

Primavera

PRO

2017 | where music meets

31st MAY – 4th JUNE



**PRIMA
VERA
SOUND**
BARCELONA 2017

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Centro de Cultura Contemporànea de Barcelona (CCCB)
Parc del Fòrum

-
From 31st May to 4th June

“After so many years, what I really love about this business is that people still want to listen to new artists”. These words were said by Rob Challice, co-founder of the booking agency Coda and it sums up the general feeling at the eighth edition of Primavera Pro, the meeting that brings together professionals from the music business during the week of Primavera Sound. Hearing such notable voices of experience in the music of the last 30 years such as Billy Bragg, Viv Albertine (The Slits), Geoff Barrow (Portishead) and the musician and producer Youth this year has fused with the exciting discourse of the new generations, who have given a clear picture of the revolutions still to come such as that of blockchain (by Imogen Heap, founder of Mycelia), innovative ways of reinvigorating and regenerating the sector (like Caroline SM, a Londoner of only 22 years of age who is already an essential player in the British music industry) and ground breaking artistic visions (as is the case of Carlota Guerrero, the Barcelona photographer responsible for the art work on Solange’s latest album).

There were almost 3300 accredited professionals of 55 different nationalities at Primavera Pro 2017, and a great many of them participated in the 125 activities programmed from Wednesday 31st May to Friday 2nd June in the Centre de Cultura Contemporània de Barcelona (CCCB). The site has now consolidated itself as the ideal home for a meeting which combines comfort with the luxury setting of the Pati de les Dones, where, once again, there was the networking area and the Day Pro stage on which a large number of newcomer bands from 12 different countries.

The different sections of Primavera Pro have also firmly established themselves: Primavera Pro Startups awarded their prize to the Berlin application Uberchord, which brings the teaching of music into the XXI century, and Primavera Pro On-Screen centred its focus on the possibilities offered by Virtual Reality applied to music, another revolution on the horizon. Also the third editions of the International Congresses of Independent Labels and of Concert Venues have consolidated themselves as the ideal meeting point to discuss specific topics

such as the mission of independent labels in 2017 and the need to further the development of musical cities.

And of course, Primavera Pro 2017 has not been short of debates. Burning issues such as Brexit have been discussed in great detail only to reach the conclusion that nobody knows exactly what repercussions there will be, while the resale of tickets was the subject of a heated discussion between promoters and ticketing companies, proving the need for a regulation in the sector. But on the whole reasons for optimism predominated. Or as the legendary Billy Bragg said at the end of his emotional chat with the journalist Antonio Baños: “The glass is always half full”.



Primavera Sound 2017 in numbers



Public: 200,000

Number of live shows: 346

Number of Artists: 264

Primavera Pro:

Professionals accredited: 3.300

Activities (conferences, presentations, networking sessions, etc): 125

Primavera Pro Showcases: 75

Line Up Primavera Sound 2017

!!! (Chk Chk Chk) (US)
7 Notas 7 Colores (ES)
Abdulla Rashim (SE)
About Leaving (ES)
The Afghan Whigs (US)
Against Me! (US)
Agorazein (ES)
Aldous Harding (NZ)
Aldrin y Collins (ES)
Alex Cameron (AU)
Alexandra Savior (US)
Alexis Taylor dj set (UK)
Alien Tango (ES)
All Indians No Chief (ES)
Àme live (DE)
Angel Olsen (US)
Angela (ES)
Animic (ES)
Annette Peacock (US)
Aphex Twin (UK)
Arab Strap (UK)
Arcade Fire (CA)
Aries (ES)
Aurora Halal (US)
Autarkic live (IL)
Avalon Emerson (US)
BADBADNOTGOOD (CA)
Barbott (ES)
Belako (ES)
Belushi (ES)
Ben UFO (UK)
Berri Txarrak (ES)
Bicep live (UK)
The Black Angels (US)
Bolga (ES)
Bon Iver (US)
Broken Social Scene (CA)
Cigarettes After Sex (US)
CLUBZ (MX)
Cocaine Piss (BE)
Dj Coco (ES)
Contra (ES)
Converge (US)
The Crab Apples (ES)
Cymbals Eat Guitars (US)
The Damned (UK)
Dancefloor Meditations (UK)
Dave P. (US)
Death Grips (US)
Descendents (US)
Dirty Porko & Crie930 (ES)
Discos Paradiso Crew (ES)
Dixon (DE)
Don't DJ (DE)
Donallop (ES)
Dj Dustin (DE)
El Petit de Cal Eril (ES)
ELMINI (ES)
Elza Soares (BR)
Evipidias And His Tragedies (ES)
Fairmont (CA)
Fatima Yamaha (NL)
Ferenc (ES)
Flying Lotus (US)
Formation (UK)
Front 242 (BE)
Fufanu (IS)
Gas (DE)
Glass Animals (UK)
Gojira (FR)
Golden Bug (FR)
Gordi (AU)
Grace Jones (JM)
The Growlers (US)
Hamilton Leithauser (US)

The Harlock (ES)
Henrik Schwarz (DE)
Her Little Donkey (ES)
Huerco S. live (US)
HVOB (DE)
Ian Pooley (DE)
InnerCut (ES)
Iosonouncane (IT)
It's Not Not (ES)
Jackmaster (UK)
Jamie xx (UK)
Japandroids (CA)
Jardin de la Croix (ES)
Jazz (ES)
Jens Lekman (SE)
Jeremy Jay (US)
JMII (ES)
Joey Purp (US)
John Talabot Disco Set (ES)
Joy Orbison (UK)
Julia Jacklin (AU)
Julie Doiron (CA)
Junun featuring Shye Ben Tzur & The Rajasthan Express (IL/IN)
Kate Tempest (UK)
Keems (ES)
Kelly Lee Owens (UK)
Kepa Junkera & Los Hermanos Cubero (ES)
Kevin Morby (US)
Khidja live (RO)
Kiasmos dj set (IS)
King Gizzard & The Lizard Wizard (AU)
King Krule (UK)
KiNK live (BG)
Kokoshca (ES)
Kornél Kovács (SE)
Lauer (DE)
Lawrence Arabia (NZ)
Les Cruet (ES)
Les Sueques (ES)
Let's Eat Grandma (UK)
Local Natives (US)
Lord Of The Isles live (UK)
LVL UP (US)
Mac DeMarco (CA)
The Magnetic Fields (US)
The Make-Up (US)
Mannequin Pussy (US)
Máquina Total (ES)
Marc Piñol (ES)
Maresme (ES)
Marie Davidson (CA)
Marta Delmont (ES)
Marvin & Guy (IT)
Matrixxman (US)
Medalla (ES)
Melange (ES)
Metronomy (UK)
Michael Mayer (DE)
Miguel (US)
Mishima (ES)
Mitski (US)
The Molochs (US)
Moscoman live band (IL)
Muñeco (ES)
Murdoc (ES)
Museless (ES)
The Mystery Lights (US)
Neleonard (ES)
Nikki Lane (US)
No Crafts (ES)
No Zu (AU)
Noga Erez (IL)

Notes (US)
Núria Graham (ES)
Ocellot (ES)
Odina (ES)
Operators (CA)
Papá Topo (ES)
Patrick Codenys (Front 242) PAVVLA (ES)
Pearson Sound (UK)
Pedro Vian (ES)
Pender Street Steppers (CA)
Phurpa (RU)
Pinegrove (US)
Playback Maracas (ES)
Polar Inertia (FR)
Polseguera (ES)
Pond (AU)
Preoccupations (CA)
Priests (US)
The Radio Dept. (SE)
Rebuig (ES)
Recondite (DE)
Regalim (ES)
Retirada! (ES)
Romare (UK)
Rosalía & Raúl Refree (ES)
Royal Trux (US)
Rrucculla (ES)
Run The Jewels (US)
Ryder The Eagle (ES)
S U R V I V E (US)
Saint Etienne (UK)
SALFVMAN (ES)
Sampha (UK)
Sau Poler (ES)
Seu Jorge plays The Life Aquatic (BR)
Shelby Grey (ES)
Shellac (US)
Silent James (AD)
Sinkane (UK)
Skepta (UK)
Skinny Puppy (CA)
Slayer (US)
Sleaford Mods (UK)
Sleep (US)
Slim Cessna's Auto Club (US)
Solange (US)
Soledad Vélez (CL)
Songhoy Blues (ML)
Sorry Kate (ES)
Surfin' Bichos (ES)
Swans (US)
Swet Shop Boys (UK/US)
Talaboman (ES/SE)
Teenage Fanclub (UK)
Dj Tennis (IT)
This Is Not This Heat (UK)
Thurston Moore (US)
Triángulo de Amor Bizarro (ES)
Tuff City Kids (DE)
Tycho (US)
Vaadat Charigim (IL)
vålius + Carlota Serrahima (ES)
Van Morrison (UK)
Vladimir Ivkovic (RS)
Vox Low (FR)
Wand (US)
The Waterparties (ES)
The Wave Pictures (UK)
The Wedding Present (UK)
Weval (NL)
Weyes Blood (US)
The Wheels (ES)
Whitney (US)
Wild Beasts (UK)

William Tyler (US)
The xx (UK)
Youandewan (DE)
Young Marco (NL)
The Zombies perform "Odessey & Oracle" 50th Anniversary (UK)

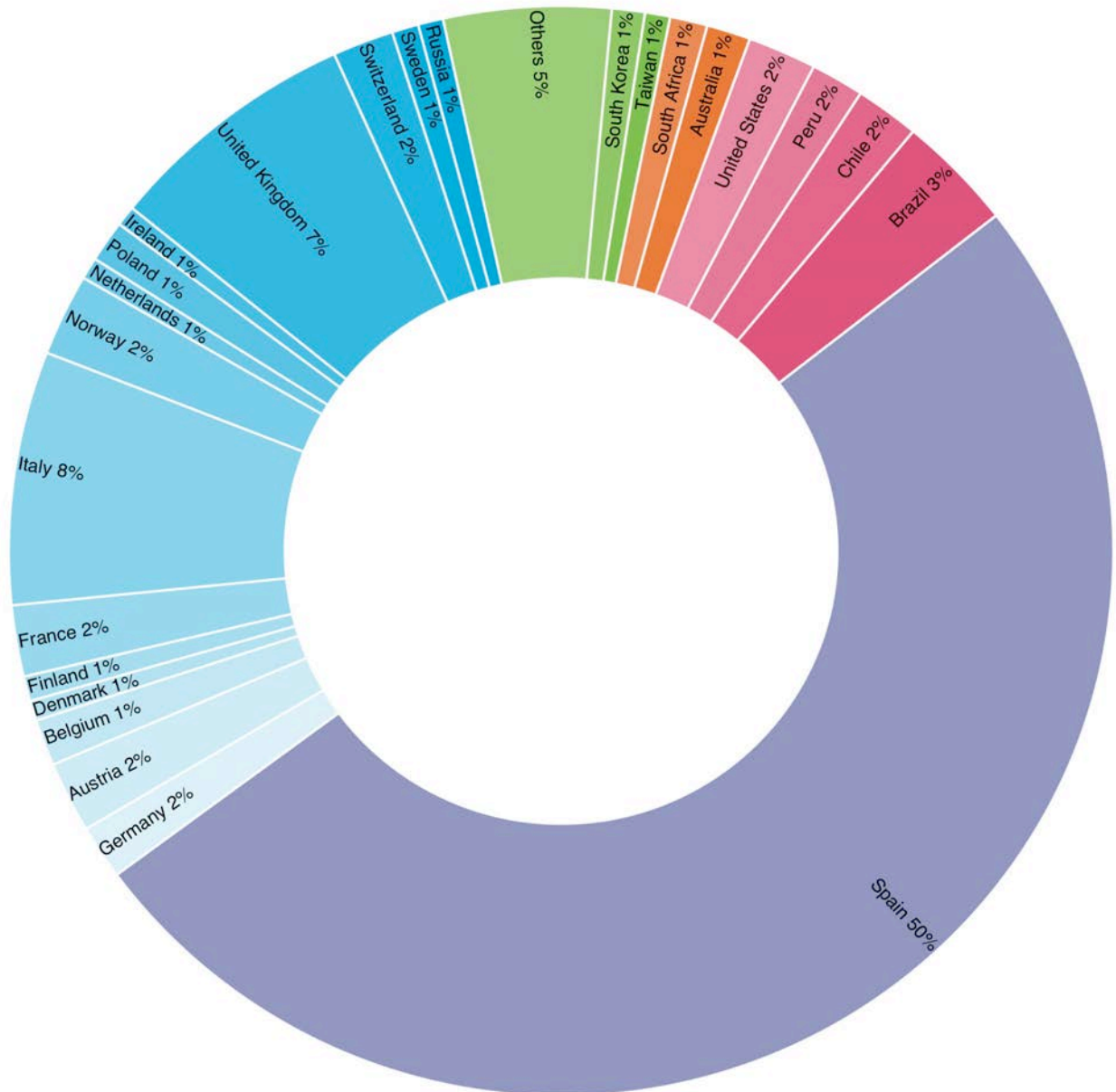
PRIMAVERA PRO

Adelaida (CL)
Aeromoças e Tenistas Russas (BR)
Astronaut Project (PE)
Bike (BR)
Billy Carter (KR)
De Mónaco (CL)
DIEALRIGHT (KR)
Entropia (PL)
Escorpio (ES)
FingerFingerr (BR)
G-C (ZA)
Gold Class (AU)
Hanba! (PL)
Inzul (PE)
JAAA! (PL)
Joel Sarakula (AU)
Leyya (AT)
Lígula (ES)
Linkier e os Caramelows (BR)
Marley BloO (ZA)
Marrakesh (BR)
Me & The Plant (BR)
Meridian Response (ES)
Miss Garrison (CL)
no metal in this battle (LU)
PATIENTS (KR)
Persian Pelican (IT)
Prairie WWWW (TW)
Radio 123 (ZA)
RBP (KR)
Riviere (PE)
Sharman Den (ES)
Shijo X (IT)
Skegss (AU)
Tiê (BR)
Tired Lion (AU)
Tourista (PE)
Wongonyou (IT)

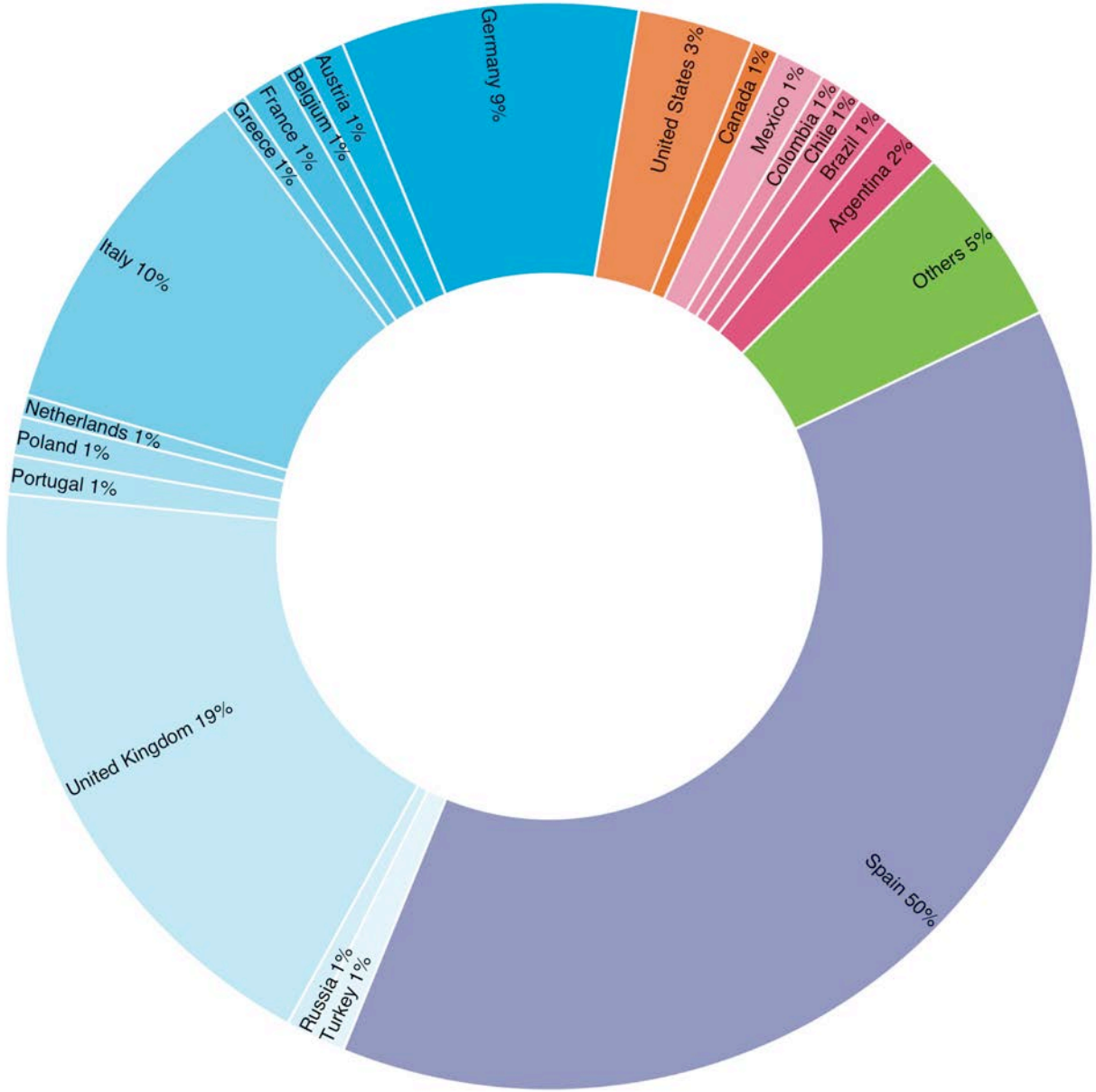
Professionals accredited at Primavera Pro 2017 by type of company



Professionals accredited at Primavera Pro 2017 by country



Journalists accredited at Primavera Sound 2017 by country



Participants



A Buzz Supreme / Modernista

The Italian team at Primavera Pro 2017 were A Buzz Supreme and Modernista, two young companies with years of experience on the Italian music scene.

A Buzz Supreme is a promotion, publishing and management company that works with artists, labels, distributors and international publishers, promoting some of the most interesting and original Italian artists both in Italy and abroad. The company guides self-produced musicians into the music business and also helps them choose all the necessary partners. A Buzz Supreme also offers editorial consulting for cinema and television synch.

Modernista is a new booking and management agency, dealing with live music, with booking, with art direction and with events. Shaping new and original music forms, eclectic and non-standardized, with local and universal languages. Modernista works and has worked both with Italian and foreign artists. Modernista is always ready for innovation and research into artistic and musical fields, as well as with into the use of methods and instruments that can speed up contacts with promoters, whilst improving the quality of our service.

Showcases:

Persian Pelican
Shijo X
Wrongonyou



A Construtora Música e Cultura

A Construtora Música e Cultura was created in 2011 sustained by two main forces: music and culture. Its objective is to give visibility to the dynamic indie scene, whether in Goiânia and internationally. A Construtora is a company that deals with arts and artists working with them directly; doing booking, career management, and production.

In 2016 they will hold the 19th edition of the Festival Bananada, one of the most traditional and at the same time innovative music festival in Latin America. And in the framework of the festival they will hold another edition of UnConvention Brazil / Factory. Also they will hold the official edition of Sub Pop Festival Brasil.

Their roster is formed by the following artists: Boogarins, Aldo The Band, Bonde do Rolê, Hellbenders, Jaloo, Black Drawing Chalks, Camarones Orquestra Guitarrística, Bruna Mendez, The Legendary Tigerman, Carne Doce, Bike and more.

Showcases:

Aeromoças e Tenistas Russas
Bike
FingerFingerr
Liniker e os Caramelows
Tiê

Austrian Music Export

Austrian Music Export is a common initiative of the Austrian Music Information Center mica - music austria and the Austrian Music Fund. It's aim is to be a



service and resource center for exporters of contemporary Austrian music in all genres and aspects (recordings, live, synch, etc). This includes providing access to information on Austrian artists and companies, building a substantial network of industry professionals and media, providing travel support and representing Austrian music at international trade shows, conferences and festivals.

Showcase:

Leyya

Balaclava Records



Balaclava Records is an independent record label and agency based in São Paulo, Brazil. The company is responsible for digital and physical distribution, booking, promotion, PR, executive production and career management of their artists. Over 40 bands have joined the roster, including licensing from indie labels such as Merge Records, Barsuk, Captured Tracks, Stones Throw, Sinderlyn, Polyvinyl, and K Recs. They have booked and promoted international tours around Brazil, bringing acclaimed artists to South America for the first time, including Slowdive, Mac DeMarco, Shabazz Palaces, Tycho, Real Estate, Yuck, Sebadoh, Swervedriver, Mac McCaughan, Mild High Club, TOPS, Crocodiles, Allah-Las, Yonatan Gat, The Shivas, and Trails and Ways.

Since 2015, Balaclava has been promoting its own music festival Balaclava Fest and has created Sacola Alternativa, a free music fair dedicated to independent record labels and promoters, including workshops, panels, documentaries and showcases.

This year, Balaclava joined the Primavera Pro 2017 programme bringing to Barcelona two of its most intriguing Brazilian bands to Barcelona; to present their psychedelic pop and alternative rock influences: Me And The Plant, from São Paulo, and Marrakesh, from Curitiba.

Showcases:

Me And The Plant

Marrakesh

Catalan Arts



Catalan Arts is the brand used for the international promotion of Catalan companies that operate in the music, performing arts, books, visual arts and digital culture sectors.

Hosted by the Catalan Institute for Cultural Companies (ICEC), Catalan Arts identifies the activities carried out by ICEC's Market Development Department following the internationalisation strategy implemented by the Government of Catalonia's Ministry of Culture.

Via ICEC's network of offices around Europe (Barcelona, Berlin, Brussels, London and Paris) we work on a variety of lines of action: funding, connecting, mentoring, advocating, promoting and supporting creative companies in their international journey.

To this end, Catalan Arts strengthens the presence of Catalan companies and creative works at international fairs and key professional events and offers all kinds of useful materials and resources to professionals.

Showcases:

Màquina Total
Odina
PAVVLA



Don't Panic! We're from Poland

The Don't Panic! We're from Poland (DPWFP) programme, initiated in 2008 by the Adam Mickiewicz Institute / Culture.pl promotes artists worldwide and is a brand that is widely recognized as a synonym for fresh, promising music from Poland. The programme comprehensively promotes contemporary Polish music abroad, through the participation of Polish artists and music-industry professionals in musical events such as showcase festivals, conferences and trade fairs.

Over the last few years, Polish artists have had the opportunity to perform at the world's most important showcase festivals, such as SXSW, Eurosonic Noorderslag, The Great Escape, the Reeperbahn Festival and Primavera Sound. The role of Don't Panic! We're from Poland is to supply tools to allow artists to consistently improve their position on foreign markets. So far it has presented over 360 selected performers at more than 150 events in 21 countries.

Don't Panic! We're from Poland and the blue and pink rabbit that symbolizes the brand has become not only the synonym for the export of Polish music, but also an inspiration for similar projects in neighbouring countries.

Showcases:

Entropia
Hańba!
JAAA!



Illenc - Bculture

The Institute of Language and Culture of the Balearic Islands (Instituto de la Lengua y la Cultura de las Islas Baleares - ILLENC) is an organism that is part of the Government of the Balearic Islands dedicated to the promotion of the four islands of the archipelago: Mallorca, Menorca, Ibiza and Formentera, abroad. Its activities include music, visual and performance arts, literature, education and the teaching of Catalan - the language of the community.

The ILLENC purveys the internationalisation of arts and promotes the mobility of creators and their work abroad with financial and logistic help, as well as setting up links with other institutions in order to guarantee the presence of artists from the islands at festivals and at creative venues outside the community. As regards to music, ILLENC gives support to the production of tours outside the islands and to the residents' participation in professional fairs and to the production of graphic material, records and audio-visuals to support international promotion.

Showcases:

Escorpio



IMEXSA

Independent Music Exporters South Africa (IMEXSA) is a non-profit organisation dedicated to developing South African music around the world. It provides assistance, creates opportunities for emerging music companies to be

internationally successful and promotes professional exchange between South Africa and other countries, while contributing significantly to the growth of their economy.

IMEXSA's focus is to develop the number of music exporters in South Africa by identifying trade opportunities and assisting companies to take advantage of them.

This year they participated showcasing 3 bands, bringing South African music professionals to Primavera Pro.

Showcases:

G-C
Marley BloO
Radio 123



IMI Chile

Industria Musical Independiente de Chile (IMI CHILE) is the first organisation that unites the independent sector of music from Chile. The members include record labels, promoters and distributors, who together represent the wide-ranging repertoire of the Chilean independent music scene.

Its objective is to develop the independent music industry through teamwork and cooperation in order to boost the production, the commercialization and the exportation of the recording productions. It also aims to promote the importance of the recording industry both as a tangible and as an immaterial cultural patrimony, identifying and promoting the social and cultural diversity of the country through music.

IMICHILE is part of WIN and since its inception has been present at the all the main fairs and markets worldwide. This was the seventh year running that it participates with a delegation at Primavera Pro and Primavera Sound.

Showcases:

Adelaida
De Mónaco
Miss Garrison



Ministry of Culture of Taiwan / 9 Kick

As a member of the Executive Yuan, the Ministry of Culture of The Republic of China (Taiwan) supervises and promotes Taiwan's soft power in the area of arts and humanities, in the development of community, craftwork, cultural exchanges in the Taiwan Strait, international cultural participation, literature and other publications, aesthetics, television, cinema and pop music.

The Taipei Economic and Cultural Office was established in the Centro Sun Yat-Sen in Madrid in 1973 to maintain and develop substantive bilateral relations between the Republic of China (Taiwan) and Spain. Since then, it has promoted all types of activities between the two countries. The current representative of the Taipei Economic and Cultural Office in Spain is D. Simón Shen-yeaw Ko, who has held this position since January 2016.

9 Kick is an independent cultural agency specialised in the production of experimental music events and music marketing for brands. The Agency also host and set up their own musical events - "Night Market", where they present artists and Asian chefs in Europe in order to share and create a physical and virtual space with other passionate and curious people.

Showcase:

Prairie WWWW

MU:CON



Seoul International Music Fair (MU:CON), holding its 6th edition in 2017, is a global platform that was established to expand and develop Korean music abroad. Since its launch, MU:CON has helped facilitate exchange between industry delegates and vitalize business through information-sharing.

MU:CON SEOUL 2017 gathers a music market and biz-matching platform along with series of interactive conferences, international music showcases and diverse networking programs.

Showcases:

RBP

Music:LX – Luxembourg Export Office



Music:LX is a non-profit organization and network created in 2009 with the aim of promoting all kinds of music made in Luxembourg and professional exchange with other territories.

There are four essential services offered by Music:LX: supporting national bands, providing information about the markets and industry, engaging in networking and developing music from Luxembourg worldwide.

Its purpose is to encourage these bands and their music and giving them the opportunity to play in front of a large audience and other sector music professionals. Music:LX will be there to meet these professionals, connect them to the bands and help them develop professional relationships.

Showcase:

no metal in this battle



Música Perú – IMIP

Industria Musical Independiente Peruana (Peruvian Independent Music Industry) is an autonomous association made up of managers and entrepreneurs from the music sector in Peru with the common goal of joining forces to develop a sustainable and integrated industry that can be efficient inside and outside the country.

PROMPERÚ is the institution that takes care of positioning Peru in the world through the promotion of its image as a tourist destination and through the exportation of its valued added products, thus contributing to the nation's sustainable and decentralised development.

Showcases:

Astronaut Project

Inzul

Riviere

Tourista

Sounds Australia

SOUNDS AUSTRALIA – Australia's export music market development initiative – was at Primavera Pro for the third time. This year attendees were able to meet again with some of the Australian music industry's most influential players,



as well as see five Australian showcase acts.

Showcases:

Gold Class
Gordi
Joel Sarakula
Skeggs
Tired Lion



Sounds from Valencia

Sounds From Valencia is a platform that supports newcomer bands from province that participate in the Valencia County Council Competition, “Sona la Dipu Pop-Rock”.

One of the objectives of this platform is to boost the promotion and communication of emerging bands from Valencia and to position them on the national and international panorama.

Showcases:

Lígula
Meridian Response

Zandari Festa

Zandari Festa is an annual music festival located in the heart of Hongdae, the epicenter of youth culture in South Korea and ground zero for the country’s indie music scene. After its inception in 2012, Zandari Festa quickly established itself as South Korea’s premier music showcase festival, creating a bridge that connects artists, fans and delegates as well as connecting Korea’s underground music scene to the rest of the world. At the last edition, over 60 artists from different countries made the trip to Seoul to perform in some of Korea’s most iconic venues.

Zandari aims to make a great festival for the artists, fans and delegates and to provide everyone with a variety of opportunities to do business together.

Showcases:

Billy Carter
Dealright
PATIENTS

Primavera Pro 2017 Programme

CONFERENCES

Imogen Heap: An artist's impression for a future music ecosystem

Endless rivers of digital ink have been spilled over the last few years trying to work out how technology can help to create a music ecosystem that is both fairer and more transparent for artists. But what do artists themselves think? One musician who stands right at the front of this debate is singer / songwriter / producer / solo star / Featured Artists Coalition CEO Imogen Heap, whose Mycelia collective aims to “empower a fair, sustainable and vibrant music industry ecosystem involving all online music interaction services” and unlock “the huge potential for creators and their music-related metadata so an entirely new commercial marketplace may flourish”. In her keynote speech, Heap explained how this future system could work and how we could all benefit.

Speaker: Imogen Heap (Mycelia)

I want to play in Barcelona! Interactive workshop on how to book a first concert in Barcelona for an international artist

In the career of every international artist there is a first concert outside his or her country that starts his or her internationalisation process. Making strategic decisions about the first performance abroad are centred around the selection of where, with whom, in what conditions and, above all, why. At this interactive session, 5 actors/teachers acted out in an entertaining but realistic way the main issues that arise during the process of the international booking of a live show. The final outcome depended on the audience, who determined the end of the story by choosing through show of hands the best option among the different alternatives that were offered to the manager, the booking agent, the promoter and the venue. A very visual and dynamic way of discovering what a real case would be like.

Actors/professors: David Loscos (IMB School), Jaume Colomer (IMB School), Maria Sagrera (Sala Apolo), Pau Corbalán (Coconcert), Scott Cohen (The Orchard).

Revenue sources in the current recorded music market

The digital market in Spain, led by streaming, definitively overtook the physical market in 2016. The sector has gone from being a business based on sales to one based to a large extent on pay-per-use. What are the main sources of value creation in the contemporary recorded music market? This panel discussed the growing importance of collective rights management for corporate balance sheets, as well as other sources of value creation such as synchronisation. It also took an in-depth look at the implications that this change in paradigm can have on aspects such as investment in new artists, promotion, the sharing of value created among different agents, charts and the internationalisation of Spanish music.

Speakers: Carlos García Doval (Promusicae), Iñigo Palao (GfK), Oriol Orfila (Divucsa Music), Pascual Crespo (Universal Music Spain)

Brexit and the music industry - or what the hell do we do now?

By the time that Primavera Sound 2018 comes around, Britain could have left the European Union. Already, the impact is being felt of what is one of the most impactful decisions in modern European history, as the UK government scrambles to put together trade deals. But what will the impact of Brexit be on the music industry? What will this decision mean for foreign bands who want to break the UK? Will touring Britain still be a financial and logistical possibility for indie bands? And how can we prepare for this monumental change? Chris Carey, founder and CEO of hugely respected British music consultancy, Media Insight Consulting, endeavoured to explain all.

Speaker: Chris Carey (Media Insight Consulting)

The evolution of music festivals: tendencies, innovation and millennials

Faced with the current saturation due to the number of music festivals comes a need: the need to reinvent formats and experiences that they offer in order to attract audience attention. Most of the professionals from the sector are asking themselves the same questions: How will music festivals evolve? What type of experiences will new technologies offer and how will they fit in? At this open creative session several professionals from the industry and experts in tendencies, innovation and millennials discussed the issue.

Speakers: Berta Segura (DMentes), Humbert Clotet (Snoop), Martin Verástegui Petrik (Snoop), Pablo Skaf (Deezer)
Moderador: David Moreno (CopyrightStudio)

Making the most of your social networks - a practical guide for musicians

We all know social networks are vitally important for promoting your band. But with so many platforms and opportunities out there, how can you make the most of these opportunities without wasting your time and money? Which platforms should you be on? How often should you post? How can you promote specific gigs or releases? Should you spend money on advertising? This practical panel revealed the keys to better social media use for bands.

Speaker: Álvaro López (Primavera Sound)

The power of music to boost positive change

Music is the universal language. Against an uncertain political climate and increasing social tensions music can provide an outlet for social cohesion and change. This panel explored music as a force for good. How can the power of music generate meaningful, positive change, greater social responsibility and sustainable long-term revenues? Can the industry articulate its twin benefits - financial returns and social returns - whilst bolstering its own sustainability and resilience? What can governments do to support and stimulate local music scenes and communities?

Speakers: Alex Jarman (Investing for Good), Chris Carey (Media Insight Consulting), Jeff Bacon (Utopia House)

Billy Bragg: a life in music, activism and independent spirit

From punk rocker to folk singer, left-wing activist to pop star, Progressive Patriot to poet; and now - with a new book on the skiffle boom - a music historian, Billy Bragg has done it all. In this exclusive Primavera Pro panel, Bragg discussed his incredible experiences during 40 years in music and the music industry, the importance of musical protest in the modern world and his experiences as an author. He was interviewed by Antonio Baños, a journalist and long-time fan of Billy Bragg.

Speakers: Billy Bragg (artist), Antonio Baños (journalist)

Who are agents? And what do they want from artists? Understanding the global agency landscape in 2017

Signing a deal with a live agent is one of the most important decisions a band can make and all the more so in 2017, with the live industry booming and record sales still relatively weak. However the past decade has seen the global agency landscape change considerably, with new agencies being created and considerable market consolidation. In our panel we asked two agents with

decades of experience, Rob Challice, director of Coda (part of the Paradigm Group), and Ruud Berends, founder of Paperclip Agency and Networking Music, now working on Dutch Impact, Eurosonic, ETEP and IFF, to explain the state of the agency business in 2017 and what exactly agents look for in a new act. Challice also explained how a group of independent agents managed to build a global agency in Coda.

Speakers: Rob Challice (CODA Agency), Ruud Berend (Eurosonic Noorderslag)
Moderator: Ben Cardew (Primavera Pro/Music Ally)

Primavera Award Interview: Pitchfork - the making of the most influential voice in music journalism

The 2017 Primavera Award went to Pitchfork, in recognition of its 20 plus years championing new music. To mark the occasion, Pitchfork president Chris Kaskie was interviewed by the site's executive editor Mark Richardson, discussing the site's position as a vehicle for music discovery in the 21st Century, how it got where it is today, its acquisition by Condé Nast and what Pitchfork looks for in a new band, as well as the wider media landscape. He also referred to his recent decision of leaving Pitchfork.

Speaker: Chris Kaskie (Pitchfork) **Moderator:** Mark Richardson (Pitchfork)

Breaking an artist in the digital age

In the digital age, success has never seemed so readily available, nor hard to obtain. Nowadays anyone can release an album, record a video and communicate with their fans around the world. But, with more music than ever available to consume, what does success for an artist even mean in 2017? How can new artists make an impact in the digital world in which we live in? How can they plan a sustainable career in a musical world where sales keep falling and streaming rates are minimal? Do artists need a label? Or can they go it alone? Our panel presented an essential guide to breaking new acts in the digital age.

Speakers: Ben Blackburn (Virgin EMI), Fernando Delgado (PIAS), Vanessa Picken (Comes With Fries) **Moderator:** Melissa Woods (Third Side Music)

Radio in the time of streaming

Every year we are told that consumers are streaming more and more music, accessing an à-la-carte world of unlimited consumption. But what role does radio play in this new world? Why would consumers listen to the radio when they can choose their own music from a library of 30m+ songs? We asked representatives of several leading radio stations how they can continue to thrive in this streaming era and why the music industry should be careful not to

neglect radio.

Speakers: John Vignola (Radio 1 Rai), Michael Maurer (1LIVE), Nick Findlay (Triple J Australia), William “Chilly” Myers (KEXP)

Moderator: Jez Bell (PPL)

Selling Up not Selling Out or You and the brand

This panel discussed how musicians can capitalise on relationships with brands effectively, ethically and for long-term mutual gain, whilst simultaneously keeping an eye on credibility. We look beyond the sync and to the future of the artist / brand relationship; stacked with examples we talked about how artists can work closely with a brand to develop profile and reach; pitch for wider paying opportunities, piggy back on multi-discipline PR, access new territories and mutually gain from each others’ platforms, followers and experience. All of this while considering the impact on the public’s perception of too close an association with the corporate world; protection of copyrights and IP; and ensuring that you maintain the value of your music.

Speakers: Arnau Sabaté (Jägermusic), Fernando Rascón (Movistar Artsy), Joe Hutchinson (Camouflage Recordings) **Moderator:** Daniel Cross (Record-Play)

Blockchain: what is it? And why should I care?

Blockchain, so we are told, could variously “save”, “transform” and “revolutionise” the music industry. But we can’t be the only ones to have wondered what exactly Blockchain is and why it could prove so revolutionary. Albert Castellana, from Atraura Blockchain and Blockchain Barcelona, explained all this and more in a panel that cleared up our doubts about Blockchain and music for good.

Speaker: Albert Castellana (Atraura Blockchain)

Ticket resale: regulating the secondary market

The democratisation of electronic commerce on Internet has opened the doors to the secondary ticket market for concerts and festivals, be it through exchange or direct resale. At the same time, the increase in demand for some large events and for tours by international artists has also opened the doors to speculators who make money on the back of the fans to the dismay of the artists and promoters.

How is it possible to regulate this practice that currently benefits from legal loopholes? How can one guarantee that fans can get tickets for their favourite concerts and festivals without paying outrageous prices?

Festival representatives, promoters and ticket sales and resale platforms discussed this very topical subject, which in countries such as England and Italy has generated full-blown political debates.

Speakers: Basola Vallés (Entradas.com), Dan Pearce (Seatwave), Eugeni Calsamiglia (Ticketmaster), Gabriel Rossy (APM), Pablo Soler (Primavera Sound), Roberto Bua (Twickets), Tito Ramoneda (The Project)

Moderator: Gerard de Josep

Viv Albertine in Conversation with Ian Svenonius

Viv Albertine, lead guitarist and songwriter for seminal band The Slits, television and film director, and author of “Clothes, Clothes, Clothes, Music, Music, Music, Boys, Boys, Boys” conversated about her new book with musician, author and host, Ian Svenonius (Nation of Ulysses, the Make Up, Weird War, and Chain & the Gang), master of the interview having honed his skills through his Soft Focus series (Vice) interviewing artists such as Sonic Youth, Kevin Shields and Ian MacKaye. Anything can happen!

Speakers: Viv Albertine (The Slits)

Moderator: Ian Svenonius (The Make Up, Soft Focus)

Charco presents: Latin America - the platforms, labels, festivals and brands you need to know in the music industry's fastest growing market

In 2015, Latin America was, for the fifth consecutive year, the world's fastest growing region for recorded music. The reasons for this might be fairly typical - a boom in streaming and festivals - but on a more granular level the Latin American market remains something of a mystery for outsiders. This panel got to the bottom of what makes the music industry in Latin America tick: what are the key markets? The most important platforms? The best-known festivals? The brands investing in music?

Speakers: Fabiana Bastilela (Inker), Juan S. Ortiz de Zaldumbide (M3), Oliver Knust (IMI Chile) **Moderator:** Miguel Ángel García Garrido (Charco)

The New Gen model: building a multi-faceted music brand in 2017

There has probably never been a better time to be young in the music industry. Traditional jobs, it is true, might be thin on the ground. But who cares when the tools exist for a younger generation to go their own way, building their own businesses from the ground up, in a way that suits their needs rather than outdated music industry models?

Londoner Caroline Simionescu-Marin exemplifies this trend, having worked in

everything from blogging to live promotion to radio to A&R, and her New Gen compilation for XL Recordings is already being seen as one of the year's most important releases in UK music.

Speaker: Caroline SM (XL Recordings)

Moderator: Alicia Álvarez Vaquero (journalist and researcher)

Music fans: From Pirates to Cyborgs

With the success of streaming, the 20-year era of music piracy draws to an end. But what actually happened? And what lessons can be learned from this reign of terror? And, most importantly, who controls the future? Stephen Witt, author of "How Music Got Free", told the story of the mad scientists and smugglers who made the age of piracy possible, then presented his vision for the next 20 years - starting with robot DJs and ending with a chip in your brain.

Speaker: Stephen Witt (writer and journalist)

Sonic Visions presents: Artists in 2020 - a scenario

What will an artist's and musician's life look like in 2020? From the creative process to the distribution and the promotion, how will technological developments influence the way artists and musicians will work in the next 3 to 5 years? A panel of experts looked into different scenarios and topics such as digital music composition & production, alternative distribution models, blockchain and web based music experiences.

Speakers: Emily Gonneau (Nüagency), Gordon Masson (IQ Magazine), Victor Conradsson (Believe Digital) **Moderator:** Thomas Roscheck (Rockhal)

Youth: 40 years of musical mayhem with the super producer and rock icon

From punk legend with Killing Joke, to production work for The Verve, Primal Scream, Guns 'n' Roses and The Cult, to band mate of Paul McCartney in The Fireman, to label owner, remixer, DJ and Psytrance pioneer, it is fair to say that Youth has enjoyed an incredibly eclectic, creative and fascinating time during his 40 years in music. In his Primavera Pro appearance, he went over all his curious creations and musical mayhem.

Speaker: Youth (Killing Joke, The Fireman, Super producer)

Moderator: Huw Stephens (BBC Radio 1)

PRESENTATIONS

Monokey: everything you need to know about the Baltic music market

With emerging young acts, boutique festivals and the expanding quality electronic music scene the Baltics are increasingly attracting more and more attention to its music market. Eastern music markets (Ukraine, Russia, Belarus, Georgia, etc) see Baltics as the bridge to Western music scene while Western countries and Scandinavia look to the Baltics as the source of fresh new sounds. This talk provided a detailed insight into the Baltic music scene including main music festivals, concert venues, promoters and record labels as well as market statistics.

Speakers: Istvan Tomas (founder i manager), Julija Sredersaite (booking agent)

Mans Música: Boosting musical talent from the Estudios Mans-Fundación Paideia

Estudios Mans is a project within the domain of entrepreneurship of the Fundación Paideia Galiza that focuses on providing emerging musicians with the necessary tools to enable them to develop their professional careers. Estudios Mans offers emerging musicians a training programme, with promotion and recording/distribution facilities, allowing them to acquire new skills for managing their talent, to become more professional and to consolidate themselves in an ever more demanding market.

Speakers: Guillermo Vergara, Jose Ferrón, Raquel Lagares

Eyetok

Many “can’t miss moments” go uncaptured: they are not broadcast or covered by media, brands and festivals or venue organisers. But by turning audiences, fans and followers into co-creators with User Generated Content solutions, catching those “before, during and after” moments is possible.

Video live streaming is the most engaging content, but requires tools to filter what can be published. Eyetok is an all-in-one, white label solution to crowd-source, leverage and harness live footage. With Eyetok, companies eager for content can now seamlessly engage with their communities, through their own branded live streaming app.

Speakers: Bruno Saguer, Sergio López

WARM: World Airplay Radio Monitor - start monitoring your music on radio stations around the world

WARM is the biggest airplay monitoring service in the world. At the moment it is covering 21.000 radio stations in more than 100 countries, and adding new stations everyday. WARM is being built to deliver real time data and reporting radio airplays in an easy and user-friendly way, which will allow individual musicians, artists, songwriters etc to be able to know exactly when, where and how often a given song is being played on radio stations around the world. How will we be able to exploit this data and information to better our decisions in the music industry?

Speakers: Jesper Skibsby (CEO and founder of WARM), Kristoffer Jensen (CIO)

Introducing the first Italia Music Export Office

Despite being recognized as one of the most important countries for the history of music and arts, Italy hasn't had an official Music Export Office until 2017. This presentation introduced the brand new Italia Music Export, along with a few interesting facts & figures about the Italian music industry.

Speakers: Carlo Pastore, Nur Al Habash

Making Music in Silence: a platform for the creation of soundtracks with new talents

Are you a cinema and soundtrack lover? Are you passionate about cinema and soundtracks? Have you wondered about the creative process that begins with the creation of the musical concept and ends with the way in which it is used on the appropriate channels in order to make it? Making Music In Silence elaborates a creative process for soundtracks by highlighting the importance of applying innovation at each stage, connecting artistic creativity with strategy and working on every aspect from the creation of a musical concept to the use of the necessary channels to achieve success. For a composer with professional aspirations to live only from music this is the objective, but the path is the be all and end all.

Speakers: Jesús Díaz Lorenzo (soundtrack composer), Joan Giménez (composer), Daniela Galán (producer)

Music Business Programme at SAE Institute: challenges in the training of professionals for the digital era

The development and offering of Music Business courses at a university level are a fairly recent trend. Most industry professionals working in the business today learned the trade from an early age through hard work and a strong will to "learn by doing". What are the benefits of studying and acquiring formal qualifications to work in the music industry? Is professionalization key to understand the inner workings of the music business?

Speakers: Giorgio Pona (Campus Manager), Luca Buciarelli (Dean)

Bandwagon: present, future and opportunities in Asia

Singapore is a central hub of live music in Southeast Asia, and Bandwagon has been an essential part in understanding the wealth of bands touring and performing in the region through its extensive editorial content. In this presentation, Bandwagon's editor Daniel Peters shared the story of how the website has come to prominence, what has it done to encourage the live music culture through its editorial and events, the current state of live music in Asia, and what the near future generally holds for live music in Singapore and Asia.

Speakers: Daniel Peters, Natasha Hassan

ForTunes: analyses and statistics for independent musicians and producers

ForTunes is a music analytics service that focuses on DIY artists. Artists use a lot of different services (Soundcloud, YouTube, Spotify etc) to publish and promote their music. Every service generates insights & statistics but they differ from each other in concept and content. Hence keeping up with all the generated statistics is very time-consuming. ForTunes tracks all these statistics (including User Generated Content and reposts), simplifies, visualizes them and offers tools for all aspects of an artist's career: track music on plays, reach and engagement, tour analytics, demographical and geographical Insights, playlists monitoring, blog monitoring, portfolio and page (updating in real-time).

Speakers: Florian Richling (CEO and co-founder), Christoph Muck (co-founder)

Why SubmitHub sucks

SubmitHub is a platform created by the founder of music discovery blog Indie Shuffle that connects artists with music blogs and labels. More than 300 outlets are using it on a daily basis to receive their new music, and in just over a year, nearly 1.5 million submissions have been made to them.

Speakers: Jason Grishkoff, Dylan Heneck

Music Export Pledge: the advantages of music export programmes

Music Export Pledge is a manifesto that aims to make governments and the industry aware of the benefits of having music export programmes. Since the 1970s, governments that were pioneering in the export of music such as France, Canada and The Netherlands have inspired many countries to do the same but without a clear role model. The music export sector is still in the shadows, although it is a multimillion industry that as a consequence of its success creates thousands of jobs, boosts social cohesion and supports the development of artists and business. Music Export Pledge is a call to all the countries of the world to research and apply the principles that it represents, their music would benefit from this infrastructure and from the repercussions in R&D that it represents.

Speakers: Danny Keir (Head of Market Development), Jordi Puy (COO)

StompMaster: the computer designed for live audio

StompMaster is a powerful computer that integrates professional quality audio interfaces with MIDI control. It has a robust portable format, designed to be used live, thus creating a versatile tool that allows the use of studio software and plugins and it can be perfectly integrated with other equipment. StompMaster aims to be the tool that allows the immediate transfer to live of the work that the musician does in the studio. But it is not only this: this equipment has other hidden surprises that were revealed at its presentation.

Speakers: Miquel Coll Trulls (CMO), Adrián Aznar Marzo (Director of electronic engineering and co-founder), Tomàs Rodríguez Ballester (Project Manager and co-founder)

The Economic Programme for Music in Brazil and the role of the State in the music sector

Presentation of the results of the process of design of the Economic Programme for Music, in the framework of the National Programme of Economy of Culture and the National Policy of Arts, managed by the Federal Government of Brazil. It includes the analysis of the Brazilian music market and the projects designed to establish a public policy centre focused on the economic dimension of the sector, as well as a reflection on the role of the State in the area of music and on the creation of an institution responsible for the development of public programmes devoted to the national music scene.

Speakers: Thalles Siqueira (Public Policy and Government Management Specialist at the Planning Ministry)

The role of technology and the analysis of data in the future of music publishing: recuperating the intermediary

With an on-going debate over rights-owner's royalties payouts and criticism of the middlemen - labels, publishers and collective rights societies but also tech giants - songwriters, artists, and musicians are increasingly expecting more transparency and efficiency in all aspects of the music ecosystem. In 2013, Armonia, an online music licensing and processing platform, was launched in order to address these questions and simplify processes.

The presentation discussed concrete plans to improve the velocity of money, and presented the music content platform LANDR, with its world's first automated audio mastering service. How will organizations track more accurately and in a timely fashion the use of creators' works? How it will increase transparency and build a fairer industry?

Speakers: Virginie Berger (CEO Armonia Online), Pascal Pilon (CEO Landr)

TIUmag

TIUmag is becoming one of the main Spanish media in the area of electronic, hip-hop, R&B and experimental music with a particular interest in emerging artists and the national scene. It stands out on account of its meticulous design, its creative potential and for being one of the few publications that deals not only with music but also with technological and sociological aspects related to it. This presentation went over the characteristics that define it and reflected on the new resources and means of communication that can bring a breath of fresh air to music journalism.

Speakers: Aleix Mateu, Pau Cristòful, Frankie Pizá

AIE: The survival of the artist in the digital jungle

New technologies have brought a profound change in the music industry, the new consumer habits are very different from the traditional ones and business models are evolving quickly.

Paradoxically, in this panorama, artists play a bigger role in the production and promotion of their performances but their returns are ever diminishing, as they receive next to nothing after the intermediaries have taken their share.

At this presentation there was an analysis of the rights and the types of protection for artists and management afforded by the AIE, of the procedures which this association can use to ensure that the legitimate owners of the rights collect what they are entitled to globally, the initiatives and programmes for

promotion, training and support for the partners who promote it.

Speakers: Luis Mendo (vicepresident), Álvaro Hernández Pinzón

Indie Pride

Since 2012, Indie Pride fights for human rights by organizing a yearly music festival in Bologna. The event has grown year after year, gathering an audience of over 800 people in the past two editions, and a number of Italian artists on stage who are marking the past and present of the national music scene. As a non-profit association, since 2016, Indie Pride also started a dialogue with the Comune di Bologna to bring its fight to an institutional level. The implementation of activities for this year and next few ones involves the setting up of an Observatory on Bullying and a Charter of Intentions to be signed publicly by artists and partners in order to mark their commitment to stand for LGBTQ rights and against homophobia, sexism and bullying, especially via their artistic work.

Ponents: Antonia Peressoni (president), Benedetta Solari (founding member)

La Nada Colectiva: a multiplatform for the diffusion of emerging projects

La Nada Colectiva was born from the fusion of the musical magazine Shookdown Underzine and the record label Mama Vynila and is an open collective centre focused on the diffusion of alternative and underground music. It currently operates as a communication media (digital and print), as a record label via Mama Vynila Records-La Nada Colectiva and as a radio podcast (2.000 Enemigos Mortales). In parallel to these activities they organise concerts and during 2017 they plan to reinforce their editorial line with the publication of printed material apart from Shookdown.

Speakers: Rubén Izquierdo (Shook down), Gustavo Martínez (Mama Vynila Records)

Can Artificial Intelligence provide more visibility to independent music?

Streaming services have made it possible for us to be just one click away from millions of tracks. Millions of people are using these services and this Big Data is an ideal fuel for Artificial Intelligence systems, as well as for music recommendation systems.

These systems work very well for relatively popular artists, but what happens to a band that is new or has very few followers? All artists have a potential audience; the problem resides in how to connect with it.

Artificial Intelligence can help to find these connections and companies such as Spotify, Deezer and Pandora are doing research into this. During this presentation several opportunities that Artificial Intelligence can offer were shown and the initiatives that the industry is taking in this domain were revealed.

Speakers: Xavier Serra (MTG director), Frederic Font (MTC post-doc)

Audio Commons: how to bring Creative Commons audio to the creative industries

Creative Commons offers a framework with which independent music artists, sound designers and other sound creators can release their music and sound effects under clear terms. Examples of this are the more than 500k music tracks of Jamendo and 300k sound samples of Freesound. Even though part of this content is of high quality, it is not being used by creative industries such as videogames, advertisement, GLM and music industries. In this talk, the reasons why such content is not yet extensively used in the professional sector were discussed along with possible solutions -based on the Music Technology Group (UPF). These research activities consist of tools and interconnected services that facilitate the reuse of Creative Commons audio in the creative industries- it was all explained.

Speaker: Sergio Oramas (researcher)

OverHear: the community that brings together talent and big ideas in Southeast Asia

With a headquarter in Singapore, a development team in India and a community base of members from over 15 countries, OverHear is a music community marketplace focused on turning small ideas into innovative commercial projects. Using offline and online initiatives, OverHear is building a community of music artists and service professionals that vie for projects in a fair, competitive industry built on excellence in service provision and trust between buyer and seller. The presentation focused on these online and offline community trust building initiatives to create a sustainable music business and why they are relevant in the region.

Speakers: Aman Wadhwa (founder), Avinash Bhavnani (commercial advisor)

SIM São Paulo

Semana Internacional de Música de São Paulo (SIM São Paulo) is one of the most important music conventions in Latin America. During five days, the city becomes a meeting point for professionals from all sectors of the music industry, as well as artists and media from both Brazil and abroad. The event focuses on the new music market and reassures its intention of showing new ideas and concepts which are transforming the music scene.

SIM São Paulo also reaffirms its vocation to empower and connect people, introducing activities that follow three different lines: SIM LIVE, with the presentation of new music trends through showcases and night parties and concerts; the Convention, to access more than 40 up-to-date and relevant panels, lectures and workshops; and the Business and Networking area, exclusive for registered professionals, with meetings, pitchings and more that encourage the creation of partnership opportunities in Brazil and abroad.

Speaker: Fabiana Batistela (Inker)

The role of festivals in the shaping of the independent music industry

This presentation aimed to discuss the findings of a year-long research project examining the role of music festivals, and the places within which they are organized, in the music industry. To do so their authors interviewed several music professionals from Europe and America in order to understand how music festivals shape and influence the logics and practices of the music field in which they are positioned. The sample consists of music professionals with different backgrounds and occupational profiles. This presentation aspired to stimulate a productive discussion about music festivals and their growing importance in the independent music industry.

Speakers: Alexandros Skandalis, Athanasia Daskalopoulou

Does entrepreneurship work in music? Success stories from Taiwan

Is music entrepreneurship really working? This has been a trending topic in Europe and the US for the last few years, but it does work and it has even worked for decades in Taiwan. Unlike Europe or the US, the indie music industry in Asia has no barriers. The market is structured in a very segmented way, with no major booking agency or promoters behind it. This gives indie musicians an opportunity to negotiate directly with venues, festivals, licensing and media. This presentation explained how indie musicians built their "start-up" from zero. How did they make it happen, and what have they learned?

Speaker: Weining Hung

MENTORING SESSIONS

This program was designed to put the delegates in direct contact with some of the most important professionals in the music business. Experts in various areas of the music industry were available to give advice and resolve doubts.

Mentoring Session 1

With: Arnau Sabaté (Jägermusic), Melissa Woods (Third Side Music), Miguel Ángel García Garrido (Charco), Oliver Knust (IMI Chile)

Mentoring Session 2

With: Carolina Fenoll (Europa Creativa), Glenn Dickie (Sounds Australia), Natalie Cervelli (Third Side Music), Ruth Daniel (Un-Convention)

Mentoring Session 3

With: Alejandra Llosa (Veltrac), Ben Blackburn (Virgin EMI), William “Chilly” Myers (KEXP)

Mentoring Session 4

With: Gerardo Sanz (ARC/Fina Estampa), José Velásquez (Veltrac Music/IMIP), Sam Reinard (Rocklab)/Thomas Roscheck (Rockhal), Weining Hung (Gigdiving)

Mentoring Session 5

With: Chris Carey (Media Insight Consulting), Dionysios Tsonopoulos (D-Version Music), Monique Rothstein (Positive Feedback), Steve Sexton (Sister Ray)

Mentoring Session 6

With: Albert Castellana (Atraura Blockchain), Daniel Cross (Record Play), Jason Grishkoff (Indieshuffle), Oscar García (EfeEme)

Mentoring Session 7

With: Cristina Laguna (Jägermeister), Fernando Delgado (PIAS Iberoamerica), Meg Williams (Inertia), Scott Cohen (The Orchard)

Mentoring Session 8

With: Carla Arias (Quemasucabeza), Carmen Barahona (Dollmusic), Sebastián Milos (PortalDisc.com), Victor Schlesinger (Jungla Music)

COCKTAIL PARTIES

“Botifarrada” Catalan Welcome Lunch

DGIM-UPF Cocktail Party

Meet the Audiovisual Professionals Cocktail Party

Illenc - BCulture Cocktail Party

Austrian Music Export Cocktail Party

Sounds Australia - The Aussie BBQ

Meet the independents: IMPALA/UFI/APECAT Cocktail Party

Música Perú - IMIP Cocktail Party

APM Cocktail Party

Concert Venues International Congress Cocktail Party

IMI Chile Cocktail Party

SXSW Cocktail Party

IMEXSA Cocktail Party

MEETINGS

APM Meeting

The Spanish Association of Music Promoters (APM) held a private meeting open to its members.

ASACC Meeting

The Catalan Association of Concert Venues held a private meeting open to its members.

Liveurope Meeting

Liveurope held a private meeting open to its members.

Catalan Music and Wine Tasting for International Press

Catalan Arts —the Government of Catalonia’s brand used for the international promotion of Catalan music— and Primavera Pro held a private networking session aimed at international media professionals to celebrate Catalan independent music. Journalists Joan S. Luna (Mondo Sonoro) and Aleix Ibars (Indiespot) walked attendees through the Catalan artists playing at Primavera Sound 2017.

Women in Live Music Meeting and Cocktail Party

The Spanish collective Women in the live music industry (MIM) held a special cocktail party to meet their representatives and find out about their activities.

UFI Meeting

The Spanish Association of Independent Record Labels (UFI) held a meeting open to its members.

Red Bull TV livestream at festivals: the do's and don'ts

A basic guide for surviving the live broadcasting of a music festival. Are the cameras where they should be? Is there enough light? Too much light? What do the audience that is 100 metres away from the stage want to see? And audiences that are watching from home? The team behind the Red Bull TV screens for the Primavera Sound livestream gave an informal tutorial about it. All the secrets and useful advice that you need to know about handling cameras during a concert. The do's and don'ts. Ideal situations and unexpected nightmares. This talk included an added bonus: the possibility of visiting the "monstertruck" and the mobile units in the Parc del Fòrum.

Speaker: Craig Gledhill (Red Bull TV)

Solange: the image of a star

"A Seat at the Table" is the album that has confirmed Solange as a global R&B star. The images of the youngest of the Knowles dynasty on the record sleeve, in the promo photos and in the videos are as evocative and as attractive as the album's contents. The Barcelona photographer Carlota Guerrero is the person responsible for Solange's album imagery. In a talk with Marc Sancho (from Querida design studio) she revealed everything that happened behind the scenes when working with a pop star and the impact that a good art director can have on the perception of a star.

Speakers: Carlota Guerrero (Artistic Director), Marc Sancho (Querida)

Fandom Videos

Mau Morgó and Tomás Peña from Manson are two audio-visual creators that are such fans of some artists that they spend their time making videos for them without having been commissioned to do so. After they get these videos to the artists and, in some cases, they have ended up being the video used by the artist in question. These two non-profit-making video directors discussed the phenomena of fandom videos. They presented personal cases that they have experienced and showed videos made unofficially by admirers that ended up being accepted officially.

Speakers: Mau Morgó (artist), Tomás Peña (Manson)

Music, video and virtual reality: new challenges and possibilities

VR (Virtual Reality) technology opens up many artistic possibilities not only for the contemporary creators of images, but also for the creators of music and for the intersection between the two. In the last few years musical experiences in VR (360° videos, live streaming, the exploration of new interactive audio-visual formats...) have emerged with the potential of leading the way to a technological breakthrough in the sector. To clarify both its possibilities and limitations at this session, co-organised with Clúster Audiovisual de Catalunya, there were three experts Steve Hancock (co-founder of MelodyVR, the world's largest VR music content library and only platform licensed by the music industry), Adam Rogers (executive producer of the American company Gentle Manhands) and Xavi Conesa (from the Barcelona agency Visyon that specialises in VR, augmented reality and immersive technologies). Félix Balbas, CEO of Minimo VFX, company of 3D and VFX moderated the session, and for the demonstration of the different cases the audience had a set of VR goggles, supplied by the company Goodie, specialising in VR contents and services.

Speakers: Adam Rogers (Gentle Manhands), Steven Hancock (Melody VR), Xavi Conesa (Visyon) **Moderator:** Fèlix Balbas (Mínimo VFX)

Bill Drummond and a world without music

"Imagine Waking Up Tomorrow and All Music Has Disappeared" is a music documentary that is unlike any other music documentary. In it Bill Drummond evokes an unimaginable dystopia: What if all music disappeared from one day to the next? This documentary was shown at Primavera Pro On-Screen, followed by a talk by Bill Drummond himself, the cultural agitator whose ideas on musical creation, the trolling of media and the use of screens in our society are always extremely unique, absolutely crazy and totally revolutionary.

Speakers: Bill Drummond (artist/The Justified Ancients of Mu Mu)

10 Favs: Música + Imatges per Geoff Barrow

Geoff Barrow from Portishead selected and commented on his favourite fragments of movie soundtracks. He chose his fragments freely, creating as a result a personal selection of audio visual excerpts that have influenced this creator's way of understanding the relationship between music and image and reveal how he works, his inspirations and even his individual preferences.

Ponents: Geoff Barrow (Portishead), Deborah Kee Higgins (Primavera Pro)

Moderador: Joan Pons (Primavera Pro)

Golden Round Table

A posthumous homage to the journalist Paloma Chamorro in general and to the mythical TVE programme “La edad de oro” (The Golden Age) in particular, which contributed so much to the musical taste of a whole generation. The music video director Luis Cerveró and the TV show producer Jero Rodríguez talked at this round table about it, about music on television and the impossibility of a programme like that existing today.

Speakers: Domingo Ortega (blogger), Jero Rodríguez (Cachitos de Hierro y Cromo), Luis Cerveró (Terranova), Teresa Campilongo (Rubi)

PRIMAVERA PRO START-UPS

Opening

A welcome session for the fourth edition of Primavera Pro and Seed&Click to reward and strengthen business initiatives linked to the music sector. Introduction by Juan Álvarez de Lara, CEO of Seed&Click.

Speaker: Juan Álvarez de Lara (Seed&Click)

Investors & Entrepreneurs: hacking the happy ending

Ever wondered what all great adVENTURES have in common? Maybe a visionary entrepreneur eager to save the world? A sharp investor willing to join you until the end of times? Whether it is the beauty of a business model, the magic of an unforgettable pitch or the determination of a passionate dreamer, Carman Chan has the answer. The woman that, after founding and selling two business also found diamonds such as Spotify, discovered us what makes a happy ending in the entrepreneurial world.

Speaker: Carman Chan (Click Ventures)

Funding music ventures: Different stairways to heaven

Getting your dreams funded may feel like being in heaven. But the question is, how does one actually get there? International experts including entrepreneurs, innovators and managing directors from leading crowd funding platforms, incubators, established companies and media platforms brought their unique views to a discussion aiming to reveal the different paths to fund the music startups of the future.

Speakers: Christoph Nagel (Kickstarter), Eneko Knörr (Ludei), Jon Eades (Abbey Road Studios) **Moderator:** Steve Mayall (Music Ally)

Startups Pitching

Five top international music startups were the lucky ones presenting their vision and accomplishments to an audience of investors, press, big players and startup enthusiasts. In a decisive 5-minute pitch, they did face the challenge of not only seducing a high-class jury, but also surviving straightforward questions that challenged their dreams.

The five selected projects of Primavera Pro Startups 2017 were: Eyetok (Barcelona, Spain), Itcher (London, UK), Sonorrari Sound Sensation (Berlin, Germany), The Dream VR (Barcelona, Spain), and Uberchord (Berlin, Germany).

Back to the future of the music industry

Artist marketing, virtual reality, artificial intelligence, big data, live streaming technologies... What is next and beyond the music industry? What are the trends that will shape our future experiences, learning and business ventures? To guess where are we heading, we must not forget how and why we started. Then, what does the past of the music industry say about what is to come?

Speaker: Sulinna Ong (Deezer)

Primavera Pro Startups 2017 Award Ceremony

After getting inspired by top international speakers and entrepreneurs while waiting for the jury to make this difficult decision, it was time to discover who this year's winner was and go crazy on the stage! The best initiative, Uberchord, won the prize valued at 100k, consisting of services and benefits from the world's leading marketing, legal, media and innovation brands and experts. Also Sonorrari, won the social media award with 58% of the support.

Speaker: Juan Álvarez de Lara, CEO de Seed&Click i VP de AEBAN

INDEPENDENT LABELS INTERNATIONAL CONGRESS

Opening

The European, Spanish and Catalan Independent Music Companies associations (IMPALA, UFI and APECAT) welcomed everyone to the Independent Labels International Congress at Primavera Pro. This provided the perfect opportunity to build closer ties with other record labels, agents from the sector and other like-minded professionals.

Speakers: Eva Faustino (APECAT), Noemí Planas (UFI/IMPALA)

Merlin

Merlin is the global digital rights agency for the world's independent label sector. Its members control over 12% of the digital recorded music market and embody more than 20,000 record labels and distributors from 51 countries in all continents. Merlin acts to ensure that these companies have effective access to the new and emerging revenue streams and that their rights are appropriately valued and protected.

Speaker: Noemí Planas (UFI/IMPALA)

ABC_DJ

This keynote entailed two aspects: a novel approach for finding the right sound for a brand's message as well as a new option for musicians and independent labels to get access to the instore music market. A core topic is the utilisation of semantics and context research as used within the ABC_DJ project for the commercial benefit of artists and creative agencies. The presentation was not however of a technical nature.

Speaker: Richard Wages (ABC_DJ)

How do I make my music sound in stores and be paid for it?

From the beginnings of piped music to the latest developments in dynamic marketing and brand experience, digital transformation has completely changed the field of background music.

Who chooses the songs that can be heard in shops, department stores, hotels and other establishments? What role does technology play in the selection criteria and how much is still a human factor? How are labels, performers and

authors paid for these uses of their music? In this panel we discovered the current and future trends in the management and monetization of background music.

Speakers: Álvaro Hernández-Pinzón (AIE), Rob Gruschke (Beggars Group), Román Lata (Desigual), Thierry Bourasseau (Mood Media)

Moderator: Borja Torres (Lovemonk / ABC_DJ)

Why sign with an indie label in 2017

In a world where an artist can take the DIY route and reach their audience directly or make a deal with a tech company, do artists still need labels? Streaming is shifting the shape and the construction of the music market, yet music companies such as Domino, City Slang, Jagjaguwar and Warp seem to go from strength to strength. Why are independent labels thriving in the digital environment? What do they do best? And why should artists sign with them?

Speakers: Dave Fowler (Blanco y Negro), Hans Laguna (musician), Oliver Knust (WIN), Tom Davies (Secretly Group) **Moderator:** Debbie Ball (Create Spark)

New opportunities for financing musical projects

Through a new EU funded instrument, the Cultural and Creative Sector Guarantee Facility, small and medium-sized music companies should now have easier access to loans. Across Europe, this instrument could theoretically make up to €600 million available in loans to cultural and creative SMEs between 2016 and 2020. This workshop dealt with several practical questions such as: What type of projects can be submitted? How should they be submitted? And how will they be assessed?

Speakers: Àlex Eslava (Discmedi), Augusto Paramio (Europa Creativa), Inma Grass (Altafonte), María Azcona (Europa Creativa), Matthieu Philibert (IMPALA), Mónica Carretero (Crea SGR)

CONCERT VENUES INTERNATIONAL CONGRESS

Music Moves Europe

What's in store for the future of the music sector at the European level? This is the main topic of "Music Moves Europe" - an initiative launched by the European Commission in 2016 with more than 50 music organizations around the table. Festivals, live music venues, record labels, collective right societies and music export offices gathered around to shape the EU's music agenda - and discuss the potential of a EU-funded programme specifically dedicated to the sector. But what can this initiative lead us to and what are the next steps ahead? This panel was the opportunity for key figures in the music industry to take the discussion to another level together with representatives from the European Commission and from the European Parliament. Following the latest discussions about this initiative, Primavera Sound was the right hub to contribute to the conversation.

Speakers: Audrey Guerre (Live DMA), Barbara Gessler (European Commission), Javier López (European Parliament), Matthieu Phillibert (IMPALA), Sophie Goosens (Sophie Goosens Lawyers)

Moderator: Fabien Miclet (Liveurope)

Music Cities - London, Hamburg, Oslo, Barcelona

Cities are facing an international competition, in which they are being pushed to develop innovating policies in order to stay attractive. They are dealing with an economical pressure (develop industries & jobs, regulating real estate...) and they also have to take care of social cohesion and public service (population's well-being, transport, local service...). In this context, the live music sector can really be a driving force thanks to its economic impact and mainly its social and cultural values. Some cities have perceived this potential: they are the Music Cities. How do they work with the live music sector to build their policies? Which tools and resources do they use? How do they deal with side effects such as gentrification?

Speakers: Mark Davyd (Music Venue Trust-London), Rina Mariann Hansen (Vice-Mayor for Culture and Sport in Oslo), Timotheus Wiesmann (Hamburg Music Business Association), Xavier Marcé (Ajuntament de Barcelona)

Moderator: Jordi Puy (Sound Diplomacy)

Live DMA presents “Live Style Europe”

Live DMA music venues and festivals are the main providers for talent development in Europe, but they are dealing with fragile business models, weakening the capacities of professional teams to highlight their substantial cultural & social work. “Live Style Europe” project has been selected by Creative Europe programme to empower Live DMA’s members and reinforce their skills, competences and know-how and hereby boosting the European music sector in terms of social responsibility and regional equity. The activities of the LSE program will include working on data collection and studies. Initiated 4 years ago, this work aims to present how those numbers can help the music sector to have a dialogue with public authorities and redefine its own legislation.

Speakers: Armando Ruah (ACCES), Arne Dee (VNPF), Audrey Guerre (Live DMA)

Hiring musicians – venues, managers and artists share their issues

In the tracks of last year’s Primavera Pro panel about the relations between bookers, agents and promoters, this panel invited the different stakeholders to talk about “Hiring musicians”. They are working in a global context, characterised by the development of major international tours, the will to export local scenes and highlight a “European repertoire”, but subject to national regulation. What issues are managers, bookers, agents and promoters facing? What initiatives and which good behaviours deserve to be shared at a larger scale?

VIP Row: Deniz Kuzuoglu (Salon Istanbul), Edurne Vega (SMAC), Kees Lamers (VNPF NL), Marta Grifell (La Sonora de Gràcia), Suzanne Combo (International Artist Organisation of Music)

Moderator: Ivone Lessan (Clipper’s Live)

Sound regulation, safety & neighbour relations - Music venues rights and duties

Noise, drug issues, security... How do music venues deal with their legal environment and audience practices? What is their responsibility and how can they adapt to local changes? This panel went through several experiences from different European corners to compare the situations and help each other with solutions built with local authorities, campaigns, NGO’s and populations to keep a vibrant live music scene in a safe environment and with good neighbour’s relations.

Speakers: Lluís Torrents (Razzmatazz), Miguel A. Tudanca “Picky” (Hangar), Philippe Charence (ASCA), Simona Perfetti (Lanificio 159)

Moderator: Marcela Sanmartín (Sala El Sol)

Showcases

TUESDAY 30th MAY

PRIMAVERA ALS CLUBS

LA [2] APOLO

21:00 - 21:45	HAÑBA! (PL)
22:00 - 22:45	JAAA! (PL)
23:00 - 23:45	ENTROPIA (PL)

WEDNESDAY 31st MAY

PRIMAVERA AL RAVAL

DAY PRO STAGE

11:50 - 12:20	INZUL (PE)
12:40 - 13:10	ASTRONAUT PROJECT (PE)
13:30 - 14:00	ODINA (ES)
14:20 - 14:50	PAVVLA (ES)
15:10 - 15:40	MÀQUINA TOTAL (ES)
16:30 - 17:00	RBP (KR)

THURSDAY 1st JUNE

PRIMAVERA AL RAVAL

DAY PRO STAGE

11:00 - 11:30	ESCORPIO (ES)
11:50 - 12:20	SHIJO X (IT)
12:40 - 13:10	LEYA (AT)
14:20 - 14:50	JOEL SARAKULA (AU)
15:10 - 15:40	GOLD CLASS (AU)
16:00 - 16:30	GORDI (AU)
16:50 - 17:20	TIRED LION (AU)
17:40 - 18:10	SKEGSS (AU)

FRIDAY 2nd JUNE

PRIMAVERA AL RAVAL

DAY PRO STAGE

11:00 - 11:30	TOURISTA (PE)
11:50 - 12:20	RIVIERE (PE)
12:40 - 13:10	Prairie WWWW (TW)
13:30 - 14:00	PERSIAN PELICAN (IT)
14:20 - 14:50	ADELAIDA (CL)
15:10 - 15:40	DE MÓNACO (CL)
16:00 - 16:30	MISS GARRISON (CL)
16:50 - 17:20	RADIO 123 (ZA)
17:40 - 18:10	G-C (ZA)

PRIMAVERA SOUND PARC DEL FÒRUM

NIGHT PRO STAGE

17:00 - 17:40	INZUL (PE)
18:00 - 18:40	TIÉ (BR)
19:00 - 19:40	SHIJO X (IT)
20:00 - 20:40	LEYA (AT)
21:00 - 21:40	DIEALRIGHT (KR)
22:00 - 22:40	BILLY CARTER (KR)
23:00 - 23:40	PATIENTS (KR)
00:00 - 00:40	MARRAKESH (BR)
01:00 - 01:40	ASTRONAUT PROJECT (PE)
02:00 - 02:40	LINIKER E OS CAMELOWS (BR)
03:00 - 03:40	FINGERFINGERRR (BR)

SATURDAY 3rd JUNE

PRIMAVERA AL RAVAL

DAY PRO STAGE

11:50 - 12:20	BILLY CARTER (KR)
13:30 - 14:00	DIEALRIGHT (KR)
14:20 - 14:50	MARLEY BLOO (ZA)
15:10 - 15:40	PATIENTS (KR)
16:00 - 16:30	NO METAL IN THIS BATTLE (LU)
16:50 - 17:20	MERIDIAN RESPONSE (ES)
17:40 - 18:10	LÍGULA (ES)

PRIMAVERA SOUND PARC DEL FÒRUM

NIGHT PRO STAGE

17:00 - 17:40	RADIO 123 (ZA)
18:00 - 18:40	RIVIERE (PE)
19:00 - 19:40	BIKE(BR)
20:00 - 20:40	AEROMOÇAS E TENISTAS RUSSAS (BR)
21:00 - 21:40	WRONGONYOU (IT)
22:00 - 22:40	Prairie WWWW (TW)
23:00 - 23:40	ME & THE PLANT (BR)
00:00 - 00:40	NO METAL IN THIS BATTLE (LU)
01:00 - 01:40	TOURISTA (PE)
02:00 - 02:40	G-C (ZA)
03:00 - 03:40	SHARMAN DEN (ES)

PRIMAVERA SOUND PARC DEL FÒRUM

NIGHT PRO STAGE

17:00 - 17:40	MARLEY BLOO (ZA)
18:00 - 18:40	JAAA! (PL)
19:00 - 19:40	ADELAIDA (CL)
20:00 - 20:40	DE MÓNACO (CL)
21:00 - 21:40	PERSIAN PELICAN (IT)
22:00 - 22:40	JOEL SARAKULA (AU)
23:00 - 23:40	MISS GARRISON (CL)
00:00 - 00:40	GOLD CLASS (AU)
01:00 - 01:40	HAÑBA! (PL)
02:00 - 02:40	SKEGSS (AU)
03:00 - 03:40	ENTROPIA (PL)
04:00 - 04:40	TIRED LION (AU)

SUNDAY 4th JUNE

PRIMAVERA AL RAVAL

DAY PRO STAGE

12:00-12:30	AEROMOÇAS E TENISTAS RUSSAS (BR)
13:30-14:00	TIÉ (BR)
14:30-15:00	MARRAKESH (BR)
15:30-16:00	BIKE (BR)
16:30-17:00	WRONGONYOU (IT)
17:40-18:10	ME & THE PLANT (BR)
19:00-19:30	LINIKER E OS CAMELOWS (BR)
20:30-21:00	FINGERFINGERRR (BR)

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NEWS

BREXIT, BLOCKCHAIN ON PRIMAVERA PRO 2017 AGENDA

Imogen Heap and Youth lead the initial speaker line-up for the eight edition of Barcelona conference/showcase Primavera Pro

By IQ on 16 Feb 2017



Image © Imogen Heap, Kris Krug/PopTech

Barcelona music-industry conference Primavera Pro has confirmed its first speakers for 2017.

Singer-songwriter Imogen Heap; Killing Joke bassist-turned-producer extraordinaire Youth; Media Insight Consulting's Chris Carey; band photographer Carlota Guerrero; label exec Fernando Delgado (PIAS); and Comes With Fries consultant Vanessa Picken will join 3,500 delegates for the eighth edition of the event – which runs concurrently with Primavera Sound festival – in the first week of June.

Heap (*pictured*) will speak on her new project, Mycelia, which aims to develop a “fair-trade music industry”, especially via the take-up of blockchain technology for royalty payments, while Carey will consider the implications of Britain's withdrawal from the European Union for the global music industry.

Delgado and Picken, meanwhile, will share insights on how to launch new artists in the digital age.

There will also be showcase performances by emerging artists (the conferences notes more than 221 bands have played its showcases since 2010).

Primavera Pro 2017 takes place at the Centre of Contemporary Culture of Barcelona (CCCB) from 31 May to 4 June.

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Five Things to Look Out For at Primavera Pro 2017



James Kilpin
Revista Festicket

9 MAYO 2017 14:30

< Volver



With [Primavera Sound 2017](#)'s full-weekend tickets now sold out, and only a **very limited number of day passes available**, a decent way to secure yourself the full Primavera experience is to dive headfirst into the Primavera Pro program, before the festival itself begins.



Agents, promoters, journalists, budding artists or even just music fans with an interest in the inner-workings of the industry are invited to enjoy the program of lectures, workshops, artists interviews, panel discussions and film screenings.

There's **plenty on offer**, but we've picked out some highlights to look out for.

Solange: The Image of a Star

With her phenomenal 2016 album *A Seat at the Table* – which was met with universal critical acclaim – Solange secured her place as one of the most important voices in modern music.

Almost as recognisable as the music itself was the album's artwork, designed and shot by Barcelona photographer Carlota Guerrero.

As Solange prepares to top the bill at Primavera Sound, Guerrero will discuss how an artistic director can shape the perception of an artist, as well as offering insights into what goes on behind the scenes of one of the most exciting and recognisable names in music.



Billy Bragg: A Life in Music, Activism and Independent Spirit

Billy Bragg has been at the forefront of alternative British music and politics for the best part of 40 years. A punk, poet, pop-star and political activist, he has been an ever-present voice in social issues in the UK.

Aside from his well broadcast political views, he has also enjoyed sustained musical success, with Top 40 singles and albums in each of the last four decades and a fanbase that transcends generations.

Here he discusses the importance of music in political protest, his experiences writing his recent book, and his lengthy musical career.

When & Where: 16:00 – 31 May, CCCB Auditori



Radio in the Time of Streaming

Wherever you are from in the world, if you're a fan of alternative music it's highly likely you'll have come across videos of your favourite artists performing live on KEXP or Tripe J; radio stations in the US and Australia respectively.

In this panel discussion, representatives from each are joined by Michael Maurer from hugely popular German station 1LIVE to discuss the role that radio has to play in an age where music fans have instant access to millions of songs.

When & Where: 13:30 - 1 June, CCCB Auditori

Viv Albertine in Conversation with Ian Svenonius

Punk pioneer, musician, writer and director Viv Albertine has, unsurprisingly, got a lot of stories to tell; from playing in The Slits and hanging out with The Clash in the heyday of punk, to writing her critically acclaimed 2014 memoir *Clothes, Clothes, Clothes. Music, Music, Music. Boys, Boys, Boys.*

It's hard to imagine conversation drying up at any point between her and the interviewer, post-punk musician turned film-maker and online talk show host Ian Svenonius, over the hour they have together.

When & Where: 17:15 - 1 June, CCCB Auditori



The New Gen Model: Building a Multi-Faceted Music Brand in 2017

Released in January, XL Records' compilation album *New Gen* brought together exciting talent from the UK's vibrant rap, grime and R&B scenes to present a snapshot of the vibrant underground, and has been cited as one of the most important releases of the year.

But the New Gen concept extends way beyond a simple album title. Started as an online radio show by blogger Caroline SM – now A&R for XL Recordings – New Gen is now a live experience, a loosely knit collective of exciting British artists and will also host a stage at London's Lovebox Festival this July.

The young Londoner behind it all outlines what it took to extend an early idea into a multi-faceted and hugely respected music brand.

When & Where: 13:00 – 2 June, CCCB Auditori



PRIMAVERA SOUND

Bill Drummond, Billy Bragg y Viv Albertine se suman al Primavera Pro

Texto: Redacción | Fotos: Bill Drummond | 22 Febrero, 2017



Primavera Pro 2017 añade nuevos ponentes de peso a su octava edición, que se celebrará del 31 de mayo al 4 de junio en el CCCB (Barcelona).

Entre ellos destaca la presencia del músico, artista y escritor **Bill Drummond**, cofundador junto a **Jimmy Cauty** del grupo de culto **The Justified Ancients of Mu Mu** (también conocido como **The JAMS** y sobre todo como **The KLF**). Drummond presentará el reciente documental "*Imagine Waking Up Tomorrow and All Music Has Disappeared*", que protagoniza, en el marco de **Primavera Pro On-Screen**. Elocuente en sus análisis y críticas al funcionamiento de la industria musical además de célebre más allá de su ámbito por el episodio de 1994 en el que él y **Jimmy Cauty** quemaron un millón de libras de su propio dinero, **Drummond** está de plena actualidad tras el reciente anuncio de la publicación de la nueva novela como **The Justified Ancients of Mu Mu**, llamada "**2023**", cuyo lanzamiento está previsto para el mes de agosto.

La de **Bill Drummond** no será la única voz veterana y comprometida socialmente en Primavera Pro 2017. El legendario cantautor **Billy Bragg** repasará su dilatada trayectoria, siempre significada política y socialmente, mientras que **Viv Albertine**, guitarrista de **The Slits** –uno de los grupos clave de la escena post-punk británica de los años 70– presentará su aclamada autobiografía "**Ropa. Música. Chicos**", que **Anagrama** publicará en España el próximo mes de abril.

Además, la "industria musical del mañana" estará representada por voces como la de **Caroline SM**, londinense de solo 22 años que ha coproducido el recopilatorio "**New Gen**" de XL Recordings con la nueva generación del grime británico. Otro de los temas estrella será el auge de la tecnología blockchain y su impacto en el futuro inmediato: **Albert Castellana** (de **Atraura Blockchain** y **Blockchain Barcelona**) abordará los entresijos de esta tecnología que podría salvar, transformar y revolucionar la industria musical al mismo tiempo.

Por último, ya se conocen la veintena de presentaciones y conferencias seleccionadas a través de la convocatoria abierta para **Primavera Pro 2017**. En ellas se abordarán aspectos como la industria del directo en Asia y los países bálticos, el papel de la inteligencia artificial en la música o las claves para salir de gira por Europa desde un punto de vista económico, además de presentarse propuestas innovadoras como **ForTunes** (análisis de datos y estadísticas para artistas), **WARM** (monitoraje de canciones en radios de todo el mundo) y **DEMO** (código de buenas prácticas sobre ecología en la música). Las propuestas seleccionadas pueden consultarse [aquí](#).

Indienauta » Noticias »

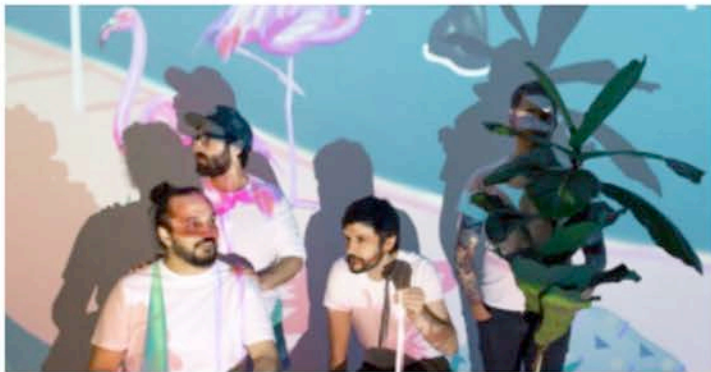
Buscar en Indienauta

Repaso a las bandas emergentes del Primavera Pro 2017

2017
MAY
23

Autor: [Fernando Curto](#) | [Google+](#) | [@curtillo](#)

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El Primavera Pro se define como un encuentro global para la industria musical actual que, a lo largo del año, ofrece una ventana abierta a las novedades y retos de una industria en constante evolución. Pero sus días fuertes son durante los cinco días del Primavera Sound, en donde hay coloquios, mesas redondas, conferencias, talleres, y muchos conciertos de bandas emergentes de todo el mundo. Nosotros, al igual que hicimos el año pasado, os vamos a recomendar algunas de ellas que, la verdad, merecen mucho la pena.

Joel Sarakula

Empezamos en Australia con **Joel Sarakula**, un chico de Sydney que hace lo que el mismo describe como "soulful pop". Vamos, que lo suyo es el pop retro y de influencias soul. Eso es lo que encontrábamos en "*The Golden Age*" (2013) y "*The Imposter*" (2015), sus dos discos hasta la fecha. Aunque sí es cierto que en 'Analog Dreams', el single que ha publicado este año, se aleja un poco de ese estilo, y se va hacia sonidos un tanto más electrónicos.



NOTICIAS

2017
JUN
16

"Fête de la musique" (Un Día de la Música a la francesa)



Aprovechando la celebración del **Día de la Música** el próximo 21 de junio, la **Alliance...**

[LEER MÁS](#)

NOTICIAS

2017
JUN
16

Lee Rinaldo anuncia un nuevo álbum producido por Raúl Refree



Lee Rinaldo está viviendo una carrera en solitario de lo más intensa. En ella se ha desmarcado...

[LEER MÁS](#)

[Agenda de Conciertos \(marzo 2015\)](#)

NOTICIAS

2017
JUN
16

The Horrors vuelven con 'Machine'



Los británicos **The Horrors** están de vuelta con 'Machine'

[LEER MÁS](#)

[Cat's Eyes, The Duke Of Burgundy](#)

Jueves 1 de junio, CCCB, Escenario Day Pro (14:20 – 14:50)

Jueves 1 de junio, Parc del Fòrum, Escenario Night Pro (22:00 – 22:40)

Patients

Formados en Corea del Sur en 2005, **Patients** nacieron con la idea de llevar el punk más clásico a la escena musical de su país. Pero, poco a poco, ese punk se ha ido fusionando con la new-wave y el pop, y ahora su propuesta dista bastante de lo que hacían a mediados de la década pasada. Sus canciones se han vuelto más emocionantes y accesibles, dejando claro que lo suyo es un híbrido de muchas ideas. Como muestra tenemos 'Space Call Girl', su último single, en el que los sintetizadores roban el protagonismo a las guitarras.



Viernes 2 junio, Parc del Fòrum, Escenario Night Pro (23:00 – 23:40)

Sábado 3 de junio, CCCB, Escenario Day Pro (15:10 – 15:40)

No metal in this battle

Afro-beat nigeriano, post-punk, math-rock...desde luego, la mezcla de estilos que proponen los luxemburgueses **No metal in this battle**, no deja indiferente a nadie. Con los ojos puestos tanto en **Tortoise**, como en **Fugazi**, este cuarteto de música instrumental, está dando mucho que hablar en su país natal. Gran parte de la culpa de esto la tienen sus directos, en los que la conexión espiritual entre banda y público es realmente fuerte. No obstante, su música ha sido descrita como si estuvieras mirando por la ventana hacia un oasis durante un largo camino por el desierto. Ahí queda eso.



Sábado 3 de junio, CCCB, Escenario Day Pro (16:00 – 16:30)

Sábado 3 de junio, Parc del Fòrum, Escenario Night Pro (00:00 – 00:40)

Shijo X

Desde Bolonia nos llega la propuesta de **Shijo X**, una banda que ya se ha hecho su hueco en Italia, donde han abierto giras de gente como **Kaiser Chiefs** o **Paolo Nutini**. Aunque sí es cierto que, su pop electrónico y oscuro, poco tiene que ver

Cat's Eyes, The Duke Of Burgundy
OST (RAF/Caroline 2015)

NOTICIAS

2017
JUN
10

El FIB 2017 cierra cartel



El festival FIB cierra el cartel de su próxima edición: **Las Bistecs, Havalina** o dj **Amable** ...

LEER MÁS →

Mala Rodríguez, Cómo Vivir en el Campo y Sylvan Esso, entre las nuevas confirmaciones del FIB

NOTICIAS

2017
JUN
12

Escucha 'When I Dance With You', el nuevo single de The Pains Of Being Pure At Heart



Que **The Pains of Being Pure At Heart** coqueteen con la electrónica no es nada nuevo, ya en...

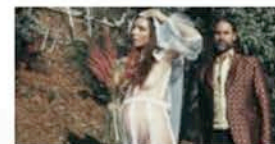
LEER MÁS →

The Pains Of Being Pure At Heart anuncian Ep con versión de James incluida

NOTICIAS

2017
JUN
12

El cielo de LIV



sacaran algún disco de debut algún día, pero de momento parece...

LEER MÁS →

Escucha 'Dream Awake', la nueva canción de LIV

con la propuesta de estos artistas. Ellos están más cerca del trip-hop, y sus canciones están llenas de atmosferas intrigantes y sugerentes. Como muestra 'Spiral', la canción con la que este año vuelven tras casi un lustro de descanso.



Jueves 1 de junio, CCCB, Escenario Day Pro (11:50 – 12:20)

Viernes 2 de junio. Parc del Fòrum, Escenario Night Pro (19:00 – 19:40)

Lígula

En esta especie de vuelta al mundo que estamos dando a través de la música, no puede faltar una banda española. Hemos elegido a los valencianos **Lígula**, ya que su propuesta, basada en un folk preciosa, y realmente cuidado, nos ha gustado mucho. Sobre todo, porque van un paso más allá, y no le tienen miedo a dejarse llevar por largos paisajes sonoros, muy cercanos al post-rock, o meter algo de electrónica en sus canciones.



Sábado 3 de junio, CCCB, Escenario Day Pro (17:40 – 18:10)

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2017
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Blacanova adelantan su nuevo disco con "Una mujer venezolana"



La banda sevillana Blacanova regresa a la actualidad musical con "Una mujer venezolana",...

LEER MÁS

Escuelas Pías, "Nuevas degeneraciones" (El Genio Equivocado, 2016)

NOTICIAS

2017
JUN
09

Kitty, Daisy & Lewis están de vuelta



Los hermanos **KITTY, DAISY & LEWIS** están de vuelta a la actualidad musical, el 29 de septiembre...

LEER MÁS

Agenda de Conciertos (marzo 2015)



Texto: Redacción | Fotos: Congreso Internacional de Salas de Conciertos, 2016, por Paco Amate | 12 Mayo, 2017



El **Primavera Pro** será el marco en el que tendrán lugar, por tercera vez, tanto el **Congreso Internacional de Salas de Conciertos** como el **Congreso Internacional de Sellos Independientes**.

Las políticas públicas de apoyo a la música en directo y sus aplicaciones en distintas ciudades, con representantes de Londres, Oslo, Hamburgo y por supuesto Barcelona, ocupan el centro del debate de salas, que organizan conjuntamente Primavera Pro, ASACC (asociación de salas de conciertos de Catalunya), ACCES (asociación española de salas de música en directo) y Live DMA. El impacto de las salas sobre su entorno inmediato será también uno de los puntos fuertes del programa, que puedes consultar en su integridad [en este enlace](#).

Por parte del congreso de sellos, cuyo programa también está disponible al completo [en este enlace](#), tendrá como centro gravitatorio "las nuevas formas de obtener ingresos para sellos y artistas en el asentado ecosistema digital" y se abordarán los por qué sde firmar o no con un sello independiente en pleno 2017. Si os interesa esto no dejéis de echarle un vistazo al especial que publicamos en febrero, titulado "Tener una discográfica en 2017" ([parte uno](#) y [parte dos](#)), en el que entrevistamos a **Albert Guàrdia** (La Castanya!, también en Nueva Vulcano), **Luis Fernández** (Sonido Muchacho, también en Juventud Juché o Los Punsetes), **Mark Kitcatt** (Everlasting, Popstock!) y **Manuel Torresano** (Siesta, Music As Usual).

El Primavera Pro, integrado en el **Primavera Sound**, tendrá lugar del 31 de marzo al 4 de junio en Barcelona. Específicamente el Congreso Internacional de Salas de Conciertos se celebrará el 2 de junio y el Congreso Internacional de Sellos Independientes el 1 de junio.

CAT-PRIMAVERA SOUND

Unos 3.000 profesionales de música debaten sobre reventa, Brexit e internet



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31/05/2017 12:42

Barcelona, 31 may (EFE).- Los 3.000 acreditados en el Primavera Pro, la rama profesional del Primavera Sound, han empezado hoy a llegar al CCCB, donde debatirán durante tres días sobre reventa de entradas, consecuencias del Brexit en la industria musical y avances tecnológicos aplicados al sector.

Mientras personas de procedencias muy diversas hacían cola esta mañana para recoger su credencial, más de uno todavía con su maleta a rastras, otros ya llenaban el Auditori del CCCB, donde la primera conferencia del día ha abordado el omnipresente tema de las posibilidades de internet en el mundo de la música.

En paralelo, una representación de la música del Báltico se ha sentado en los sofás con forma de piano situados en el llamado "Ideas Showroom" para promocionar a sus artistas, a la misma hora que en el patio del CCCB iniciaba su actuación la banda peruana Inzul.

Los profesionales de la música tienen una apretada agenda estos días en Barcelona, que empieza cada día a las 11,00 horas en el CCCB y sigue por la noche en el Fòrum, donde tienen una zona habilitada dentro del recinto del Primavera Sound para escuchar bandas emergentes y hacer negocios.

Las charlas, conferencias y mesas redondas se concentran en el CCCB, donde las posibilidades de la realidad virtual y el 'live streaming' y la revolución en la red que anuncia el 'blockchain' son algunos de los temas candentes.

Las emergentes del futuro se pondrán a prueba en la cuarta edición del foro de inversión Primavera Pro Startups, los sellos discográficos y las salas de conciertos celebran sus respectivos congresos internacionales, y la música en directo ya ha empezado a sonar de la mano de más de 40 artistas emergentes procedentes de 12 países distintos.

Por otro lado, tres de las actividades del programa de Primavera Pro On-Screen, que explora el nexo entre música y audiovisual, estarán abiertas al público general.

En total, más de 125 actividades y 76 conciertos, que ofrecerán una ventana por la que asomarse al futuro de la industria musical. EFE

Billy Bragg: "La meva filosofia és veure el got mig ple"

OLGA ÀBALOS Barcelona ACTUALITZADA EL 31/05/2017 23:08



Antonio Baños va entrevistar Billy Bragg al Primavera Pro. / CRISTINA CALDERER

La xerrada en forma d'entrevista entre el cantautor i activista britànic Billy Bragg i el periodista, músic ocasional i "expolític" Antonio Baños va ser aquest dimecres una de les cites més destacades del Primavera Pro, les jornades professionals al voltant de la indústria de la música que munta el Primavera Sound. Bragg (Londres, 1957) és un dels compositors i cantants que més ha mostrat el seu compromís polític i social al llarg de la seva carrera musical, com quan va formar part del moviment antitatcherià Red Wedge a mitjans dels anys 80 o, més recentment, mostrant el seu suport a la candidatura de Jeremy Corbyn a les eleccions britàniques del 8 de juny.

Precisament l'actualitat política va ser un dels fils conductors de la xerrada, que va navegar constantment entre l'actualitat del Regne Unit -no van faltar les mencions al Brexit-, l'europea i l'espanyola, amb referències constants a la música i tocs d'humor i ironia. Bragg es va llançar de cap a contestar totes les preguntes de Baños amb un discurs lúdic i treballat, preguntes com: "¿Es pot tornar a construir una consciència obrera comuna?" Bragg va recórrer a l' *skiffle*, una mena de folk-rock amb esperit primitiu i actitud de blues que practicaven els adolescents als anys 50 al Regne Unit. El londinenc el va defensar com a llavor del pop, el blues-rock britànic i el punk, és a dir, dels Beatles, Led Zeppelin i The Clash. "L' *skiffle* era molt de classe obrera. Va permetre als joves tenir una música pròpia i un lloc comú per desenvolupar la seva pròpia cultura més enllà de la dels pares -va assegurar-. Ara els nanos de 19 anys poden formar part del debat general a través de les xarxes, però el discurs està tan atomitzat que és molt difícil que tothom remi en la mateixa direcció". El britànic va citar el *grime* com l'únic gènere musical actual amb una forma política compromesa. "El pop ja és de la classe mitjana -va proclamar-. Encara estem buscant homes blancs tocant la guitarra, i així només acabarem trobant el coi d'Ed Sheeran!"

A la pregunta de si la música pot canviar el món, Bragg es va mostrar rotund: "No. La música és poderosa i pot ajudar-nos a expressar solidaritat, però el canvi radica en vosaltres", i va assenyalar el públic, que va aplaudir. Tampoc van faltar les referències al conservador UKIP i altres formes de "feixisme", com Baños les va qualificar. "El patriotisme del segle XXI ha de tenir un sentit inclusiu i no exclusiu. Hem de parlar d'identitats, en plural -va sentenciar Bragg-. I hem de parlar-ne i discutir-ne, sinó aquest buit que deixem l'omplirà el feixisme per dir-nos a qui pertanyem".

La conversa entre Baños i Bragg va acabar desembocant de nou en l' *skiffle*, com a símbol de la música d'arrel. "Aquí no tenim *washboard* per fer *skiffle*, però tenim això", va dir el periodista traient-se de la bossa una ampolla plena d'Anís del Mono. "I com sona millor, plena o buida?", va preguntar el britànic, que ho va aprofitar per concloure la xerrada amb una última sentència: "Jo sempre veig el got mig ple. Aquesta és la meua filosofia política".

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Viv Albertine: les memòries d'una pionera del punk

OLGA ÀBALOS Barcelona ACTUALITZADA EL 02/06/2017 00:00



Els músics punk Ian Svenonius i Viv Albertine al Primavera Pro al CCCB. / CRISTINA CALDERER

El cantant i escriptor Ian Svenonius, líder del grup gòspel punk The Make-up i conegut en l'escena de la música alternativa per les seves actuacions salvatges i fervoroses, no va esperar ni que el regidor li donés pas. Va entrar a la sala amb pas ferm, va pujar a l'escenari de l'Auditori del CCCB i es va apropiat del primer micròfon que va trobar. "Estic molt content de presentar-vos Viv Albertine", va afirmar. Aplaudiments. "Parlarem del seu llibre *Ropa música chicos* (Anagrama, 2017), de música punk i de la vida moderna". Així començava, sense floritures i de manera directa, la xerrada en què Svenonius entrevistava l'exguitarrista de The Slits durant la segona jornada del Primavera Pro. Afortunadament, l'entrada marca de la casa del xòman Svenonius va ser un miratge: de seguida va deixar el protagonisme a Albertine (Sidney, 1954) i a la seva biografia acabada de publicar, que va definir com un "diari emocional" sobre què suposa ser una dona guitarrista tant en una banda de punk rock als anys 70 al Regne Unit com en l'actualitat.

La conversa, honesta i transparent, va aportar una bona dosi d'humanitat a la programació del Primavera Pro. Albertine es va animar a escriure el llibre quan fa uns anys la gent jove va redescobrir The Slits gràcies a internet. Feia més de 20 anys que estava allunyada de la música. "Quan vaig fer els 50 vaig tornar a agafar la guitarra i va ser com una explosió a nivell personal. El meu marit em va dir que el nostre matrimoni s'acabaria si tornava a tocar, perquè les dones madures no toquen la guitarra elèctrica. Va ser com un *déjà vu* dels anys 70, quan les noies no tocaven en grups. Vaig veure que els problemes per a les dones encara existeixen". Es va separar del marit i va començar una nova vida com a artista des de zero, tocant en pubs. "Vaig passar per moments humiliants, però allò em va fer perdre la por. En tres anys estava tocant altre cop en sales grans", diu. La britànica, que està treballant en un segon llibre, va declarar que se sent encara molt pròxima a la mentalitat punk. En resposta a una pregunta de Svenonius sobre el naixement d'aquest moviment musical, Albertine va

recordar que va sorgir “de la frustració constant” i “de la sensació que t’estaves perdent coses; ara, en canvi, si no vas a un concert, no passa res, saps que el podràs veure per YouTube”.

L’ara escriptora també va aprofitar per llegir fragments del seu llibre, com un passatge molt explícit sobre un episodi de joventut sobre una fel·lació fallida. Va ser una mostra de la franquesa que ella assegura que encara reclama en la música. “Em vaig buidar fent aquest llibre. No volia escriure una cosa elegant i fina. A la vida també passen coses dolentes i no volia fer un exercici de vanitat. Si no explicava la veritat, no tenia sentit”.

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Innovadores

Un 'software' educativo para aprender a tocar la guitarra

LIDIA MONTES

8 JUN. 2017 | 19:46



El ganador del Primavera Pro Startups, Simon Barkow, impulsor de Uberchord Engineering, recibió el premio en el CCCB. / IVÁN CÁMARA

· La alemana Uberchord Engineering se convierte en ganadora del Primavera Pro Startups entre cinco propuestas internacionales que buscan cambiar la industria musical.

Si el Primavera Sound es ya un referente entre las citas de festivales de música, en paralelo, el Primavera Pro Startups, atrae a la industria en busca de los mejores proyectos empresariales del sector. El ganador de la edición de este año, anunciado el pasado jueves, ha sido **el proyecto alemán Uberchord Engineering**.

La *start up* germana aparece para resolver un problema en la educación musical: la constancia y la motivación del aprendiz cuando no hay un profesor que le corrija. Se trata de **un software que integra tecnología de audio análisis** y le ayuda a corregir los errores. «La aplicación reconoce las escalas y las notas. Su diferenciación está en que entiende los errores», dice **su fundador Simon Barkow**.

Como aliciente, el sistema ofrece un *feedback* visual al músico y le muestra sus fallos. De momento, sólo está disponible para aprender a tocar la guitarra aunque asegura que **quiere aplicarlos a otros instrumentos**. «Escuchamos donde pones los dedos y analizamos el audio», aclara Barkow.

Esta presente edición, se caracteriza por contar con «proyectos de base tecnológica con gran potencial», explica uno de los organizadores del concurso, Juan Álvarez. El quinteto de finalistas de este año son españoles, alemanes, británicos y estadounidenses. La idea no es otra que buscar una propuesta innovadora, con un equipo compensado de profesionales que muestre una ventaja competitiva.

Internet supone en una transformación en sí misma en los modelos de consumo de entretenimiento. Y, sino, que se lo digan a Spotify o Netflix. Sin embargo, quien más quien menos, se ha encontrado alguna vez perdido ante el mar de oferta, sin saber qué ver, qué escuchar o qué leer. Así, una de las cinco iniciativas candidatas, **la británica Itcher**, propone resolver la situación. Se trata de **una plataforma que realiza recomendaciones** y éstas se basan en lo que otros usuarios consumen. «Sí. Amazon relaciona sugerencias, pero no son propuestas especiales. Nosotros relacionamos personas con gustos similares», explica Daniel Rovira, cofundador de Itcher.

En verdad, su carácter único viene dado porque es capaz de realizar sugerencias a través de diferentes categorías. Música, libros o cine recomendados en base a gustos ajenos pero parecidos. «Los usuarios que sean **más cercanos a ti en gustos generarán la red de propuestas**. Todo ello parte de una serie de algoritmos que toman de base cinco preguntas iniciales que se realizan al usuario.

Otro de los seleccionados es **The Dream VR**. A caballo entre EEUU y Barcelona, se trata de **la primera plataforma capaz de reproducir contenidos en 360°** en cualquier dispositivo inteligente. «Es la primera televisión que ofrece contenidos propios seguidos en realidad virtual», explica el cofundador Albert Palay. Tan sólo un 10% de los contenidos son producidos por ellos. El resto los compran a otras productoras o esponsorizan bloggers u otros contenidos.

La plataforma retransmite conciertos en directo, «hasta puedes estar en el escenario con el cantante», dice Palay. Además, según explica su cofundador integra un *ecommerce* en tiempo real, al que el usuario puede acceder **si quiere adquirir algún producto o reservar en un restaurante**, por ejemplo. Están convencido que se trata de la televisión del futuro.

Otra de las empresas nominadas es **Eyetok, un modelo B2B que ofrece la posibilidad de realizar retransmisiones en directo** al estilo Periscope o Facebook Live. «Cuenta con una herramienta de edición en tiempo real. Es un gestor de contenidos», apunta su fundador Bruno Duprez.

La solución se divide en dos. Una parte que representa los componentes similares a Periscope que sirve para contactar con usuarios, compartir y retransmitir, y una segunda solución que consiste en un software de publicación de contenidos.

La última nominada fue **Sonorrari Sound Sensation** también seleccionada en el top 5 de las *start ups* musicales en todo el mundo. La solución permite transmitir físicamente el sonido a otras partes del cuerpo. Una manera diferente de sentir la música que encuentra también aplicaciones para personas con discapacidad auditiva.

MANAGEMENT

Por qué debe un músico emergente tocar fuera de su país

Un taller interactivo en el marco del Primavera Pro muestra las negociaciones propias de la industria



En el marco del Primavera Pro se celebró '¿Quiero tocar en Barcelona?', un taller interactivo para la negociación del primer concierto de una artista internacional (Gerard De Josep)



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GERARD DE JOSEP, Barcelona

01/06/2017 08:28 | Actualizado a 01/06/2017 12:55

Todo **grupo o músico** quiere tocar algún día fuera de sus fronteras. Si lo logra y hace un primer concierto, puede que eso encarrile su **proceso de internacionalización**. O puede que no. A parte del talento, dependerá de las decisiones estratégicas que vaya tomando alrededor de esa primera actuación: dónde, con quién y en qué condiciones.

Así lo han mostrado este miércoles cinco profesores del [Postgrado en Gestión del Negocio Global de la Música](#) de la UPF Barcelona School of Management, en una sesión interactiva en el marco del Primavera Pro, en la que han interpretado los roles principales que intervienen en las **negociaciones** de una contratación internacional.

Scott Cohen, cofundador de The Orchard y manager de Raveonettes, entre otros, se ha presentado como un manager que acaba de cerrar un acuerdo con un nuevo artista: un joven músico de blues con aspiraciones de ser una gran estrella del pop. El caso estaba parcialmente inspirado en Dan Owen.

Maria Sagrera, jefa de comunicación de la Sala Apolo; el músico emprendedor Jaume Colomer y Pau Corbalán, fundador de Coconcert, han asumido el papel de agentes de contratación y promotores. Tras exponer cada uno perfiles distintos (el más pequeño e independiente, el empresario

medio y la multinacional), el público ha ido tomando decisiones. ¿Pero **por qué es importante ese primer concierto fuera?**

“Uno de los principales retos que tienen los artistas es celebrar una primera actuación internacional, y conseguirla en **algunas ciudades y mercados puede ser estratégicamente importante** en el desarrollo de la carrera”, explica David Loscos, director del postgrado y conductor del acto.

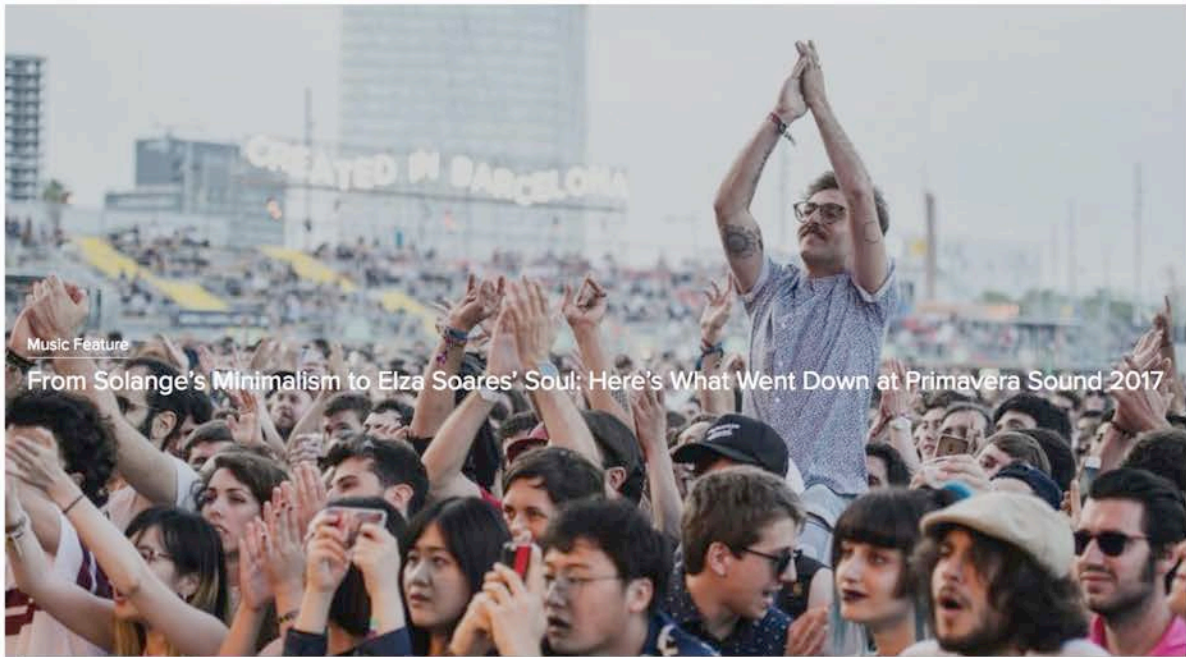
Así, Loscos asegura que Barcelona puede ser una de esas ciudades. “En los últimos años ha conseguido un halo de importancia para aquellos artistas internacionales que quieren desarrollar su carrera o bien en el mercado español o bien el europeo”, y aclara que las condiciones de partida lo condicionan todo.

“Algunas agencias de exportación, como por ejemplo la noruega, recomiendan **tener los deberes hechos** antes de considerar a un músico como apto para el desarrollo internacional”, argumenta.

Pero en el caso de los artistas españoles que han logrado internacionalizar su carrera, muchas veces no se han seguido esos pasos. Las Hinds, por ejemplo, tuvieron una primera presentación a través de Bandcamp, pero lo que les puso el sello de “cool” fue Lucky Number, una compañía discográfica inglesa.

“En muchas ocasiones la internacionalización pasa por el hecho de que alguien de fuera del mercado se interese por el artista”, sostiene Loscos. Pone también el ejemplo de Álvaro Soler, un artista en Sant Cugat que en su fase inicial no consiguió llamar la atención hasta que firmó por una compañía de management alemana.

“A veces aquí a una propuesta no se le pone el sello de cool hasta que lo han hecho fuera”. Por eso, el profesor destaca que en muchas ocasiones “no se gana más dinero en el mercado internacional, pero puede servir para **reposicionar la carrera en el mercado local**”.



Music Feature

From Solange's Minimalism to Elza Soares' Soul: Here's What Went Down at Primavera Sound 2017

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On Not Being Latina Enough: How Boricua Rapper BIA Found Her Place

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Music Feature

Meet DJ Camilo, the Colombian Club King of New York City's Hot 97

Music Feature

Video Premiere: Dromedarios Mágicos Flips María y José's "Ultra" Into a Bittersweet Folk Pop Ditty



By Richard Villegas | 6 days ago



Barcelona's Primavera Sound Festival feels like nothing short of a decathlon, and by now many of us deserve a medal. With 12 stages scattered over Barcelona's enormous coastal reserve at Parc del Fòrum, and three more downtown in the city's Gothic Quarter, Primavera Sound has developed a reputation as one of the most massive and comprehensive festival experiences in the game. The festival attracted fans and music professionals from around the globe with a reported attendance of over 200,000 people this year, and somehow, it all went down without a hitch.

The main draw of the festival is the three-day Parc del Fòrum event, but proceedings start earlier in the week with the Primavera Pro conference. Artists, bookers, label heads, journalists, and fans pile into the Centro de Cultura Contemporània de Barcelona to attend workshops, networking meetings, and free showcases led by top industry names. The Pro conference featured talks by Solange, Imogen Heap, Portishead's Geoff Barrow and Pitchfork president Chris Kaskie, and showcased delegations from an array of countries, most notably Brazil, which hosted seven acts that owned the Day Pro stage on Sunday afternoon.





Grace Jones. Photo by Eric Pamiés. Courtesy of Primavera Sound

Bands playing at the city's Day Pro event were also booked to play the Night Pro stage at the Fórum. São Paulo duo [FingerFingerrrr](#) brought their bone-crushing garage punk to Primavera, barreling through an explosively demented late-night set complete with moshing and cheers of "Fora Temer," a direct call to Brazil's current chaotic political state echoed by all Brazilian acts at the festival. Soulful sensation [Liniker e os Caramelows](#) were likely the biggest hit of the Pro stages, with a funky and energetic set that left the crowd reeling. Liniker has become a beacon of trans and black visibility in her native Brazil, and her message of inclusivity was present both in the crowd and the stage in what was likely the most diverse and joyful show of the festival.

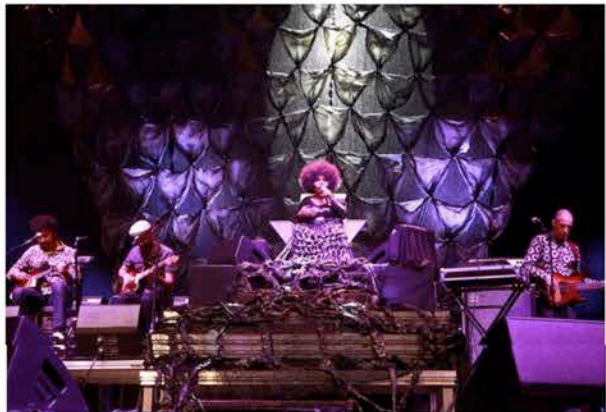
Liniker was not the only one spreading black girl magic on Primavera audiences. [Solange](#) delivered a powerful, minimalist headlining set filled with lush costumes and cinematic lighting, whereas [Grace Jones](#) chose the opposite direction for her show. The legendary singer, actress, model, and socialite cavorted on stage, completely naked except for a corset, in her famous [Keith Haring](#) body paint and a parade of wild headpieces.



Solange. Photo by Sergio Albert. Courtesy of Primavera Sound

But a truly magical being took the stage at the Auditori Rockdelux, just outside the limits of the Fórum, when 79-year-old Brazilian samba queen [Elza Soares](#) performed her stunning album *A Mulher Do Fim Do Mundo*. Mixing tragedy with resilience, Soares led a foreboding singalong of "Maria de Vila Matilde," a tale of domestic abuse where she swears revenge on the man who's beaten her. And for a rendition of her classic "A Carne (Negra)," where she sings, "The cheapest meat at the market is black meat," she ended with a rousing minute-long chant of the phrase "Sou Negra" which left the crowd roaring in approval.

The indoor auditorium stage played host to intimate and conceptual performances by the likes of [The Magnetic Fields](#) and [The Zombies](#), but for young Spanish flamenco singer [Rosalia](#) and her producer, guitarist [Raúl Refree](#), the auditorium allowed them to fully unfurl the raw beauty of their album *Los Angeles*. The duo was sensational, morphing their festival appearance into a hybrid flamenco tablao and ritzy night at the opera.



Elza Soares. Photo by Nuria Rius. Courtesy of Primavera Sound

The last show I caught before collapsing from exhaustion on Saturday night was Clubz, all the way from Mexico. The pair's 3:30 a.m. show was packed as they flew through their stylized synth pop catalog, dancing around the stage and suggestively writing on the floor. The Monterrey band's onstage chemistry and crowd's enthusiasm to dance until sunrise made this a perfect final burst of energy for a weekend that defines creative exuberance and the power of global music connection.

Check out more photos from Primavera Sound 2017 below.



Magnetic Fields. Photo by Nuria Riis. Courtesy of Primavera Sound

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