

Conference Programme - October 8th

Media Lounge | 11:45 am - 12:00 pm

Keynote - Robin Gibb, President, CISAC

Category: Keynote

Moderator:

David Ferguson, Chairman of BACS and Spokeperson for ECSA (European Composer and Songwriter Alliance), BACS (British Academy of Composers & Songwriters), GREAT BRITAIN

Speaker:

Robin Gibb, President, CISAC - International Confederation of Societies of Authors and Composers,

Robin Gibb is one of the world's most successful singers, composers and lyricists, and also the President of the International Confederation of Societies of Authors and Composers (CISAC), the unique organization serving authors worldwide. Robin Gibb was born in Douglas, Isle of Man, the son of English parents, twin brother of Maurice, younger brother of Barry and subsequently the older brother of Andy Gibb. He was already performing in public with his brothers at the age of six and by the end of the 1960s they had made a name for themselves as the Bee Gees. During the same period he achieved his first solo successes, which included "Saved by the Bell". The Bee Gees achieved countless successes in the second half of the 1970s in connection with the disco wave, in particular with the soundtrack to the film "Saturday Night Fever". It is currently estimated that, in various forms, their record sales have exceeded 220 million, making this band one of the most successful acts of all time. Parallel with his recordings with the group Robin Gibb has continued to pursue a solo career, with hits such as "Juliet" (1983), "Boys do fall in Love" (1984), "Walls Have Eyes" (1985) and "Magnet" (2003).

As the president of CISAC, which represents 222 authors' societies in 118 countries, Robin Gibb is more qualified than perhaps anyone else to initiate the discussions about the competition law decision which the European Commission issued mid-July this year against 24 European collecting societies. In the debate about online licensing, cultural diversity and creators' income, Gibb will represent the position of authors and composers from around the world as well as CISAC's view on the recent EC decision. The keynote address by Robin Gibb will be followed by a panel discussion on the subject of "Authors' societies in the EU – following the first wave of competition", whose participants will consist of creators as well as representatives of copyright societies, publishers and the users.

Room 1 - Hong Kong | 12:30 pm - 1:00 pm

Keynote - Petri Lundén, Chairman of the International Music Managers' Forum (IMMF)

presented by Billboard

Category: Keynote

Moderator:

Mark Sutherland, International Bureau Chief, Billboard, U.S.A.

Speaker:

Petri H. Lundén, CEO Hagenburg/ Chairman IMMF / CEO Kentaro, IMMF, SWEDEN

The IMMF represents 15 music managers' forums from all over the world, in Australia, Asia, Africa, North America and Europe. Born in Finland, at the age of 18 Petri Lundén was already acquiring experience in the music business as the promoter of the Jönköping Festival in Sweden, and three years later, in 1984, he set up an artists' agency, Scandinavian Music Service (SMS). In 1993 he founded Motor SE as a booking, promotional and management agency, with offices in Copenhagen, Denmark, and in Oslo, Norway. In 1998 Motor SE was sold to Scandinavia's largest promotion agency, EMA Telstar, which itself has since been taken over by Live Nation, USA.

As Chairman of the IMMF and as a music manager, the best known of his current acts being "The Cardigans", Lundén represents a professional group that is at the centre of the discussions about a 360° business model, namely: managers. To emphasize their importance to the industry Popkomm is collaborating closely with the IMMF this year.

Conference Programme - October 8th

Room 1 - Hong Kong | 1:30 pm - 5:15 pm

Popkomm-IMEA 2008

presented by Host: Music Ally; Media Partner: Billboard & Musikmarkt

Category: IMEA

Moderator:

Paul Brindley, MD, Music Ally Ltd., GREAT BRITAIN

Speaker:

Mark Sutherland, International Bureau Chief, Billboard, U.S.A.

Cesar Gomez-Mora, sales director, Independent IP, NETHERLANDS

Martijn Tjho, founder, Independent IP, NETHERLANDS

Andy Semple, CMO, The Filter, GREAT BRITAIN

David Maher-Roberts, CEO, The Filter, GREAT BRITAIN

Daniel Federauer, CDO, roccatune, GERMANY

Constantin Thyssen, CEO, roccatune, GERMANY

Jeffrey Peterson, Sales & Marketing Director, bmat, SPAIN

Alex Loscos, CEO, bmat, SPAIN

Daniel Graf, CEO, Kyte, U.S.A.

Rhiannon Price, Content Manager, RAWRIP, GREAT BRITAIN

Vartan Sarkissian, Founder, RAWRIP, GREAT BRITAIN

Jury:

Julie Meyer, CEO, Ariadne Capital, GREAT BRITAIN

Charles Grimsdale, co-founder, Eden Ventures, GREAT BRITAIN

Michael Bornhüsser, Strategy & Execution, Yabo Sailing, SWITZERLAND

The annual Popkomm-IMEA presents entrepreneurs, start-ups and cutting-edge companies that the organizers, the chairman and the jury believe will have a genuine and lasting impact on the future of music, media and entertainment; people that truly make a difference and that have a unique invention, process, model or approach. Each year, Popkomm-IMEA endeavours to find, screen and expose the best new business ideas, the brightest entrepreneurs and the hottest start-ups, and aims to provide a unique platform for their global 'coming-out'.

Hosted by the leading digital music agency Music Ally for the first time this year, the jury consists of three judges, Julie Meyer, Ariadne Capital (former founder of First Tuesday), Charles Grimsdale, Eden Ventures (former founder of OD2), and Michael Bornhüsser, Yabo (former founder SDC). Each judge has chosen two finalists from the pool of applicants.

Leading up to Popkomm the six finalists have been coached by their judges prior to the actual presentations at IMEA. After the presentations the Popkomm-IMEA audience will then select the 2008 winner.

Prior to the Final Screening Session Julie Meyer will hold a presentation to show "What makes a successful start-up", followed by a panel discussion between the jury members about "Money, money, money – and how to get it".

After the presentations of the finalists Popkomm-IMEA jury chairman and host Paul Brindley (Music Ally) will announce the winner of Popkomm-IMEA 2008 at 5 pm during the Champagne reception, presented by Billboard, where everybody is invited.

Popkomm-IMEA is hosted by Music Ally and presented by their media partners Billboard & Der Musikmarkt.

Conference Programme - October 8th

Room 1 - Hong Kong | 5:45 pm - 6:15 pm

How did you do it? – The Popkomm (pro)files with Klaus Voormann

presented by Radioeins

Category: Creation

Moderator:

Wolfgang Kraesze, Journalist, Radioeins, GERMANY

Speaker:

Klaus Voormann, Artist, , GERMANY

Klaus Voormann's works have sold and been heard and seen by millions worldwide. Whilst studying in Hamburg at the Meisterschule für Gestaltung (Master School for Design) he met The Beatles, resulting in him designing the cover for their legendary 1966 album "Revolver". More recently he designed the 1996 Beatles Anthology series and 2003's "Scandinavian Leather" from Turbonegro. He was a founding member of John Lennon's Plastic Ono Band, played bass guitar on Lou Reed's "Transformer" album and joined Manfred Mann for a while. He produced Trio's world hit "Da Da Da ..." and has worked with artists such as Carly Simon, George Harrison and Ringo Starr. How did he do it?

Looking over someone's shoulder is fun and the experience of others is always advantageous whichever way you get it. Tips, tricks and good stories are cherished for a long time and beneficial. Due to this the Popkomm Conference is starting "How did you do it?"

Popkomm lures you onto the sofa for a late afternoon session with the business' creative personalities who will lift the lid on how they did it. Afterwards, to round the day off, there is also a chance for a chat at the beer reception.

Conference Programme - October 8th

Room 2 - Sydney | 2:15 pm - 3:30 pm

Collecting Societies – following the first wave of competition

presented by Musikmarkt

Category: Commerce

Moderator:

Crispin Evans, Director Commercial Arts, Co-Founder, Cote Basque Music Publishing, GREAT BRITAIN

Speaker:

Prof. Dr. Jürgen Becker, Executive Vice-President, GEMA, GERMANY

Jane Dyball, International Legal & Business Affairs, Warner/Chappell Music Ltd, GREAT BRITAIN

David Ferguson, Chairman of BACS and Spokeperson for ECSA (European Composer and Songwriter Alliance), BACS (British Academy of Composers & Songwriters), GREAT BRITAIN

Bernard Miyet, CEO, SACEM, FRANCE

Dr. Pascal Oberndörfer, Products & Content Procurement, O2, GERMANY

Cees Vervoord, CEO, Buma/Stemra, NETHERLANDS

First the European Commission pressured the European collecting societies into more competition and an open market in the online sector, now European Commissioner for Competition Neelie Kroes has for the „well-being of authors and users“ also decreed competition for the other areas of the authors’ collecting societies. The Commission emphasises here mainly multi-territorial licences for internet, cable or satellite and compels collecting societies to offer their services outside of their given territory. It is mainly aimed against model contracts from copyright umbrella organisation CISAC. Authors across Europe were against the recommendations by Europe’s competition watchdogs but were generally ignored by the European Commissioners; this is why the decree is met with such incomprehension.

The History: Following formal complaints from RTL and MusicChoice the European Commission forced European collecting societies in their “Statement of Objections” into an open market, courting the favours of the major music publishers began. The publishers have in the meantime decided who will take over pan-European licencing of their online rights. EMI Music Publishing has CELAS, which is owned by the German GEMA and British MCPS-PRS, dealing with their online-rights. Since mid-2008 Universal Music Publishing lets SACEM deal with theirs. Warner/Chappell Music has licensed their repertoire to GEMA, MCPS-PRS and the Swedish STIM. Sony/ATV Music Publishing will be also use GEMA for their online rights from mid-2008. Thus the first wave of competition is over.

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

Conference Programme - October 8th

Room 2 - Sydney | 3:45 pm - 4:30 pm

WIPO versus Consumers

presented by IMMF & Musikwoche

Category: Commerce

Moderator:

David Stopps, Director of Copyright and Related Rights for the Music Managers Forum UK, IMMF, GREAT BRITAIN

Speaker:

Nick Ashton Hart, Advisor International Copyright&Related Rights to multinational stakeholders in the ICT & telc. ind., Consensus Optimus, GREAT BRITAIN

Anne-Catherine Lorrain, International Property Expert, The TransAtlantic Consumer Dialogue (TADC), GREAT BRITAIN

Tilman Lüder, Head of Unit D1 – Copyright and Knowledge Based Economy, European Commission, BELGIUM

Richard Owens, Director Copyright E-Commerce, Technology & Management Division World Intellectual Property Org., WIPO, U.S.A.

Shira Perlmutter, Executive Vice President Global Legal Policy, IFPI, GREAT BRITAIN

One world Copyright law or just a talking shop?

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

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

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

Conference Programme - October 8th

Room 2 - Sydney | 4:45 pm - 5:45 pm

Secondary Ticketing - Curse or Blessing?

presented by Musikmarkt & VIP-Booking

Category: Commerce

Moderator:

Allan McGowan, Journalist, Free Lancer, GREAT BRITAIN

Speaker:

Carlos Fleischmann, Managing Director, ct creative talent gmbh, GERMANY

Petri H. Lundén, CEO Hagenburg/ Chairman IMMF / CEO Kentaro, IMMF, SWEDEN

Marc Marot, Managing Director Resale Rights, Terra Firma Management Ltd., GREAT BRITAIN

Daniel Nathrath, Country Manager viagogo GAS, viagogo, GERMANY

Dr. Johannes Ulbricht, Michow Rechtsanwälte, Legal Adviser IDKV, IDKV, GERMANY

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

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

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

This session will debate the pros and cons of a very prosperous business area that is profiting from the speculative elements of a free market. But whatever the rights and wrongs the Secondary Ticketing issue has impacted on the live music industry's ability to address problems on a political level. Obviously this argument centres on the definition and application of trading practices and legislation. Those who contest the legal standing of Secondary Ticketing must present their case to political bodies and institutions to achieve legal support and redress.

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

Conference Programme - October 8th

Room 3 - Madrid | 2:15 pm - 5:15 pm

New Revenue Models

presented by IAEL - International Association of Entertainment Lawyers

Category: Workshop / Panel

Moderator:

Wolf Schoepe, Lawyer, Schoepe Fette Parnatz Reinke Rechtsanwälte, GERMANY

Speaker:

Elin Aamodt, Lawyer, GramArt - recording artists' association, NORWAY

Susan Abramovitch, Lawyer, Gowling Lafleur Henderson LLP, CANADA

Alexander Ross, Partner, Wiggin LLP, GREAT BRITAIN

Dr. jur. Martin Schaefer, Lawyer, Partner Kanzlei Boehmert & Boehmert, GERMANY

Oliver Schwenzer, Senior Vice President Legal & Business Affairs Continental Europe, EMI Music Publishing, GERMANY

Dr. Johannes Ulbricht, Michow Rechtsanwälte, Legal Adviser IDKV, IDKV, GERMANY

Usage of music is becoming more intensive but consumers are changing their behaviour in a speed unknown before: away from physical media to internet and mobile services. The market reacts accordingly. The sometimes dramatic economic developments in the music business cause companies to look for pastures new thus creating new challenges on the provider, artist and the consumer sides as well as for composers, publishers and mechanical rights societies.

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

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

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

Room 4 - Istanbul | 1:15 pm - 2:15 pm

The Turkish music industry and Turkish music in Germany

Category: Country Overview

Speaker:

Ali Riza Binboga, President, MESAM, TURKEY

Bülent Forta, Co-Owner / President of MU-YAP, Ada Müzik, TURKEY

Ali Kocatepe, Chairman of MÜYORBIR/ composer and artist, MÜYORBIR - Turkish Music Performers' Collective Society, TURKEY

Turkish musical culture is very rich and multifaceted. Due to its geographical position, Turkey is one of the oldest settlements in the world and has over the years developed into an area of various cultures from Asia, Europe, the Far East and the Mediterranean. This cultural wealth has natural effect on Turkish musical culture. With its range of diversity, traditional and local, contemporary, popular and other music styles are produced in Turkey and available in Europe and other markets. Furthermore the Turkish music industry follows technical developments and changes in the worldwide music market. As opposed to Cassettes and CDs there is an ever increasing demand for mobile and interactive audio formats that are being produced in Turkey.

Germany is an important market due to the fact that it is home to the world's largest ex-pat Turkish community. Many Turkish musicians tour in Germany and Turkish music is widespread due to radio and television coverage to target groups and sales in Germany are comparable to those in Turkey. Taking all these facts into account, the potential value for copyright owners of Turkish music repertoire is several million euro. The percentage of this that finds its way back to Turkey, however, is very low. The relationship between Turkish music and professional associations and the GEMA and the observation and integration of Turkish repertoire in Germany is a matter of major importance for Turkey. The work carried out in this area developing relationships with the copyright associations is an important example for the other European countries.

The collaboration between the Turkish professional associations MESAM, MSG, MÜYAP and MÜYOBIR with GEMA, to observe copyrights and the possibility and/or opportunity to support the music industry, must be utilised properly.

Conference Programme - October 8th

Room 4 - Istanbul | 2:30 pm - 3:30 pm

Market overview Turkey - vol II

Category: Country Overview

Moderator:

Jochen Kühling, Managing Director, Plak Media Entertainment GmbH, GERMANY

Speaker:

Oguz Kaplangi, General Manager & Producer, Elec-Trip Records, TURKEY

Baris Sensoy, General Secretary, MSG, TURKEY

Andreas Spieß, Lawyer, Spieß und Schumacher, GERMANY

Murat Suner, Managing Director, on convergence, GERMANY

Music is one of Turkey's most important cultural assets. Famous Turkish artists are respected and admired for life. The ever-increasing opening up of Turkey towards Europe means that European music is progressively more present on the Bosphorus and the Black and Aegean Seas. Turkish artists strive for Europe and vice-versa for their European counterparts. From a European point of view though, the Turkish music market is still a mystery.

Who are the major players? How and where do I licence? Which promoters are of importance for my acts? Where are the best venues? Who are my contacts in the collecting societies? In brief: what do I need to know in order to profit from a large and healthy music market?

The Turkish market overview will give the initial answers. On the podium are Turkish promoter, label and publishing contacts and, of course, representatives from the German-Turkish music scene.

Afterwards Plak music invites you to openly or personally discuss further questions over a drink.

Room 4 - Istanbul | 3:45 pm - 5:45 pm

Money for nothing and Tracks for free?! - How to monetize online music!

presented by VUT - Verband unabhängiger Tonträgerunternehmen, Musikverlage und Musikproduzenten e.V.

Category: Workshop / Panel

Speaker:

Jonathan Benassaya, CEO, Deezer, FRANCE

Clive Gardiner, VP of Digital Music, we7,

Hanns-Christian Gerth, Marketing/Pr Manager, Finetunes, GERMANY

Rodja Schmitz-Hübsch, Project Manager, Finetunes, GERMANY

Reinher Karl, Legal Adviser, VUT e.V., GERMANY

Alexander Ljung, Founder & CEO, SoundCloud, GERMANY

Paul Sanders, Director of Strategy & Business Development, The state51 Conspiracy, GREAT BRITAIN

Desiree Vach, Managing Director Germany, Weekender Records, GERMANY

VUT in cooperations with finetunes will hold at Popkomm a showcase and panel discussion tackling one of the biggest issues affecting the modern-day music business: how to monetise online music?

The event will begin with a showcase, where the newest and most interesting online business models will be presented. Following the presentation, both new and existing models will be discussed. The event aims to provide music companies with a detailed insight into not only what models are emerging and already in existence, but most importantly how music companies can use the full range of online models to generate a better online presence and, crucially, increase online revenues.

The event will feature detailed presentations from four international and German online companies. Each company will introduce themselves and their products to the Popkomm audience – with the focus on the newest 'state of the art' business ideas and freshest opportunities for labels, artists and content partners.

Following the presentations, there will be a one-hour panel discussion tackling the topic: 'Money for nothing and Tracks for free?! - How to monetize online music.' The panel will feature leading online companies and music industry experts who will aim demystify and get 'under the skin' of current and emerging online business models.

Conference Programme - October 9th

Room 1 - Hong Kong | 1:00 pm - 1:45 pm

Pop & Politics - Unfinished Business

presented by Musikmarkt

Category: Communication

Moderator:

Allan McGowan, Journalist, Free Lancer, GREAT BRITAIN

Speaker:

Inger Dirdal, Managing Director, Music Export Norway, NORWAY

Jutta Jaakkola, Executive Director, Finnish Music Information Centre FIMIC, FINLAND

Jean-Marc Leclerc, Project Manager, European Music Office EMO, FRANCE

Gunnar Madsen, Managing Director, ROSA - The Danish Rock Council // SPOT FESTIVAL, DENMARK

Fruzsina Szep, Program Director, Music Export Hungary, HUNGARY

Paul Woog, Managing Director, Popbüro Region Stuttgart, GERMANY

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

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

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

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

Room 1 - Hong Kong | 2:00 pm - 3:00 pm

In-between progress and continuity

presented by Musikmarkt

Category: Communication

Moderator:

Jan Becker, Journalist & Moderator, Poplitics, GERMANY

Speaker:

Rainer Henze, Managing Director, Laut AG, GERMANY

Sascha Kösch, Managing Director, De:bug, GERMANY

Gerrit Pohl, New Media | Ressortleitung Musik, Axel Springer Mediahouse München GmbH, GERMANY

Tobias Trosse, Managing Director TVRL GmbH, Televised Revolution, GERMANY

Manuel Uhlitzsch, Managing Director, Magic Internet GmbH/ myvideo.de, GERMANY

A revolutionary wind of change is sweeping through the recorded music market. The amount of copies pressed and advertising budgets are not what they used to be and there's also the internet...

Today's target groups obviously prefer new media formats and have along the way bred extraordinary rivals that are in competition with the long established music media for readers, users or viewers.

There is also growth but only in the pressure of competition – and all that for free!

What's on the cards for editors, publishers and the beneficiaries of recorded music? What can we reckon with? A serious chat about the needs and preferences of music lovers, range and sales figures paired with a worthwhile take on the continuity of this element of the music business.

Conference Programme - October 9th

Room 1 - Hong Kong | 3:15 pm - 4:15 pm

Radiohead's "In Rainbows" behind the figures - Teachings from an experiment in music pricing

presented by Impact Magazine

Category: Communication

Moderator:

Emmanuel Legrand, Editor, Impact Magazine, GREAT BRITAIN

Speaker:

Ted Cohen, Managing Partner, TAG Strategic, U.S.A.

Eric Garland, Co-Founder and CEO, BigChampagne, LLC, U.S.A.

Will Page, Chief Economist, MCPS-PRS Alliance, GREAT BRITAIN

Panos Panay, Founder & Chief Executive Officer, Sonicbids, U.S.A.

Vartan Sarkissian, Founder, RAWRIP, GREAT BRITAIN

Jens-Markus Wegener, Managing Director, AMV - Talpa Music Publishing, GERMANY

Radiohead's seventh album "In Rainbows" was a watershed. The band's decision to make the album available online before its physical release, and then invite their fans to set their own price, was an event of massive consequence for both the recorded and music publishing industries.

For the first time a major act not only empowered themselves with use of the Internet, by developing a truly global one stop shop, but also empowered their fans by allowing not only variable but voluntary pricing. The album was a massive success, entering the US, UK and iTunes charts at No.1 at the start of 2008 – even after massive traffic to the band's own website since 10 October 2007.

Almost a year to the day of this milestone in the music industry, Popkomm 2008 not only revisits the project, but exclusively lifts the lid on a groundbreaking report from the UK collecting society MCPS-PRS Alliance, co-authored by Will Page, their Chief Economist and Eric Garland, CEO of US online research company Big Champagne. Their publication, 'In Rainbows, On Torrents' shows that there was more to this project than met the eye. Amid all the media attention for Radiohead's project, the authors asked a far more meaningful question: namely, could 'legal free' compete with 'illegal free'. They discovered that even whilst the album was potentially available for free on the band's own website, a staggering 2.3 million illegal torrent album downloads took place during the first three weeks of its release.

What does it say about consumers' habits and the psychology of habitual behaviour? Is there a real brand loyalty to these 'illegal' sites? Could such behaviour be monetised? And if so then how can rights owners legitimist these sites, if not the activity itself? Finally, and most importantly, what can the Radiohead experiment teach us about price?

Be prepared for a controversial discussion on the new paradigm, with both the authors of the report and leading experts, moderated by Emmanuel Legrand, the editor of Impact, the magazine for the music publishing community.

Conference Programme - October 9th

Room 1 - Hong Kong | 4:30 pm - 5:30 pm



Das Event zum Markenglück

presented by Musikmarkt

Category: Communication

Moderator:

Jan Becker, Journalist & Moderator, Poplitics, GERMANY

Speaker:

Oliver Bresch, Head of Marketing & Sales INTRO GmbH, Intro GmbH & Co. KG, GERMANY

Fabian Gerhartz, Managing Director, LAUTSTARK GmbH /// Agentur für InEar Marketing, GERMANY

Christoph Schmitt, Head of Advertising & Sponsoring, Vodafone D2 GmbH, GERMANY

Lars Oliver Vogt, Managing Director, The Sponsor People GmbH, GERMANY

Christof Zollfrank, Managing Director, ZFK Berlin Communications GmbH, GERMANY

Immer mehr Markenartikler begnügen sich längst nicht mehr mit einer Nebenrolle als gefälliger Sponsor und Unterstützer von Tourneen, Konzerten oder Festivals. Der Trend geht hin zur hausgemachten Veranstaltung, konzipiert und selbstständig umgesetzt, ganz im Sinne dessen, der die Zeche bezahlt. Der Event von der Stange kommt dabei für die wenigsten Marken in Betracht. Es sollte schon etwas Besonderes sein.

In der Markenkommunikation nehmen Musikveranstaltungen mittlerweile eine komplementäre Rolle im Marketing-Masterplan vieler musikbranchenfremder Unternehmen ein. Wie im richtigen Leben gibt es intelligente und innovative Ansätze und auch solche, die, aus welchen Gründen auch immer, auf Ewig ein einmaliges und unvergessliches Ereignis bleiben.

Das traute Miteinander zwischen Musikbranche und Markenartikler entwickelt sich zwar stetig, aber gelegentlich gibt es immer noch offene Wünsche im Hinblick auf die Feinabstimmung für das gegenseitige Verständnis der individuellen Bedürfnisse aller Beteiligten.

Dieses Panel ist ein Crashkurs für alle, die sich einen Einblick verschaffen wollen, welche Anforderungen es zu meistern gilt, damit Musik und Marke gleichermaßen auf ihre Kosten kommen.

Room 1 - Hong Kong | 5:45 pm - 6:15 pm

How did you do it? – The Popkomm (pro)files with Irmin Schmidt

presented by Radioeins

Category: Creation

Moderator:

Wolfgang Kraesze, Journalist, Radioeins, GERMANY

Speaker:

Irmin Schmidt, Composer, Artist, GERMANY

Irmin Schmidt is without doubt one of the most important and renowned German modern-day composers. He studied under Karl-Heinz Stockhausen and György Ligeti and in 1968 founded CAN, one of the most internationally influential German bands of all time. He has written works for the theatre, opera and ballet as well as over 100 film and television scores. His inventiveness, knowledge, musical versatility and artistic quality make an impressive track list. How did he do it?

Looking over someone's shoulder is fun and the experience of others is always advantageous whichever way you get it. Tips, tricks and good stories are cherished for a long time and beneficial. Due to this the Popkomm Conference is starting "How did you do it?"

Popkomm lures you onto the sofa for a late afternoon session with the business' creative personalities who will lift the lid on how they did it. Afterwards, to round the day off, there is also a chance for a chat at the beer reception.

Conference Programme - October 9th

Room 2 - Sydney | 10:45 am - 11:00 am

Keynote classics - Daniel Hope, artist, Deutsche Grammophon

Category: Keynote

Speaker:

Daniel Hope, Artist, Deutsche Grammophon, GERMANY

Daniel Hope, born 1974 in Durban South Africa, is one of the world's most renowned violin virtuosos and is deemed to be one of the finest exponents of Berg, Britten, Shostakovich and also Mendelssohn-Bartholdy and Vivaldi. For a long period he was the legendary Yehudi Menuhin's musical partner. He has received three Grammy nominations and has won the Classical Brit Awards, the Deutschen Schallplattenpreis and the Echo Klassik prize on many an occasion. Last year saw the publication of his first book "Familienstücke: Eine Spurensuche" ("Family Album: Following the Trail"), an examination of the history of his Jewish family that was displaced from Germany by the Nazis.

Room 2 - Sydney | 11:00 am - 11:45 am

The artist as a businessman

presented by Fono Forum

Category: Commerce

Moderator:

Björn Woll, Editor-in-Chief, FONO FORUM, GERMANY
Gregor Willmes, Cultural Manager, C. Bechstein Pianofortefabrik AG, GERMANY

Speaker:

Francoise Calteux, Label Manager, Piano 21, FRANCE
Chaz Jenkins, Head of LSO Live, London Symphony Orchestra, GREAT BRITAIN
Matthias Lutzweiler, Director international, Hänssler Classic, GERMANY

It was the heyday of the music industry: Carried on the wings of technological developments, such as the invention of long-playing records or the mono to stereo sound revolution, the production of classical music recordings was running at full speed in the 1950s and 1960s. Artists like Maria Callas or Glenn Gould were hotly contested and preferably bound to their labels by exclusive agreements – even today EMI still advertises using the slogan: „The Home of Maria Callas“. Thus the scene's stars turned into the faces representing their record companies – for example Herbert von Karajan for Deutsche Grammophon or Luciano Pavarotti for Decca. Half a century later the market has changed, not least due to the enormous sales collapse which tormented the music industry in the 1990s. Out of the once big companies only Universal, with their labels Deutsche Grammophon and Decca, Sony BMG and EMI have kept their classical music departments, with a large amount of independent labels emerging alongside them.

Over the past years another trend has been observed: Artists creating their own labels. Large ensembles like the San Francisco Symphony Orchestra or the London Symphony Orchestra have shown how it is done and artists like Barbara Hendricks and John Eliot Gardiner have reacted by launching their own businesses. But what pushes successful musicians to abandoning the structures of a traditional label and stepping into self-promotion? Is it the urge for independence or merely a „flight forward“? What are the benefits of artistic autonomy? What advantages of a major label have to be foregone for this? But also: How important is self-promotion for orchestras, operas and broadcasting corporations?

Conference Programme - October 9th

Room 2 - Sydney | 1:00 pm - 2:45 pm

Automotive / Automobile Music

presented by Musikmarkt

Category: Commerce

Moderator:

Simon Hossell, European Sales Director, Gracenote, GREAT BRITAIN
Wilbert Hirsch, CEO, ACG Audio Consulting Group Inc., USA /, GERMANY

Speaker:

Ty Roberts, Co-Founder & CTO, Gracenote, U.S.A.
Victor Fredell, Content Acquisition Manager- Music, Sony Ericsson Mobile Communications AB, SWEDEN
Dr. Christoph Grote, Vice President, Information and Communication Systems, BMW AG, GERMANY
Dipl.-Inf. Olaf Korte, Head of Group Broadcast Applications – Audio Department, Fraunhofer Institute for Integrated Circuits IIS, GERMANY
Christian Reich, Volkswagen Konzern Kommunikation, Lifestyle Kommunikation/PR/ Sponsoring, Volkswagen AG, GERMANY
Rudi Nawratek, Business Development Manager Car Infotainment Automotive Europe, Intel, GERMANY
Jens-Markus Wegener, Managing Director, AMV - Talpa Music Publishing, GERMANY
George White, Senior Vice President, Strategy and Product Development, Warner Music Group, U.S.A.
Ric Salmon, Management Seal, Harvest Entertainment, GREAT BRITAIN
Sascha Zech, CEO, Rebel Media, Rebel Recordings, GERMANY

Opening Speech: Ty Roberts, Co-Founder & CTO, Gracenote, U.S.A.

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

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

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

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

Automotive Music Session vol. II

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

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

Part 2: Music and make of car

How can music support sales and the brand differentiation of cars

Following the panel we would like to invite all participants to a networking break in the VIP area of Hall 11.2 sponsored by Fraunhofer-Institut für Integrierte Schaltungen IIS.

Conference Programme - October 9th

Room 2 - Sydney | 3:00 pm - 5:00 pm

MEF - Popkomm Conference's Mobile Music Session

presented by Mobile Entertainment Forum (MEF) & the media partners Music Ally & Musikwoche

Category: Commerce

Moderator:

Ralph Simon, MEF Americas Chairman Emeritus & Founding Chair, MEF, U.S.A.
Steve Mayall, Mobile Director, Music Ally Ltd., GREAT BRITAIN

Speaker:

Joel Berger, Senior Country Manager North and East Europe, Myspace, GERMANY
Marco Ceccarelli, Director of Business Operations, Dada, ITALY
Ian Henderson, Vice President Digital Business Development EMEA, Sony BMG Music Entertainment, GREAT BRITAIN
Jürgen Jaron, CEO, Magix, GERMANY
Jamie Kantrowitz, SVP Marketing and Content, Myspace, U.S.A.
Paul Kenny, Music Content & Product Executive, Vodafone, GREAT BRITAIN
Michael Krause, Director Content, arvato mobile GmbH, GERMANY
Mark Mulligan, Senior Analyst, Jupiter Research, GREAT BRITAIN
Dominic Pride, Product Marketing Director, Shazam Entertainment, GREAT BRITAIN
Frank Taubert, CEO, 24/7 Entertainment Group AG, GREAT BRITAIN
Dave Ulmer, Sr. Director, Multimedia Products & Services, Motorola, U.S.A.

Opening Lecture: Marc Mulligan

Keynote Interview: Jamie Kantrowitz, SVP Marketing and Content International, Myspace, U.S.A.

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

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

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

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

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

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

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

Following the panel we would like to invite all participants to a networking break in the VIP area of Hall 11.2 sponsored by mufin GmbH.

Conference Programme - October 9th

Room 3 - Madrid | 12:00 pm - 12:30 pm

Keynote - Wim Wenders, Film Producer & Director

Category: Keynote

Moderator:

Emmanuel Legrand, Editor, Impact Magazine, GREAT BRITAIN

Speaker:

Wim Wenders, Director, Film Producer, GERMANY

Wim Wenders is internationally one of the best-known and most celebrated German movie directors. As one of the most influential representatives of the New German Cinema in the Seventies, his films include "The American Friend" (1978), "Paris, Texas" (1984), "Wings of Desire" (1987) and "Buena Vista Social Club" (1999). They have received numerous prestigious awards. A large selection of his photographs, entitled "Pictures from the Surface of the Earth", has been exhibited in numerous museums and art institutions around the world since 2001. Wim Wenders has also published many books of essays and photographs. He is President of the European Film Academy and a recipient of the order Pour le Mérite. In his new film "Palermo Shooting" Campino, singer with German band Die Toten Hosen, is starring along with Giovanna Mezzogiorno and Dennis Hopper. Also appearing with them, in a guest role, is Lou Reed.

The filmmaker, who has shown a particular affinity with music throughout his work, will be opening "Creation", the second group of topics at the Popkomm Conference in a Q&A session with Emmanuel Legrand, editor of Impact, the magazine for the music publishing community.

Room 3 - Madrid | 1:00 pm - 2:00 pm

Soundtracks - the black sheep of the film family?

presented by Musikwoche

Category: Creation

Moderator:

Jenni Zylka, Secret Agent & Author, Free Lancer, GERMANY

Speaker:

Christof Ellinghaus, Owner, City Slang Records, GERMANY

Milena Fessmann, Founder, CINESONG, GERMANY

Peter Rommel, Producer, Free Lancer, GERMANY

Irmin Schmidt, Composer, Artist, GERMANY

Wim Wenders, Director, Film Producer, GERMANY

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

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

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

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

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

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

Conference Programme - October 9th

Room 3 - Madrid | 2:15 pm - 3:15 pm

Everything's going up except downloads!

presented by Digital Music News & Musikwoche

Category: Commerce

Moderator:

Paul Resnikoff, Founder & Publisher, Digital Music News, U.S.A.

Speaker:

Kevin Arnold, Founder CEO, IODA,

Scott Cohen, Founder and VP International, The Orchard, U.S.A.

Oke Göttlich, Managing Director, Finetunes, GERMANY

Thorsten Schliesche, Vice President Sales & Marketing Europe & General Manager, Napster Deutschland GmbH, GERMANY

Mike Skeet, Business Manager, sound advice, GREAT BRITAIN

Patrick Sullivan, President & CEO, RightsFlow, U.S.A.

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

That really started the ball rolling with companies such as, amongst others, AOL, Napster, Vodafone and Yahoo all jumping on the digital bandwagon.

In the meantime content suppliers are becoming more au fait with the digital music boutiques' accounting methods and have now shown their true value in the virtual music business. Some artists are happy but most are amazed at how little their songs are worth as part of subscription packages. Recorded music has now become an expendable luxury commodity and only provides a selected few musicians with that second car in the garage.

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

Room 3 - Madrid | 3:30 pm - 4:30 pm

Way Out East - Opportunities and Threats in Asia

presented by Music Matters

Category: Country Overview

Moderator:

Jasper Donat, President, Music Matters Asia c/o Branded Ltd., HONGKONG SPEC. ADMIN. PR CHINA

Speaker:

Sudhir Shreedharan, Managing Director, Music 2 Deal India, INDIA

Haji Taniguchi, Managing Director / International Strategy and IP Strategy, Avex Group Holdings Inc., JAPAN

Anthony Tse, CEO, Cosmedia Group Holdings Limited, CHINA, PEOPLE'S REPUBLIC OF

As Asia continues to underpin global growth and the world continues to look east for inspiration, what are the opportunities and threats of doing business in the world's most tech savvy, populous and pirated region?

Asia's diversity ensures that piracy is simultaneously occurring in many forms from the humble CD to digital pirates struggling to leach from the same new technologies we attempt to monetize. We re-visit an ongoing problem with a hi-tech and regional twist. How do we simultaneously get to grips with maximizing new revenue streams while protecting them.

Conference Programme - October 9th

Room 3 - Madrid | 4:45 pm - 5:45 pm

IMPALA presents:

Speaker:

Michel Lambot, Co-Chairman, PIAS Entertainment Group, BELGIUM
Hein Van der Ree, Managing Director, Epitaph, NETHERLANDS
Horst Weidenmüller, President of IMPALA & CEO, !K7, GERMANY
Alison Wenham, President of WIN & CEO, AIM (Association of Independent Music Ltd), GREAT BRITAIN

Small cultural businesses are attracting political interest across Europe. They are recognised as key to innovation and jobs. In music it is the same story. It is the independents who are the developers of tomorrow's markets. In music, SME empowerment is a precursor to market recovery.

**We can no longer wait for the majors. But what concrete measures do we need?
How can Europe's leaders help the music sector and the independents?
What does IMPALA's Action Plan propose?
What is the effect of further concentration on today's market? What is our digital strategy?
What are IMPALA's goals for the future?**

Room 4 - Istanbul | 1:00 pm - 4:00 pm



Rechte und Pflichten des Künstlermanagers heute und morgen

presented by Interessenverband Musikmanager & Consultants e.V. (IMUC)

Category: Workshop / Panel

Speaker:

Christian Radtke, Vorstand IMUC, Fastbreak Entertainment GmbH, GERMANY
Wolfgang Weyand, Jurist, Weyand Entertainment Consulting GmbH, GERMANY

Musikmanager Workshop

Künstlermanager heute und morgen: Die Veränderungen in der Musikbranche führen zu neuen Strukturen in der Künstlermanager-Branche. In den meisten Fällen agieren Künstlermanager heute noch als persönliche Vertreter des Künstlers. In den nächsten Jahren wird sich dieses Berufsbild aber weiter entscheidend ändern. Der Künstlermanager steht im Zentrum der Vermarktung und Verwertung der gesamten Wertschöpfungskette des Künstlers. Die Aufgaben sind gewachsen. Die Rechte und Pflichten verändern sich, ebenso die Strukturen und vertraglichen Grundlagen der Zusammenarbeit.

Der Workshop richtet sich an junge Künstlermanager, die noch keine große Erfahrung im Musicbiz haben und sich in diesem Workshop von erfahrenen Profis Hilfestellungen versprechen.

Auf der Tagesordnung stehen unter anderem die Beschreibung des Berufsbildes eines Künstlermanagers heute, vertragliche Grundlagen, Konstruktionen für die Zusammenarbeit mit den Künstlern, Rechte & Pflichten heute, Vergütung und Laufzeiten, Vertragspartner des Künstlers und Kooperationen.

Im zweiten Teil widmet sich der Workshop dem künftigen Berufsbild der Künstlermanager, den veränderten wirtschaftlichen Rahmenbedingungen, den Auswirkungen auf die Erlösmodelle, den neuen Strukturen und den vertraglichen und rechtlichen Grundlagen dazu.

Veranstaltet wird der Workshop in Zusammenarbeit mit dem Interessenverband Musikmanager & Consultants e.V. (IMUC), dem Berufsverband der Künstlermanager und Consultants in Deutschland. Neben der Vertretung der wirtschaftlichen und gesellschaftspolitischen Interessen dieses Berufsstandes setzt sich IMUC insbesondere für mehr Seriosität und Fairness in der Entertainmentbranche ein.

Conference Programme - October 10th

Room 1 - Hong Kong | 1:00 pm - 2:00 pm



Let the music play – zum scheinbar spielerischen Umgang mit Musik

presented by Musikwoche

Category: Creation

Moderator:

Gunnar Lott, Director Online and New Business, IDG Entertainment Media GmbH, GERMANY

Speaker:

Pierre Langer, Managing Director, Dynamedion, GERMANY

Stefan Nickel, Senior Software Manager, Sony Computer Entertainment Deutschland, GERMANY

Reinhard Nicklas, Director Industry, GEMA, GERMANY

Patrick Orth, CEO, JKP, GERMANY

Tim Ende-Styra, Senior PR Manager, Red Octane Central Region, GERMANY

Dr. Ralf Weigand, Board Member, Composers Club e.V., GERMANY

Der Games-Branche geht es richtig gut. Dies der Eindruck vieler, die oft auch schon mal neidisch auf die Zahlen schauen: "Assassin's Creed" von Ubisoft verkauft in der Konsolen-Version nach dem offiziellen Release im November 2007 in nur 4 Wochen weltweit 2,5 Millionen Exemplare und rechnet 2008 mit insgesamt 5 Millionen.

Dabei beruht die Faszination des Spiels nicht zuletzt auch auf Sound und Musik: "Lonely Soul" von Richard Ashcroft gemeinsam mit James Lavelle a.k.a. UNKLE oder "Teardrop" von Massive Attack sind Beispiele von für das Spiel lizenzierten Titeln. Vorbei die Zeiten pixeliger Pacmänner, die von nur 3 Tönen begleitet im 8-Bit-Sound durchs Gelände stürzten. Spiele heutzutage ähneln visuell, aber auch klanglich immer mehr Blockbusterfilmen à la Hollywood.

Also alles in Butter? Nicht ganz. Denn Musik für Spiele zu kreieren, ist vielen Komponisten hierzulande fast unmöglich. Was teilweise im Filmbereich, verstärkt auch in der Werbung Praxis ist, ist bei den Gamern ungeschriebenes Gesetz: Keine Verpflichtung von Urhebern, die in der GEMA sind. Begründung: Exorbitante Forderungen der sie vertretenden Gesellschaft bezüglich des Verkaufes pro Spielkopie und nervige, weil komplizierte, Lizenzierungsverfahren - auch im Bereich bereits vorhandener Werke, sprich Zweitverwertung.

Der Trend der Stunde lautet "GEMA-frei" und führt sowohl bei GEMA als auch bei den in ihr organisierten Urhebern und Verlagen zu erheblichem Verlust. Die Popkomm ermittelt und klärt die Fakten sowie den Stand der Dinge im Bereich der Musik für Spiele.

Room 1 - Hong Kong | 2:15 pm - 3:15 pm

The future of music

presented by Musikwoche

Category: Creation

Moderator:

Jan Becker, Journalist & Moderator, Poplitics, GERMANY

Speaker:

Hanneke de Jonge, , La Melodia,

Ralf Goldkind, , Artist, GERMANY

Beat Soler, Musician, seelenluft, SWITZERLAND

Florian Speckardt, , Letzte Instanz, GERMANY

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

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

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

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

Conference Programme - October 10th

Room 1 - Hong Kong | 4:15 pm - 4:45 pm

How did you do it? – The Popkomm (pro)files with Philipp Stölzl

Category: Creation

Speaker:

Philipp Stölzl, Künstler, , GERMANY

Looking over someone's shoulder is fun and the experience of others is always advantageous whichever way you get it. Tips, tricks and good stories are cherished for a long time and beneficial. Due to this the Popkomm Conference is starting a new series called "How did you do it?"

We ask personalities from the music and entertainment business who are behind the artists, records, shows and projects – authors and producers, promoters and bookers, managers and merchandisers, graphic designers, stylists as well as broadcasters and journalists.

How do you write songs for Pink or Joe Cocker? What has to be done for a concert when Madonna takes the stage? What did it take for Glastonbury and Roskilde to be the epitomes of music festivals? How do you write and draw a music comic? How did you ...?

Popkomm lures you onto the sofa for a late afternoon session with the business' creative talents who will lift the lid on how they did it. Afterwards, to round the day off, there is also a chance for a chat at the beer reception.

Room 2 - Sydney | 12:00 pm - 12:30 pm

Keynote - Eric Garland, Co-Founder and CEO, BigChampagne

Category: Keynote

Moderator:

Allan McGowan, Journalist, Free Lancer, GREAT BRITAIN

Speaker:

Eric Garland, Co-Founder and CEO, BigChampagne, LLC, U.S.A.

Battle Scars: Nearly a Decade of Lessons from the Digital Music Trenches & What the Next Guy (Hollywood) Needs to Know - Right Now

Is the album format really dying online? Did a string of music industry legal victories inadvertently increase MP3 downloading? Why didn't iTunes "heal" the market for recorded music? Is music ownership passé? Have lawsuits against music sharers made online piracy more resilient? Is DRM more popular than ever? Will the movie and TV businesses be "Napsterized"?

Eric Garland will take a fact-based approach to these questions and critically examine other popular online music myths, with an eye toward new strategies drawn from (not yet) conventional wisdom.

Since the year 2000, BigChampagne Media Measurement has been collecting and examining more information about popular entertainment online than any other company, worldwide. Eric Garland is the company's co-founder and CEO and the co-author of "In Rainbows, On Torrents," a recently released economic analysis of the band Radiohead's pay-what-you-wish experiment.

Conference Programme - October 10th

Room 2 - Sydney | 1:00 pm - 2:00 pm

Cost factor A&R – fostering repertoire in times of need!

presented by **Billboard**

Category: Commerce

Moderator:

Mark Sutherland, International Bureau Chief, Billboard, U.S.A.

Speaker:

Fitz Braum, Managing Director, Fitz Braun, GERMANY

Marcus Bunte, A&R Manager, Wintrup Musik, GERMANY

Robert Kampf, Managing Director, Century Media Records Ltd, GERMANY

René Rennefeld, Managing Director, LAUTSTARK Musik GmbH, GERMANY

Developing an artist is not cheap. The metamorphous from talent to cash cow requires a lot of patience not to mention financing. A fact that every A&R manager, especially due to the music industry's transformed business environment, will no doubt confirm.

In times like these the main exercise for many A&R managers has long been to generate the most cost-effective hit making musicians and keep them happy. What no longer happens is the development of artists as we knew it, where support and development of talent could take a little bit longer than it does these days.

Big hits are and will remain the bread and butter of all labels and the A&R managers responsible have no other option than to find the happy medium between expenditure and predicted returns. Definitely not an easy task, but also not without hope.

Popkomm answers the questions on whom, how, what and why by taking stock of tactics and talent, instincts and investment volume as well as minting the staying power of promising talents into sales success.

Conference Programme - October 10th

Room 2 - Sydney | 2:15 pm - 3:15 pm

The concert business 2008

presented by Musikmarkt & IQ Magazine

Category: Commerce

Moderator:

Allan McGowan, Journalist, Free Lancer, GREAT BRITAIN

Speaker:

Michael Bisping, Managing Director, A.S.S. Concert & Promotion GmbH, GERMANY

Philipp Ehmer, Branchenanalyse, Deutsche Bank AG, GERMANY

Antje Lange, International Label Manager, Century Media Records Ltd, GERMANY

Stefan Michalk, Geschäftsführer, PhonoNet GmbH, GERMANY

Tim Renner, Managing Director, Motor Entertainment GmbH, GERMANY

Ben Rodenberg, Managing Director, Gastspielreisen Rodenberg, GERMANY

Michael Smilgies, Managing Director, Hiddenforce Management, GERMANY

When record companies want a piece of the cake!

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

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

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

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

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

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

Conference Programme - October 10th

Room 2 - Sydney | 3:30 pm - 4:15 pm



Konzertpromotion 2.0: Der Medien-Mix machts! – vol II

presented by Musikmarkt

Category: Commerce

Moderator:

Jan Becker, Journalist & Moderator, Poplitics, GERMANY

Speaker:

Thomas Bohnet, Head of Promotion, Target Concerts, GERMANY

Boris Fust, Chiefeditor Intro-Festivalguide, Intro GmbH & Co. KG, GERMANY

Michael K. Grusche, Project Manager Special Projects & Marketing, ct creative talent gmbh, GERMANY

Martin Rabitz, Head of Promotion, Trinity Concerts, GERMANY

Stephan Thanscheidt, Head of Booking & Events / Marketing, Visions Verlag GmbH, GERMANY

Keine Frage: Das Konzertgeschäft prosperiert. Nichts desto weniger ist der Konzertmarkt nur ein Teilbereich des Musikgeschäfts -, der sich allerdings grundlegend vom Rest des Musikgeschäfts unterscheidet:

Die Veranstaltungsbranche erzielt für ihre Produkte gute Preise und lebt von der Exklusivität des Einmaligen. Aber anders als bei den Tonträgerfirmen, die mit ihren umetikettierten Remittenden zum „Nice Price“ den Winterschlussverkauf anheizen können, wird das Geschäft mit Eintrittskarten einzig und allein im Hier und Jetzt gemacht.

Doch was bedeutet das für die Marketingverantwortlichen der Live Branche? Anders als die Werbung für Tonträger oder Downloads ist die Werbung für Konzerte, Tourneen oder Festivals Termin gebunden.

Die Popkomm lässt Fachkundige dieses Metiers über das Für und Wieder ihrer Marketing-Strategien referieren. Dieses Panel offeriert den ultimativen Einblick über die Wirksamkeit von Plakaten und Anzeigen, über Medienpartner und den notwendigen Medien-Mix, um eine Veranstaltung auszuverkaufen.

Room 3 - Madrid | 2:15 pm - 3:00 pm

The Eastern European Panel - Romania and Moldova

Category: Country Overview

Moderator:

Jaro Slavik, Business Development Eastern Europe, Warner Music Austria, AUSTRIA

Speaker:

Igori Dinga, CEO, Ciubul, MOLDOVA

Dan Muraru, CEO, Roton Srl, ROMANIA

Dan Popi, CEO, Mediaservices, Mediaservices, ROMANIA

Serban Radu, General manager, Alma Artex / A&A Records, ROMANIA

The fastest growing economy in Europe and the poorest European country: neighbours, who deliver global hits over the last 30 years.

Quentin Tarantino knew, once working on the soundtrack for Kill Bill 2...

Madonna knows , once having her special guests playing 1000 miles and La Isla Bonita on her current tour...

The rest of the world will know soon: That Romania is a great repertoire source. From the gypsy band touring with Madonna, the pan-flute tones of George Zamfir in soundtracks , and the success of the no-brainer Numa Numa.

What is new in the music industry of the fastest growing economy of Europe ?

Not everybody knows, that O-Zone actually does not come from Romania, but from Moldova, the second Roman country in Eastern Europe. And the poorest European country. How to break through from Moldova ?

Conference Programme - October 10th

Room 3 - Madrid | 3:15 pm - 4:15 pm

Pop the score & make the buzz

presented by peacefulfish

Category: Commerce

Moderator:

Thierry Baujard, CEO, Just Temptation, GERMANY

Speaker:

Zoé Cassavetes, Director, Artist, FRANCE

Sébastien Chénut, Artist, Scratch Massive, FRANCE

Maud Geffray, Artist, Scratch Massive, FRANCE

Andro Steinborn, Managing Director, X filme international gmbh, GERMANY

Peggy Szkudlarek, Curator, SINNY & OOKO, FRANCE

How soundtracks can benefit films and music artists

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

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

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

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

Following the panel we would like to invite all participants to a networking break in the VIP area of Hall 11.2.

Conference Programme - October 10th

Room 4 - Istanbul | 1:00 pm - 6:30 pm

DCIA presents: P2P & MUSIC CONFERENCE

presented by DCIA

sponsored by Q-Trax, Unlimited Media, Javen Digital Payment Solutions, Cugate

Speaker:

Alexej Aliaev, Director A&R, Soyuz Music, RUSSIAN FEDERATION
Stephen Alstrup, , Octoshape,
Markus Beckedahl, Project Manager, Creative Commons,
Ron Berry, Business Advisor, Isle of Man,
Andy Bills, Senior Vice President, Packet Exchange,
Kevin Bradshaw, COO, Lime Media,
Prof. Dr. Karlheinz Brandenburg, Professor, Fraunhofer IDMT, GERMANY
Jim Burger, Partner, dow lohnes,
Scott Cohen, Founder and VP International, The Orchard, U.S.A.
Ted Cohen, Managing Partner, TAG Strategic, U.S.A.
Maor Ezer, CEO, YouLicense, GREAT BRITAIN
Clive Gardiner, VP of Digital Music, we7,
Erik Gilbert, VP Content, IODA UK, GREAT BRITAIN
Deana Graffeo, Partner, The Orchard,
Tom Guenther, Head of Legal & Business Affairs, Finetunes, GERMANY
Linda Hagopian, Assistance, Javen Digital Payment Solutions,
Karen Kaplowitz, Member Service, Distributing Computing Industry Association DCIA,
Alexander Kessel, Founder, CEO, Media Universum, RUSSIAN FEDERATION
Michael King, Partner, Abacast, U.S.A.
Allan Klepfisz, Chairman, CEO, QTRAX,
Jan Marc Külper, Director of Business Development, arvato systems GmbH,
Marty Lafferty, CEO, Distributing Computing Industry Association DCIA,
Sari Lafferty, Business Affairs, Distributing Computing Industry Association DCIA,
Harry Lange, CTO, CuGate,
Lawrence Langs, Special Counsel, ibusiness partners, U.S.A.
Jonathan Lee, Senior Vice President, Media Defender,
Ariel Napchi, Co-CEO, Hiro Media,
Graham Oakes, , ,
Ian Penman, partner, New Media Law,
Leslie Poole, CEO, Javen Digital Payment Solutions,
Thomas Reemer, CEO, CuGate, GERMANY
Memo Rhein, CEO, Unlimited Media,
Patrick Ross, Executive Director, Copyright Alliance,
Patrick Sullivan, President & CEO, RightsFlow, U.S.A.
Sam Tarantino, CEO, Founder, GroovesHark,
Roschan Thompson, , , msi copy control,
Ron van Herk, Founder, CEO, AHT International, GREAT BRITAIN
Jean Hsiao Wernheim, Chairwoman, Shanghai Media Group,
Stuart Worthington, Senior Advisor, You Bloom,

1:00PM - 1:15PM

P2P FOR MUSIC - Marty Lafferty, CEO, Distributed Computing Industry Association (DCIA)

1:15PM - 2:00PM

GLOBAL PERSPECTIVE

China & Russia – Market Opportunities or Previews of the Future

How can massive piracy in China and Russia be overcome so that these regions enter the global community for music distribution? Can P2P music business models be tailored for these markets? Or by analyzing what is happening in these territories is the West simply looking into its own future?

Panelists: Maor Ezer, Founder & CEO, You License / Jean Hsiao Wernheim, Chairwoman, Shanghai Media Group / Alexander Kessel, Founder & CEO, Media Universum / Stuart Worthington, Senior Advisor, You Bloom / Alexej Aliaev, Director A&R, Soyuz Music

Moderator: Thomas Reemer, CEO, CuGate

2:00PM – 2:15PM

KEYNOTE ADDRESS - Allan Klepfisz, Chairman & CEO, QTRAX

2:15PM - 2:30PM

KEYNOTE ADDRESS - Stephen Alstrup, CEO, Octoshape

2:30PM - 2:45PM

Kevin Bradshaw, COO, LimeWire

2:45PM – 3:30PM



MUSIC IN TRANSITION

Digital Challenges – Sound Fundamentals or Changed Circumstances

What has been the impact of online file sharing on the music industry since the advent of Napster? What lessons have been learned and what have been missed? Are closed or highly filtered systems the only P2P solutions of value for music distribution? How can the phenomena of social networking and user-generated content (UGC) be monetized by the music industry using P2P technologies?

Panelists: Tom Günther, Head of Legal & Business Affairs, Finetunes / Scott Cohen, Co-Founder and VP of International, The Orchard / Leslie Poole, CEO, Javien Digital Payment Solutions / Karlheinz Brandenburg, Professor, Fraunhofer Institute / Erik Gilbert, VP of Content, IODA

Moderator: Ted Cohen, Managing Partner, TAG Strategic

3:30PM – 3:45PM

KEYNOTE ADDRESS - Memo Rhein, CEO, Unlimited Media

3:45PM - 4:00PM

KEYNOTE ADDRESS - Benjamin Masse, President & Founder, Double V3

4:00PM - 4:15PM

KEYNOTE ADDRESS - Ariel Napchi, Co-CEO, HIRO Media

4:15PM – 5:00PM

SOLUTIONS DEVELOPMENT

Technology Advancement – Creating the Commercial P2P Music Ecosystem

What digital rights management (DRM), content delivery network (CDN), recommendation engine, networked hardware, and other technological solutions are now in development that will optimize P2P deployment for the benefit music distribution stakeholders? How are music rights holders exploiting P2P today and what issues remain? Can the open file-sharing marketplace be harnessed or is anti-piracy enforcement the only technologically sound approach?

Panelists: Andy Bills, Senior Vice President, PacketExchange / Ron Van Herk, Founder & CEO, AHT International / Martine Groulx, Project Manager, Double V3 / Jan Marc Külper, Director of Business Development, arvato mobile / Jonathan Lee, Senior Vice President, MediaDefender

Moderator: Karen Kaplowitz, Member Services, Distributed Computing Industry Association (DCIA)

5:00PM – 5:15PM

KEYNOTE ADDRESS - Clive Gardiner, VP of Digital Music, We7

5:15PM - 5:30PM

KEYNOTE ADDRESS - Sam Tarantino, CEO & Founder, Grooveshark

5:30PM - 5:45PM

KEYNOTE ADDRESS - Jim Burger, Attorney at Law, DowLohnes

5:45PM – 6:30PM

P2P MUSIC LICENSING

Private Versus Public Approaches – P2P for Content Rights Holders

What are the various content licensing and market exploitation strategies that have been tried to date with respect to P2P distribution? How and why is collective licensing gaining traction in some geographic regions and should this be applied globally? What should the roles and responsibilities be for P2P companies, ISPs, CDNs, and other parties in an optimal but practical P2P music licensing regime?

Panelists: Patrick Ross, Executive Director, Copyright Alliance / Lawrence Langs, Special Counsel, Feldman Weinstein & Smith / Markus Beckedahl, Public Project Lead, Creative Commons / Patrick Sullivan, President & CEO, RightsFlow / Ian Penman, Partner, New Media Law / Moderator: Sari Lafferty, Business Affairs, Distributed Computing Industry Association (DCIA)