



Popkomm Conference

Preliminary Programme

2008

as of July 4th, 2008



Popkomm-IMEA 2008

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 IMEA Awards themselves in front of an audience of international music and technology industry executives.

Potential applicants should register using the online application forms on: www.popkommawards.com

Hosted by the leading digital music agency Music Ally for the first time this year, 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. Leading up to Popkomm the six finalists will be coached by their judges prior to the actual presentations at IMEA on Wednesday October 8th in Berlin. After the presentations the Popkomm-IMEA audience will then select the 2008 winner.

Alongside various prizes such as a free booth at Popkomm 2009, and prize money and significant and ongoing coverage from IMEA's media partners, the winner will receive the Popkomm-IMEA 2008 award at a glamorous ceremony right after the final presentations at Popkomm's new Conference centre followed by a VIP dinner.

Popkomm-IMEA 2008 is hosted by

MusicAlly (UK)

Moderator & Host: Paul Brindley, CEO
MusicAlly

Media Partners Popkomm-IMEA 2008

Billboard (USA)

Musikmarkt (D)



Everything's going up except downloads!

iTunes first saw the light of TFTs early 2003. The expectations of the music business were and are still great. Anyway it was Apple who started the first commercial download project that alleviated, if only mildly, the damage from turnover losses caused by poor physical audio media sales. The fact that Apple dictated the prices as well as the conditions for the new full track download business was of course a fly in the ointment for the labels.

That really started the ball rolling with companies such as, amongst others, AOL, Napster, Vodafone and Yahoo all jumping on the digital bandwagon. In the meantime content suppliers are becoming more au fait with the digital music boutiques' accounting methods and have now shown their true value in the virtual music business. Some artists are happy but most are amazed at how little their songs are worth as part of subscription packages. Recorded music has now become an expendable luxury commodity and only provides a selected few musicians with that second car in the garage.

One reason more than to finally open up the debate on tariffs that will reveal when and for who the download business is really worth it.

At Popkomm content providers will spill the beans on why and which service they (may) licence or maybe not.

commerce



Collecting Societies – following the first wave of competition

After the European Commission forced European collecting societies into an open market, courting the favours of the music publishers began. The publishers have in the meantime decided who will take over pan-European licencing of their online rights. EMI Music Publishing has CELAS, which is owned by the German GEMA and British MCPS-PRS, dealing with their online-rights. Since mid-2008 Universal Music Publishing lets SACEM deal with theirs. Warner/Chappell Music's repertoire may be licensed through GEMA, MCPS/PRS and the swedish STIM; and Sony/ATV Music Publishing's online rights will also be administered by GEMA as of mid 2008. Thus the first wave of competition is over.

It appears that initially major publishers have profited from the new found competition. For the first time they can decide themselves the prices and conditions for licencing their online rights without state control. But what do the smaller rights owners have from the competition? Will they be second class copyright owners? What will happen to the collecting societies that cannot administer online rights for the major publishers? Do the new one-stop shops really, as they claim, support the development of pan-European online and mobile phone services? And is a further bigger wave of competition waiting in the wings due to the European Commission anti-trust process requiring reciprocal agreements between the societies to be terminated? Representatives from collecting societies, publishers, composers and licensees will be at Popkomm to shed some light on these issues.

commerce



IMMF presents

WIPO versus CONSUMERS –

One world Copyright law or just a talking shop?

The World Intellectual Property Organisation (WIPO) based in Geneva was the forum for the WIPO Internet Treaties which were agreed in 1996. Visionary in their time they saw DRM as the answer to internet copyright protection. Time has shown that to be a blind alley. Even the majors are now abandoning copy protection DRM after sustained pressure from consumers. In 2000 WIPO attempted to agree a new Audio Visual treaty which failed due to Europe and the USA being unable to agree provisions for audio-visual performer's transfer rights. Since 2000 WIPO has been trying to get international agreement on a new treaty for broadcasters.

With the global nature of the current music industry it is essential that international rules of copyright and related rights are harmonised. For the first time consumers have to be part of the new business models. Is WIPO up to the challenge?

Now for the first time Popkomm puts together some of the main players on a high level panel hosted by the IMMF (International Music Managers' Forum).

commerce



The event as a brand heaven

Increasingly more branded companies are not happy just to have a supporting role as tour, concert and festival sponsors or backers. The trend is going in the direction of home-made events that are conceived and individually crafted to fit the bill payer's needs. The off-the-peg event is of no interest to most brands; it has to be something special.

In brand communication music events now have a complementary role in the marketing master plan of many branches with no music industry connections. As in real life there are intelligent and innovative approaches and also ones that will forever stay a one-off and unforgettable experience, but for all the wrong reasons.

The happy relationship between the music business and branded companies is permanently developing but occasionally there is still room for improvement when it comes to fine tuning the mutual understanding of each other's individual needs.

This panel is a crash course for everyone that would like to gain an insight into which needs have to be mastered so that music and brand equally get their money's worth.

commerce



The concert business 2008 – when record companies want a piece of the cake!

An increasing amount of record companies want to join in: Best if they are part of the entire value chain of anyone or thing working with music.

The 360° model rears its head and it slowly becomes clear that record companies want to cut off a slice of the concert business for themselves.

Sometimes they want a euro per ticket sold and another time 10% of the sales or 10% of the profits. So far so good.

The fact that only a minority of record companies boast experts amongst their ranks that have ever been on tour for a couple weeks doesn't seem to bother them at all. What counts are the new contracts that are being drawn up where it is increasingly written in stone that they are due a cut from this part of the music business as well.

The concert business is going its own way and is making its own thoughts and business. Not without reason has Madonna, rather than sign a new record deal with a label, gone straight to Live Nation, the world's biggest concert promoter and signed an integrated record contract. Everything is possible, however what's feasible remains to be seen.

A panel about budgeting exercises and realism, desire and reality.



Automotive / Automobile Music

Automotive Music -vol. II

America has brand new Cadillacs, Germany Mercedes Benz (and Volkswagen and BMW and Porsche, just like Janis Joplin's friends); Italy drives Fiat and Ferrari, France Renault and Citroën, the Swedes Volvo and the British (used to) have Rover, Rolls Royce and Bentley....
(Musically Cadillac fits the bill best.)

The car plays a major role in western world culture, they drive a lot and they own a lot and of course they listen to a lot of music in them. Music moves - the car is to the western world what the mobile phone already is to the Far East: an end device for mobile music.

Hard disks are small, cheap and increasingly integrated into cars as are screens. Cars are becoming mobile entertainment stations for all generations. This is why there is a need for intelligent cooperations between music companies, car manufacturers and in this case hi-fi equipment makers.

Popkomm is continuing last year's topic, shedding light once more on "automotive music" in the:

Automotive Music Session vol. II

Part 1: The latest developments from music in cars (new models, new devices, integration from Wi-Fi, digital radio etc.)

How can car and device manufacturers open up new sales channels for music?

Part 2: Music and make of car

How can music support sales and the brand differentiation of cars?

commerce



MEF presents

Popkomm Conference's Mobile Music Session

Once again, the **Mobile Entertainment Forum** is using Popkomm as a platform for the Mobile Music Session – Edition 5 – with an international line-up of experts from the music and mobile worlds.

With the tried and tested combination of interview, case study and debate, the range of topics “flat-rates”, “referral services” and “mobile music communities“ move into the spotlight.

Music flat-rate deals as offered (in Germany web ‘n’ walk) by T-Mobile and Nokia’s soon to be launched “comes with music” service are testing the digital waters. The customers will decide how they use their music – and thus be part of the process that determines artists’, labels’ and publishers’ sales.

Which referral system or service will appeal to customers so that a sustainable wide-ranging mobile music industry can be created? How can we ensure that all of the links in the value chain from artist to operator are satisfied?

Music is a great communicator and mobile companies are highly skilled at direct marketing, so Sony BMG’s joint venture, Dada Entertainment, is a natural union between the label and Dada’s subscription service. Elsewhere, the Universal Mobile Music project ZaOza (so far launched in France) or Vodafone with MySpace are tapping into the surge in mobile communities.

Will music again be the driver for digital innovation, this time for mobile social networking services? And will artists and music companies finally capitalize on this?

Mobile entertainment eminence Ralph Simon will lead the session in an entertaining and informative way while bringing out the best from an array of expert panelists.

commerce



Let the music play – Gaming with sounds

The games sector is riding high. This is the opinion shared by many that, sometimes jealously, look at the figures: The console version of Ubisoft's "Assassin's Creed" shifted 2.5 million units the first four weeks after its release in November 2007 with sales expected to top 5 million this year.

Sound and music also play a big role in the game's fascination: "Lonely Soul" from Richard Ashcroft with James Lavelle a.k.a. UNKLE or Massive Attack's "Teardrop" are two of the titles licensed for the game. The age of pixelated Pacmen accompanied by 8 Bit 3 tone beeps has long gone. Visually and sound-wise today's games have more in common with Hollywood blockbusters

So, everything's hunky-dory? Not exactly. Creating music for games is, in Germany at least, for many composers virtually impossible. What is partly true in the film branch, strongly present in the advertising industry is an unwritten rule with the gamers: No contracting of composers that are in performing or mechanical rights societies. The reasons are the societies' exorbitant demands pertaining to sales of game copy and annoying complicated licensing procedures of registered material – secondary usage.

The current trend is to use non-registered material and artists which causes substantial losses to the societies and their members.

Popkomm establishes and explains the facts as well as the current state of affairs in music for games.

commerce



Secondary Ticketing – Curse or Blessing?

The concert business is in dispute; In the good old days a few colourful characters known as 'touts' gathered to sell overpriced concert tickets outside the venue; nowadays the floodgates have opened with a mass of internet resale portals offering concert tickets to the highest bidder, usually at exorbitant prices.

The Portal Operators maintain that they are merely providing a platform that allows fans to resell their tickets to other fans, but this is not the reality of the situation for concert promoters, agencies and also artists. Fans seem prepared to pay ridiculous prices for sold out concerts but artists, promoters and agents are generally not earning a penny from this substantial revenue. The Operators further argue that they are merely catering for supply and demand, citing support for the free market economy when pushed into a corner.

The Resale Rights Organisation (RSS) has already been founded in the UK and is lobbying for government regulation to stem the continuing growth of the secondary ticket market.

This session will debate the pros and cons of a very prosperous business area that is profiting from the speculative elements of a free market.

But whatever the rights and wrongs the Secondary Ticketing issue has impacted on the live music industry's ability to address problems on a political level. Obviously this argument centres on the definition and application of trading practices and legislation. Those who contest the legal standing of Secondary Ticketing must present their case to political bodies and institutions to achieve legal support and redress.

Following the example of record companies, composers and publishers when contesting issues such as copyright rulings, it is now up to the live music business to lobby for regulation of the operation of a perceived threat to their business which has only been made possible due to opportunities provided by the rapid development of the internet.

Due to the relevance and the outstanding impact that the practice of Secondary Ticketing has for the future of the international and in particular, the European concert industry, /Audience/ and Popkomm have decided to team up to add this highly controversial topic to the conference agenda.

commerce



Pop the score & make the buzz

How soundtracks can benefit films and music artists

Pink Floyd, Air, Pearl Jam's Eddie Vedder, Miles Davis, U2, Nick Cave, Radiohead's Jonny Greenwood and Yann Tiersen: all established musicians and bands that have successfully practiced Ennio Morricone's art by composing original music for films.

These artists have composed some of the most creative and bestselling soundtracks, proving that when the music and film industries come together to form a unified strategy on creating original film music, it can lead to success for all involved. However, while major film studios have integrated collaborations with music artists as a strategic component of film production and promotion, independent filmmakers and record labels have yet to capitalize fully on film and music synergies.

For filmmakers, collaborating with musicians not only guarantees melody-based and creative film scores, it is also a fantastic opportunity to develop soundtrack-based marketing campaigns to effectively communicate a film's release. Additionally, composing for film is a way of diversifying music revenue for record labels and artists that would see their popularity extended according to film distribution scale and success at the box office.

The main purpose of this panel is to discuss and explain to filmmakers and record labels how to initiate successful collaborations for the production, distribution, and promotion of original music for film to the benefit of both industries. The panel will consist of independent artists, label representatives, and filmmakers who have worked together to create original soundtracks and run music-based film promotion campaigns.

commerce



The journalist: your friend and media partner

It's not easy for journalists, correspondents and reporters. Deeply researching topics and permanently on the lookout for exclusive stories, confronted with extraordinary interview partners that can't even be bothered to open their mouths and occasionally publicists that would rather be journalists themselves.

The day to day life of an editor is filled with surprises and on top of that varied with many invitations to illustrious press conferences and other advertencies. Favoured and privileged, they resist the beckoning of those that want to be on the front page.

The great thing about being a journalist is that one only has enjoyment. No wonder then that many journalists only have good things to report. In this unique panel that will close Popkomm, selected experts from this metier will tell us all the interesting stories that make this profession so exceptional.

communication



Pop & Politics – Unfinished Business

In 2006 Feargal Sharkey raised the subject of creative industries at Popkomm. The basic approach to combine all creative industries with a view to reasonable financing found Europe wide acceptance in politics and business management and partly even administrative openness.

The music industry is full of political “work in progress”. Secondary ticketing, copyright issues or even financial support for pop music are just some of the issues currently on the table. Just to make things harder the political and administrative protagonists are often a tough bunch with almost pathological forgetfulness.

Lobbying seems to work fine for the film and agricultural industries so why not the music business? Are the lobbyists not on the ball, are the party donations too small or are there just no music fans amongst the politicians and administrators?

A debate about hope & disappointment and inabilities & prejudices in the context of cooperating with pop and politics.

communication



The Renaissance of the video clip

The internet has made it possible. Thanks to YouTube & co happy days are here again. Whilst the slots in MTV and other music stations are becoming scarce, an ever increasing amount portals and broadcasters in the world of the web are offering unlimited platforms for videos.

That the respective promotion experts are appreciative of the new relevance that videos have as a promotion instrument is unquestionable. How does it fair on the cost-benefit ratio? What significance do video clips really have in the media mix and are the investments in the promotion budget worthwhile?

A debate about picture quality and the promotional added value of the motion picture in the age of Web 2.0

communication



Popkomm crowns the branch's nonsensical word of the year 2008 - The winner is: 360°

One term has made an incredible impact this year in trade media with many supporters and critics voicing their opinions about the buzzword: "360°"

It meant and means the aspirations of members of the music industry to increase the scope of their sales and take eggs from different baskets rather than the ones in their own.

So how does 360° look in reality? Major labels becoming promoters, concert promoters nurturing talent or labels merchandising? Or more to the point, everyone does everything. Is that what they really want?

So, it's basically reallocation, finding new partners for old tasks which is why we find the term 360° nonsensical. Doesn't sound too great explained like that but actually it is.

Popkomm asks managers, publishers, artists, labels and promoters that have excelled with original concepts about their formula for success.

communication



Soundtracks – the black sheep of the film family?

What is the first thing people associate with titles such as “Mission: Impossible“, „James Bond“ or “The Pink Panther“: is it visual or acoustic? A new film is made and occasionally before, sometimes during and mostly afterwards someone asks “will there be a soundtrack”? The answer is often a question “why not”?

Whether its producers, directors and last but not least the composers, they all dream about the perfect soundtrack, one that fits the film, ideal emotional accompaniment, not too kitschy but still with a melody that people can’t get out of their heads.

For the creative elements this genre is the greatest prize of all; a place where craft and imagination congenially blend into one especially when the music is created as a film score.

The reality is often another. Music is often the odd man out in a film. When the budget has been continuously exceeded then the composer is asked for their own music or something that sounds like it and of course it shouldn’t cost anything and the deadline is yesterday. It would be great, of course, if the soundtrack sells well and isn’t just a financial burden.

Can that work? What happens when well known hits have to be licensed? Are the chances of recouping the investment from the soundtrack better?

Popkomm’s ears are pricked and will discuss the artistic and financial aspects on the way to a successful original soundtrack.

creation



The future of music

Oh for the days when Beat, Rock 'n' Roll, Reggae, Disco, Punk Rock, Rap and Rave caused a sensation!

Pop music's development went hand in hand with innovation and rebellion. Musical advancement was unstoppable and influenced whole generations as well as society in general.

As always creative boredom is the seed needed for the next big thing to flourish. But what happens when the pool of inspiration has momentarily dried up?

This panel is about nothing less than the future of music. A debate on questions of style and the bubbling under process for new genres. What is needed to permanently keep us hooked on new pop music?

creation



IAEL presents
New Revenue Models

Usage of music is becoming more intensive but consumers are changing their behaviour in a speed unknown before: away from physical media to internet and mobile services.

The market reacts accordingly. The sometimes dramatic economic developments in the music business cause companies to look for pastures new thus creating new challenges on the provider, artist and the consumer sides as well as for composers, publishers and mechanical rights societies.

This is triggered by various components; Popkomm and IAEL pick out the most important:

- Blanket payments for music usage („flat-rates“)
- the expansion of record companies into, for example, the event sector and the therewith desired
- related global integration of artists (“360°” or “180°” contracts)

In a three-part workshop international experts will highlight and discuss the legal aspects of new utilisation models.

workshop



Additional events within the conference programme

Workshops and Panels

Keynotes and Popkomm-Portrait
IMUC Music Manager Workshop
IMPALA Panel

Country Overviews

Turkey
Romania

Meetings and Conventions

IMPALA
Merlin
Billboard Business Breakfast
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)	Rave (IND)
Record of The Day (UK)	VIP News (UK)
Zenezs (HU)	

Conference Partner

IAEL	MEF
IMUC	IMMF
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music media park	Peacefulish & Just Temptation

