the public relations expert is confronted with other difficulties: On one hand they have to get used to a bunch of new media partners and on the other they are losing the old guard of the traditional media and thus old contacts lose their importance or are disappearing completely. The latter being a consequence of strong competition within the media itself.

Which PR strategies are capable of surviving in this environment? How must clients currently be put in the correct spotlight according to their profiles?

An enlightening professional discussion about choreographing PR campaigns and also the effectivity and reality of editorial coverage in times of social networks and blogs.



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## **MEF presents – Popkomm Mobile Music Session 2009**

*Mobile Music Agenda 2010: The Best Is Yet To Come?*

We know that 2009 is going to be a difficult year for many companies; so this year Popkomm together with the MEF have created a new format for our annual Mobile Music Session.

Central to the sessions this year is the essential question: how does the artist make money in the future? We will look at mobile to see where the revenue currently is; and how new applications can be used to make money in the future with a focus on practical advice from some of the experts in the field of mobile applications. We will also look at the new all you can eat (AYCE) services which have been launched by mobile operators over the last year and ask whether these are really good for artists. How do they make money from this new economy?

The afternoon session will be split into two parts:

### **Session 1 – Mobile apps – Building Blocks for Success**

*Everything you need to know about how to build your presence in mobile*

The session includes a presentation about how mobile apps can be used to make money followed by a panel session about how artists have developed new mobile applications to help them sell or promote their music.

We will also ask: what is the cost and what is the reward?

The session will finish with an innovation Q&A where we will introduce some of the leading developers and agencies in this space who will answer real world questions .





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## **MEF presents – Popkomm Mobile Music Session 2009**

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### **Session 2 - All You Can Eat**

*How fat will artists get?*

This will take the form of a panel debate on all you can eat music services. Since the launch of TDC Play in Denmark last summer, all you can eat services have been springing up around the world. Most notable and notorious has been Nokia's Comes With Music.

In this session we will ask whether we are going into an all you can eat mobile future; and look at the impact on the artist. How are royalties divided? What has been the acceptance of such services in markets where they have been running for a while (TDC in Denmark, CWM in the UK)?



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## **Popkomm Legal Workshop Session I**

In cooperation with the International Association of Entertainment Lawyers (IAEL)

### **Legal Workshop: Internet Artist Management**

*The internet as a continuous artist marketing revolution*

Using the internet, especially in combination with the marketing of musicians, is developing at an incredible rate. New possibilities for content presentation and marketing are consistently being created.

In this situation the development of regulatory and technological frameworks have to be consistently adjusted to fulfil the high international standards required.

Besides the well known issues such as remuneration of copyrights (YouTube usage being a fine example of this), a vast amount of questions are continually being asked about the legitimacy of some collecting and marketing activities, about ownership of rights and data which leads to data integrity as well as data protection or even the question which remuneration model (flat rate or title-by-title) secures an "acceptable imbursement" for artists and composers.

In this workshop, led by lawyer Götz Schneider-Rothhaar, these topics will be reviewed by internationally experienced lawyers from home and abroad with other business experts and discussed with a professional audience.



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## **Popkomm Legal Workshop Session II**

In cooperation with the International Association of Entertainment Lawyers (IAEL)

### **Legal Workshop: Live Events**

*Live business risks, problems with secondary utilisation of events and secondary ticketing.*

In a time of decreasing record sales, the music industry is turning its attention to the live business. For artists concerts are also developing into an increasingly better form of income than recordings.

At the same time it also harbours high risks that everyone has to take when they want to profit from a slice of the “live revenue” cake.

Who is responsible when an event can't take place or is cancelled by the promoter? How can these risks be limited?

Also secondary utilisation of events, internet broadcasts for example, but also sales of CD, USB sticks or other forms of data storage medium is becoming increasingly more interesting.

On the other side there is an increase in concert footage on the internet shot by the audience.

On top of all this, as opposed to the record business, the sources of income are restricted, due to the limited capacity of the venues. This can lead to demand outstripping supply, a situation exploited by ticket touts. It creates a secondary ticket market, that the event sector would rather not have, and also new risks for ticket purchasers

In this workshop, led by lawyer Wolf-D. Schoepe, these and other legal issues affecting the event business will be discussed by international experts who will also answer questions from the audience.



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## **End of the line for A&R Managers?**

*From riches to rags?*

They used to roam the music industry with wild abandon and now the A&R manager is approaching extinction. Once they were the industry's investment brokers deciding who got a record contract or not. They nurtured and cultivated talent helping a lot of artists to fame and fortune, albeit depending on the contract sometimes more fame than fortune.

The signs that A&R managers' services are becoming less essential are mounting and not just because there are increasingly fewer labels. Artist & Repertoire Management was and is a cost intensive undertaking, A&R managers are signing fewer acts as the rosters of labels, especially as the majors are shrinking. Some A&Rs are even going freelance.

In times in which more and more artists, whether off their own backs or forced, are taking their marketing into their own hands one thing should not be forgotten: A&R managers can work wonders.

This panel explains how they do it, what they require and what price they pay for it.

To get in the right frame of mind before you visit this panel we recommend that you Google the following: „Guy Hands – EMI Investor - A&R“.



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## **Pop funding is the recipe for success!**

*Prime international examples of pop music funding*

They really exist: proven successful funding measures that benefit the music industry. The Dutch paved the way with their excellent export support via the National Pop Institut in the mid seventies. The French followed at the end of the eighties with an international network of export offices and in the meantime there are even pop universities.

In cooperation with the IMMF (International Music Manager's Forum) Popkomm presents a series of corresponding funding programmes and projects and lets the protagonists from the respective organisations have their say.

Even if the strategies and funding goals of the panel participants are different, their success speaks for itself.

A demonstrative and extremely informative discussion about the small differences that are necessary to implement truly effective funding that benefits both musicians and the music business.



# Lively

Leading discussions

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## **360° - Demand and reality of a business model**

*When record companies produced pop stars*

Once upon a time record companies used to invest heavily into building up young talent. Today hardly any labels can afford such luxuries and as such the amount of new artists being signed up is decreasing. If they do get a contract then you can be sure that the record companies will want a slice from every cake.

The much lauded 360° business model is long since part of everyday business in the music sector. But is this model viable? Does the concert business make enough so that record companies can once again invest in artist development? Or are the labels using the extra income to repay the costs of developing their own live entertainment departments? And how much is left over for the artists that have managed to get one of these “modern” record deals?

A stimulating discussion with experts about the pros and cons of a business idea and the ensuing consequences.



# Lively

Leading discussions

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## **Play the Game – games without music is not the answer**

In the creative sectors it was long considered an outsider – interesting but not much use. In the meantime this ugly duckling has grown into a beautiful swan that has asserted itself in the pond.

Guitar Hero, Rock Band, SingStar – the turnover of music games has long been dependent on the sales of the artist in question. The plastic instrument market has over the last three years created a market volume of 2 billion dollars and original tracks bought thereafter online by gamers are reaching tens of millions. Is this the music industry's saving grace?

Not so they reckon. The cut is too low and the distribution unfair. Licence denial is on the cards. No surprise then that the gaming sector has a different take on this and is sending two heavyweights into the ring - Metallica with Guitar Hero and The Beatles with Rock Band

Is this a marriage made in heaven or will it end in marital strife? Popkomm listens and asks all involved about the current state of affairs in the area of music and games.



# Lively

Leading discussions

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## **When the internet gave radio a helping hand**

*Net radio and the new diversity of a well-known old medium*

The internet has made it possible. It has never been as easy to find a radio station that ticks all your boxes. Terrestrial airwaves are still governed by the authorities but what does that stand for in an age of flat rates, mobile phones with integrated radios or wireless internet kitchen radios?

Internet radio station Laut FM's boss Rainer Henze refers to this development as "forced digitalisation" as established broadcasters are becoming increasingly involved. Competition is good for business and licence fee financed radio stations are afraid of losing their listeners. On the other hand devoted radio enthusiasts and commercial format radio operators soldier on without public funding.

Whilst ardent listeners are delighted with the new variety available, station operators from all areas are in a quandary on how to assert themselves over the new unexpected competition. The main question is how beneficial is this development for the music industry?





# The Popkomm Profile

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## **How did you do it?**

Glancing over someone's shoulder is good fun and learning from the experience of others makes good sense. Tips and tricks coupled with great stories are beneficial and treasured for years.

The Popkomm Conference takes personalities from the music and entertainment business that are behind the artists, records, shows or projects such as authors, producers, agents, bookers, managers, merchandisers, graphic designers, stylists, broadcasters and journalists and asks them one question: „How did you do it?“

Last year saw a glittering array of personalities answering this question including:

Graphic designer and musician Klaus Voormann (covers from Turbonegro to The Beatles, bassist with, amongst many others, Manfred Mann, John Lennon, Carly Simon and Lou Reed).

Composer and musician Irmin Schmidt (founder of Can, composer of ballet, opera, theatre and hundreds of film and musical scores).

Film, Video und Advertising director Philipp Stölzl (Garbage's Bond theme "The World is not Enough", Madonna's "American Pie", Rammstein's "Stripped", "Nordwand" and many more).

Once again you can expect the same interesting high quality of personalities spilling the beans at Popkomm 2009 on how they did it.

There is no better way to end a busy Popkomm day than taking a seat for a late afternoon chat with other creative individuals from the business all nicely rounded off with a post-chat beer reception!



## **Additional events within the conference programme**

### **Workshops and Panels**

Keynotes and Popkomm-Portrait  
IMUC Music Manager Workshop  
IMPALA Indie Summit  
Country Overviews

### **Meetings and Conventions**

IMPALA  
Merlin  
Billboard Get-Together  
Network Europe  
IMUC  
IMMF

### **International Media Partners**

Billboard (USA)	Digital Music News (USA)
Impact Magazine (UK)	IQ Magazine (UK)
MusicAlly (UK)	Musica & Dischi (IT)
MusicDish (USA/FR)	Record of The Day (UK)
VIP News (UK)	Zenezs (HU)

### **Conference Partner**

IAEL	MEF
IMUC	IMMF
IMPALA	music media park
VUT	Peacefulfish & Just Temptation