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We were very happy about the praise and attention we received for our first issue and hope you enjoy our sophomore effort as much as the premiere. With more and more topics for our conference being set and the list of speakers growing daily, we were able once again to tap into a rich well of ideas for possible articles and hope you like the selection we made.

On the following pages you’ll find texts about secondary ticketing, the streaming music market, music journalism and more, and the Reeperbahn Festival’s New York Edition, plus interviews with people as diverse as German pop star Inga Humpe, British electronic music pioneer Martyn Ware (Heaven 17, B.E.F.), and Warner Music’s brand partnership expert Camille Hackney.

So, enjoy the read – and get ready for Reeperbahn Festival 2017! We’re looking forward to exciting talks, panels, sessions and meetings with you.

Expect the next edition of our magazine by early September and don’t hesitate to let us know your thoughts by writing to us at feedback@reeperbahnfestival.com. As before, all of our magazine articles will be posted on Facebook and Twitter. Please check our social media channels, as well as our newsletter and website for these and feel free to share them. /
INTERVIEW
Christian Tjaben

INGA HUMPE
Post-Hedonism Pop
The voice of Inga Humpe is one of the most distinct sounds in German popular music. Since starting her career with new wave act Neonbabies, she has sung in various bands and projects with an alternately teasing, soothing, charming, faux-naive, melancholy and simply beautiful timbre that is hard to resist. As part of the „Musik Bewegt“ („Music Moves“) initiative (a partner organisation of this year’s conference and our „Raise Your Voice“ meta-theme), Inga Humpe is also raising her voice to address political and social issues. The idea of Musik Bewegt is to „mobilise artists, musicians, fans, friends” to stand up against social injustices and help eliminate them. While on tour promoting „Nacht und Tag” („Night and Day”), the latest album of her 2raumwohnung (East-German for 2-bedroom-flat) project, Inga Humpe was kind enough to grant us an interview about energy and social activism.

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

**HUMPE:** Definitely. In the 90s and early 2000s in Berlin all of us were affected by glasnost and the fall of the Wall. These days there are more macho despots in power again than I ever thought would have been possible back then. For me, an idea like building a wall between Mexico and the USA is a display of dangerous stupidity. But there are a lot of political groups around now, outside the political parties – like Avaaz and Campact – that are really good at getting information out and are very successfully campaigning for an overall improvement in quality of life for everyone.

**REEPERBAHN FESTIVAL:** In interviews for the new 2raumwohnung album „Nacht und Tag” („Night and Day”) you have spoken about the difficulty of proclaiming hedonistic messages in this day and age. Is the vision of a better, more peaceful world as shared by the 1990s pop generation over and done with?

**HUMPE:** All of these, there’s no limit to creativity.
HUMPE: No way! But we cannot close our eyes to 60 million refugees, and as long as we aren’t able to solve the world’s problems as a whole in a better way, celebrating has to be limited to small successes and sometimes the party even has to be called off. Depression and being passive won’t change anything. If we have the energy we should take an active role in social issues. Music lets you refuel for a while, recharge your batteries. And then it’s onwards! Against! For! Demonstrating with people can be as much fun as going to a Love Parade.

REEPERBAHN FESTIVAL: Diversity is a hot topic at the moment. There are networks for female musicians and a general understanding that women are facing the same disadvantages in the music business as they are in the rest of society. Has this already changed things for the better or do you basically see the same conditions as when you were starting out doing music with your first band Neonbabies? Was it more difficult to be self-determined producing and releasing music as a female musician in the past?

HUMPE: I’ve realised that equal rights for women do not exist in the music business. How could they, if they don’t exist in society as a whole in any way. But we have gained ground. There are more women who are standing up and not taking it anymore. Just look at the female:pressure network, for example. On the other hand, I see these changes as sort of spiral-shaped, circling very slowly toward the better. In my own life, I’ll continue doing my part to ensure that things improve for women in the arts. There is no end in sight.

REEPERBAHN FESTIVAL: How important is your own life experience with regard to your social activism?

HUMPE: Not really important. I believe you can also be involved in social issues as a very young person, often they’re even better at it than older people. What’s most important is not to become numb, to get to the point where you don’t feel anything anymore, just because you think it will make you invulnerable and smarter than others. It’s the only way you can feel the suffering of other people and stand up for them.

REEPERBAHN FESTIVAL: 2raumwohnung combines electronic pop music with songs in a bossa-nova and chanson vein. Have you been tempted to inject a less relaxed sound into your new music or is it also possible to respond to the seriousness – the heaviness – of the times with musical lightness?

HUMPE: You can always respond to serious, difficult situations with lightness, it’s just a lot harder. We see musical lightness as a way to relax for the moment and gather energy, at live gigs, for example. Then, afterwards, you’re recharged and ready to join together and stand up for important things.

REEPERBAHN FESTIVAL: More info on 2raumwohnung can be found at www.2raumwohnung.de

More info on „Musik Bewegt“ can be found at www.musik-bewegt.de.

More info on „Musik Bewegt“ is part of the Reeperbahn Festival Conference’s meta-theme „Raise Your Voice“ and its respective sessions. Please visit www.reeperbahnfestival.com for details about the various political and cultural initiatives that will present their work at Reeperbahn Festival.
Martyn Ware is not only one of the inventors of the UK synthpop genre but also a veteran musician, composer, arranger, record producer, music programmer and tutor.

**INTERVIEW**
Christian Tjaben

Martyn Ware: When the Heaven 17 track "(We Don't Need This) Fascist Groove Thang" was produced, Ronald Reagan had just been elected president of the USA. Recently Donald Trump has taken office in the White House. How do you compare the respective shock waves these events have caused?

Ware: Back when we were doing "(We Don't Need This) Fascist Groove Thang" it all seemed a bit theoretical, although the fears were genuine about a lurch to the right in world affairs. As we wrote our first album it seemed, despite the threat of immanent nuclear war being genuine, like a more theoretical worry for the future. But now Trump is like, it's here, right now, right here. The same is true in Britain: We have a very very right wing government and it's terrifying. I don't think there are any lengths they would not go to make huge amounts of money and basically put the poor in their place.
After founding influential Sheffield bands The Human League and Heaven 17, in 1977 and 1980 respectively, he was responsible for many more great productions, not least among them the beginning of Tina Turner’s comeback to superstardom in the 1980s and the career start of Terence Trent D’Arby. Other people Ware has collaborated with include Chaka Khan, Billy Preston and Vince Clark / Erasure. He has also worked extensively with sound design, surround sound and sound branding.

In 2013 Ware released a third volume of the British Electric Foundation (B.E.F.)’s “Music Of Quality And Distinction” record series, 22 years after Volume 2, featuring guest vocals from the likes of Kim Wilde, Green Gartside, Boy George and his band-partner in Heaven 17, Glenn Gregory. As part of Heaven 17 the card-carrying Labour Party member has made many political records.


WARE: You still can do it, only it’s much less common now. There was a sense of protest and uprising and political awareness in the post-punk period in Britain. Bands like The Specials, The Beat and UB40 all came from urban environments like we did and all wrote politically oriented songs together with non-political songs. Now we are in a much blander environment where someone like Ed Sheeran can headline Glastonbury and would never say boo to a goose. In fact he once dedicated a song at a corporate event to the conservative prime minister. But the good news is, there is a big turnaround of political awareness amongst the young in Britain, they are finally waking up and they are the hope for the future. I think we are about to enter into a phase of artistic interpretation of politics awareness. It seems to be in the air not only in music but also in the arts that there’s a new movement happening.

WARE: It was what it was at the time. Being wise after the event I would say that the limitations forced you to be more creative, necessity is the mother of invention and all that. For (The Human League’s 1978 debut single) „Being Boiled“ we only had a Roland System 100, a Korg 700S, a tape machine and a microphone.
It wasn’t just about a lack of resources it was about resourcefulness as well. Now we’re at the opposite point of the spectrum and if I have an idea in my head I can make something that’s 90% close to what I got in my mind within a few hours. But the downside is if you’re not pausing for reflection and a kind of internal positive feedback process, of where you’re going with stuff. Now, I’m quite a self-aware person about my own creative work. But the downside for new artists coming into the field is, all they see is the ease of use. They don’t know the other side of the coin, they are not interested. All they see is, I can make this quickly. But the magic is in the final 10%. That takes time and reflection.

Reeperbahn Festival: You have been on the board of the Featured Artist Coalition, an artist-centric lobby group in the music industry. Do you think the artists’ position in the music business has improved or worsened during your time of making music?

WARE: It depends on how you define the terms of improvement. If you regard improvement as having access to the tools of production and access to the means of making a record, even putting it out, then obviously things have improved immeasurably. The other side of the coin is, it’s much much much more difficult to make money out of the music industry now than it ever was. It’s only the top five, ten percent that make any money.

You know, performing to people, however few, when literally you had no idea what you were doing half the time. The idea of this daring and to just go out there and worry about the consequences afterwards, is something that was a big part of what we were doing at that time.

The rest are more or less scraping a living or doing it for the passion of the subject. Which is not a bad thing in itself because that is a payment. The analogy I would use is this: I used to be chairman of the youth football club, which my son is a member of. He got selected for some trials at big football clubs like Tottenham Hotspurs and I was talking to some people at their academies.
They said, did I realize that out of every 100 children that they see at the academy, they only sorted one out to go to the academy? And out of the one percent that gets selected there’s only one percent of those who will get to become professional footballers. So the odds for anybody who participates, who is passionate enough to even get a trial with a football club are 1000:1 at least. I think that analogy holds true for the current musical situation. Everybody likes playing football, everybody likes playing music. Most people do. And everybody nowadays can actually put something up online, on Soundcloud, or they can distribute something through things like DistroKid where you can get your music up on every platform. The problem is, does anybody like it, does anybody know about it? How do you market it?

Reeperbahn Festival: You have been giving many lectures on music production, technology and creativity in the last years. Apart from hands-on advice concerning use of technology or what do look for in a contract for example, what are the key aspects, young creatives can learn in institutions rather than „on the street“?

WARE: I’ve just become principal of a new masters course in music production and commercial songwriting at the place where my studio is, called Tileyard in London. These are kind of intermediate/expert courses, not for beginners. We’re assuming people know about the digital workstation they are working on, that they know basics about how to out tracks together etc. – you can learn that off the internet nowadays. What we teach is, if you like, the gold standard how to proceed from that point on and make something that is very special. It’s the same production techniques we used in the very expensive studios in the 1980s. How to make great records doesn’t really change. There are certain fashions, certain types of mastering, compression, these sorts of things that change, very technical issues. But the point is, great songs are great songs.

They will live longer if they are memorable. The songs can be any genre, any format you want. They can be neo-goth or electronic or country&western, doesn’t make any difference. A great song will transcend many different genres anyway. So really it’s about teaching people how to understand and manipulate your listener’s emotions. I think that’s the important thing that’s essential to every form of songwriting. How to do that is quite a detailed and nuanced thing. I can’t teach people in a few weeks all the experience I had in 40 years of producing various artists and producing and writing my own music. It takes a year’s course, like we’re doing. I’m not the only tutor of course.

There are very important things to learn, like how to write a brief, when you’re dealing with things that aren’t just writing pop music or rock music or whatever it is. Say you write music for tv or films or art installations or ambient music or for lots of different purposes: How to interpret a brief from a client who is not an expert in music, for instance is very important. That kind of empathy and that ability to translate between different languages. If a marketing guy comes to my studio and says, I want you to write a piece of music which embodies my brand, I used run a branding company, called Sonic ID, so I understand their language. And when they say one thing, they probably don’t actually know what they mean. They don’t know what they’re saying. You have to make them feel it’s their idea but in fact you got to take your guess. These things are important but obviously you need to have the experience and knowledge to know how use them.

Martyn Ware will give a talk about “The Future of Music in Urban Environments” at the 2017 Reeperbahn Festival Conference. Also, Martyn Ware and Glenn Gregory will join Steve Blame for an onstage interview about Heaven 17 and more.

Please visit www.reeperbahnfestival.com for details.
HARTWIG MASUCH

10 Songs that Helped Create the New BMG

The CEO of one of the fastest-growing music companies of the past decade names 10 tracks which have helped to define the new BMG.
This was released through the old BMG in 2000, eight years before the new BMG launched, but in many ways it marked the high point of the old-school music business. The album from which it came, “No Strings Attached”, sold an incredible 2.4m copies in its first week in the US alone. Within a couple of years, the record business was in freefall having completely failed to understand the implications of the digital revolution. Our shareholder Bertelsmann took a deep look at the business and reached the conclusion that rather than trying to modernise the old BMG, it would be easier, quicker and cheaper to start again from scratch. It sold BMG Music Publishing and its half of the Sony-BMG record company and we started the new BMG on 1 October 2008.

Of the 10 tracks here, this one has a particular personal resonance. It was the inspirational impact of buying this record in 1969 which set me on my course to work in the music industry. But there is a BMG connection too: in 2013 we began representing the songwriting interests of Mick Jagger and Keith Richards. More than 40 years after Mick and Keith literally changed my life, it is an incredible privilege now to be representing them. It is a powerful reminder that while music is a business (and one which is in need of improvement), it is a cultural and artistic force which has never been more relevant than today. Too often in the past music executives have attempted to put their own interests above those of the artists and songwriters they represent. As long as I am at BMG, this is not a mistake we intend to make.

Just as the established music industry often fails to support established artists, we believe it is often too quick to write off newer artists. US singer-songwriter LP had released albums on three different labels before she came to BMG. We decided to place our faith in the artist she could be and the result has been a hit record across Europe, the most significant success of her career and sales of 200,000 albums. We did the same with Jack Savoretti – no real traction with three previous album releases and then he comes to BMG and begins to enjoy real success.

A large part of our music publishing business is accounted for by writer-performers, but for successful hit-making non-performing songwriters like busbee, William Wiik Larsen and Nate Cyphert there has never been a better time. “H.O.L.Y.”, performed by Florida Georgia Line, is not just one of the biggest country songs of the past years, it is an incredible vindication of BMG’s SoundLab songwriting camps which have set a new standard in the industry.

The past nine years have been full of milestones. Our first German Number One (“RAF 3.0”), our first UK Number One (“You Me at Six”), our first Benelux Number One (“Within Temptation”), but the first US Number One, Janet Jackson’s “Unbreakable”, really was special. Conventional wisdom had it that BMG were “publishers playing at the record business”. Taking Janet to Number One in America pretty much killed that idea.
Roger Waters – “Time”

BMG is unique at its scale in being an integrated music publishing and recordings company, but publishing still accounts for two-thirds of our business. Roger Waters was a particularly striking signing, and not just because it was one of the biggest music publishing deals of the past year, but also because of his huge cultural significance. We are incredibly proud to represent many of the greatest writers in popular music and Roger Waters is in the very first rank. Significantly he came to us directly because of personal recommendation from existing BMG clients. It does not come sweeter than that.

Dustin Lynch – “Small Town Boy”

In February 2017 we announced one of our biggest acquisitions to date (publicly reported at $100m), Nashville’s Broken Bow Music Group. It surprised a lot of people because they couldn’t understand why a Berlin-based music company was buying into country. But like all of our acquisitions, we didn’t buy BBRMG for what it is – although it is a highly successful company – but because of what we think it can be. Streaming is creating a new international market for country music, and Dustin Lynch is a prime example of the artists we believe are set to benefit.

Blondie – “Fun”

Blondie first came to us through acquisition. We have done a lot of acquisitions, more than 100 of them, from big publishing catalogues like Chrysalis, Cherry Lane, Bug and Primary Wave to labels like Vagrant, S-Curve and Rise. The reason is that the streaming world is a world of scale. You’re dealing with huge worldwide platforms like Spotify and Apple Music and YouTube, so if you are going to deliver value for songwriters and artists you need scale too. What is great about this is that having first encountered Blondie through acquisition, we have now entered into a new relationship with them. This track from their latest album, “Pollinator”, released and published by BMG, shows their ability to reinvent themselves for a new generation. It really is Blondie at their best.

Nena – “99 Luftballons”

On Day One it was just me, Max Dressendoerfer – still our CFO today – and our assistant Jasmina Zammit, who now coordinates sync with our sub-publishers worldwide. Rather than start with no revenue at all, when we sold out of the Sony-BMG joint venture, it was decided that we would take a small number of recordings with us. “99 Luftballons” was one of them, and one particularly close to my heart. In the early 80s Nena and I were part of a group of ambitious young people in our hometown of Hagen who wanted to be musicians, also including the band Extrabreit who I later produced. Nena remains a dear friend to this day.

Rick Astley – “Keep Singing”

As a new company, we have had the opportunity to look at the market afresh. One of the real opportunities we see is supporting artists who have fallen victim to the record industry’s “fashion police”. The music business focuses disproportionately on newer artists and is too quick to write off proven artists who it decides are yesterday’s news. Together with Rick, who has now sold over 300,000 copies of “50”, the album from which “Keep Singing” is taken, we are happy to prove them wrong. We take all of our artists seriously, no matter which stage of their career they are at. “50” not only gave Rick his first UK Number One since 1987, it is his most successful record in 30 years.
STRIKING THE RIGHT CHORD

Music Journalism – Prospects and Challenges
Looking back, it’s possible to speak of a golden age of music journalism that extended roughly from the 1970s to the beginning of the 21st century. Jobs mushroomed – there were a seemingly endless number of print magazines, well-paid programmes on public broadcasting services, and festival publications. The music industry had gold rush fever. It needed spokespeople, and press tours around the world were lavished on journalists. Music journalist: it wasn’t a job, it was a lifestyle. Or, better yet, an undisguised bundle of privileges.

Those days are over and won’t be returning in any comparable form. What’s happening to music journalism is no different than what’s happening to other types of media reporting. While in 1995 it was still possible to live extremely well solely from one’s work as a music journalist, today you need to have a fairly broad reach, ideally a university job and a good network, to keep your head above water. Many long-serving colleagues are throwing in the towel and yet, astonishingly enough, despite declining competition, the pressure isn’t diminishing – because the spheres of activities in music journalism are likewise becoming smaller and smaller.

Joining this dilemma is another phenomenon that doesn’t even exist in sports journalism – a field not exactly known for its readiness to problem-solve. Not only is there virtually no investigative music journalism any more, but critical reporting of any kind is not welcome at special interest magazine. The music press subsists on adverts from the recording industry. And the level of reflection is correspondingly uncritical. Article in return for advert – that’s the deal. Every new album is the best album. But who still wants to read all this unabashedly lickspittle journalism?

All well and boring. But does it suffice to simply resign oneself to this lamentable state of affairs? Or, to put it another way: Is music journalism really as dead as it’s often said to be? Perhaps the situation can be summed up by paraphrasing Frank Zappa: Music journalism is not dead, it just smells a little. Or might the current standstill ultimately offer new opportunities? If yes, where might these opportunities lie? And, is there really this insurmountable gap between print and online journalism, as the word on the street would currently seem to suggest? To classify the one as enduring and the other as quick and transitory is, in this day and age, just as careless as categorising the one as static and the other as dynamic. Why this demarcation between two principles that want the same thing in different types of media? The challenge, really, lies much more in working within the concert of communication channels to find new ways of conveying content to readers, listeners, and users.

Until a few years ago, no one would dispute that music journalism had the task of providing information about new trends, artists, and recordings. It has long since been relieved of this function by the internet, but not by blogs and online magazines – which, of course, are themselves, in the broadest sense, nothing more than journalistic platforms – but by distribution pathways like Facebook, YouTube, Soundcloud, along with
Amazon, iTunes, and forums such as band and fan sites. For the most part, music-loving listeners can find information much faster through these channels than they could by letting the specialist interest media do it for them. The compulsive over-celebration of new albums will still benefit the music industry in the short or long term, but the much-cited mature music lovers will grow increasingly weary of this because they can form their own opinions. Product evaluation no longer requires a middleman.

Approach also matters. If we are unable to regain our status as opinion leaders vis-à-vis the specifications of the music industry – whether major or indie or whatever structures arise in the near future – then there won’t be anyone left who’ll need us. To whom are we ultimately under an obligation? The reader and no one else – and when he or she doesn’t purchase what we’re writing anymore, because it’s dull and predictable, then there will be no more adverts either. Articles read way too often like announcements. Authors pen pithy sentences that are calculated to end up as quotes on album stickers. The accompanying photos look like icons because they are provided by the labels – endlessly repeated, these photos (are intended to) become engraved in the memories of all who see them. It works, but it also wears thin.

We must put an end to the situation in which a kind of consensus opinion runs through all media within a market segment and magazines differ at most in terms of which subjects they leave out. “The subject has been done to death” – is a synonym for “the subject is no longer relevant to the advertising department”. But who listens to music like that? Can’t favourite records be older than six weeks? On the contrary, those who actively engage with music interact with it through participation and memory. All music journalists have archives in their heads, a place where new impressions are synchronised with old ones. This results in an inexhaustible pool of good stories, even if, at the same time, all the media outlets are busy pondering the new album by the Foo Fighters, Kendrick Lamar, or whomever.

Another problem at the moment is that specialists specialising more and more are writing for smaller and smaller clienteles. All too often music journalism is reduced to communication between insiders, i.e. between those in the know and those even more in the know. The more fissured the genres and subgenres, the smaller the circles of people who can join in the conversation. Admittedly, this is encouraged by the fact that the classic, topographically defined scene is disintegrating and being superseded by stylistically determined, globalised meta-scenes. Most of those who are potentially interested in participating in the media discourse on music are excluded because they do not possess the necessary detailed knowledge. Involving these people presents a different, and major, challenge for the future.

Music journalists contemplating what informational advantage they have over the average Joe Bloggs music consumer – this isn’t about navel-gazing. As in any social sphere, it’s about the relevance of our work. And this includes mee-
ting our listeners/readers/users where they are. Here it can be tremendously helpful for us to stop going down the path of increased specialisation, but to venture a U-turn instead and to once more seek out the broader context. What do a metal guitarist, a rapper, and a jazz pianist have in common – this is one way to think about it. Specialised knowledge can certainly be helpful but it is no substitute for daring and originality of thought and the panoramic view. Is it really enough for us to address only those who are already on the same wavelength as us, or would we rather use the well-researched story to draw in those who just like listening to music and don’t mind a little guidance now and then? Otherwise, music journalism dies precisely because it doesn’t exist anymore – there’s only jazz journalism, metal journalism, techno journalism, or hip-hop journalism. An absurd prospect.

Which takes us to a crucial point. Few consumers of our journalistic work focus on music with the same absoluteness as we ourselves do. If our articles and contributions, whatever the medium, continue to be purely about music for its own sake, we’ll lose sight of why music exists at all. Do we really always want to hear that a band’s most recent album is its best album and that the latest constellation with a producer or guitarist or vocalist is much better than all previous constellations? The trend is clearly turning back toward the context-story. Music as catalyst for the things that worry us on a daily basis, be they political, economic, or social situations, or contexts in other cultural spheres, such as film, sport, fashion, cuisine, or comics. All this leads away from the same old artist-has-a-new-album-ready-to-go pattern which has long since played itself out. Opportunism has never led to the desired goal. Greater courage to express opinions and get involved also relieves us of the compulsion of feeling we need to shore up every article on an artist or a band with quotations from the person/s concerned for the purpose of cementing our claim to exclusiveness. Indeed, statements from musicians have long since started resembling each other, just as their published promo photos do.

No! Music journalism is far from being dead. But evidence of death throes cannot be denied, and it will no doubt die if it renders itself superfluous. Only music journalism itself has the power to do this. There are many challenges that can transform music journalism into something that it has perhaps never been before: an integral part of social discourse, an indispensable authority in a debate on values, and an identification platform. It’s high time we rediscover the courage to be journalists whose concern, first and foremost, is to tell a good story. The fact that this story is about music is of more secondary importance. We can only realise this ambitious aim in concert with those who read/listen to our work, and hoisting ourselves out of the existing structures and dependencies will not be an easy path to go down. There is no simple path. And yet it is the path we have to take.

Music journalism is dead, long live music journalism!

Wolf Kampmann is an award-winning German music journalist, book author, and lecturer. He sat on the jury of the International Music Journalism Award (IMJA), which Reeperbahn Festival is presenting for the first time in 2017.

Please visit www.reeperbahnfestival.com for more information about the IMJA shortlists, winners, related sessions, and IMJA reading at the festival.
A long time ago Dave Allen was founding member and bassist of seminal British post-punk band Gang Of Four, which he left in 1981 to form another legendary band, Shriekback.

Until not so long ago, in fact this March, Dave Allen was responsible for Artists Relations at Apple Music, following their takeover of his former employer, Beats Music, the music service Dr. Dre and Jimmy Iovine sold to Cupertino as part of their Beats Electronics company in 2014.

Now working at Portland, Oregon based agency North Dave Allen shares some thoughts on streaming services, music culture, and getting upcoming bands paid.
Music is an art form that, as we know, is experienced on a global scale that is arguably larger than any other. Its cultural influence in arts and society is also experienced on a landmark scale; it helps shift our political views, our social activities, and our worldview. It is not hyperbole to say that music is in our DNA. After all, the first beat we hear is our mother’s heartbeat in the womb.

In the last two decades, the music industry has been battered by a variety of new technologies; the most impactful was the arrival of the MP3 which in turn led to the rise of the streaming music services – Spotify, Apple Music, Deezer et al, not to mention YouTube.

The massive shift to accessing music via streaming by music fans has led to a ‘same-as-it-ever-was’ situation for music artists. The top ten percent reap the rewards and benefits of the system, while the other ninety percent scramble to gather as many scraps as they can. If you look back to the early decades of music sales, you can see from music chart data why I use the phrase ‘same-as-it-ever-was.’ Those making the most money from album and single sales were the best-selling artists. In an open marketplace for music sales that makes a lot of sense. Today though, it is far harder to achieve a living income from music if you are not reaching the streaming play numbers achieved by artists such as Beyoncé, Drake, Ed Sheeran, Frank Ocean etc.,

Before I go any further, I want to say that I’m a fan of Horace Dediu’s writing on his Asymco website. Asymco is a project of Dediu’s, an expert in complex data analysis. I recently read a post of his, Contact Less, that inspired some thoughts for this essay. In it, he describes the ongoing issues around online payment platforms, such as those offered by the likes of Samsung Pay, Google Pay, and Apple Pay. Dediu offers an interesting term for how hard it can be to win over new customers to these new Pay platforms - ‘attritional competition with non-consumption.” In his own words: ‘Apple Pay is in what could be considered an attritional competition with non-consumption. There are no decisive battles won or lost, only the relentless pressure to make progress against a reluctance to change. Before I go on, I should make the attrition/decisive type of conflict clear. The terms come from military science. A war of attrition is one where two sides essentially grind against each other and the winner is the one which lasts longest. A decisive battle is one where a conflict is won through a single, acute encounter where, due to either demoralizing or circumstance reasons, one side gives up. It’s the knock-out punch vs. the fight to exhaustion.

When applying this dichotomy to competition, we need to be careful about who we define as competitors. Note that I said that Apple Pay is in a fight with non-consumption. It’s tempting to say Apple Pay competes with some other payment system like Samsung Pay or Google Pay. But none of these alternatives are as powerful as the existing mix of contact payment systems: cash, credit card magnetic swiping and some other hybrid of codes and user experiences (especially online)."

I read all of the above as being analogous to what is happening in the streaming music world. Are the streaming music services bound up in the ‘attritional competition with non-consumption” world? Or, I wondered, are they in the fight of attrition vs decisive blows world? Is there even an opportunity for a decisive blow? I’m not entirely sure there is, it may be a stretch but I see some similarities between what Dediu describes as the Pay platform’s issues and the streaming music service’s ongoing battles for subscribers. For the former, banks, banking systems and regulations, credit card companies et al, can be immovable objects in their path (not to mention privacy and security.) There’s also, as Dediu points out, consumer resistance. For the latter, the recording industry, comprised of record labels, publishers, and sometimes the artists themselves, (just recently Jay-Z removed all of his music from Spotify,) can be the immovable objects as they own just about all of the music catalogs that are licensed to the streaming music service companies; and here too there can be consumer resistance.
In this case, though, the term consumer resistance may be a misnomer. We are talking about music fans. There may be fan resistance. Music is not some kind of ’product,’ nor is it a good that sits on a store shelf to be ’consumed.’ Nor is it ’content.’ It is art.

In this new world of access, music fans most likely ignore the size of the corporations behind those music apps that bring you an endless buffet of songs and albums, presumably they are also not overly concerned about which record label Beyoncé is signed to.

Also, one could argue that the expansion of global music access brought music’s own, new, containment - digital media still needs a physical medium; consider how many people are listening on their smartphones, their laptops, and even iPods. The containment has shifted from vinyl records and CDs, and that’s not necessarily a bad thing.

As I began this essay with regard to Horace Dediu’s post and the fight of attrition vs decisive blows scenario, it appears that Spotify and Apple, the two leaders in subscriptions, will continue to dig into this subscriber-winning theater of competition. To be clear, I don’t believe Apple Music and Spotify are in competition with each other – it’s just that the pool of music fans not already using streaming services, is being drained, as both companies are trying to woo the same non-consuming music fans. I wonder, when does this cap out?

Recently I have spent quite some time thinking about the future of music distribution, and what I fear is becoming the commoditization of music culture. I’ll explain what I mean by that by looking at a recent Radiohead concert in Portland, Oregon. Radiohead hadn’t played Portland since 1996 so expectations and emotion were running high. The concert was a flawless, searing confirmation of Radiohead’s amazing ability to never self-aggrandize, nor look down upon their fans; their ability to make an arena that was packed with thousands, feel like a much smaller club, is a testament, not only to their talent but to their humbleness. There was work to be done, art to be delivered, no pandering.

This unique experience is hard to receive via the current containers of recorded music. I say that because although “A Moon Shaped Pool” is a wonderful album, (however you choose to listen to it,) live the songs took flight, becoming unencumbered and transitory. Sound, is indeed, a physical event.

In a world of streaming music, we will continue to see the biggest artists taking home the most money. Same as it ever was. And clearly, the streaming of music is the preferred access by millions, and for now, it’s here to stay.

With that in mind, and with the knowledge that the top streaming artists are mopping up all of the income, what happens to the next 10,000 up and coming artists trying to pay the bills? The answer to that question would be - don’t sign away your copyrights. Use platforms such as BandCamp, where fans can pay what they like for your music. There are also distribution companies like STEM, and customized label services available to indie artists from ADA, and others. And of course, playing live shows.

While the large streaming companies continue their attrition battles perhaps companies such as those I mention above, as well as others that are yet to surface, may deliver the first decisive blows by reigning in the next 10,000. Beyond those 10,000 the pool is deep.

/ (This is an edited version of a text published by Dave Allen on his website www.iamdaveallen.com)

Dave Allen will be a speaker at this year’s Reeperbahn Festival Conference. He will give a talk and appear as a panelist. Please visit www.reeperbahnfestival.com for details.
TERRY McBRIDE

Understanding the Value of Music and How to Effectively Monetize It

TEXT
Terry McBride
Songs are not intellectual property that can be controlled or regulated. The world-wide music business conducted a futile and damaging litigation campaign against music fans and technology from 1999 to 2010 that almost destroyed the business we love. Nettwerk was the first major industry player to step out and take a stand against this litigious behaviour by funding the defence of a family in Texas that was being sued by the RIAA. It made no business sense to us to sue one’s own customers.

There were many problems with the business back then and unfortunately some of those problems still exist today. The main issue seems to reside over control and to some extent it’s a generational viewpoint that will hopefully fade when younger executives gain more influence. This control issue flows from one’s perception of what a song is. The business views a song as a collection of lyrics, chords and melodies that can be copyrighted and exploited. A music fan has no care for the concept of copyright and views these same songs as emotional bookmarks to their own lives. It’s this divergence of perception that is the issue. Nettwerk views songs as “emotions” and we are in the business of monetising that emotional connection.

Back in 2007/8 Brent Muhle and I co-wrote a paper for Music Tank, a think tank within the University of Westminster in London. The emphasis was on how we believed the music business needed to evolve towards monetising this emotional connection with the millennial generation. For the next year, I toured the world discussing the concepts we presented with a big focus on what we called a “Digital Valet”. What I saw was fear and anger towards what we proposed. In the end I stopped doing public speaking as it simply was not worth the energy and instead focused internally within Nettwerk to build towards that future.

I look forward to sharing some future thoughts and strategies as we have now entered the age of growth mainly due to those music valets.

Terry McBride will give a talk at this year’s Reeperbahn Festival Conference. Please visit www.reeperbahnfestival.com for details.
LIVE FOR (RE)SALE – A SORT OF DARKNET FOR TICKETS

TEXT
Manfred Tari
In recent years one of the hot-button issues in the live entertainment business has been secondary ticketing. Long gone are the days when the problem was individual local black-market dealers standing in front of venues selling overpriced tickets for sold-out shows. Digitalisation has transformed the business into a multi-billion euro affair.

The industrialisation of secondary ticketing is evolving. Corporate players such as CTS Eventim, eBay and Live Nation have integrated the resale of tickets into their value chain, but concerns are rising. From Italy to the UK, the economic success of secondary ticketing is attracting more political – and, in certain cases, more legal – attention than ever before.

Secondary ticketing is highly profitable. Business reports such as those from eBay or Live Nation offer a glimpse of the financial dimensions the resale of tickets has now reached. In its business report for the first quarter of 2017, eBay reported on 30 May that its subsidy StubHub had once again achieved a growth rate of 15% – its net revenue had risen from $177 (Q1-2016) to $204 million. Earlier this year, eBay reported in its 2016 annual report that StubHub alone gained a gross volume of $1,239 billion and declared a record result of 167 million tickets resold. Prior to this, Live Nation, in its business report for Q3-2016, had already reported that by September 2016 alone the company had gained a revenue of over $1 billion with its secondary ticketing platforms, which include Seatwave and GetMein.

According to estimates, the annual global market volume of secondary ticketing is considered to be $8 billion, as reported by the New York Times in December 2016 in an article about the so-called BOTS act. The Better Online Ticket Sales Act was one of the last laws signed by the Obama administration. It bans the usage of online bots to buy tickets in bulk. It’s more than a remarkable law as it also reflects how dynamic operators of resale platforms adapt to new technologies and sales strategies. While the primary market for tickets in most territories is still subject to fixed prices according to the face value as defined by event promoters, the core element of secondary ticketing is based on the sales policy of “dynamic pricing”. Despite being commonly used by companies such as Amazon and the aviation and hotel industries, this type of business model when applied to ticket sales for live events has frequently led to complaints from consumer protection offices and even to investigations by public prosecutors.
Besides the adoption of technologies such as algorithms and bots – which make the pricing dynamics behind the market almost completely non-transparent for customers, business partners and legislators alike – one of the main problems with secondary ticketing is the absence of legal regulations. So far France is the only western country to introduce (in 2012) a strict law against the unauthorized resale of tickets, protecting consumers and event promoters equally. Other countries such as Australia, Canada, Italy or even the UK have only recently started rethinking their policies. While in the past various governments and politicians refused to introduce regulations regarding the resale of tickets, lately, scandals have served to activate the political process. For years this type of business had been making headlines, revealing financial dimensions of fraud or shady stories about overpriced tickets for charity events or other unscrupulous behaviour. Recent stories, however, have seemingly put it firmly on the agenda.

The Italian TV magazine Le Iene on TV 1Media-set, for example, reported in October 2016 the extensive business relations between secondary ticketing websites and concert promoters. Based on statements by an anonymous whistleblower, the TV report revealed respective internal deals. In particular an instantly sold-out Coldplay concert in Italy in 2017 came under scrutiny. The whistleblower enabled journalists to confront managing directors of Live Nation Italy and the ticketing portal Ticketone, a subsidy of CTS Eventim, with various copies of invoices, apparently proving that direct payments between concert promoters and secondary ticketing websites had taken place.

Meanwhile, this led the Italian Antitrust and Competition body (AGCM.it) to impose a fine of €1 million against Ticketone and €700,000 against Seatwave, eBay’s Ticketbis, Viagogo and Mywayticket for unfair business practices in relation to ticket sales for shows by Coldplay, One Direction, Foo Fighters, Red Hot Chili Peppers, Bruce Springsteen, Adele and David Gilmour.

On 9 June 2017 the Italian copyright collection society SIAE won a case involving tickets for two U2 shows in July sold via secondary ticketing platforms Seatwave and Viagogo. A civil court in Rome decided in favour of SIAE, ruling that for each resold ticket a fine of €2,000 was to be paid. In Spain, the promoters of Joaquín Sabina’s „I Deny Everything” tour, TheProject, Get In and Riff, announced their intention to launch legal actions against Viagogo for selling tickets for a show in A Coruña on 22 July. The concert had been postponed and there had been no original tickets issued for it. In a joint statement with the artist’s management, the promoters appealed to the Spanish government to pass a law similar to that in France banning the unauthorized resale of tickets.

In line with this request, Spanish music fans initiated an online petition earlier in June, asking politicians and the government to ban „the speculative resale of tickets for concerts”.

„As of today, the government does not have a clear position on how to approach comprehensive legislation on this issue – that is the reason for our petition”, argues Joan Colet, President of the Stone Pony Club (a Bruce Springsteen fan club).

„We understand that, given the current power-balance in the Spanish congress, any approach to prosecute the scalping frauds and legislating on secondary ticketing would go ahead only on the basis of ‘customer protection’.”
The Reeperbahn Festival Conference 2017 will feature two sessions about secondary ticketing: One dedicated to the latest findings on an international level, the other with a special focus on the German market.

Please visit www.reeperbahnfestival.com for further details.

When asked about the reactions from the live music industry or even from artists Colet said: „We are getting strong support from promoters like Doctor Music and others as well as primary ticketing platforms like Ticketea who aren’t involved in secondary ticketing. We are also approaching and receiving good feedback from other fan clubs, and as this continues we expect to get more and more support from artists as well. We plan to write to Bruce Springsteen about our initiative too, of course, as we strongly believe that he is against scalpers ripping off his fans. When Bruce tours in Spain he works with Doctor Music and we accept this as strong evidence that Bruce stands against scalping.”

In the UK the political process of investigating likely regulations is already one step further. After various hearings and the consideration of an independent research report, the UK government issued a briefing paper on 12 June that „considers recent initiatives to regulate the secondary ticketing market, including important new measures contained in the Consumer Rights Act 2015 (CRA 2015) and new measures contained in the Digital Economy Act 2017.” Among other recommendations, it stipulates the banning of „automated ticketing purchasing by bots and botnets”, similar to respective stipulations in the US.

While for the previous decade the UK government declined to initiate legal measures against secondary ticketing, the change in policy seen now comes on the back of news reports such as those about Viagogo in the UK selling tickets for a charity concert by Ed Sheeran, held on 28 March in the Royal Albert Hall, to benefit the Teenage Cancer Trust, despite the fact that the Teenage Cancer Trust released a statement on its website that ticketholders would be required to produce photo IDs and that „tickets purchased on the secondary market will not be accepted”

Internationalisation is a further development in the business in recent years: Viagogo currently runs branches in 60 countries, StubHub in 48. The European company Seatwave was acquired by Live Nation’s ticketing division Ticketmaster in November 2014 and announced earlier this year its intention to launch branches in Finland and Sweden.

The consequences of these developments are massive. The number of scandals involving questionable business practices has raised the awareness of media and consumer protection organisations around the world. In reference to the growth rates of secondary ticketing, the German consumer organisation Verbraucherzentrale Bayern reported that the number of complaints in Germany by consumers who bought tickets on resale platforms in the first quarter of 2017 already reached the number of complaints filed in all of 2016.

Meanwhile the resale business has become an expected practice: National promoters state that there are international concert agencies that started requiring fees for some of their acts based on a calculation of up to 120% instead of 100% of the regular number of tickets on sale according to venue capacities. They argue or even insist that promoters are able to gain the additional 20% when putting tickets on sale via resale platforms.
To make a complex story short, you could say Camille Hackney hooks up Warner Music Group artists with lucrative branding deals. In real day-to-day business, this means she and her team have to look after everything from Missy Elliott working with Sprite to Bruno Mars playing a Super Bowl halftime show to dealing with social media “influencers” and their use of music. The New York-based Executive Vice President of Brand Partnerships & Commercial Licensing at Atlantic Records and Head of the Global Brand Partnerships Council for Warner Music Group kindly answered some of our questions about her field of work and the increasing importance of data analysis in working with sync and licensing.
REEPERBAHN FESTIVAL: How big a part of the bottom line is brand licensing in today’s music world – for labels and for artists? Is it just added income or the key to financial success?

HACKNEY: It’s absolutely not just added income! Sync and partnership income are key line items in almost every artist’s P&L statement. For many artists, sync income can mean the difference between a recouped and un-recouped balance.

REEPERBAHN FESTIVAL: How do you think smart data will change the brand licensing market – are they just a point of convenience and speed or will they alter the nature of the business?

HACKNEY: It will end the days of the CMO’s son or daughter choosing the artist/talent for the campaign. Thank goodness.

REEPERBAHN FESTIVAL: Streaming service Netflix recently stated it had at least partially adopted a perspective of no longer splitting the global market into local territories but rather into global target groups. So, for example, a 20-year-old male Scandinavian student who is a fan of high velocity action thrillers would be grouped with an Asian consumer with a similar taste, age, gender and education, even though they live in completely different countries/markets. How common are such global market perspectives in brand licensing already?

HACKNEY: I think that preference and affinity marketing versus marketing to a specific age/race/gender demographic is how marketers will win. A friend and savvy marketer who runs a marketing data company once articulated it as such...both Prince Charles and Ozzy Osbourne demographically look the same...white, 70s, British, wealthy, divorced...but clearly their tastes and preferences are polar opposites.

REEPERBAHN FESTIVAL: How long is the time-span of the average brand partnership campaign? How can you devise strategies for brand partnerships that benefit both short-term marketing aims and long-term career development for your artists?

HACKNEY: The typical deal is one year. More and more, we are seeing brands wanting to enter into 2 year or renewal, with option deals. Some deals by nature are more short-term and transactional (e.g. video product placement, social media posting, fashion campaigns) and they tend to only last a season or fashion cycle. We are always looking to have longer-term partnerships with brands for our artists, particularly when an artist truly loves the brand and it is a part of his or her everyday lifestyle.

REEPERBAHN FESTIVAL: Do you believe the future of music use in adverts will be dominated by technologies like algorithms finding the suitable selection of tracks for any given advertising campaign’s needs and AI tools to predict audience reactions to music?

HACKNEY: Absolutely not! There is an emotional aspect to telling a story, which is what good advertising does – tell a story. While you might be able to use technology to winnow down the choices, there will still always be a requirement for the human element in the final decision.
**REEPERBAHN FESTIVAL: Which level of sophistication do you expect smart data for music to achieve in the near future concerning brand partnerships?**

HACKNEY: We’re already using smart data to help us better tell the story of our artists, their fans and fan engagement. Brands have used data tools for decades to help them best assess the proper setup for campaigns. Now that music companies are more proactive with data and data analysis, we can help enlighten the decision-making process for our brand partners.

**REEPERBAHN FESTIVAL: What changes will the music/rights holders have to undergo once their organizations are dealing more and more with smart data, will there have to be essential changes in workflows, structures or management policies?**

HACKNEY: There certainly are already many changes to workflow and where emphasis is placed on resource-allocation. You will definitely start to see more job openings for “data analysts” in the music business, which we’ve never really had before. Fundamentally however, it is a creative business with lots of subjectivity, so I feel strongly that data will help give parts of the story but will not be able to tell the entire story.

**REEPERBAHN FESTIVAL: How has the world of multimedia apps changed your work: The use of music in the various social media oriented applications like Snapchat or Instagram has opened a new field of licensing concerns I presume. How can the individual use of music in commercially sponsored accounts by “influencers” be handled feasibly for example?**

HACKNEY: We have already started to address this. In the same way we have a rate card for branded entertainment, we are developing one for branded content posted by influencers. In the prior couple of years we’ve considered influencers use of our music as promotional but now we realize that influencers are being allocated larger amounts of brand advertising budgets. Consequently, we are starting to treat their use of our music as advertising syncs.

Camille Hackney will take part in „Sync Faster – Sync Different. Music For New Media Formats“, one of the „music.brands.(e)motion“ sessions at this year’s Reeperbahn Festival Conference. For details please visit www.reeperbahnfestival.com
The Reeperbahn Festival’s 2017 New York Edition

TEXT Jan Vandendonk
Members of the Reeperbahn Festival delegation who attended any of the various panels at this year’s A2IM Indie Week quite likely heard familiar topics being discussed. Like everyone else – including those who attend Hamburg’s own conference or, basically, any industry meeting – the American independent scene also has to debate how to navigate between technological changes and changed markets in today’s music business. Some key topics – such as the question of how to convert streaming audiences into long-term fans, a question addressed in New York by Allen Kovac, Founder and CEO of 10th Street Entertainment and Eleven Seven Music, or how to break new artists in the age of streaming and whether A&R policies should rely mostly on data analysis or keep the human element central to the process, as Richard Westover, Head of Music Data Services at Shazam, wondered – will be part of September’s Reeperbahn Festival Conference, too.

But most participants of this year’s New York Edition were too busy networking to pay much attention to the panels.

Concerning music, the foreign trade balance is clear: Music from Europe might have lost some of its exotic outsider status but it is still far from a major share of American music sales, so there’s a long way to go. But given the market’s size, US sales and streams are already a vital part of business for attendees such as Michael Pohl from Kontor New Media or Tobias Lampe from Supersition Entertainment and music label hfn. “We have important globally acting business partners in the US, and any good placements in media, TV series and films have a certain radiance into other markets”, says Lampe. In addition to meeting old and new business contacts, it’s also the chance meetings Lampe likes about business gatherings such as Indie Week. “The concentration of very interesting people and potential business partners is extremely high during Indie Week”, says the electronic music veteran. Michael Pohl also stresses the possibility of making contacts with people from all over the world as a key reason to come to New York.

Not all things Reeperbahn take place on the actual Reeperbahn. After the first New York Edition in 2016, the Reeperbahn Festival’s music industry trade mission returned to New York and A2IM Indie Week this June. Here are some impressions.
“This is one of our biggest markets”, states Pohl, who counts his Spotify meetings as his most productive experience of this year. Meanwhile, some of the awe is gone when approaching the American market, finds Tanju Boerue. „What you have to keep in mind is that no one has time for showboating or any other bullshit. You better be business-minded and straight to the point”, is his advice for successful speed dating sessions. Boerue was in New York not only to represent a small group of independent labels’ licensing interests but also to produce the Reeperbahn Festival showcase night, which took place at Lower East Side venue Pianos. With music acts from Canada, Portugal, Denmark, Latvia, Sweden and Austria, the showcase represented the Reeperbahn Festival’s profile as a place for international talent.

Thus, for the second year in a row, the Reeperbahn Festival brought a showcase night to Indie Week, which otherwise does not have much of a live-event aspect outside of the awardee shows at the Libera Awards (although this year Dutch Music Export and M for Montreal made an official showcase part of their second Dutch-American music industry trade mission). The Reeperbahn Festival showcase night was quite the success, with last year’s Anchor Award winner Albin Lee Meldau headlining a line-up of diverse acts that attracted a big crowd of music industry folks. Yet another step up from last year and possibly a sign that the next New York Edition will have even more delegates and more talent making their way across the Atlantic.
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