Welcome
to the Reeperbahn Festival Conference MAG  
p. 5

Raise Your Voice
The International Music World is Turning Up Its Political Volume  
p. 6

Bonaparte
Can You Mix Bohemia And Politics?  
p. 10

Shirley Manson
Early Days In Madison  
p. 13

Trump Helps Us A Lot!
Mexico’s Music Industry Seeks New Paths  
p. 17

Why Fandom Matters
Getting Lost (and Found) In Music  
p. 20

Event Safety Revisited
Crowd Management After Manchester  
p. 24

Imprint  
p. 28
ANCHOR 2017
REEPERBAHN FESTIVAL INTERNATIONAL MUSIC AWARD

The new accolade for the most promising emerging music talent

WWW.ANCHOR-AWARD.COM
20 – 23 SEPTEMBER 2017

PART OF
WELCOME TO THE FIRST EDITION OF THE REEPERBAHN FESTIVAL CONFERENCE MAG!

We have launched this format to give you more background information on the topics of the current music business, which are - by the very nature of things - also the topics of our conference. So we will introduce you to some of our speakers, approach some of the topics from a specific perspective and start a conversation about the things that the music business will be discussing in Hamburg in September 2017 - without anticipating any results.

On the following pages you will find a first selection of texts spanning a whole range of topics, from political activism to fan culture, from the dramatic changes in the security planning of live events to career experiences of Garbage’s Shirley Manson. We hope you will enjoy reading it and help us start the conversations that will ideally make the Reeperbahn Festival 2017 another enriching experience for all those taking part.

Expect more issues of our magazine in the coming weeks and don’t hesitate to let us know your thought about it by writing to us at feedback@reeperbahnfestival.com. The articles can also be read on our website and will be spread via Facebook. So please help and share them if you come across them.
RAISE YOUR VOICE

The International Music World Is Turning Up Its Political Volume

TEXT

Detlef Schwarte
One hundred and thirty – that’s roughly how many gigs he’ll have played by the time the tour ends in December 2017. And that’s also how many times concertgoers won’t have paid a single cent to attend these concerts. Because German Liedermacher (political singer-songwriter) and activist Heinz Ratz is serious about his objective. On this tour, he doesn’t want his fans’ money – he wants their attention: “We’re using the tour for our new CD to spread the word about the Büro für Offensivkultur (Office for Proactive Culture),” Ratz explains. “So we want to make coming to the concerts as attractive as possible. Free admission definitely helps!”

In 2016, Ratz teamed up with singer-songwriter colleague Konstantin Wecker, the best-known and most authentic German voice of the Liedermacher genre, to found the BOK – Büro für Offensivkultur. So far the network has 3,000 supporters and it is expected to grow. The aim, Ratz says, is to build a Germany-wide network of artists and supporters from the music industry that is able to respond to events quickly – that is, to get artists and culture to places where a stand needs to be taken and voices need to be raised … and to do this within 48 hours.

“We want to take action where action is needed”, says Ratz. And as he sees it, action is needed in many places: cities in eastern Germany where neo-Nazis are setting up “national befreite Zone” (“nationally liberated zones”, an expression neo-Nazi groups use to refer to areas where foreigners, leftists, and minorities are not supposed to live or go); communities in western Germany where citizens are speaking out against shelters for refugees; but also places where issues like environmental protection and animal welfare are being treated with contempt. Since the beginning of the so-called “refugee crisis”, since Brexit, Trump’s win, and the resultant renewed boost to right-wing populist parties in Europe, Ratz has also noticed a certain repoliticisation of the public sphere. “But I don’t see the involvement of the music business. In that world, it’s always about success and money, that’s it.”

Fruzsina Szép, festival director for Lollapalooza Berlin and one of the most well-known figures on the European festival scene, feels similarly, and she’s been calling on the music industry to increase its participation in political discourse. Take A Stand is the name of her campaign, which she launched with Christof Huber and the European festival association Yourope in March 2017. “The idea behind Take A Stand was to do something really positive and be a place where festivals, events, companies, NGOs, and private people can participate.”

Fifty music festivals from seventeen countries have since become partners and joined the campaign, declaring their commitment to the European ideal of “peace, inclusion and dialogue”. And participation doesn’t end with commitment. The aim, she says, is to also create political spaces at the major festivals – in the form of NGO camps, for example, where political and social organisations can provide information and get festivalgoers, most of whom are young, interested in their causes. The hope is that this will then result in increased political and social engagement.
“The more political powers would like to keep these organisations under control, the more these organisations will rise up and speak up for democracy and solidarity”, says Szép with an eye toward her home country Hungary, where she was the artistic director of Sziget from 2009 to 2014. The largest open-air festival in Hungary – with ca. 500,000 visitors – Sziget is a partner of the Take A Stand campaign. The “Island of Freedom”, as the festival calls itself, is closely monitored by the authorities even though it has always avoided taking its own party-political position. That has to come from the people, Szép believes. “No government will be able to keep the people’s mouth shut. Love and music are stronger than hate, fear and explosives. It is time for a change in the political generation and in the mindset of future leaders.”

Meanwhile, thanks to today’s political leaders – especially the current President of the United States – a musical genre that had faded somewhat into oblivion is experiencing a revival: the protest song. “Trump has led to a protest music boom”, the Atlantic reported; “Since the US election, we have seen a resurgence of musical protest”, noted the Guardian. And it’s not just artists who are protesting – artists who gave Hillary Clinton or Bernie Sanders their all-out support and now find themselves expressing through music their frustration with the man who was elected. Initiatives from the music industry – such as Bandcamp’s “Our First 100 Days” campaign and the Secretly Group, a family of American independent record labels – are likewise evidence of the return of the political to music and its economic biosphere. And the upcoming G20 summit is also to have its own musical commentary.

“At our Global Citizen Festivals in New York, Mumbai, and Hamburg, thousands of global citizens join their favourite stars in calling on politicians and decision-makers to deliver on their promises to people living in extreme poverty,” explains Carolin Albrecht. Albrecht is head of advocacy and campaigns (Europe) at the London headquarters of the organisation Global Citizen. Global Citizen can be described as a sort of crowd-funding platform for social commitment or – as its own website ambitiously calls it – “the world’s largest movement for social action”. Hundreds of petitions aimed at achieving social and political objectives have been initiated, with the support of a steadily growing community, since the platform’s founding in 2008.
More than twenty million people visit the site each month, seeking information and taking part in campaigns. The platform rewards involvement by giving those who take action a chance to win concert tickets. “We’re thrilled to have teamed up with Live Nation for our rewards programme – it allows us to hold prize draws for tickets to concerts and events throughout the year”, says Albrecht. The Global Citizen Festivals function to spearhead communication. “Music is the universal language of our movement. Through music and through our campaign platform we’re providing the younger generation in particular with a new and innovative approach to political engagement.”

So, when the political elite convene in Hamburg for the G20 summit in early July, Coldplay, Ellie Goulding, and Herbert Grönemeyer will be at the Global Citizen Festival at Hamburg’s Barclaycard Arena performing for a young, politically-active crowd. They won’t earn any money for the event – sort of like the indefatigable Heinz Ratz during his year-long tour. But the audiences Ratz has been encountering aren’t always as well-intentioned as the ones at Global Citizen Festivals. At his concert in Plauen, a city of 60,000 near the German-Czech border, Ratz spotted four full-blown neo-Nazis in the back of the room. “It was a bit of a critical situation”, he recalls. “But then I went up to them and asked for a donation for the Büro für Offensivkultur.” The men handed him four euros.
BONAPARTE
Can You Mix Bohemia with Politics?

INTERVIEW
Christian Tjaben

Photo: Bonaparte © Musik Bewegt / Henning Heide
Tobias Jundt is a Berlin-based Swiss electronic rock songwriter and producer known as Bonaparte. Quite well known, at that. He is a Reeperbahn Festival veteran and takes part in the “Musik Bewegt” (“Music Moves”) initiative, a charity organization that has won the support of many illustrious music acts to raise attention and money for various causes.

The idea of Musik Bewegt is to “mobilise artists, musicians, fans, friends” to stand up against social grievances and help to overcome them. While in the midst of promoting his latest album, “The Return Of Stravinsky Wellington”, Bonaparte was kind enough to grant us an interview about issues coming up when arts and politics cross.

**REEPERBAHN FESTIVAL:** What moves you?

**BONAPARTE:** I like the notion of creating something new, like an idea I have not heard or an emotion I have not felt before. Every tiny thing creates a sweet illusion of purpose. But at the end of the day what moves me most is love, of course.

**REEPERBAHN FESTIVAL:** Why is it important to be socially committed as a musician?

**BONAPARTE:** Every human being has a social responsibility. The artist has a pretty unique tool to engage in this discussion, to either give answers by taking a strong position or to ask questions and start a debate through provocation or juxtaposition. And even if you make music with the sole purpose of making people dance or smile, I find that an immeasurable contribution to society.

**REEPERBAHN FESTIVAL:** What should musicians do to assume their responsibility in society - charities, political commitment artistic responses?

**BONAPARTE:** There is no “modus operandi” that would be translatable to every artist. You have to ask yourself: Am I going to take a stand for certain ideas or groups of people or social issues? Sometimes a musician should be solely entertaining but at times an artist has the opportunity to use his or her public role as something more than that. Some people like Nina Simone have probably harmed their careers in the long run by doing it. But whatever form you choose, I believe you should stay true to the weapons that feel honest to you. I choose to speak through subtle hints in my songs.

**REEPERBAHN FESTIVAL:** Have the political developments of the recent past (rise of populism in Europe, Brexit, Trump) changed your ideas of the artist’s role in society?

**BONAPARTE:** Yes, we live in politically irrational times with highly unreasonable leaders directing the debate. While history repeats itself I tend to look at it rather as a spiral - old solutions might not work for old problems and we have to constantly
Re-engage in the debate. The most important thing an artist can do is to take position as a simple human being amplified by his/her work to encourage others to do the right thing. To be no coward, to show that even though you may want to sell as many copies of whatever it is you are selling, you are willing to risk all of that by speaking up for what you believe is right. That’s powerful. And if you believe in love, then be an ambassador of that.

REEPERBAHN FESTIVAL: Is there a conflict between bohemian aesthetic and “realpolitik” when you are trying to navigate between your music/art and the call for social responsibility?

BONAPARTE: I am not sure whether I understood the question but I think it reminds me of our parents’ generation: I sometimes wonder if they felt that a certain object should not be of a special design because it would then seem less functional. Which of course doesn’t have to be the case - it’s like saying someone extremely rich is a bad person or someone extremely good looking is not that smart. At the end of the day the question is really whether your actions come from your heart or not. Everything else is everything else.

REEPERBAHN FESTIVAL: In the info on your new album “The Return Of Stravinsky Wellington” you say it is suitable for everyday situations, whereas your previous records mostly dealt with the night. Is there a dichotomy between politics and party equivalent to the opposing pair day and night?

BONAPARTE: Entertainment and politics exist rather in parallel - either as “panem et circenses” to detract and accumulate votes or to create content for musical movements to rebel against or engage in a fight. I used to court the term “party and politics” on my first three albums (“The Berlin Trilogy”) trying to do a split of asking questions while being entertaining. In both pop and politics, we see the use of masks to achieve a certain agenda and even though the two carry very different responsibilities in society, both of them are often born from conviction and end up being merely about power and money.

REEPERBAHN FESTIVAL: How important is your fatherhood concerning your social commitment?

BONAPARTE: I often merge human relationships and social contexts but yes, becoming a parent I went from „I have nothing to loose“ to „I have everything to loose“. Even though we don’t own anything in life, reproduction creates responsibility and a hyper-awareness of the moment. The sheer miracle of suddenly contributing a super-tiny micro-part to evolution hopefully changes a man to be generally more empathetic.

REEPERBAHN FESTIVAL: Your song “White Noize” directly addresses political subjects. You sing about handling the refugee crisis, about the decline of the middle class, about “Cocaine Cowboys and Wall Street Vampyres”. Can/should music/lyrics in this case be read as a direct message or is it rather a snapshot of collective emotions we should review separately from the artist’s personal opinion?

BONAPARTE: I like to believe that my standpoint probably does come across, but I am really more interested in building a sonic and emotional canvas through my lyrics and attitude in the song that will maybe have an effect on the listener. Can a song make him/her rethink and strengthen his/her position and actions? The problem is not that we have different political views but that we don’t talk to each other - isolation from the feeling of what it means to be human. I decided to make a rather introvert album, because I find private activism most important: first engage with your partner, children, family. It will automatically travel to friends, the community, and strangers in the world.

“Musik Bewegt” is part of the Reeperbahn Festival Conference’s meta-theme „Raise Your Voice“ and its respective sessions. More Info on „Musik Bewegt“ can be found at www.musik-bewegt.de

More Info on Bonaparte can be found at https://bonaparte.cc
MARKING 150 YEARS, CANADA IS REEPERBAHN’S 2017 PARTNER COUNTRY!

Celebrate with us at Canada House for 3 days & nights and enjoy tons of Canadian music, fine fare and good times!

September 21-23 @ CANADA HOUSE

Canadian Blast is an initiative of the Canadian Independent Music Association (CIMA).
Scottish-American alternative rock band Garbage has been shaping the music world since 1995. Gaining critical and commercial success, the band around charismatic singer Shirley Manson sold over 17 million records worldwide, performed and co-produced a James Bond title song and headlined many festivals. Following an „indefinite hiatus“ in the mid-aughts, they have regrouped in 2011 and are now releasing on their own independent label. For our magazine we have been kindly granted permission to publish the following excerpt from the forthcoming book, “This Is The Noise That Keeps Me Awake”, a coffee table autobiography of the band.

Together with music journalist Jason Cohen the band has been working on the book for two years. The result is a simultaneously fun and insight-heavy read about the history of Shirley Manson and her band-colleagues Butch Vig, Duke Erikson and Steve Marker, including many testimonials from companions, contributors and other witnesses to their stellar rise to fame.
When Shirley Manson arrived in Madison in the summer of 1994, there were problems. “I didn’t drive,” she says. “I had no money. I had no phone, no computer, no credit card. I mean, it was dismal.” The weather, at least, was less dismal than back home in Edinburgh. But this, too, was a problem. The average daytime temperature in Edinburgh in July is fifty-nine degrees – sweater weather. In Madison, it’s eighty-two. “Boiling-hot summertime, and I was in completely black clothing because I had no idea what it was like to live in a hot climate of any nature. So I was always uncomfortable. Whenever I’d arrive at the studio, I was soaked in sweat from top to bottom and bright red.”

The night Manson touched down in Madison, Erikson picked her up at the airport and took her to the Inn on the Park, located right by the state capitol and in between two of the city’s four lakes. They’d booked her the executive suite. Which sounded nice, but wasn’t.

ERIKSON: We walk in and there’s this ridiculous bed . . .
MANSON: A waterbed . . .
ERIKSON: With pillars. And she goes, “It smells like men’s cum in here.”
MANSON: Businessmen’s cum. Old businessmen’s cum,
ERIKSON: She lays down on the bed, looks up, and there’s a mirror!

This was Manson’s home for the next few months – “until there was an incident where I was literally scared to go out of my room,” she remembers. “One of the staff, who was mentally disabled, was having a fit outside my room, throwing himself from side to side in the corridor, going absolutely ballistic. I had to call reception, they called security, took him away, and when I eventually came out, he had clawed all the wallpaper on either side of the corridor. I told the boys, ‘You need to get me out of there.’” They moved her to the Edgewater Hotel. “It was indeed a step up,” she says. But by then, it had begun to get cold. “I was really shocked by the winter. I thought I was going to die.”

By early 1995, Manson had been in Wisconsin off and on for months. “Word got out that we had something special, which we did,” says Marker. The band was about to go through a true music business courtship,
In the 1990s, record companies in America were in a state of flux. Geffen, Columbia, MCA, and Warner Bros. all went through shifts in ownership, distribution, or leadership, while industry insiders both old and new were starting boutique operations, most with backing from existing major labels. Among them were former Talking Heads manager Gary Kurfirst, who founded Radioactive, Angelfish’s label; producer Jimmy Iovine, who cofounded Interscope; and A&M Records cofounders Herb Alpert and Jerry Moss, who started a new label called Almo Sounds.

This music business churn was one of the reasons why O’Shea had shopped the band in Europe first. But now it was time to make a US deal. To add a little drama to the process, SOS asked executives from all the different labels to attract the band’s attention with a grand symbolic gesture. “Some sort of surprise or gift to demonstrate the depths of their commitment,” Marker remembers.

One company sent an elaborate ice sculpture: a giant garbage can with bits of trash encased inside. Interscope sent a faux platinum album, representing a vision of the future in which Garbage and Interscope would sell a million records together.

The contrived seduction was not necessarily a good fit for three low-key Wisconsin guys and a cynical Scotswoman, all of whom had been around the business for a decade (or two). “We were mortified,” says Manson, “but you know, it worked, sadly. In retrospect it was the right approach because all these idiots love arrogance and all of that tacky, bullshit, larger-than-life promotion. We wouldn’t have sold ourselves like that, but we also wouldn’t have gotten the kind of deals that we got.”

The pièce de résistance was not something any label did for Garbage, but something Garbage did to all the labels. Imagine: you’re a record company president from London, New York, or Los Angeles. There’s no direct flight to Madison. You land at Dane County Regional Airport, wait at baggage claim for longer than you’re used to, and then – finally – are greeted curbside by the expected sight of someone holding up a card with your name on it.

Except you’re not getting into a limo. The driver is in work clothes, and he’s putting your bags into a garbage truck. “I have to say, we kind of collaborated with Shannon and Meredith on that,” Erikson admits.
“We found the garbage truck by calling garbage-collection services in the local yellow pages,” says O’Shea. “It was not that expensive – the company was small and they thought it would be fun.”

Gary Ashley of Mushroom was the first to get this treatment. “The garbage truck was quite clean,” says Cork. “The driver took Gary’s bag and chucked it in the back. He didn’t say a word to him. Just drove this garbage truck and then pulled up outside the Edgewater Hotel.”

Not everybody dug the stunt. Late in the process, Almo’s Jerry Moss came to town with A&R men Howard Thompson and Bob Bortnick.

**MARKER:** Jerry Moss is a classy guy . . .

**VIG:** A billionaire.

**MARKER:** When they got out of the garbage truck at Smart, Jerry got out first and he was laughing.

**BORTNICK:** The thing about Jerry is, I would sit at his house, and we’d be drinking cognac or something, and – oh yeah, there’s the Warhol of him and his wife! Right next to the Picasso. But you could put your feet up on the one-of-a-kind Stickley table. He was like, “Whatever.” He thought it was kind of funny.

**MANSON:** He was used to doing the dog-and-pony show.

**MARKER:** But Howard got out red with rage. He was so pissed.

**ERIKSON:** I’ll never forget Howard’s face.

**VIG:** He was beet red, man.

Thompson was already nervous; he and Bortnick hadn’t yet told Moss that Manson was still bound to Radioactive. Because she was not contractually a full member of Garbage, and because nobody knew if Garbage (and, specifically, Garbage with Manson) would be anything other than a one-off project, that was not a pressing problem from the band’s perspective. But to a record company president, it meant extra paperwork and lawyers.

**THOMPSON:** If we had told Jerry that Shirley was under contract with Radioactive, the trip to Madison would never have happened. He learned about it on the plane, and I remember him being noticeably peeved. The garbage truck only made things worse — for me at least. In the end, it didn’t matter, but it was an uncomfortable ride to the studio. And then we met them, and there was no looking back.

**ERIKSON:** Once we got to hang out, Howard was fine. He leaned over to me at dinner and said, “I love your music, but I have a problem with the name Garbage. I think you should really think about it.” And I just said to him, “Hey, you know, Howard, you may be right, but think of all the stupid names that are out there.” Once they become part of the lexicon, you don’t even think about it. I mean, “the Beatles”? They’re named after a bug.

/
The Catholic archbishop of Guadalajara is one of the most influential promoters in the city. What he says in Mexico’s second largest metropolitan area – Guadalajara has a population of approximately 4 million – matters. And so Francisco Cardinal Robles Ortega consistently guarantees full houses at the city’s theatres, concert halls, and event venues. Remarkable, it’s true, but that’s not all that’s remarkable about the vibrant cultural landscape found in the “Pearl of the West” (Perla del Occidente), as Guadalajara is affectionately called by its residents – the city’s music scene, in particular, not infrequently outshines that of Mexico City, which is 500 kilometres away. This is only partly due to the fact that Guadalajara is the birthplace of mariachi, the most well-known form of traditional Mexican music, and the typical ensembles used in its performance. Nowadays, a more influential player on the city’s cultural scene is Igor Lozada, director of the culture department at the University of Guadalajara. The university is the most important organiser of cultural events both in the city and in the state of Jalisco, where Guadalajara is located. Lozada not only is responsible for the biggest and most prestigious film festival in Mexico (Festival Internacional de Cine) and the Guadalajara International Book Fair (Feria Internacional del Libro), considered to be the most important book fair in the Spanish-speaking world and the second largest book fair in the world after Frankfurt. He also runs various theatres, cinemas, and concert halls with capacities of 200 to 10,000 people. FIMPRO, the main music-industry conference in Mexico, is also organised by the university’s culture department – a fact that one could almost be forgiven for forgetting: after all, with just 800 attendees it’s quite manageable in comparison to the film festival and book fair. And yet FIMPRO is an event of very special significance.
“Who will be the next headliner in Mexico?” This question, Lozada explains, was posed to a number of people from the Mexican music industry a few years ago at a conference in Columbia. “Everyone was quiet; nobody said anything. That was shocking for us”, he recalls. The reason, he continued, lies in the country’s traditional support structures. “The tradition here is that the government provides culture to the people. But now, with subsidies decreasing, artists and the industry have to create revenues themselves.” But the knowledge and structures needed to do this are often lacking, he added.

A market for recorded music is only now beginning to develop at a low level. In the past, this particular sector of the economy was almost entirely absent—as in many music markets in underdeveloped or less-developed countries—thanks to the proliferation of bootlegs and burned CDs. Still, just under 10 million people in Mexico, a country with 130 million people, have taken advantage of Spotify’s and Apple Music’s offers, which are priced at the equivalent of five euros a month. So far, however, this has mostly been of benefit to internationally known artists. Mexican artists and new acts from abroad are having a rough time.

A similar situation can basically also be found in the live market. Tickets are mainly sold for shows featuring international stars or a small number of Mexican crowd-pullers, such as Zoé, Natalia Lafourcade, or DLD. These shows are held in major venues or stadiums and are usually produced by OCESA or Zignia Live, companies that are in fourth and tenth place respectively in the rankings of the world’s biggest promoters. But big business doesn’t reach the grass-roots level.

“It is almost impossible to do a tour in Mexico with a small band”, says Ariel Etbul, Country Manager in Mexico for the digital distributor Believe. “There are no structures to fall back on. The artists have to do everything themselves.”

That’s why his project Circuito Indio, which he’s doing with the help of a brewery, a restaurant chain, and OCESA, is something completely new, Etbul explains. Twelve bands play in twelve venues in different Mexican cities each Thursday, Friday, and Saturday. “They’re on tour for a month, playing for audiences that they’d otherwise never be able to reach.” The series is designed for the long-term, he adds, and is meant to function as a means of both promotion and professional development for new Mexican artists and bands.

The absence of small and medium-sized companies that provide touring and marketing services, the lack of small and medium-sized venues, and, basically, the dearth of sufficient know-how on the part of artists are the most serious shortcomings of the Mexican music industry, according to Volker May, chairman of the International Music Managers Forum (IMMF). “Mexico may have quality media and five strong cities for live entertainment but the building of networks and reliable structures is of prime importance in supporting new talent and, generally speaking, in establishing a music industry that functions at all levels.” The close association with the US music sector is also becoming increasingly problematic given political developments, May says, while the orientation toward Europe is growing. “And, meanwhile”, he adds, “it has also become clear that you don’t have to go through Spain to enter the European market.”
Igor Lozada from the University of Guadalajara agrees: “Trump helps us a lot to reconsider and rearrange relations. ... Europe is in many regards closer to Mexico. So, I think, it is a very good moment to start cooperations.”

For this to happen, it seems, Mexican artists and their representatives have to continue doing their homework. And Lozada and his university department have set out to help, through FIMPRO, a variety of training programmes, and through financial support. Even if, Lozada says, for some shows in your own venues you’re now working with industry giant OCESA, it’s always about channelling surpluses to social and cultural projects. “If you don’t have a social connection, it is easier to be corrupted”, Lozada states, touching on one of the scourges of his country. “That’s why everything we do in this field must include something social.” And so the university is gearing up to bring about long-lasting changes not only to Mexico’s music industry but also to the city of Guadalajara itself. “We are planning a performing arts centre that will become the centre of the city within the next years. So, the cathedral will maybe no longer be a church, but a theatre.”

But the archbishop need not worry. The new futurist cathedral of culture already stands high on one of the city’s hills. And his appraisals of the cultural programme will continue to be awaited with bated breath. “Whenever bare skin is seen on stage at a theatre performance or a provocative music act plays a concert, the cardinal responds with harsh condemnation”, says one event organiser. “And then you know the place will be packed.”

There will be various sessions about international markets at the Reeperbahn Festival Conference 2017. A Mexican delegation will come to Hamburg to introduce interested delegates to the country’s music market.

Please visit www.reeperbahnfestival.com for details about respective sessions. These infos will be available once our sessions have been scheduled.
WHY FANDOM MATTERS
Getting Lost (and Found) In Music

One of the key aspects of today’s music business lies in fan engagement. The constantly growing supply of new (and old) music, the multitude of musical acts vying with each other for audience demand, make the creation of fans (like real fans) the essential aim to transforms short-termed attention into long-term success. For our magazine Rock N Roll Cultural Historian, Fandom Expert and and book author (“Joy Devotion: The Importance of Ian Curtis and Fan Culture”) Dr. Jennifer Otter Bickerdike writes about her own experience as a fan.
Being a fan has shaped every area of my life. From the clothes that I have worn throughout my life (and there have been some challenging choices, I assure you) to the friends I have kept, to the person I aspire to be, most of my decisions, I realize, have been ‘guided’ by worshipping at the shrine of particular artists, whether that be musician, writer or visual genius. I once read that every celebrity is a composite of those that came before them, as in James Dean is not really a total original, but more so a pastiche of Marlon Brando, Randolph Valentino and every morose teenager who had ever existed. I think this holds true for us normal mortals, too, as we cobble together our own identities.

My own life is an argument for the validity of this idea. I can plot, like many people, my entire life by the soundtrack of what was on my turntable (or cassette player or MP3 boom box) at any time, artist by artist, album by album. Whether it be the dark angst of Joy Division getting me through the death of my grandfather or the jangly beats of PiL singing that this is firmly NOT a love song when I have been at the dodgy end of a failed relationship, or simply blasting ‘Everywhere’ by Fleetwood Mac as I walked down the sandy aisle at my wedding, they are all there, my heroes, Ian (Curtis), Johnny (Lydon) and Stevie (Nicks), backing me up, getting me through, letting me know that we are a community, a tribe found within the grooves of the record.

It was my fandom and obsessive devotion to all things British – Brontë, Factory Records, Absolutely Fabulous – that saved my life. My friend, Hunter, had lived life without fear, taking challenges head on and being a light to others for them to do the same. I knew that to honour him, I had to follow his code of staying true and authentic to oneself. So I left my very well paid job at a well known dot com, sold everything I owned, enrolled in a PhD program and moved to England (as one does, right?). The topic of my doctorate? Yep, fandom (and Joy Division, if I am completely honest).

Today I just had a conversation Colin, a friend of mine in Manchester. I say ‘friend’ even though we have not talked in seven years, we realised today. He owns an amazing record store called Vinyl Revival in Manchester. Before I lived in the UK, I would make annual pilgrimages to see him when I visited England, picking up hundreds of pounds worth of records, T-shirts, badges, mugs and assorted other memorabilia. The store specialises in Brit-pop era, Madchester items, from original Factory Records posters to re-released compilations. It became a joke, because I would literally have to buy an extra suitcase after every trip to the store. I could always be spotted drudging through Heathrow Airport back to California with luggage stuffed, often bursting open in customs, full of books about the Happy Mondays and decade old Charlatans fliers. Colin would always hook me up with special limited edition items; he gave me one of my most treasured possessions, a Haçienda Members card. I had been too young and living too far away to actually go to the club when it was in its heyday. It seemed as exotic and glam-orous and far away as Mars. Holding the card which would have gained me entry to the hallowed place was almost unbelievable.
It was the closest I would or could ever get to being part of the ground zero I had only read and dreamed about, the place created by fandom and credited with the formation of so much culture and revolution. To someone else, the card may have been total garbage. To this kid from Santa Cruz who had spent an entire lifetime obsessing about all things Mancunian, it was like a piece of the holy shroud.

Speaking to Colin today made me appreciate (for the millionth time) how powerful music and fandom are. He remembered me from those yearly visits, being in awe that he had actually been to the Haçienda, or that he knew the members of Joy Division / New Order (my two all-time favourite bands). He never made me feel like the total fanatic nerd dork who viewed Manchester as a personal religion. Instead, he always made me feel included in the city’s grand musical heritage: telling me stories about gigs he had attended, giving me New Order posters from twenty years ago, even getting me on the list for a Bad Lieutenant show (a spin-off project of New Order with Bernard Sumner and Stephen Morris).

Having now lived in the UK for eight years, I am a bit more jaded and a lot less excitable about all things English than I had been during all of those annual visits. I don’t stock up on chocolate digestive biscuits to horde upon landing in the States, or base every decision I make upon if it will interfere with the touring calendar of The Cure (yes, I am guilty of doing both of these and more). Yet I am always thrilled to get a tweet or a message from Colin or from other friends who I may have met once at a gig ten years ago, or have exchanged stories about our favourite authors or bands at a signing or club night in the long past 20th century.

The tribe of our shared fandom acts as a glue which binds us together; it means we share specific tastes, values and ethos, without having to utter a word. The other day I put on the New Fast Automatic Daffodils, another band that I listened to constantly for several decades of my life.
At the Reeperbahn Festival Conference 2017 Dr. Jennifer Otter Bickerdike will host a session dedicated to understanding how musical acts and labels can do the right things for starting an artist-consumer relationship that lasts longer than this week’s social media trend.

Please visit www.reeperbahnfestival.com for details when and where to hear and see her session on fan culture. This info will be available once our sessions have been scheduled.

Dr. Jennifer Otter Bickerdike is a media and music academic and author, specializing in fan culture, the cult of dead celebrity, music and music heritage. Otter Bickerdike’s next project about the importance of vinyl records, „Why Vinyl Matters“, will be out in the Fall of 2017 on ACC Publishing. She is now the course leader and co-ordinator for Music Journalism at BIMM London.

All I could think was, ‘THIS IS SO GOOD.’ It is rare, almost never that I hear something new and have this reaction. Is it nostalgia, is it getting older, or really was the music just better? I argue that it is all of these things; but they are intrinsically linked to the fan communities, the Colins of the world, and places like Vinyl Revival, where you immediately share a bond upon walking in.

Colin has now had his shop for almost 20 years, during some of the worst possible times to be in the record store game. It is an illustration to our punk rock roots, the going against the grain belief system, in the pursuit of something we are passionate about. Colin is also running an indie record label on top of the shop, one of my all time dreams to do myself. Ok, you say, don’t One Direction fans share this love and adoration for an artist or scene with each other? Show me a boy band who has had fans open stores, put out records, be in the community living the life that we heard via the beat of our musical heroes: fans making, sharing and recording history for decade upon decade. They don’t exist. Which makes my circle of fandom special, important and valuable.

I am constantly reminded that it is because of fandom that many of my friendships exist, that opportunities in my life have opened up in the specific way they have. I am an expert of fandom, not just because I have studied it from every theoretical and academic direction, not just because I have worked at numerous record labels, major to tiny, creating fans for new and old bands alike, but because I am a fan.

I am every kid who has worn a band T-shirt proudly, every forty-something that has danced down the road when they thought no one was looking to a favourite song played through earphones, every mosh and jump and thrash in the pit during a gig. Fandom is the blood we all share, across time zones, continents and even years themselves, no matter where life takes us or what struggles and triumphs we experience.

/
EVENT SAFETY REVISITED
Crowd Management After Manchester

INTERVIEW
Manfred Tari

Photo: © Jose Martin / Unsplash
An interview with Professor Chris Kemp from Momconsultancy.com about new security levels at live events. Recent attacks on events mean event promoters are facing new challenges to revamp their safety concepts and strategies in order to meet the new need of increased security efforts due to the threat of attack.

We approached Professor Chris Kemp, an expert for crowd management and crowd safety shortly after the terror attack at the Ariana Grande concert at Manchester Arena on May 22. Kemp is one of the main players within the Yourope Event Safety Group (YES) and has been one of the co-initiators of the first ever crowd management degree course at Buckinghamshire New University near London. Besides his educational and academic works he furthermore served Health and Safety Executive (HSE) as crowd expert for the London 2012 Olympic and Paralympic Games. His list of clients ranges from the O2 Arena, Wembley Stadium Ltd to Roskilde Festival up to the Sydney University of Technology in Australia.

Reeperbahn Festival: The tragedy of the terror attack in Manchester has once more shown how vulnerable events in these days are. What is your advice the live music community should consider when developing or newly adopting safety concepts for their events?

KEMP: There is a lot of advice one can give but it falls into two categories. The first is advice that people will take notice of because it is new and stimulating and the second is advice that people refuse to take on board because they do not wish to change the way that they have always worked. The main issue with any organisation is that they are not good at reviewing what has always worked because they have not been involved in a terrorist attack. In many cases, there are simple changes which can create a deterrent, where those attacking may think twice or abort such an attack. One element which must change during an event is the way in which arrival, ingress, egress and departure phases are viewed by those managing the event. During the arrival phase the audience is pulsed towards the event by transport arrivals, lifts and escalators. Depending on the genre of music, the artist playing or the idiosyncrasies of the particular, venue this pulsing will take place at set times. Some will follow a normal distribution curve but others may have a late walk up or, in the case of a teenage audience, may cause early arrival at a venue. In such cases the arrival patterns of the audience can cause large queues and congestion which creates blockages and congestion which is a prime target for an attack. Small changes and crowd profiling activities can help the venue management team prepare in advance for such eventualities, changing the ingress and site design to cope with early or late pulsing. In relation to the egress and departure phases which happens all at one time over a short period, it is clear from surveys that the same security presence is not available at the end of a show as it is at the beginning; staff get tired, security is used to sweep the audience from the building and in many cases those waiting for relatives and friends to come out of the venue are in close proximity. A small change to the security, crowd management and safe delivery to transport hub connections could help
stop such atrocities as were seen in Manchester. These are just two small elements that could be changed to support better resilience at venues. However, training in behavioral detection for all customer service staff can create deterrents and changing timings of searches, walking the floor and overt approaches to those in queues can create the abort of an attack. All simple things but which need to be applied in practice to help avert similar attacks on venues.

Reeperbahn Festival: Due to your academic expertise you are also a consulting official for security bodies. How have these kind of organisations changed in recent years regarding security strategies and concepts?

KEMP: Much of my work today is working with festivals, events, railway stations and other crowded spaces to try to alleviate different kinds of issues. These organisations have changed drastically over the last ten years but there is still a reluctance to spend money on hostile countermeasures, safety devices and other crowd management tools by some organisations, as they do not see their relevance. It is not until there is an attack that money is thrown at such interventions but by then it is too late. The best organisations to work with are those that have budgets to spend on the latest deterrents and are constantly updating their software and hardware elements to try to keep one step ahead of the terrorist. However, with the range of attack methodologies being utilised at the present time this has become a difficult task. Many of the crowd dynamics and modelling companies such as Movement Strategies through their constant updating of software and new delivery of crowd movement help those in companies to get to grips with the kind of issues that they have in their venues and crowded spaces. This can then be translated into countermeasure delivery which can project when and where both soft- and hardware elements will be needed. The main issue here is that most companies do not have a strategy but work on short term operational plans. This is about differentiating what is happening from the event baseline. Identifying the unusual and what is different is the key when trying to stop incidents from taking place.

Reeperbahn Festival: In the article „Keeping Festivals and Events in an Uncertain World“ you wrote in April for the City Security Magazine, you mentioned that Roskilde Festival has taken on a security expert with a military background. Is this now a new level of expertise promoters need to take into consideration when undertaking efforts to improve their safety concepts?

KEMP: I would say that this is one of the options. It just happens that this expert has worked with my company on a number of occasions and is a consultant on one of the most crowded areas in the UK. His expertise was invaluable, not only because he was able to apply what he does to the festival environment as another crowded space but also because it was a fresh pair of eyes being used in a different context. This type of interdisciplinary approach is invaluable in security and crowd management as often new ideas can be developed and new insights into what is taking place can be relayed to the client. I would say that using people from all areas where crowded space is an issue as consultants at events and festivals can pay dividends as they often put a new spin on what is often a tried and tested scrutiny in one context and a usual environment. This is about differentiating what is happening from the event baseline. Identifying the unusual and what is different is the key when trying to stop incidents from taking place.
Reeperbahn Festival: What are from your point of view your latest findings when it comes to training and education measures for security staff?

KEMP: I have recently been tasked with creating a Behavioral Detection programme for customer care operatives on railway stations which focuses on base level staff identifying when something is out of the ordinary and relaying this upward immediately to superiors and the police. Just the simple identification of unusual behaviour and an approach from staff to ask if a person is lost can be enough to disturb a pattern of hostile reconnaissance and ensure that an attack in the future may be aborted. Using modelling companies is also important to identify pinch points and areas of congestion where queues could easily form and create a target for the terrorist. Educating staff on vigilance and ensuring that they get proper breaks is really important because complacency is the enemy of resilience. Developing response teams that are educated in behavioral response is really important, as such teams can help security and the police when issues become apparent. This not only links to attack methodologies but crime, queue jumping, gate hopping and other aspects of crowded space deviance. The key element in training is to ensure that interoperability takes place in all areas and that those working for different organisations are working as a team with a single plan as this is crucial to the safe running of an event. Other specific aspects such as searching must be updated on a regular basis to ensure that new methodologies and compliance with the law is upheld.

Reeperbahn Festival: The festival promoter of Rock Am Ring in Germany gained sharp criticism when recently announcing for its current edition of the event that festival goers are not allowed to take in foldable containers for security reasons on the festival site. However, the promoter provides free water and cups on the site itself, but some parts of the visitors ventured via social media outlets their concerns regarding this decision, leading to the promoter meanwhile to allow at least foldable empty containers with a capacity of not more than 500 ml.

KEMP: I believe that there should be a series of pan European safety measures for events which are tried tested and retested each season to ensure their efficacy. In the case of Wacken Festival, they provide every participant with a ‘swag bag’ which includes such bottles. If the organisers are willing to manage such a dissemination of bottles they can be (almost) sure that tampering has not taken place and that they are creating a sterile system. However, this should not be about cost, it should be about ethics and ensuring that the audience, who after all pay everyone’s wages through their ticket purchases, are the focus of the event and not the profit line. To create a universal set of guidance elements would cost the festival some money as corners would not be able to be cut and a high level of safety measures would have to be implemented to ensure that the audience was not only safe but cared for through a high level and supportive welfare system essential at all events.
We are searching for the music journalist of the year and the year’s best works of music journalism!

PROPOSALS NOW ACCEPTED

Winners will take part in Conference talks and discussions of music and media – prize money for young talent categories.

Proposals and submissions will be accepted until 30 June 2017 via imja@reeperbahnfestival.com
Visit www.reeperbahnfestival.com/de/rbfc/music-journalism-award to learn about the categories and terms of conditions.