



PRO

**PRIMAVERA
SOUND
2015**

BARCELONA



From 27th to 31st May 2015

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PrimaveraPro 2015 brought together over 2700 accredited participants and more than 140 speakers, as well as debuting in a new location in the MACBA that combined comfort with a wide range of spaces and a stage that was open to the general public that flooded Plaça dels Àngels with live music from newcomer bands from countries such as Australia, Brazil, Chile, South Africa, Israel, Italy, Luxembourg and Spain.

The celebration of the first editions of the International Congresses of Concert Venues and Independent Labels, the revealing interview with Steve Albini and an inauguration dinner that brought together 200 of the most important professionals from all around the world confirm that PrimaveraPro has become a key event for the international music industry.

The meeting provided an overview of the live music industry through the eyes of the legendary figure of Barry Dickins, winner of the Primavera Award 2015 for his extraordinary professional career of over 50 years with artists such as Bob Dylan and Neil Young. The music meeting also tackled other models with the ever eloquent and instructive “outsider” Steve Albini -interviewed by the local journalist Joan Pons-, about his views on subjects such as Tidal, the contemporary DIY scene and the validity of the copyright model nowadays. Simon Raymonde, founder of the independent cult label Bella Union and key figure in the music industry, talked about his career and his own personal view of the current situation of the record industry.

Also the key subject of how to build bridges between the Latin American, European, Australian and Asian markets was discussed and the streaming transition was analysed during a panel about the phenomena of playlists at which, among others, Will Hope from Spotify and Scott Cohen from the Orchard participated. The business innovation section played a very important role with the second edition of PrimaveraPro Startups, at which more than 100 projects were presented- over half of them from outside Spain-, and at which the revolutionary idea of Stampery was awarded the prize, a project by the Luis Iván Cuende, from Madrid, who wants to “send notaries on holiday”, as well as the service exchange market for musicians SoundBetter.

In parallel and in collaboration with the main associations of each sector, PrimaveraPro 2015 held the first edition of the International Congress of Concert Venues with the participation of Dagur B. Eggertsson (mayor of Reykjavik), Chris Garrit (“night mayor” of Groningen) and Paul Broadhurst from London town hall, where subjects such as the role of live music in cities and the future of venues were discussed; and also the International Congress of Independent Labels, that brought together record label personalities such as Christof Ellinghaus (City Slang), Jordi Llansamà (Bcore Disc) and Josep M^a Barbat (Sony Music Spain).

The future of festivals and the growing importance of artistic spectacles compared to the headliners, an analysis of American media with journalists from Pitchfork and the LA Times as well as the singer from the band HEALTH, and the conference on how to make the music industry fairer for everyone were some of the main themes of this edition of the meeting.

For the first time the main conferences could be followed live in streaming via Plataforma/C, allowing them to be viewed around the world. And all of this among presentations, workshops, mentoring sessions, receptions, meetings of all types of Spanish and international associations, and of course lots of music.

Primavera Sound 2015 in numbers



Public: 195,000

Wednesday, 27th – Parc del Fòrum – 20,000

Thursday, 28th – Parc del Fòrum – 48,000

Friday, 29th – Parc del Fòrum – 52,000

Saturday, 30th – Parc del Fòrum – 55,000

Other activities: Primavera als Clubs, Primavera al Parc, Primavera a la Ciutat – 20,000

Primavera Sound live shows: 325

Artists in Primavera Sound: 250

PrimaveraPro

Professionals accredited at PrimaveraPro: 2,719

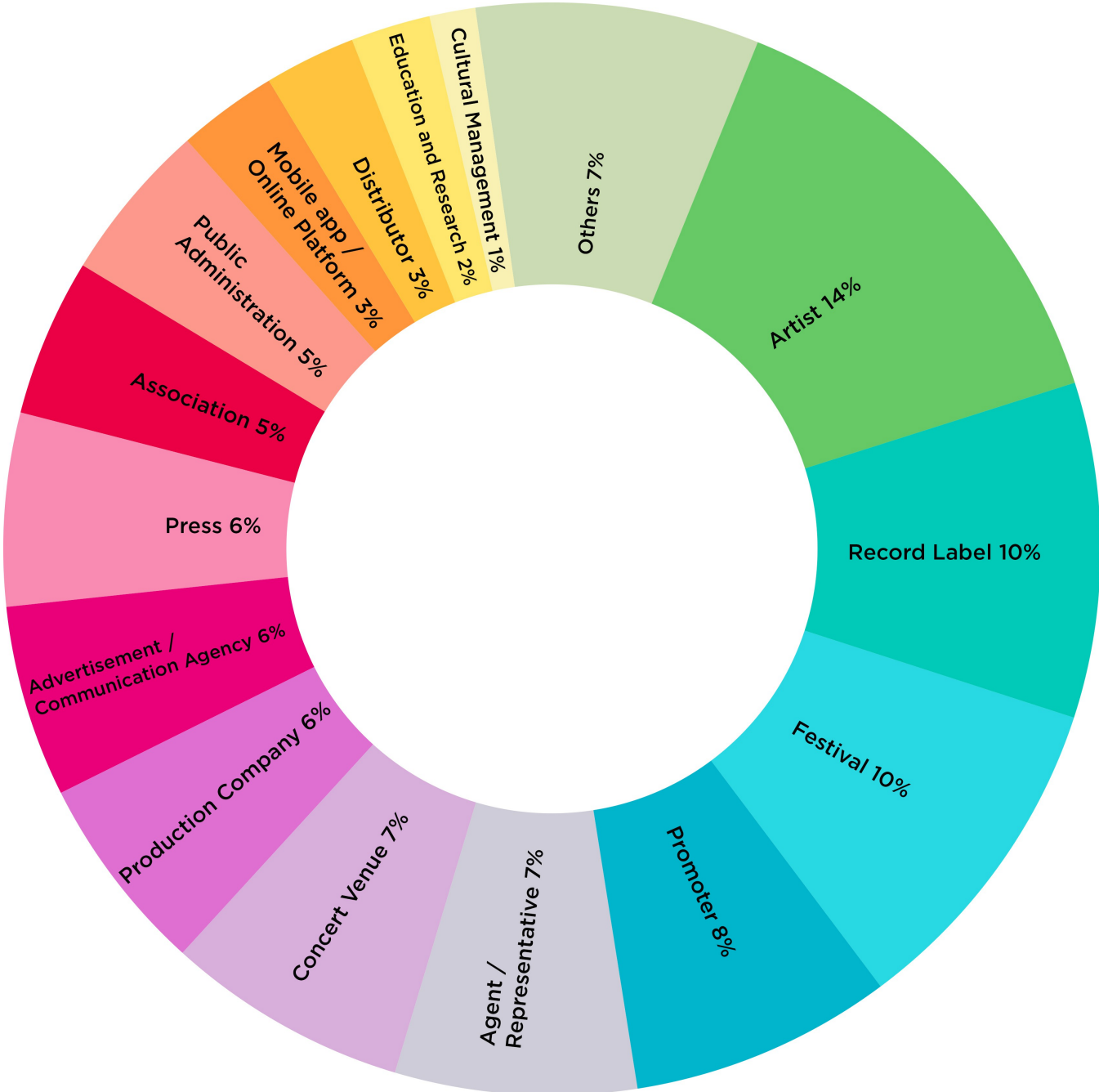
Activities for professionals: 97 (conferences, presentations, networking sessions, etc.)

PrimaveraPro Showcases: 76

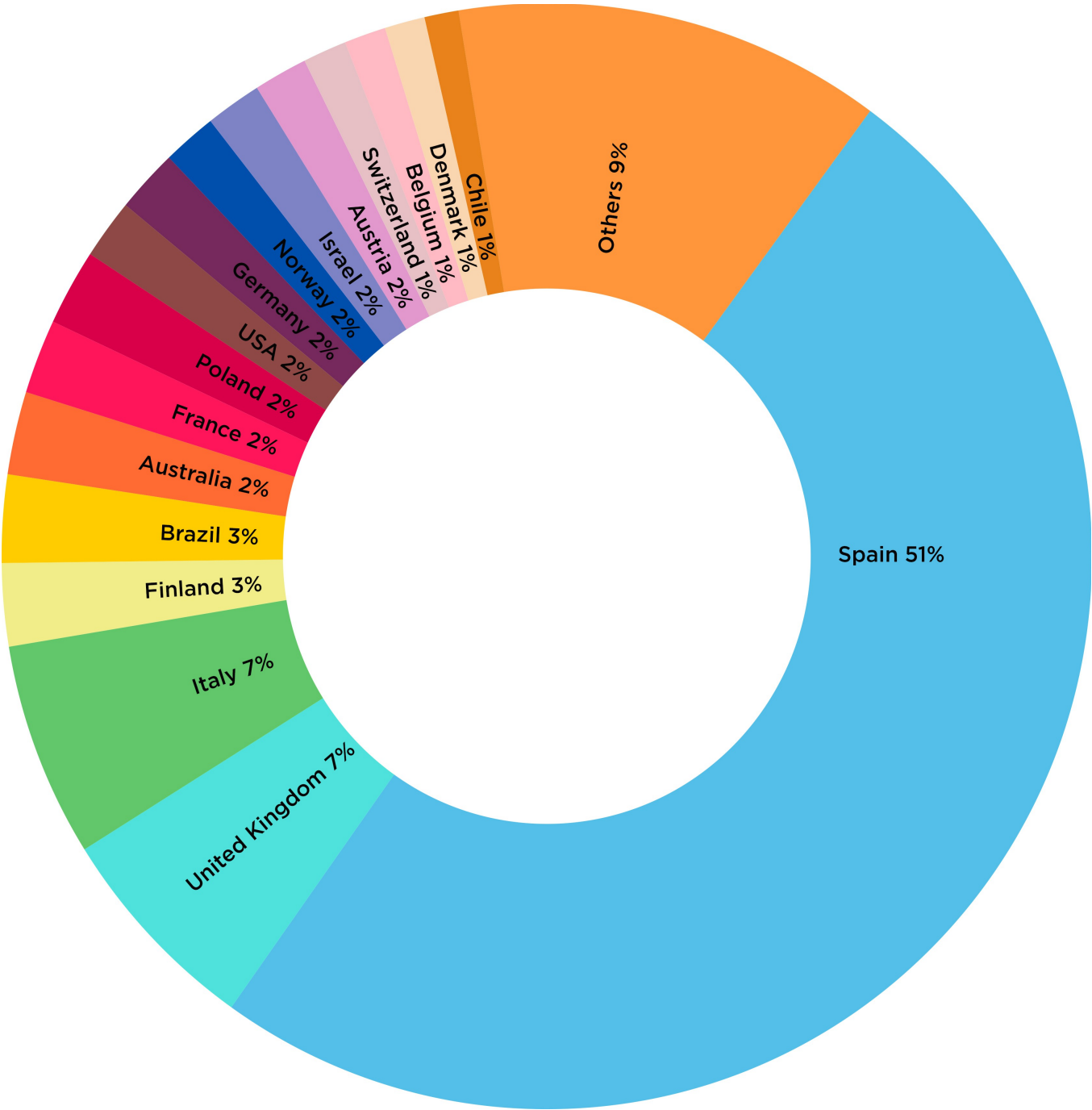
Line up Primavera Sound 2015

Acollective (IL)
Albert Hammond, Jr. (US)
Alborotador Gomasio (ES)
alt-J (UK)
American Football (US)
Andrew Weatherall (UK)
Analogik (ES)
Antony and the Johnsons (US)
Ariel Pink (US)
Arthur Russell's Instrumentals
directed by Peter Gordon (US)
Babes In Toyland (US)
Bastante (ES)
Beatenberg (ZA)
Battles (US)
Baxter Dury (UK)
Belle & Sebastian (UK)
Benjamin Booker (US)
Boreals (ES)
Brand New (US)
bRUNA (ES)
C.P.I. (ES/DE)
Cala Vento (ES)
Cálido Home (ES)
Camarones Orquesta
Guitarrística(BR)
Câmera (BR)
Caribou (CA)
Celica XX (ES)
Cheatahs (UK)
Chelis (ES)
Chet Faker (AU)
Childhood (UK)
Christian S (DE)
Christina Rosenvinge (ES)
Cinerama (UK)
Combray (ES)
Coriolà (ES)
Da Souza (ES)
Damien Rice (IE)
Dan Deacon (US)
Daphni (CA)
Dave P (US)
Death From Above 1979 (CA)
Denis The Night & The Panic
Party(IT)
Der Panther (ES)
DIIV (US)
Disappears (US)
Disciplina Atlántico (ES)
Dixon (DE)
Dj Alicia Carrera
Dj Coco (ES)
Dj Gõo (ES)
Dj J.Eagle (ES)
Dj Supermarkt
Do Amor (BR)
Doctor Lobo (ES)
Dulce Pájara De Juventud
(ES)Earth (US)
Earthless (US)
Einstürzende Neubauten (DE)
Electric Wizard (UK)
Ex Hex (US)
Exoteric Continent(ES)
Exxasens (ES)
Fabryka (IT)
Fakuta (CH)
Ferran Palau (ES)
Florent y Yo (ES)
Flying Colours (AU)
Foex (CH)
Foxygen (US)
Fucked Up (CA)
Fumaça Preta (VE/PT/UK)
Garden City Movement (IL)
Germà Aire (ES)
Ghost Transmission (ES)
Giant Sand (US)
Greus (ES)
Grushenka (ES)
Gúdar (ES)
Gui Boratto (BR)
Hans-Joachim Roedelius
(DE)
Har Mar Superstar (dj set)
^(US)
HEALTH (US)
Her Little Donkey (ES)
Hiss Golden Messenger (US)
Hivern All Stars Djs
Holy Bouncer (ES)
Holy Holy (AU)
Holy Paul (ES)
Hookworms (UK)
Ibeyi (FR)
Iceage (DK)
Interpol (US)
Jaime L. Pantaleón (ES)
Jaloo (BR)
Jambinai (KR)
James Blake (UK)
Jamie 4 President (ES)
Japan and I (ZA)
Jessica & The Fletchers (ES)
JMII (live) (ES)
Joan Miquel Oliver (ES)
Joana Serrat (ES)
John Talabot (ES)
Jon Hopkins (UK)
José González (SE)
Jugando con Kurt (ES)
Julian Casablancas+The
Voidz(US)
JUNGLE (UK)
Kelela (US)
Kevin Morby (US)
KLO (AU)
Las Ruinas (ES)
Les Ambassadeurs (ML)
Les Sueques (ES)
Los Punsetes (ES)
Lost Tapes (ES)
M A J E S T A D (ES)
Mac DeMarco (CA)
Maceo Plex (US)
Mad'zelle (ES)
Magaly Fields (CH)
Marc Piñol (ES)
Marc Ribo's Ceramic Dog (US)
Mdou Moctar (NG)
Mercromina (ES)
Mëther & Zacker (ES)
Mikal Cronin (US)
Mike Simonetti (US)
Millions (AU)
Mineral (US)
Miquel Serra (ES)
Miza (ZA)
Monte del Oso (ES)
MOURN (ES)
Movement (AU)
Mujeres (ES)
Mutiny on the Bounty (LU)
My Brightest Diamond (US)
Nancy Whang (dj set) (UK)
Neleonard (ES)
Nueva Vulcano (ES)
Núria Graham (ES)
Objekt (DE)
Ocellot (ES)
Ochocinco (ES)Ohios (ES)
OMD (UK)
Opatov (ES)
Oso (ES)
Ought (CA)
Pallbearer (US)
Panama (AU)
Panda Bear (US)
Patti Smith & Band perform
Horses(US)
Patti Smith acoustic / spoken
Patty Lodeiro (ES)
Perfume Genius (US)
Perro (ES)
Pharmakon (US)
Raime (dj set) (UK)
Ran Ran Ran (ES)
Ratatat (US)
Ratking (US)
Rebeka (PL)
Red Axes (IL)
Redthread (ES)
Richie Hawtin (UK)
Ride (UK)
Rocío Márquez (ES)
Roman Flügel (DE)
Rombo (ES)
Rory Phillips (UK)
Run The Jewels (US)
Safia (AU)
Salvaje Montoya (ES)
Sant Miquel (ES)
Say Yes Dog (LU)
Sexy Bicycle (ES)
Shabazz Palaces (US)
Shellac (US)
Siberian Wolves (ES)
Sierra Leone's Refugee All
Stars(GN)
Simian Mobile Disco (US)
Single Mothers (CA)
Sleaford Mods (UK)
Sleater-Kinney (US)
Snooze (ES)
SOAK (IR)
Soledad Vélez (CH)
Spiritualized (UK)
Sr. Chinarró (ES)
Stara Rzeká (PL)
Strand Of Oaks (US)
Sun God Replica (AU)
Sun Kil Moon (US)
Sunn O))) (US)
Sunny Graves (ES)
Superpez (ES)
Swans (US)
Sylvan Esso (US)
Tale Of Us (DE)
Terno Rei
THAW (PL)
The Black Keys (US)
The Bohicas (UK)
The Church (AU)
The Free Fall Band (ES)
The Ghost of a Saber Tooth
Tiger(US)
The Hotelier (US)
The Juan MacLean (live) (US)
The Julie Ruin (US)
The KVB (UK)
The Missing Leech (ES)
The New Pornographers (CA)
The Pastels (UK)
The Replacements (US)
The Saur's (ES)
The Shalalalas (IT)
The Soft Moon (US)
The Strokes (US)
The Suicide Of Western Culture
(ES)
The Thurston Moore Band (US)
The Vaselines (UK)
The Zephyr Bones (ES)
Thee Oh Sees (US)
theAngelcy (IL)
Tobias Jesso Jr. (US)
Tony Allen (NG)
Tori Amos (US)
Torres (US)
Tuff City Kids (DE)
tUnE-yArDs (US)
Twerps (AU)
Tyler, The Creator (US)
Umberto & Antoni Maiovvi
(UK/US)
Underworld (UK)
Unknown Mortal Orchestra (NZ)
Veronica Vasicka (US)
Viet Cong (CA)
Voivod (CA)
We Used To Pray (ES)
White Hills (US)
Willy Tornado (ES)
WRY (BR)
Xebi SF (ES)
Yasmine Hamdan (LB)
Younghusband (UK)
Zamilska (PL)
Zerschell (ES)

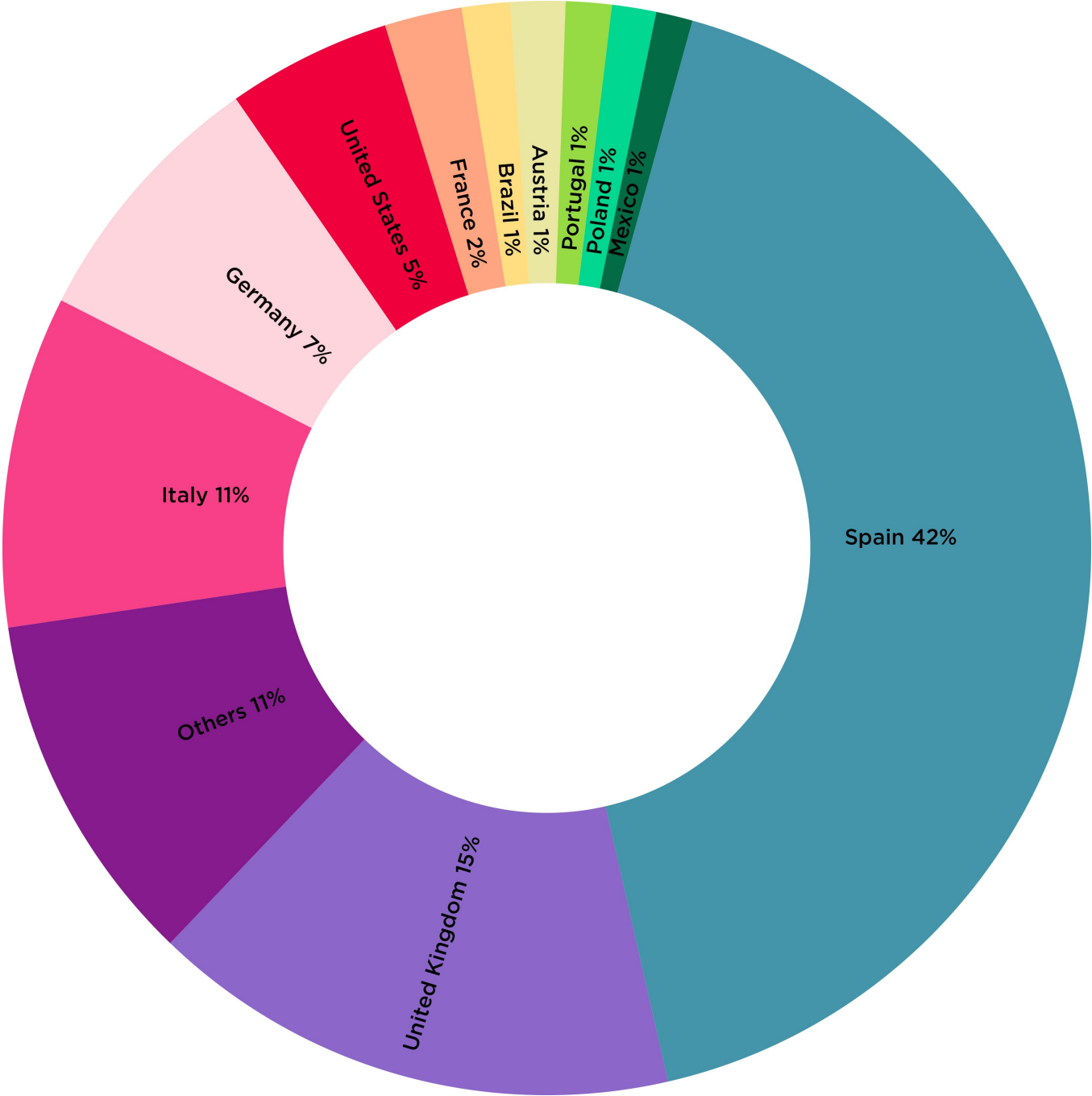
Professionals accredited at PrimaveraPro 2015 by type of company



Professionals accredited at PrimaveraPro 2015 by Country



Journalists accredited at Primavera Sound 2015 by Country



A Buzz Supreme / Modernista



The Italian team at PrimaveraPro 2015 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: Denis The Night & The Panic Party, Fabryka and The Shalalalas

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 2015 they held the 18th edition of the Festival BANANADA, one of the most tradicional and at the same time innovative music festival in Latin America. And in the framework of the festival they held another edition of UnConvention Brazil / Factory. Also this year they held the second official edition of Sub Pop Festival Brasil.

Their roster is formed by the following artists: Bonde do Rolê, Boogarins, BlackDrawing Chalks, TheLegendary Tigerman, Hellbenders, Jaloo, Marrero, Far From Alaska and Bruna Mendez.

Showcases: Camarones Orquestra Guitarrística, Do Amor, Jaloo and Wry

Balacava Records



Balacava Records is an independent record label and agency based in São Paulo, Brazil. The company was founded in 2012 by Fernando Dotta and Rafael Farah, both producers and musicians, who wanted to reunite bands they really believed in and promote their music to as many people as possible. The company has licensed and released more than 16 albums, and is responsible also for organizing tours and booking concerts, promotion, licensing, press relations, executive production and career management. They have booked and promoted international tours around Brazil, bringing acclaimed artists for the first time in South America, such as Mac DeMarco (Canada), Sebadoh (USA), Buffalo Moon (USA) and Real Estate (USA).

This year, Balacava joined the PrimaveraPro 2015 program as an official collaborator, bringing to Barcelona two of its best Brazilian bands: Câmera and Terno Rei. Both acts have really powerful live performances and certainly were one of the highlights at H&M Pro stage at the festival and Balacava Showcase at the conferences area. Without a doubt, it was an amazing opportunity to present great artists not only to the exciting catalunian audience, but also to festival goers from all around the globe. It was a special chance to connect to people who are passionate about good music and appreciate the hard work behind building an authentic and efficient record label.

Showcases: Câmera and Terno Rei

British Council / The Selector



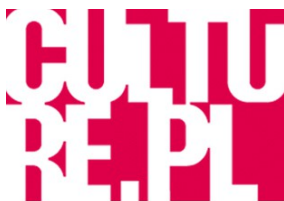
The British Council is the United Kingdom's official organisation for cultural relations and educational opportunities, working in 110 countries around the world.



The Selector is the British Council's weekly radio programme presenting an overview of all that is exciting and fresh in British music. The show reflects the brilliance and diversity of British music, promoting the sounds, talents and musical culture of modern Britain to an international audience. The Selector covers all styles of music -indie, dubstep, folk, soul, electro and everything in between- as well as featuring exclusive live sessions from some of the most exciting emerging British artists.

In Spain, The Selector is produced and broadcast in bilingual Spanish-English format for Radio 3 Extra, Radio 3 (Radio Nacional de España). You can listen to all programmes at RTVE a la carta. You can also listen to The Selector on your mobile or tablet with the Radio 3 app.

Culture.pl / Don't Panic! We're from Poland



The participation of Poland was with Culture.pl and "Don't Panic! We're From Poland" two initiatives of the Adam Mickiewicz Institute, a cultural institution that has the objective to internationally promote Polish culture in all its forms.



For more than a decade the Adam Mickiewicz Institute has managed Culture.pl, an online portal that contains information about the most important Polish cultural events worldwide. It is also the largest and most complete source of information about Polish culture and as well as being an agenda of national and international events it has an archive of artists, essays, opinion articles and profiles of the cultural institutions.

Continuing with their objective to promote Polish culture through the main galleries, clubs and festivals of the world, the AMI organises “Don’t Panic! We’re from Poland” an annual show of contemporary music that has been taking place in Warsaw since 2009 and that has been exported to the most important showcase festivals around the world since 2010 (The Great Escape, SXSW, CMJ Music Marathon, Festival Reeperbahn and Primavera Sound).

Culture.pl and “Don’t Panic! We’re From Poland” centre on the promotion of newcomer artists from their country and for the fourth consecutive year they presented the latest Polish music at PrimaveraPro 2015.

Showcases: Rebeka, Stara Rzeka, Thaw and Zamilska



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.

Its role is to help South Africans and international independent music professionals work together. IMEXSA aims to foster awareness, networking and export readiness development for independent music companies. Just as importantly, it educates international trade and media about the quality and diversity of South African cultural products and increases the value of the music sector through international activities and by building a brand of SA as a music-providing country. 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. Together with GEDA and DTI, it has initiated the Music Export Development Programme, understanding that access to international music markets music will bring in significant earnings and support the growth of long-term careers and employment.

This year they participated at PrimaveraPro 2015 showcasing 3 artists at DayPro Showcase Stage and H&M Pro Stage, bringing South African music professionals to PrimaveraPro, having a meeting space in Corner Area at DayPro headquarter and organising a get-together in order to meet music professionals from South Africa.

Showcases: Beatenberg, Japan & I and Miza



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.

This year IMI CHILE was at PrimaveraPro with 3 bands (Fakuta, Foex and MagalyFields), with a stand at the festival's fair, an open meeting with Chilean wine tasting and a panel discussion about the situation of the music industry in Chile.

Showcases: Fakuta, Foex and Magaly Fields



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.

The purpose of being at PrimaveraPro is to encourage these bands and their music and giving them the opportunity to play in front of a large audience and music professionals. Music:LX was there to meet these professionals, connect them to the bands and help them develop professional relationships.

Showcases: Mutiny On the Bounty

Sounds Australia



SOUNDS AUSTRALIA - the Australia's export music market development initiative- participated at PrimaveraPro and Primavera Sound for the first time. This year attendees were able to meet some of the Australian music industry's most influential players, as well as see an additional six Australian acts that have been added to the festival's line-up.

If you've ever wanted to tour Australia or have an interest in booking Australian artists, then the Great Southern Land panel is a must-attend event. Moderated by SOUNDS AUSTRALIA's Glenn Dickie, this panel explored what it takes to penetrate the Australian market, with advice on bookers, venues, festivals, media, promotion and logistics. The panel also discussed the current wave of success coming from the region.

SOUNDS AUSTRALIA presents the iconic "THE AUSSIE BBQ". The world's biggest showcase of Australian music comes to Barcelona on Friday May 29th from 12pm - 4pm, in a special lunch-time performance on the DayPro Stage. The BBQ featured six additional Australian acts, including Banoffee, Flying Colours, Holy Holy and Millions, who join Chet Faker, The Church, Movement, Panama and Twerps at Primavera Sound on Saturday May 30th.

For more details on the artists and industry executives taking part in PrimaveraPro and on all the Australian acts playing during the week, download the SOUNDS AUSTRALIA APP for free, available on Android and iOS.

Showcases: Flying Colours, Holy Holy, Safia, Klo, Millions and Sun God Replica



Sounds from Israel

The Israeli Embassy in Spain's Department of Culture aims to back artists and organisations that promote Israeli culture and science outside its frontiers. Its objective is to promote the latest innovations in the fields of culture and science in which Israel, in its short history as a nation, is internationally recognised.

On this occasion it is backing the best of the music scene in Israel by promoting a small selection of bands that were chosen from 200 candidates.

Showcases: Acollective, Garden City Movement and theAngelcy



Sounds from Valencia

Sounds From Valencia is a platform that supports newcomer bands from that 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: Doctor Lobo, Holy Paul and We Used To Pray

PrimaveraPro 2015 Programme



CONFERENCES

ASIA: MAKING SENSE OF AN UPCOMING MARKET

As the world's economic axes continue to shift eastwards the Western music industry is increasingly looking to Asia as a source of both exports and new artists, led by Japan, Asia's biggest musical market, and China, its most populous country. But how can you make an impact in Asia? Is touring your best bet? If so, where? Festivals or clubs? Can synch help you on your way? And what local partners do you need?

Speakers: Nozomi Daikuhara (Nippon Television Music Corporation), Shen Lihui (Modern Sky), Jay Forster (Clockenflap), Archie Hamilton (Split United), Zhang Ran (Sound of the Xity)

Moderator: Michael Lojudice (Modern Sky)

INTERVIEW WITH HANS-JOACHIM ROEDELIUS

Hans-Joachim Roedelius is arguably one of the most important figures in the development of modern music: he was part of legendary krautrock bands Cluster and Harmonia (which continues today), working with names such as Brian Eno, Conny Plank and Neu!'s Michael Rother and pioneering both ambient and electronic music. Ahead of his much-awaited appearance at the Primavera Sound festival, Roedelius appeared in conversation at PrimaveraPro.

Speaker: Hans-Joachim Roedelius

Moderator: Jordi Turtós (TV3)

BRITISH COUNCIL / THE SELECTOR PANEL: PROMOTING EMERGING ARTISTS IN THE FACE OF COMMERCIAL PRESSURE - THE HOWS AND WHYS

In a panel held in partnership with the British Council / The Selector, representatives from across the British music industry - including festivals, broadcasters, media and labels - discuss how and why they continue to support emerging alternative artists, despite increased commercial pressures. The audience was encouraged to give their opinions and to ask questions of our panel, so we can find out how we can help you and you can help us.

The Selector is a weekly radio programme, created by the British Council, with an estimated global audience of over 3 million. The Selector is syndicated on FM and online to over 30 countries around the world as an international showcase for the best new music the UK has to offer. In Spain, The Selector is produced and broadcast in bilingual Spanish-English format on Radio 3 Extra, Radio Nacional de España.

Speakers: Laura Snapes (freelance / NME / Uncut), Martin Elbourne (Glastonbury Festival), Ollie Jacob (Memphis Industries), Paula Quintana (Radio 3)

Moderator: Nicolas Jackson (The Selector / Radio 3 / Radio Nacional de España)

WE NEED TO FIGURE OUT HOW TO MAKE THIS WORK FOR EVERYONE

In a recent keynote by Steve Albini about the state of the music industry, he talks positively about the evolution of the industry during his career that spans several decades. He says that the above statement 'hides the skeleton of a monster'. Should music be fair? And for whom? And who decides this? How do artists figure in the debate? And who is 'everyone'? This panel takes several legendary musicians from different genres and asks them to talk about the then and now and explore whether things are worse or better now for artists than ever before, along with some legendary figures of the music industry.

Speakers: The Pictish Trail (Artista), Rodney P (Hip Hop MC), Sigtryggur Baldursson (IMX / Sugarcubes / Bad Taste)

Moderator: Ruth Daniel (Un-Convention)

EVERYTHING YOU NEED TO KNOW ABOUT DATA AND MUSIC

In the last five years Data has become one of the most valuable resources in the world. Data produced by the behaviour of users in social networks and online services, or captured on the street through sensors and mobile devices, is seen today as the key to unlock new forms of value and optimize the operation of systems. The culture and entertainment industries have been no exception in this. Today, the publishing industry is tracking how people read electronic books, TV studios are commissioning new shows relying on what Netflix data says, and museums are trying to improve their user experience by modeling the way visitors move in their galleries.

But what about music? From streaming services, hosting billions of data points about the behaviour of listeners, to sensors in festivals tracking how people walk from one stage to another, the music industries have also a lot to benefit from the Data explosion.

Speaker: Jose Luis de Vicente (Sónar+D)

THE END OF HEADLINERS AND THE RISE OF FIFTY-TON SPIDERS: THE CHANGING LANDSCAPE OF FUTURE FESTIVALS

Michael Eavis recently said that Glastonbury will soon run out of headline acts, but will focus on its classic experiential stages like Shangrila in the coming years. The festival experience has changed over the years, from a stage with bands to magical lands featuring fifty-ton spiders with cranes for legs and jet engines for eyes to humans suspended in the air in Perspex to cities of cyborgs. This session explores the most creative minds behind making festival experiences truly unique.

Speakers: Cyrus Bozorgmehr (Arcadia Spectacular / Glastonbury Festival), Angelique Spaninks (STRP Festival), Martin Elbourne (Glastonbury Festival), Emi Barabasz (What's There)

Moderator: Luke Bainbridge (The Guardian / Festival No. 6)

INTELLECTUAL PROPERTY RIGHTS AND THEIR MONETISATION

Faced with the challenges imposed by the new models of digital distribution and the globalisation of the music market, the role of intellectual property rights management (copyright, publishing rights, and other related rights) has become a fundamental component in the economic viability of all music-related artistic or business projects, centred around music. The professionalization of its management, the integration of the technological tools, cross-border alliances, the use of social networks and content-management instruments, among others, mark some of the future tendencies that need to be developed. This panel tackled these challenges with speakers who are part of the Board of Directors of the AEDEM (Spanish association of music editors).

Speakers: Teresa Alfonso (Teddysound), Alma Martínez (Boa Publishing), Josep Gómez (Ventilador Schubert Music)

THE GREAT SOUTHERN LAND - TOURING AUSTRALIA

If you've ever wanted to tour Australia or have an interest in booking Australian artists, then the Great Southern Land panel is a must-attend event. Moderated by CEO of Music Victoria and Chair of Australia Music Industry Network Patrick Donovan, this panel explored what it takes to penetrate the Australian market, with advice on bookers, venues, festivals, media, promotion and logistics. The panel also discussed the current wave of success coming from the region.

Speakers: Colin Daniels (Handsome Tours / Inertia Music), Emily York (Penny Drop Touring), Woody McDonald (Meredith Music Festival / Golden Plains), Susanne Heymann (Chugg Entertainment), Richard Moffat (Director Way Over There), Monique Rothstein (Positive Feedback)

Moderator: Patrick Donovan (Music Victoria / Australia Music Industry Network)

THE 2015 PRIMAVERA AWARD WINNER INTERVIEW: BARRY DICKINS

Barry Dickins, founder of the prestigious artist booking agency International Talent Booking, is this year's recipient of the Primavera Award, a prize given by Primavera Sound in recognition of the professional career of one of the key figures in the live music industry. In our PrimaveraPro panel Dickins looked back on a remarkable career that started at the age of 17 when he asked The Who's managers if he could be the band's booking agent and continues today, with ITB's roster home to everyone from Adele to Morrissey. Dickins also considered the future of the live music industry, a future that he has arguably done as much as anyone to shape.

Speaker: Barry Dickins (International Talent Booking)

Moderator: Greg Parmley (ILMC / IQ Magazine)

ARE PLAYLISTS THE NEW ALBUM? PLAYLISTS AND MUSIC MARKETING

"Playlists," BBC Radio 1 head of music George Ergatoudis tweeted back in July 2014, "are the future." The use of playlists on streaming services to market new music and break new artists had been bubbling under the music industry agenda since 2013, when Lorde got a leg up in the US thanks to Sean Parker adding Royals to his Hipster International Spotify playlist. In 2015, however, playlists have gone truly mainstream, acclaimed as "the new album", "the new compilation" and "the format of the future". No label, live promoter or media outlet can afford to ignore the power of playlists these days. And this panel examined how to get the most out of them.

Speakers: Scott Cohen (The Orchard), Will Hope (Spotify), Greg Cochrane (NME.com)

Moderator: Rhian Jones (Music Week)

AN INTRODUCTION TO US MEDIA - THE WHO? WHERE? AND WHY? FOR NEW BANDS

The USA is not just an intimidatingly large market for new bands, it is also a frustratingly fractured one. Sure - we've all heard of Pitchfork and MTV but national operators are rare and might not be that much use when you've got a gig booked on a slow Tuesday night in Cleveland. So who are the key US media for new bands? How should you approach them? Who are the big local operators? Do you need a US label -or can new bands go it alone?

Speakers: August Brown (LA Times), Theo Bark (Cue Point), Brian Turner (WFMU), Jacob Duzsik (HEALTH)

Moderator: Philip Sherburne (Spin / Pitchfork / The Wire)

LABEL FOCUS - BELLA UNION

Bella Union, founded by Cocteau Twins Simon Raymonde and Robin Guthrie in 1997 and now run solely by Raymonde, has slowly but surely become one of the most important independent labels of our time, with a roster that includes everyone from Beach House to John Grant, and Flaming Lips to Fleet Foxes. In our exclusive panel, Raymonde discussed his career with Luke Bainbridge, and also talked about the new signings driving Bella Union forward.

Speaker: Simon Raymonde (Bella Union)

Moderator: Luke Bainbridge (The Guardian / Festival No. 6)

THE AGE OF ENTITLEMENT: SHOULD ARTISTS DEMAND A LIVING FROM MUSIC?

In the Internet age, music is democratised. With the ease of digital distribution and ability to reach audiences via social media, coupled with lower recording costs, anyone can become a recording artist. There are more artists now than ever before, dividing the already shrunken pie of royalties into thinner and thinner slices. Should artists be entitled to earn a living from music? And if so, how do they turn a hobby into a full-time profession? We looked at the economics of being an artist, how to build sustainable revenue streams and what the future holds for career musicians.

Speakers: Chris Duncan (The Orchard), Jessie Scoullar (Wicksteed Works), Jeremy Lloyd (Laissez Faire Club)

DOES ANYONE OUT THERE CARE ABOUT SPANISH MUSIC?

International sales are an ever-increasing percentage of the total turnover of the Spanish music industry. Not because of a significant increase in sales and royalties abroad, but because of the effects of the exhaustion of the home market.

In spite of this, international income has always been interpreted as an annex to the total volume of business, and there has been no strategy or firm backing for the internationalization of Spanish music. In parallel, the growing competition from other European, Asian and Latin American industries makes it all the more difficult for Spanish music to have minimum guaranteed international visibility.

The first step is an analysis of the situation of Spanish music abroad, with the presentation of a report on the effect of communication in those territories where the most significant international royalties were generated in 2014.

Speakers: Ángel Navas (IndustriaMusical.es), Pedro Cano (BMAT Music Innovation), David Loscos (idEC-UPF)

IMI CHILE PRESENTS: INDUSTRY AND THE INDEPENDENT SCENE IN THE SOUTHERN HEMISPHERE

Chile burst onto the global scene of independent music a few years ago with artists and proposals that surprised and very quickly seduced international audiences. Since then, its bands and production companies are always on the look out for new territory to which to take music produced in the south. Conversely audiences, artists and producers from the north perceive the quality of music from Chile. Nowadays, with changes in the music industry on a global level, the independent scene finds new opportunities and faces passionate challenges to stay alive and to continue promoting new artists, genres and stars. Where? Who? And how has the independent industry of this country developed? IMICHILE, the young association of independent Chilean labels, invites you to discuss future possibilities and past anecdotes that have led Chilean artists from the indie scene to travel around the world.

Speakers: Oliver Knust (IMI Chile / Discos Rio Bueno), Carla Arias (Quemasucabeza), Sebastian Milos (Portal Disc), Francisca Sandoval (La Unión Booking y Comunicaciones)

Moderator: Santi Carrillo (Rockdelux)

APM PRESENTS: COPYRIGHT IN COUNTRY OF ORIGIN AND THE CURRENT RELATIONSHIP BETWEEN PROMOTERS AND MANAGEMENT AGENCIES

Management agencies play a fundamental role in copyright protection. New technologies and the professionalization of the cultural sector are redefining their relationship with promoters, who are demanding an international homogenisation of fees and a more transparent and efficient business relationship with the authors' of the works.

In Spain, the SGAE (Spanish Society of Authors and Publishers) has been in the news constantly in the last few years. The live music industry acknowledges that the work of the SGAE is necessary, but does not understand the disparities that exist between the fees applied by homologous bodies in the rest of the world.

APM is the Spanish association of music promoters.

Speakers: Patricia Gaberías (Legal Music), Gabriel Rossy (Rossy & Associats)

IQ MAGAZINE AND ILMC PRESENT THE INTERNATIONAL FESTIVAL FORUM: FIELDS OF GOLD?

The global festival market has enjoyed rude growth over the last decade with many new markets coming online. The explosion of events across the Atlantic is the latest of a series of international growth spurts, as more fans than ever now head outdoors for their summer season. But is this growth sustainable? What side effects does ever-increasing competition create? And as some events struggle to keep their heads above water, is there a danger that the festival bubble might be bursting? ILMC head Greg Parmley leads an all star festival cast to take a global view on this vibrant, but perhaps bloated, scene.

Speakers: Adam Ryan (The Great Escape), Michal Kaščák (Pohoda festival), PC Rae (Slottsfjell), Archie Hamilton (Split United)

Moderator: Greg Parmley (ILMC / IQ Magazine)

THE DIGITAL MUSIC MARKET IN LATIN AMERICA: HOW TO MAKE IT WORK

In Latin America digital income from recorded music grew 27.6% in 2013 according to the IFPI, making it the fastest growing digital region in the world. Despite this, though, the digital music market remains something of a mystery to outsiders. This panel examined the key players in Latin American digital music, looking at digital strategies that have worked in the region and considering the role of streaming there.

Speakers: Oliver Knust (IMI Chile / Discos Rio Bueno), José A. Velásquez (Veltrac Music), Manuel Pena (Boa Music), Fernando Dotta (Balaclava), Gabriel García (Absent Papa)

Moderator: Mario Pato (Altafonte)

WHAT DO YOU NEED TO KNOW ABOUT YOUTUBE?

Music platforms don't get much bigger than YouTube: the platform boasts more than 1bn unique users and 6bn video views every month. As such, the launch of YouTube Music Key Beta in November 2014 was a very big deal, even if signing all majors and hundreds of indie labels took a lot of elbow grease. With Music Key Beta set to roll out globally, YouTube-certified trainer Claire Mas (Music Ally) talked through YouTube's dual role as promotional platform and revenue generator for the music industry, asking how artists and labels can make the most of their presence on the platform.

Speaker: Claire Mas (Music Ally)

INTERVIEW WITH STEVE ALBINI

Steve Albini is not just a legendary musician, songwriter and audio engineer: he's also one of the most interesting, insightful, honest and downright funny people you will hear talk about the music industry. His keynote address at Melbourne's Face The Music conference in November, in which he addressed the changing face of the music industry in the internet age, created waves around the world.

Speaker: Steve Albini (Shellac)

Moderator: Joan Pons (Rockdelux / Fotogramas / Ara Play)

SONIC VISIONS MUSIC FESTIVAL & CONFERENCE PRESENTS: IT'S ALL ABOUT THE ARTIST: EVERYTHING AVAILABLE, NOTHING FOR SALE?

"Billions of fans are at your finger tips as long as you are available and online!?" Is direct-to-fan the answer to all of your questions? What are in 2015 the essentials for artists working on their career? A panel of music managers, labels and artists that discussed today's challenges and gave practical tips and tricks.

Speakers: Gideon Gottfried (IQ Magazine), Natalia Talayero (Rockmap / MMF Spain), Guillaume Florin (We Do Music), Sacha Hanlet (Mutiny on the Bounty), Christophe Cassan (BIME / Lasttour)

Moderator: Olivier Toth (Rockhal / IMMF)

PRESENTATIONS

TRÀNSIT PROJECTES PRESENTS: PLATAFORMA/C

Plataforma/C works together with organisations from the cultural sector on the building of online training programmes for the professionalization of cultural agents in the Ibero-America area. The quality and philosophy of our contents, which is endorsed by over 700 ex-students of our online campus, aspires to share the knowledge that all the organisations of the cultural sector generate making it available to any agent that wants to have a social impact on their territory. This talk outlined the steps of the project, that is well on its way to becoming a truly collective platform from which to share knowledge and activate projects for the development of the cultural sector.

Speakers: Francesc Sau (Head of Cultural Productions), Tomás Guido (Project Manager)

CD BABY PRESENTATION

CD BABY is a platform created in the United States for the professional distribution for artists who want to self-release their music. It is the oldest and most internationally renowned of all the platforms and offers an infinity of professional solutions.

Speakers: Gill Tracey (Director of CD Baby International & USA), Miquel Veny (Sales manager of CD Baby in Spain)

SOFAR SOUNDS BARCELONA PRESENTS: PUTTING THE MAGIC BACK INTO LIVE MUSIC

Sofar Sounds is an artistic movement that presents itself as an alternative to traditional concerts. Present in more than 100 cities around the world, it offers the unique opportunity to experience and organize secret concerts in unusual settings such as private flats and houses. The names of the bands are secret, the guests find out who is playing on the night itself. Sofa's mission is very clear: to put the magic back into live music. It is also a great opportunity for artists to connect with the audience in a different way from the one they are used to at big concerts.

Speakers: Roberto Esposito (Production and Marketing), Anna Fernández (Booking)

VERKAMI PRESENTATION

Nowadays, crowdfunding has become a funding option to be considered for very different initiatives, but in particular in the area of music. A solid base of followers and good presence on social media are some of the pillars of a successful campaign and a greater connection to the audience, one of its many benefits. Verkami has been working for more than 4 years, and in this presentation they analysed the data that demonstrates its high success rate in the realization of music projects.

Speaker: Astrid García (Responsible for campaigns for musical projects)

EFFECTIVY WONDER NOISE MACHINE PRESENTATION

The Effectivy Wonder Pedals presentation was a demonstration of their most emblematic homemade boutique pedals.

Speakers: Tomas Descals (Co-Founder), Àlex Marull (Co-Founder)

AGENCIA MUSIC+ PRESENTS: OPPORTUNITIES IN DIGITAL MARKETING

Agencia Music+ was born from the noticeable lack of good practices in the digital area and aims to consolidate the digital marketing area among the different players of the music industry. Through their own case studies and examples of good practices, the people behind Music+ showed us the importance of digital marketing within the global strategy of artists promoters, festivals and record companies.

Speakers: Ángel Navas (Music Business Consultant), Carles Martínez (Digital Media Analyst)

MUSICXIP PRESENTS: THE SWISS KNIFE FOR THE MUSIC INDUSTRY

During this presentation, aimed at independent labels and music business professionals, Musicxip introduced an integrated solution for digital distribution to online services such as Spotify, iTunes, Youtube, etc; catalog and client management; and royalty processing. Understand how digital music distribution works and learn how you can take full control of your digital music business without intermediaries. Distribute, promote music and manage royalties in one place -simple, at low cost and under your own brand.

Speakers: Maarten van Wijck (Co-Founder), José Luís Zagazeta (Co-Founder / CFO)

MUSICOTEC PRESENTS: WHERE MUSIC COMES TO LIVE

More concerts and more opportunities for artists? Musicotec knows how. After years of experience organizing events, the founders realized that many concerts are not organized because of logistical difficulties: What equipment do we need? How much does it cost? Where can we get it? Musicotec solves the problem in two steps: first, the musicians specify what they need with the tool to create “technical riders”. Secondly, in just one click, the organizer of the concert can find the material needed, where to find it and at what price. Organising a concert is easy now with Musicotec!

Speakers: Blai Carandell Saladich (Co-Founder), Marc Torrents Fàbregas (Co-Founder)

IDEC-UPF PRESENTS: 10 YEARS TRAINING MANAGERS FOR THE MUSIC SECTOR. WHAT NOW?

On the tenth anniversary of the first university postgraduate course in the Spanish language about management of the music business that is taught at idEC / UPF, the utility and evolution of training programmes for entrepreneurs and managers in the world of music was analyzed. As music organisations and projects have diversified their proposal, the knowledge required for their management has accentuated a transversality that goes beyond knowledge that is internally generated by the music industry itself. There are many reasons for this including the fact that music experiences and contents produced by the industry interact with a multitude of markets and sectors, which as well as consuming them, include them in the process of generation and promotion of hybrid projects that also need to be managed.

Speaker: David Loscos (idEC-UPF)

KNOPSHOP PRESENTS: MODULAR WORLD... ABOUT MODULAR SYNTHESISERS

Why do modular synthesizers seem suddenly to have revolutionised the world of music hardware? The modular is back and back with a vengeance. It is currently at its peak with many developers of modules and complete module systems revolutionising the original concept of synthesisers and taking modular synthesis to unimaginable heights. An instrument that each musician can design, set up however they want according to the type of music they want to make, with infinite possibilities with the power of analogical sound but with the developments of the digital world. The real brains of electronic music from all around the world dedicate their time and knowhow to developing these gems at HP (initials that signify the module size).

Speakers: Julio Cesar Palacio (Director), Mirae Noh (Co-Director)

GLOWNET PRESENTATION

Glownet's RFID solution gives event organizers full control and transparency of all the money flows at their event. It combats ticket fraud, reduces queues, slashes transaction times, increases per capita expenditure, and cuts staffing costs at gates and bars and controls staff theft. It also provides promoters with customer segmented profiling and over time will evolve into a full-blown CRM solution for the event industry. Glownet was founded by event industry people that understand all the players and their pains. They have developed a proprietary contactless solution specifically adapted to live events. The business provides access control, cashless payments, social media engagement and customer insight services using its RFID platform.

Speakers: Izan Coomonte Suárez (Business Development Manager), Scott Witters (CEO)

WOO MEDIA PRESENTS: ELECTRONIC MUSIC, THE FIRST 100% SOCIAL MEDIA MAINSTREAM GENRE

Electronic music is living its best moment yet. Internet and social networks have played star roles in its success. In fact electronic music is the clearest example of how new technologies are subverting traditional powers and empowering the audience to make demands. Nobody in the music industry establishment had predicted or desired this explosion of the dance culture, but people catapulted the genre to the forefront by joining online communities and expanding the digital grapevine. What are the new rules of this new media? Is it possible to triumph without setting up a relationship with your fans on Facebook, twitter or Instagram? What works and what doesn't? Ibai Cereijo, director of the communication agency Woo Media explained how to use the social network to create global brands, to reach new audiences, to promote talent and set trends.

Speaker: Ibai Cereijo (General Director)

WEJ PRESENTS: WE THE PEOPLE THE PARTY THE MUSIC

WEJ -We Are The DJ- makes choosing the music at an event socially interactive. All the people at the event can, through an app or webapp, add songs to a collaborative playlist and vote for the ones they like best. The more votes a song gets, the sooner it will get played. Also, in order to ensure the coherence of the music at the party, WEJ captures the style and mood of the party and makes sure that the most appropriate songs get precedence. Those that do not suit the mood of the party automatically need far more votes.

Speakers: Pau Argelaguet i Franquelo (CTO), Albert C. Mikkelsen (CEO)

MENÚ STEREO PRESENTATION: GET TO KNOW US AND INTRODUCE YOURSELF

A sound studio. Two bands. They have something in common. It can be their record label or where they come from. They play, speak and eat. No audience, no interviews. This is Menú Stereo, an exclusive programme about music and musicians produced by waaau.tv for CANAL+ Xtra and YOMVI, that shows bands and musicians from the national indie panorama from an intimate perspective. Bands such as León Benavente, Sr. Chinarro, Depedro, Furguson, Polock, Modelo de Respuesta Polar, Standstill, Delorean, Extraperlo, La Habitación Roja, Nacho Vegas, Manos de Topo, Dulce Pájara de Juventud, Joana Serrat, Neuman, Doble Pletina and many more have visited Menú Stereo's improvised plateau. A real luxury! After four seasons, Menú Stereo is still on the look out for new talents, record labels and artists to participate in the next editions of its programme. PrimaveraPro was a new opportunity for musicians and television to meet.

Speakers: Iñigo Trojaola Gonzalez (Canal+), Cristina Pablos del Aguila (Canal+), Pepo Ibañez Camps (Waaau.tv), Javier Caparros Illescas (Waaau.tv), Joan S. Luna (Mondosonoro)

UNIVERSITY OF BARCELONA PRESENTS: PROFESTIVAL.NET

Profestival.net is a new digital tool that has been set up by the University of Barcelona's cultural management programme, that intends on the one hand to broadcast at a national and international level, the wide range of artistic festivals thanks to a geolocalisation map, a powerful search engine, information about festivals, an agenda and news of general interest. On the other hand, to reinforce the community and the professional fabric of the sector with a set of instruments: a professional blog, a set of directories, formative training options, news about the sector, job offers and a series of resources (bibliography, videos, studies and statistics, calls, regulations, blogs). A project that would not have been possible without the collaboration of the Ministry of Education, Culture and Sports of the Spanish government, the Barcelona Institute of Culture (ICUB) and Ibertur, as well as the impartial unselfish participation of many directors and professionals in the field of festivals.

Speakers: Lluís Bonet Agustí (Lecturer), Tino Carreño Morales (Lecturer)

HIDDENNOISE PRESENTS: LABEL + PROMOTION + RECORDING

Hiddennoise is an independent record label that is specialized in the diffusion, promotion and distribution of music. Located in Spain and Ecuador, we deal with the export and import of proposals with Shoegaze, Dream Pop, Ambient and Experimental bases. With a catalogue of bands from Argentina, Chile, Ecuador, Spain, The United States, Mexico and Peru, they focus on creating new spaces for the exhibition of music in today's context, with the new consumer habits and ways of listening to music in mind. This year they have started a project called "Ecuador: Music to Share", aimed at supporting music in Ecuador. They travel around the world to show some of the country's best musical offerings and their incredible contribution to the evolution of one of the most unreceptive music industries in the world.

Speakers: Emilia Bahamonde (Founder and A&R), David Yépez (Founder and Director)

VILLANO RECORDS PRESENTATION

"Steps echo in a semi-dark studio, full of vinyl records, compact discs and cassettes that are in alphabetical order and classified by genres. We find ourselves in front of an armchair that is, of course, turned towards a window where we can see the rain falling on the city. The cat meows, but we are pretty sure that it is a recording, our boss is allergic to cats. - It's time". Founded in October 2014, their mission starts with concerts in Barcelona and surrounding area that mix local bands with international bands. Villano Records' long-term objective is to create a circuit of venues around the continent, allowing bands to be better known in other countries.

Speakers: Mar Pallares (Villana), Cristina Ojeda (Cómplice)

SHOOK DOWN - UNDERZINE PRESENTS: FROM WEB TO PAPER. A DIFFERENT MODEL OF DIGITAL PRESS

What initially started as a musical blog has ended up becoming a multiplatform publication, integrated with a web page, a printed monthly magazine of national circulation and a concert platform and discography releases based in Barcelona. At this presentation, the people from Shook Down focused above all, on their printed publication Shook Down UNDERZINE, which is structured through interviews and reports and is today an alternative and sustainable model.

Speakers: Rubén Izquierdo (Editor/Founder), Ana Martínez (Co-editor)

NORDISK FILM/VENUEPOINT PRESENTS: THE CUSTOMER JOURNEY - WORKING WITH ALL TOUCHPOINTS TO INCREASE TICKET SALES

How to sell more tickets through communication based on relevant data and on all the touch points with the consumer. This presentation focused on how to obtain, catalogue and use this data to program and carry out a relevant communication campaign to the defined segments chosen for each event. And how to start by making it simple and economically viable in the world of events.

Speakers: Jordi Roig (Venuepoint, Commercial Director, Marketplaces & Partnerships), Rie Mørck (Nordisk Film, Head of Relations & Client Programme)

THE PERFECT FESTIVAL GUIDE BOOK PRESENTATION

"The perfect festival guide book", published by Lunwerg/Planeta, is the first festival guide book in the world. Narrated by Gerardo Cartón, ex-director of PIAS SPAIN, and written by the journalist Jorge Obón, this book talks about music festivals from the closest possible perspective; what music festivals are, why they are more than a pastime and what festivals you should go to listen to good music, to do the conga, to cop off or to discover the sounds of the future. The characters of the book are called Paul Weller, Franz Ferdinand, Devo and Public Enemy, and also Dorian, El Columpio Asesino, Fernando Alfaro, Jota Planetas and Mario Vaquerizo.

At this presentation there was a retrospective of the 15 years of Primavera Sound through the experience of the authors themselves.

Speakers: Gerardo Cartón (Writer), Jorge Obón (Writer)

PLAYWITHME PRESENTS: DRESSED IN MUSIC

The 'Dressed in music' by Playwithme line was created to give added value to our clothing, whilst providing all artists who wished to participate in the project with a free platform of diffusion. The idea was to make our tribute to it, creating items of clothing that gets your mojo going wherever you go, both online and offline (through an app).

Speakers: Katia De Miguel (Founder and Marketing), Iban Arriola (Cofounder and computer engineer)

LIVESOUNDTRACKS, THE FIRST LIVE SOUNDTRACK FESTIVAL PRESENTATION

LiveSoundtracks is a multidisciplinary project that starts from films with live music. It's dynamic: the musicians choose their favourite films, create a live sound track and perform it live in an electronic and instrumental dialogue. It started as a cycle of events in Barcelona in 2007, then it exported itself to other European cities and this year has become a festival through the platform Artsy. The bands figuring in the line up have all been voted for by audiences and a committee of music and culture experts. As well as the screening of films with live sound tracks, there will be talks, cinematic dj sets, installations and performances. All of these will reveal the symbiosis that exists between sound and image. LiveSoundtracks goes back in time looking at the future.

Speakers: Anna Mastrolitto (Founder and co-director), Julia María González (Co-director)

LINKING MUSIC PRESENTS: TREATMENT OF METADATA AND LINKED DATA FOR MUSICIANS AND OTHER SPECIES

Linking Music is a project that was born in the world of libraries with the aim to give practical solutions and on a small scale for the treatment of musical metadata, for the creators as well as for companies in the music sector and the general public. With special attention on the implication of the creators in the process of creation of metadata about their own work, the presentation shared the basic principles of the procedures and tools to create and share coherent metadata by the use of Linked Data, FRBR, DDEX and VIAF, among other technologies, as well as a practical demonstration by creating metadata for one of the artists of the festival who played on Saturday 30th: American Football.

Speakers: Jordi Corvillo (CEO), Ana Jiménez (Community Manager)

MUSIC WIKI WEEK PRESENTS: I DO LIKE MONDAYS

I do like Mondays! Tell me why? We like Mondays, Tuesdays and Wednesdays... Everyday of the Music Wiki Week are good to fill the venues of your city with quality live music. Get ready to listen to things you have never heard before up close. Discover and help hidden talents from your own area to be discovered during a whole week of free concerts. Live and for seven days. And one month before on your mobile phone or tablet with the new Wiki Week App. Free. Without interruption. Without ads. You will probably like Mondays again. The Music Wiki Week can be the reason.

Speakers: Luca Di Prima (Founder and CEO), Jaume Monés (Founder and CCO)

ANALOG LOVE PRESENTS: RADIOHEAD VS MUSIC INDUSTRY

The speakers study the evolution of the music industry in the last 20 years, focusing on the distribution strategies and digital marketing and using Radiohead's career (1993-2014) as a discussion leader. The choice of Radiohead as a starting point channel is due to the great impact that the band has had on the history of music, at both a creative and business level. The first factor that makes this band so relevant is the period in which they released their albums, it was time during which all the codes of the sector were changing and new market structures were appearing. Also from the very start this British band was a forerunner in the use of new techniques of distribution and promotion, with a clearly technological component, that nowadays has become essential in the music market.

Speakers: Lorenzo Aznar Vilas (Co-director), Alberto Gómez Sánchez (Cultural manager)

HEART OF GLASS, HEART OF GOLD PRESENTS: BROKE BUT SUSTAINABLE!

Heart of Glass, Heart of Gold (www.heartofglass-heartofgold.com) is a small scale music festival which gathered 1000 music lovers in the French Ardèche region in September 2013 and 2014. And since the early days of the festival organization, the production team realized the potential environmental impact of their event and therefore took sustainability very seriously. In this presentation, they shared their journey through the development of a sustainable strategy within a limited budget. They detailed and critique the various sustainable measures they implemented over two years and explain their strategy to go from a 2 stars award by A Greener Festival in 2013 to obtaining 3 stars in 2014.

Speakers: Melville Bouchard (Director), Yannick Sutter (Sustainability manager)

PAT COMUNICACIONES PRESENTS: COMMUNICATION FROM THE SOUL

Communication from the soul is centred on the method that is followed in PAT communications to manage the relationship between “organiser-event-audience-media” with a formula based on 3 ingredients: Logic, emotion and empathy. The objective of the presentation was to show the role that the Head of Communication has in a music event/project.

Speaker: Pat Quinteiro (CEO)

INDIE-CITY PRESENTATION: UNCOVERING THE INDEPENDENCE OF ISRAELI MUSIC

In the last decade, the panorama of independent music has been flooded by a huge wave of new bands, experimental sounds and very innovative styles that some have baptised the “foundation of the cultural revolution”. IndieCity is an original and unique project that highlights the Israeli music scene through what we call “music-documentary” in which we see newcomer bands playing live, outdoors on the streets of Jerusalem and Tel Aviv. IndieCity is fervently direct.

Speakers: Bettina Fainstein (Founder- Creator of IndieCity), Hadas Vanunu (Artist Director and producer of IMSF)

MESH:INE APP - THE POWER OF CROWDS PRESENTATION

mesh:ine is about creating an alternative communication infrastructure, independent of mobile service providers, existing carrier networks or fixed wireless installations. mesh:ine aims to create decentralized wireless ad-hoc networks based on the devices that a majority of people carry in their pockets every day -smartphones. mesh:ine fosters a world, where your device is the infrastructure!

Speaker: Jan Lachenmayer (mesh:ine GmbH)

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: Emi Barabasz (What's there), Luke Bainbridge (The Guardian/Festival No. 6) y Angelique Spaninks (STRP Festival)

Mentoring Session 2

With: Pablo Skaf (Deezer), Archie Hamilton (Split United) y Leo Nascimento (Deezer)

Mentoring Session 3

With: Simon Raymonde (Bella Union, Cocteau Twins), Carola Duran (Greencopper) y Javier Sánchez (El Corte Inglés)

Mentoring Session 4

With: Claire Mas (Music Ally), Ruth Daniel (Un-Convention) y Scott Cohen (The Orchard)

Mentoring Session 5

With: Nozomi Daikuhura (Nippon Television Music Corporation) y Sigtryggur Baldursson (IMX / Sugarcubes / Bad Taste)

NETWORKING SESSIONS

Australian & South American Networking Session

Meet the Catalan Pros Networking Session

Inauguration breakfast

British Council Cocktail Party

Sounds From Valencia Cocktail Party

SXSW Cocktail Party

IMEXSA Cocktail Party

Sounds from Israel Cocktail Party

APM Cocktail Party

Sounds Australia Cocktail Party

A Construtora Musica e Cultura Cocktail Party

IMI Chile Cocktail Party

PRIVATE MEETINGS

LIVE DMA

Live DMA was established in May 2012 to represent small and medium sized popular music venues and festivals. It is an umbrella association made up of 8 national networks of venues and festivals. Its members are ACCES (Spain), ASACC (Catalonia), Club Circuit (Belgium), Court Circuit (Belgium), Dansk Live (Denmark), FEDELIMA (France), Live Music Kommission (Germany), D'Orfeu (Portugal) and VNPF (Netherlands). Live DMA represents 800 venues and festivals in Europe. Live DMA and their members sustain and participate actively in artistic discovery, emergence and innovation, thus playing a key role in structuring the live music sector. They also base their activities on a global approach towards artistic and cultural practices, both amateur and professional. Projects and activities set up by organizations within the network must support the diversity of artistic forms and current and future cultural practices.

LIVEEUROPE

The LiveEurope Platform is an initiative gathering 13 popular concert venues established in various countries across the European continent. The label will identify European concert halls which are active in the promotion of upcoming European talent, in order to create lasting effects in terms of programming. The LiveEurope Platform aims to build a wider and more diverse audience for European music, and to fully unleash the potential of our continent's immense artistic potential.

UFI (Spanish association of independent record labels)

The Spanish association of independent record labels was created in 2003 as a non-profit association, its objective is to bring together enough members to be able to represent the phonographic production sector in dealings with institutions and national and international organisms. Furthermore, UFI aims to promote and internationalize music released by independent companies, provide training and information and supporting cultural diversity. Currently, it has as members 60 independent record companies and organizes events such as the Premios de la Música Independiente and the Día de la Música. It also participates in international trade fairs and commercial missions to the US, Mexico, China, Japan and Argentina to achieve its objectives.

APM (Spanish association of music promoters)

The Spanish association of music promoters (APM) is the main representative of the music industry live in Spain. Its members represent 80% of private promoters in the country and are responsible for major national and international tours and festivals.

All its members are responsible for some 4,800 concerts a year, with a global audience of 7.5 million viewers and a business volume reaching 262 million euros in turnover.

Since 2001, the APM has led the demands of the sector and has led the dialogue with the authorities. Thanks to the five editions of the 'Anuario de la Música', the association has analyzed the situation of direct year to year and has consolidated its position as leader in the sector in the country.

SPEED MEETING

SPEED MEETING SESSION WITH LOOP & IN-EDIT

Meeting between visual artists and musicians and record labels in order to find synergies between the professionals from both sectors

VISUAL ARTISTS: Pepo Ibáñez & Xavi Caparrós (Waaau.tv), Pere Sala (Arrival Films), Jordi Colomé (Tots Sants), Bernat Manzano (Boogaloo Films), Alba Barneda (CANADA), Roger Ballen, Jordi Bernadó, Fito Conesa, Gino Rubert, y Mürfila.

WORKSHOPS

DEMYSTIFYING DIRECT-TO-FAN

Direct-to-fan is a basic component of every artist's marketing strategy -isn't it? Having a direct marketing plan is vital to maximising the success of your artist, but it can be confusing to know where to start. Learn about the basics of direct-to-fan from an expert practitioner, and find out how to develop a strategy for your artist. In this interactive workshop, we reviewed the theory underpinning direct-to-fan and discussed how it enhances your wider marketing strategy, before taking an approach to campaign planning and examining a framework for finding your best fit platform.

Speaker: Jessie Scoullar (Wicksteed Works)

MUSIC & COPYRIGHT

The workshop wanted to get close to the intersection between the music business and the Intellectual property rights, from a practical perspective.

Speakers: Nicholas Burman (Record-Play), Eric Jordi (mmm&m Abogados), Ramon Vives (Sixième Son Spain), Glen Phillips (SESAC), Anthony Vanger (CORD EMEA), Colman Gota (Instituto de Derecho de Autor SGAE)

Moderator: Jordi Puy (codirector de Sound Diplomacy)



PRIMAVERA PRO 2015
INDEPENDENT LABELS
INTERNATIONAL CONGRESS

With the collaboration of the **Departament de Cultura (Generalitat de Catalunya)**

SHOW ME THE MONEY! HOW DO I COLLECT THE MONEY GENERATED BY MY MUSIC ABROAD

Did you know that if you are a label or an artist whose music is being broadcast or played in public around the world, it is likely that one of the producers' or performers' collecting societies is collecting revenues on your behalf, including SoundExchange in the US. Are you getting that money? And if not where is it going? At this workshop representatives of digital distributors, management companies and independent labels explained in practical terms the sources of revenue from the exploitation of performers' and producers' rights and how to claim and collect them.

Speakers: Borja Torres (Lovemonk), Jose Ángel Bueno (AGEDI), Lee Morrison (Believe Digital)
Moderator: Charlie Phillips (WIN)

THE DEVELOPMENT OF EUROPE'S DIGITAL MARKET AND THE ROLE OF CULTURE

The development of Europe's digital market and the role of culture in helping boost this market are issues currently being debated at European level. The European association of independent music companies IMPALA recently launched a 10-point Digital Action Plan to inspire decision-makers and help re-engage Europe with its creators and citizens. With this plan, independent companies call on policy-makers and the music sector to rethink how citizens, artists and businesses engage online.

This panel took the form of an exchange of opinions between some public servants involved in the elaboration of cultural policies and prominent professionals from the private music sector in Spain and it was an excellent opportunity to hear independent music companies' point of view on the situation of the digital music market and how they are adapting to this change.

Speakers: Jordi Sellas (Generalitat de Catalunya), Christof Ellinghaus (City Slang), Branko Komljenovic (Menart Records), Noemí Planas (UFI)
Moderator: Matthieu Philibert (IMPALA)

MEET THE INDEPENDENT LABELS: NETWORKING LUNCH

Exclusive networking lunch for all those attending the Independent Labels International Congress.

It was an informal meeting for independent labels to exchange practical information, contacts, experiences and to get to know the members of APECAT, IMPALA, UFI and WIN and their work in a relaxed and pleasant atmosphere.

THE ADDED VALUE OF INDEPENDENT LABELS

What are the opportunities for independent labels in the current climate? What distinguishing assets improve their access to the market? What is the real weight and influence of the independent sector? Through the speakers' deliberations, speakers with different profiles but with a common background in music production, there was a discussion about what is necessary for

independent labels to give them a better chance to stand their ground in the face of big music or technology companies.

Speakers: Jordi Llansamà (Bcore), Josep M^a Barbat (Sony Music), Will Hope (Spotify), Fernando Dotta (Balaclava Records)

Moderator: Paul Stokes (Q Magazine)

FUTURE CHALLENGES

Technology, copyright, internationalisation...The future challenges that face the music sector are numerous and very diverse. Where is the sector going? What are the next trends? This roundtable discussed the vision of the future challenges of music production from the perspective of different players from the sector. Digital distribution, marketing, contents production, copyright management, streaming platforms...The variables to be taken into account are numerous, and what is coming is thrilling.

Speakers: Claire Mas (Music Ally), Nozomi Daikuhara (Nippon Television Music Corporation), Ignacio Marín (Altafonte), Félix Suárez (PIAS)

Moderator: Daniel Granados (IMO / ZZZINC / Producciones Doradas)

RED POINTS PRESENTATION

Is it possible to know your legal and illegal audience numbers? Is it possible to decree that only legal shops sell your music? Is it possible to protect your new work? Red Points presented its technology that allows you to monitor, locate and remove all illegal files on the Internet in real time. They also gave the world presentation of the audience measurer P2P Red Points, that allows you to know how many users are accessing your files illegally and from where, immediately. With this technology you will be able to get complete information about your Internet audience and to find out whether it is legal or illegal.

Speaker: Josep Coll (Red Points)

BMAT PRESENTATION

BMAT is the world leader in monitoring the use of music that currently works with 25% of the copyright management companies around the world. BMAT continually monitors 4000 sources of music airplay, including radios, TVs, venues and digital emission systems worldwide with the aim of sending more than 23 million music recognitions to their associates every month.

Currently with the dematerialisation of music, the music industry has several very different players, each of which has their own way to create metadata to meet their needs. At BMAT they compile all the musical information, harmonise the different sources thus allowing all the parties to share and process the information. And they do this with a deep sense of responsibility, as the use of BMAT's musical data is a method of data distribution between the collective copyright management entities with which they work.

BMAT is a trusted partner CISAC, IFPI and SCAPR, as well as a supplier of information for all publishers, digital distributors and record labels that want to make sure that every piece of music that they represent and manage be duly identified, monitored and paid.

Speaker: Emiliano Ravasi (BMAT)

EUROPA CREATIVA PRESENTATION

The world today is undergoing a period of immense changes and new challenges which Europe must face up to and in which culture plays a fundamental role as an element of cohesion and tolerance and of social and economic development. The new Europa Creativa project for the period 2014-2020 encapsulates this phenomenon and is part of the new Europe 2020 strategy that is focused on competitiveness and sustainability. A phenomenon that is channelled into support for the cultural and creative sector, financing projects that have a clearly European dimension that allows one to reach out to new audiences and to adapt to the new digital environment, through innovation and new business models.

Speaker: Augusto Paramio (Europa Creativa - Cultura)

EVALUATION OF INDEPENDENT LABELS INTERNATIONAL CONGRESS

Representatives from the organising and collaborating associations stated their conclusions about the roundtables.

CONCLUSIONS

By Olga Ávalos

Although the music panorama has changed radically over the last 15 years, the ecosystem in which independent labels and multinationals cohabit is still underpinned by the same inequalities. However, the current climate in which record sales have plummeted and, in which new uses of music and digital formats have appeared- including music in *streaming* and *playlists* reigning as the new form of radio- has brought about new relationships and synergies between independent and *major* record labels. These are the conclusions that were discussed during the congress of Independent Labels within the framework of PrimaveraPro 2015, the professional meeting of Primavera Sound festival.

Although each panel at the congress intended to concentrate on one specific subject, during the day the talks and discussions all ended up revolving around several different *leitmotifs*.

- Points in favour and against the exposure, management, monitoring and monetisation in the digital and *streaming* environment.
- Relations and synergies between independent labels and multinational labels.
- Diversification and fragmentation both of the use of music and of the listening to music.
- Limitations and myths about self release, self promotion and artistic *do-it-yourself*.
- Imagination and creativity against the 21% Spanish VAT.

These points can be summed up as follows:

1) EXPOSURE AND MANAGEMENT OF THE DIGITAL ENVIRONMENT

International promotion of local music has increased by between 5% and 11% at a global level since the recent changes brought about by information technology and the development of new platforms such as *streaming*, according to the experts in copyright at the conference "*Show me my money! How to get the money that my music generates abroad*". The figures must be quantified for each country, especially in relation to independent Spanish bands, as there is no record of how many of them really get played on foreign radio stations or listened to in *streaming* at an international level. The figures would be much clearer if a standardised system of copyright management could be set up at an international level. This would facilitate the collection of money generated by these rights in other countries, and would also help if independent labels as well as the bands could take on this management which would give a real idea of the impact of Spanish music internationally. Borja Torres, from the Lovemonk label, spoke about the difficulties that independent labels have, due to their small structure with not little staff and resources, to take on the management of these rights, and therefore to recover their economic return: "If I have to do a different procedure for every country, is it worth it?" he asked.

The intention was that this should be mitigated through the introduction of a new European directive that obliges the management companies to be more transparent and, for example, obliges them to supply the copyright owners the list of tracks that have been played on the radio station and that have not been identified. This law is relatively new. The collective management of record labels rights in Spain is done by the AGEDI -Asociación de Gestión de Derechos Intelectuales, (association of management of intellectual property), that is currently working to improve the system of monitorisation and identification and to show the list of tracks whose rights have not been claimed.

This system makes it obligatory to have an up-to-date catalogue of the musicians and the labels so that everyone can get paid, above all nowadays that musicians and labels sell their work directly to the digital environment. But unfortunately there is no optimal standardised international system for independent labels that allows the management of the producer's rights. This is what this panel put forward, the possibility of supplying company details just once and not to have to do it for each country individually.

The *streaming* platforms (YouTube, Spotify and others) sell themselves as a consolidated method of promotion and easy and immediate access to new markets that permits self-management. But, the lack of legal control over these companies, the little or non-existent transparency about the music that they transmit – who, where and how many people listen to it, etc.- and the almost non-existent remuneration received by the authors mean that this model still has many negative points. In the panel “ *The development of the digital market in Europe and the role of culture in its promotion* ” , asked direct questions such as where does Spotify pay tax? In what country is it based? How many users does it have? Jordi Sellas from the *Generalitat de Catalunya*, stated “ the European union does not seem to understand the importance of the digital market (.....) The problem is that, unlike the world of cinema that acts like a lobby because they have already built their studios, they have numbers and can prove their economic impact, music does not have these resources to prove its importance, it does not have information. When politicians have to pass laws they do not know how to go about it because they do not understand how music works. There is a huge communication problem – advocating that Europe impose limits on *streaming* platforms- to ensure that the artist be better protected”.

The fact that big digital companies such as Google and YouTube act as powerful lobbies was also discussed. “Google invests 1,000,000€ a year in putting pressure on the market. It is very difficult to fight against this if labels are not organised in associations”, commented Matthieu Philibert, from the association IMPALA. Moreover Noemí Planas, representative of UFI, mentioned the ground gained by these technological lobbies: “We have allowed the big technological companies to take all the profits while they do not contribute to the contents which they are exploiting”. This means that those who create the contents do not get the economic profits that they are entitled to.

But despite the difficulties to monetize the contents on *streaming* the importance of this system of music reproduction is undeniable, especially Spotify's *playlists* that make the *curators* key agents. “In the future, platforms such as *Spotify* will be used as a radio and we will pay people to make play lists”, said Christof Ellinghaus, from *City Slang* label. During the panel “*We must find the way to make this business work for everybody*”, parallel to the congress and part of the general programme of PrimaveraPro, it was interesting to hear, at first hand, about the practical experience of musicians in relation to *streaming*. On the one hand the British rapper Rodney P commented that being on Spotify did not bring in lots of money but that it had become an essential promotional tool. The benefits for him came through the concerts booked in new markets thanks to his presence on Internet. On the other hand, the Scottish artist The Pichtish Trail talked about the implications that joining a digital platform has and about how to maintain control over your music. “You can always choose where you put your music. I don't use Spotify, I use YouTube that allows me to have tracks *online* for a period and then withdraw them”.

At the following conference “*Everything you need to know about data and music*” also parallel to the congress, the lack of clarity with which the *streaming* platforms work. Spotify does not permit you to know who is listening to your tracks. This is restricted information. And that is a problem, as without that information (“data”), the bands, who supply the contents, cannot define their audience and therefore cannot develop clear strategies, which is a serious setback for the independent sector which has less scope for exploiting their resources. If they could manage all that data, they would even be able to create new experts that would be part of the music industry. At the end of the day of conferences, and once again within the framework of the Congress of Labels in the MACBA auditorium, another figure to bear in mind was revealed: in the exposition of the Red Points program it was established that 98% of the music circulating on Internet is pirated and that only 2% was paid for, which highlights the vulnerability of the authors of this music.

2) ECOSYSTEM MAJOR - INDIE

The music panorama has changed a great deal over the last 15 years but the division of the market remains much the same: it is still extremely unbalanced. A significant fact that was discussed during the panel “ *The development of the digital market in Europe and the role of culture in its promotion*”, was that “on commercial radio only 5% of the music played comes from *independent labels*. The rest is from *majors*” Planes (UFI) pointed out. “ Music does not have the same subsidies as cinema, and the majority of labels do not want grants, what they want is to work in the same conditions to compete at the same level”. During the panel “*The value of independent labels*”, Jordi Llansamà, from the B-Core label, underlined that this imbalance is particularly noticeable, where unlike in countries such as the United Kingdom “ there is no middle ground: labels are either very small or very big. There they have labels such as Rough Trade that are independent but sell records and have influence on the press. But in Spain the press does not have this power, TV maybe but not the press”

In spite of these inequalities in access to the market, access to the same technology has democratised the tools between independents and multinationals but, once again, there is a difference in the capacity to use them. The independents have a small structure, few employees and sometimes such an investment is not profitable as became evident during the course of the day, *Do It Yourself* has its limits, both for the label and the artists, for this reason it is necessary to work online and more collaboration is essential among all the sectors. This collaboration is especially interesting in the physical distribution of records; one of the big challenges facing small labels, many of which have resorted to developing their own system of online sales and delivery. This way of working brings the label closer to the “customers” which during the panel “*The value of independent labels*” was highlighted as one of the added values that helps to create customer loyalty. This loyalty reaches the bands and the environment of the bands, which see the label as being their own. This atmosphere of proximity and familiarity also helps an independent label to take risks and promote artists that they know will not be profitable. This artistic and creative flexibility is not so common in a multinational label.

Another added value that an independent label has is a brand with personality, which for the press is a positive filter. A band can generate interest solely because they are signed to a particular label. Also, as Fernando Dotta, from the Brazilian label Balaclava Records pointed out, as there are countries in which they themselves can be a brand and their independent labels have a better chance of making a name for themselves internationally thanks to the interest of international press.

3) DIVERSIFICATION OF THE USES OF MUSIC, FRAGMENTATION OF THE AUDIENCE AND MULTIFACETED ARTISTS

Sigtryggur Baldursson, ex-member of Sugar Cubes, remarked during his intervention in the panel “*“We must find the way to make this business work for everybody”* about the new challenges that the combination of traditional exhibition and digital exhibition brings about, as it implies new formats and new uses of music that the artist must be aware of to know how to promote his work. Thanks to technology an artist can record an album at home and can release it in digital format although this implies new challenges, challenges that are also faced by independent labels. In fact, an artist that decides to self-release for the first time can be compared to a record label. “Now all the process, recording, etc. is easier but the key is in customer loyalty. You have to spend all day tweeting, posting, etc....this dynamic makes it more difficult to promote independent musicians, as many of them have to combine music with day jobs and do not have the time to do everything.”

The new ways of listening to music, in a very fragmented way through videos, play lists, TV advertisements, etc. mean that revenues are also fragmented like a huge puzzle: “ Money comes in in a very fragmented way and you have to bear in mind that your economic activity is spread over many fields, and this may not work well with your creative facet” said the artist from Iceland. Nowadays both the labels and the artists have to think of different ways to commercialise music, new forms to build up loyalty and to reach the listener bearing in mind all these new uses of music. In “*Challenges for the Future*” some of these new ways were discussed and conclusions about the new reign of the song and even song fragments over the LP format were assessed. “Music consumer habits have changed. It has gone from the collective listening of music, from when people bought records and invited friends over to listen to it, to very individual listening” said Ignacio Marin, from Altafonte.

Nozomi Daikuhara from Nippon TV Music Corp., talked about the importance of the figure of publicist, something that until now had only been associated with big multinationals. “*Publishing* has changed enormously over the last few years. The artist must work with advertising agencies and other types of clients going way beyond just getting your track on to an advertisement, for example”. Marin took it one step further: “Nowadays the LP format has become marginalised, now one works with tracks. And that track can be on a video game, an advertisement, etcand you need to make sure that people find your track. The great change is that now people work with parts of tracks and these parts are all over the place and it is essential to manage them. This management implies a certain level of economic development and investment that not all independent labels can afford. “The artists must multiply their activity, but DIY is impossible, you cannot do everything if you want to make music”.

Claire Mas, international manager of the online media Music Ally, connected the current complexity of the market to the necessity to be constantly looking for creative solutions and business plans tailor made for each band. Each band, depending on its characteristic and potential audience has to design their own way not only to distribute their music but also to reach their fans. “If a band does not sell enough in physical format, it is necessary to change strategy. For example, maybe for this band the best strategy is working with a combination limited edition *Deluxe Boxes* [CDs] as a prize for the best

fans with a good *streaming* campaign. Likewise vinyl can also be a new way of rewarding fans and becoming exclusive by differentiating oneself in the market. Nonetheless Mas remained convinced that “the future of music is in *streaming*” and he went on to talk about another *leitmotif* of the day: the difficulty of monetising *streaming*. He also added yet another obstacle: You must be aware of all the intermediaries that exist. 25% of the profits of *streaming* go to the record label. So one can just imagine what percentage the labels pay the artists”

4) VAT versus. IMAGINATION

Even though some of the talks mentioned the difficulties faced by independent labels to stay afloat and make a profit, especially due to the collapse of the market for physical records, it would not be an exaggeration to say that the majority of the talks were positive. Has the time for complaints ended? The great number of solutions that include working online, joining together in associations and the pooling of resources demonstrate the independent labels’ creative spirit. Unlike *majors*, the independent labels have always had the capacity to survive thanks to their flexibility and capacity for adaptation both in technologically and commercially.

The VAT of 21% imposed by the government of the People’s Party was the main topic of the panel “*The development of the digital market in Europe and the role of culture in its promotion*”, during which there was public protest against the discrimination that this rate of VAT means for the phonographic industry. “If record companies do not release records bands cannot get concerts”, commented Noemí Planas from UFI, “The PP government does not understand that recorded music is another piece in the music industry puzzle”. Jordi Sellas (*Generalitat de Catalunya*) explained that the increase in this tax was a “political” measure to silence critical sectors of society. But once again it is evident that in order to obtain better rights and laws for the music sector we need more data to show the importance of its economic impact.



PRIMAVERAPRO 2015
CONCERT
VENUES
INTERNATIONAL
CONGRESS

With the collaboration of the **Departament de Cultura (Generalitat de Catalunya)**

EUROPEAN MUSIC VENUES: FACTS & FIGURES

Live DMA's network represents more than 1300 music venues and festivals in Europe. Its members defend the same principles: promoting live music as a professional performing art, musical diversity, talent development, the emergence and social and territorial integration of venues and festivals within a mixed economy. Live DMA consists of 10 members in 8 different countries, each member being a national or regional network representing a network of venues and/or festivals. Since 2011, Live DMA collects data to represent the venues on a European level and compare them on different scales. The survey measures the venues activities and visits, employment and finances. The survey will be repeated every year so we can discover trends and developments.

Speaker: Arne Dee (Live DMA / VNPF)

AUSTIN, GRONINGEN, LONDON, REYKJAVÍK AND BARCELONA: THE CITIES OF MUSIC

Austin, Groningen, London, Reykjavík and Barcelona; five international cultural references were at PrimaveraPro 2015. Each one of them has its own character, idiosyncrasies and its own model, but all of them have a common axis: an established tradition of live music. We welcomed representatives from all of them, who are directly involved in the music management of these cities, and they talked about their work models, objectives, challenges and principal difficulties that they face. Visions that without a doubt contributed to analysing and elaborating strategies for problems they have in common.

Speakers: Dagur B. Eggertsson (Reykjavík Mayor), Paul Broadhurst (Greater London Authority), Mark Davyd (Music Venue Trust London), Chris Garrit (Night Mayor of the city of Groningen / TOPCINN) James Minor (SXSW Music Festival GM)

Moderator: Carles Sala (Barcelona City Council)

THE PRESENT AND FUTURE OF CONCERT VENUES: BUSINESS MODELS AND MANAGEMENT

The same sector, the same business; different cities but the same difficulties. A roundtable at which the people responsible for several European concert venues talked to artists' representatives about the problems that come up when organising a tour and what is done to get the greatest profitability for all parties. European venues of reference explained their management models; their day-to-day and strategic plans in order to carry on being a business model to follow.

Speakers: Jakob Brixvold (Dansk Live), Mark Minkman (Paradiso), Stéphanie Thomas (FEDELIMA), Gerardo Sanz (ARC/Fina Estampa)

Moderator: Mark Davyd (Music Venue Trust)

NETWORKING LUNCH

Exclusive networking lunch for all those attending the Concert Venues International Congress.

VENUES AND THEIR AUDIENCES: A GEOLOCATION RELATIONSHIP

One of the principal objectives of any business is to attract new clients whilst maintaining the ones they already have. Concert venues are not only no different in that respect but they also have to fight external factors such as VAT on ticket prices and a new generation of audiences that is not used to seeing bands in a small format. For this reason it is no longer enough just to elaborate an attractive programme: it is necessary to create customer loyalty, to seduce them and reach out to them in new ways. In this panel the people in charge of some of the main European venues set out their strategies to make their audience loyal, and how many of these strategies would not be possible without using the new technologies.

Speakers: Cor Schlosser (Melkweg / A38), Fabien Miclet (Liveurope / Ancienne Belgique), Magnus Restofte (Vega), Maria Sagrega (Apolo)

Moderator: Raúl Ramos (Asimétrica)

LIVEUROPE PRESENTATION

Liveurope is a group of concert venues that have joined forces to promote emerging European talent, coordinated by the venue Ancienne Belgique with the support of Europa creative. The platform works as a stamp of quality awarded to live music venues that are committed to promoting European diversity. The objective of Liveurope is to boost the programming of up-and-coming European artists across the continent and help them to reach new audiences. At this Congress Liveurope presented innovative initiatives and business activities in the international industry of live music.

Speaker: Fabien Miclet (Liveurope / Ancienne Belgique)

SOLIMA PRESENTATION

SOLIMA stands for «orientation schema for popular music on territories». This French method, written in the law since 2012, is about putting together popular music actors, elected members of the local authorities and representatives of the ministry of culture, in order to co-construct the public policies for popular music in the territories.

It has been a long process to build this method, but the benefits for local actors stakeholders and mainly for the venues, are real and measurable. Philippe Berthelot has initiated the SOLIMA's method in France, as representative of the French venues network. He explained the history and the process leading to SOLIMA's method, and how it is used in France.

Speaker: Philippe Berthelot (FEDELIMA)

EVALUATION OF THE CONCERT VENUES INTERNATIONAL CONGRESS

Representatives from the organising and collaborating associations stated their conclusions about the roundtables.

CONCLUSIONS

By Olga Ávalos

If one thing became clear during the Congress of Concert Venues it was that there is no magic formula for a venue to be successful, to be profitable, for it to have a social and educational return, and for it to boost the development of talent, employment and the economy. The differences in laws and business models, linked to local tradition, to the conditioned behaviour of the public and to each culture makes it difficult to draw conclusions beyond establishing the need to boost communication among all sectors to harmonised different points of view and to create new synergies in a sector that has grown and developed almost uncontrollably with no practically no collaboration between venues of different countries. Nevertheless despite this complex panorama, one point on which there was unanimity from the very beginning of the International Congress of Concert Venues celebrated within the framework of PrimaveraPro 2015 is the recognition of live music venues as places of cultural and artistic development.

We could organise the contents of the conferences in the following points:

1) DIFFERENCES IN BUSINESS MODELS

The presentation of data by Live DMA, during the panel “*European concert venues: facts and figures*” made it quite clear that the European panorama of concert venues differs substantially from country to country. These conclusions were based on figures obtained in 2013 in 301 European venues that are members of different associations: ACCES (Spain, except ASACC in Catalonia), CLUB PLASMA and CLUB-CIRCUIT (Belgium), DANSK LIVE (Denmark), FEDELIMA (France), NORKE KONSERT (Norway), VNPF (Holland) and CLUB CIRCUIT (Belgium, Flanders area). There is currently a new study in progress with figures from 2014 compiling the activity of up to 1108 European venues including, this time, the Catalan venues that are members of the ASACC and the Swiss ones from PETZI.

Although the spectrum studied is only a small part of reality, some of the figures disclosed could be used as a starting point for the analysis:

In Spain only 3% comes from some sort of public funding. Of the remaining 97%, half comes from sponsorship and the other half from ticket sales. Whereas in France, the funding can represent up to 60% of the income of a venue thanks to the other activities that they organise (rehearsal studios, local artists support, training courses, cultural actions and educational activities...).

In the rest of Europe the average figures are the following: 42% comes from public funding, 32% from ticket sales and the 25% remaining from other incomes (the bar, renting of the venue, sponsorship etc.). The explanation supplied by Live DMA to justify such high public funding figures is that venues are part of public policies that aim to boost the development of talent, influence education and work on the training of new audiences. This is in tune with the “non-profit” character of most of the European venues. However there is no research linking this public money to the price of the tickets and actual access to culture.

As regards economic impact, from the 301 concert venues involved in this study, we can estimate the total figures for all Live DMA venues (1108 venues) with a turnover of 1,111,000,000€, expenses of 1,065,000,000€, and with 16,500 people employed and 60,000 volunteers and a total of 112,000 musical activities.

When talking about the business models, on Thursday the apparently endemic dependence on the sale of alcohol and on sponsorship from private brands was discussed. Carles Sala, from the Barcelona town hall, explained in during the talk “*Austin, Groningen, London, Reykjavik and Barcelona: the cities of music*” that “in order for a venue not to depend on the sale of alcohol there should be more public funding” But a couple of hours later, the opinions expressed during the panel “*The present and future of concert venues: business and management models*” helped to take a closer look at the implications inherent in the receipt of public funding. Mark Minkman, from Paradiso, in Amsterdam, a Dutch venue with a long history of “non-profit” management, admitted that 15% of his budget comes from public funding but he also insisted that “public funding is not so important for us. Many of our nights are *sold out*. The profits that we get from this we reinvest in small bands that will not sell out... public funding obliges you to back these bands. If there was no public funding, there would be the danger that you would only concentrate on getting “sold outs”. He also explained that his intention is to keep the price of tickets as low as possible in order to help the bands build a solid career. On his part the Danish speaker Jakob Brixvold (Dansk Live) highlighted the case in Denmark the awarding of funding is very unequal but that it helps the artist get more generous *fees*.

The case of France is really a world apart. Stephanie Thomas, from FEDELIMA explained that the funding has a “social function” as the venues “are considered as a hub of cultural interest in France”. Moreover, through a deductible tax payable by live music venues, they manage to get big venues to help smaller venues to survive. This tax is collected by a semi-public organisation with a mixed governance between stakeholders, trade unions and the State, called CNV, which redistributes it according to the needs and objectives set by the sector (equipment, festivals, artists in residency, export...). Thus making the venue an important part of the social fabric of the city. However, in relation to the small capacity venues, Stephanie Thomas pointed out that brands are not interested in small venues, “but we have a law of patronage that allows us to get money from private individuals through donations”. Gerardo Sanz, representative of ARC and band manager told a very different story when he talked about the Spanish scene: “In Spain you can’t play in a venue that is not sponsored by a private brand anymore, but in general that is not a problem for the artists”. Sanz also wanted to comment the importance of venues for bands: “Venues are the natural habitat of artists. But here they

have stopped being pro-active because of the crisis, they are no longer music trendsetters, neither is the press here in Spain anymore” And he added, “Venues should help unknown bands”. However there was no suggestion of how to do so.

The problem of dependence on the sale of alcohol was also debated, although no clear conclusion was reached, during the first conference of the day about the cities, Mark Davyd from *Music Venue Trust London* said “Many venues in London manage to do business thanks to the number of beers that they sell. We have calculated that in the 122 venues of the association, only 1 manages to make a profit on music alone. The 121 others make a profit thanks to beer and the club activity”

2) LEGISLATION, FLEXIBILITY AND MEDIATION WITHIN THE URBAN ENVIRONMENT

Although it is complicated to draw clear conclusions, it seems clear that there is a correlation between the health of live music in a city and the type of legislation that governs it. It may seem obvious that the more regulation the less live music and that the less regulation more live activities; but as could be seen from some specific examples, such as Groningen (Holland) and London (UK), the real determining factor is the application of that law, the use of common sense by authorities and the urban pressure in gentrification processes. As Sala (*Town hall of Barcelona*) pointed out at the start of his speech during the panel on European cities, “one of the great difficulties faced by the live music sector is the coexistence of the right to rest at night and the right of the cultural sector to express itself. This creates a conflict in cities that still needs to be resolved”. It is a conflict that every city has tried to resolve in their way.

A model to consider is that of Groningen, the second cultural city of Holland. There legislation regulates musical activity but only in 30% of cases is it enforced. In fact there are only 2 venues in which live music is officially legal; in the other 200 it is not. The law is only enforced when there is a problem and the norm is to allow common sense and mediation rule, for example with the figure of the “night mayor”. A long tradition in Holland, that started in Rotterdam forty years ago, is an unpaid position that mediates the problems between the day and the night. The mayor is voted for by Internet and helps to solve problems of coexistence in young cities with a lot of night time activity and a large student population. This was explained by Chris Garret, professional musician and current Night Mayor of Groningen.

Another significant case is London, where in 2012 they opted to deregulate the live music sector completely, boost its expansion and avoid the closure of venues. Although after three years the results are not those expected. The numbers speak for themselves: between 2007 and 2015 43% of London venues have shut down. Paul Broadhurst, representative of the music sector of the *Greater London Authority*, criticised his own legislation: “ the law that deregulated live music activity as a promotional measure, has not worked for many reasons: the extremely high urban pressure within the city, the great demand for houses and flats and the unexpected gentrification of some areas. The improvements in urban transport has also caused something that we were not expecting: the rise in rents and this has led to the closure of many venues.” Another reason for the decline in the sector is that the venues do not have any one person to talk to in an official capacity, to insist on their rights and to apply for subsidies for venue improvements due to a very complex bureaucratic structure. They admit that there is a certain chaos and administrative void that means that managers of venues prefer to stop programming rather than face the administration and having to understand the regulations that are ruled by the same criteria as other night time activities such as prostitution for example.

Due to this situation new associations such as *Music Venue Trust London* have appeared that are trying to detect exactly where the problems are in order to find solutions. They believe in starting over and changing mentalities, by underlining what concerts venues are for, in programmes such as *Agent of Change*. He gave as an example the solution to a recurring situation: if somebody moves in next to a concert venue it is him or her who should adapt and not the venue.

Mark Davyd (MVTL) also wants to organise the administrative chaos that Paul Broadhurst himself admitted to, by trying to make venues aware of their needs and insisting that they can find solutions if they know where to look for them. “We must broaden our horizons, ask ourselves how many actual jobs the music business generates and determine the economic opportunity that it implies: thousands of jobs in a spectrum that starts with the person who makes the strings of a guitar.” commented Davyd, in an attempt to boost the confidence of this sector known for its *sticky carpets*.

Similarly, the mayor of Reykjavik, Dagur B. Eggertsson, mentioned this change of mentality that would imply more relationship with the environment. Eggertsson explained that, at festivals such as Air Waves, it was very common to have concerts in private houses. This potentially conflictive situation with neighbours was managed through good communication to boost coexistence, something that

directly affects culture and knowhow. “Reykjavik is a young city and the majority of the bands are young and have been created in a context in which there is hardly any market for music. This provokes a certain attitude to music”, he commented.

3) RENEWAL OF AUDIENCE

During the panel “*The present and future of concert venues: business model and management*” Gerardo Sanz, member and representative of ARC, talked about the situation in Spain and strongly asserted that “The audience of concert venues was getting older and that there was not renovation”. This comment generated some replies that showed that in other European countries the access of young audiences and the generational renovation was happening in a positive and natural way, without any traumas whatsoever. Mark Minkman (*Paradiso*, Holland) said, “We have no problem with young audiences”. Now the children of the audience who first came to Paradiso come (...) we try to look for formulas to attract younger and older audiences, such as combining a young support band with a consolidated band (...) it is necessary to innovate to keep live music alive. Young people do not live live music in the same way, we must create events for them.” Jakob Brixvold (*Dansk Live*) added that we must not forget other sectors of audiences either: “it is necessary to create experiences for young people and for other sectors such as women”.

In relation to new audiences, it is worth mentioning the birth of festivals such as *Air Waves* (Iceland) that started in 1999 as a way to attract tourists during the months of low season and bad weather with the sponsorship of the airline company Iceland Air. At the 2014 edition there were 9000 spectators. It is a festival that integrates outdoor concerts, concerts in bars and in private homes and is trying to be part of the musical education system in order to integrate young audiences. The *South by Southwest* festival, that currently puts on 200 concerts in venues in Austin (Texas, USA), was also created in order to maintain activity in low periods of programming, said its director, James Minor, who participated in the panel about cities.

During the session of conclusions, the importance of including the network of venues in an integral programme of music education was highlighted, especially with regards to the creation of new audiences. This necessity was especially underlined in the sessions about Reykjavik, Groningen - where live music forms part of an educational plan called *Music Chain Approach*- London and France. However, currently we do not have enough data to analyse the real return that these educational programmes have. Nevertheless the general consensus was that live music venues should be part of those educational programmes so that their role in society could be more positive and so that mediation in the case of conflicts could be easier.

4) USE OF DATA, MOBILE APPLICATIONS AND WEB DEVELOPMENT TO GET TO KNOW THE USERS

The conference “*Venues and their audience a geolocation relationship*” centred around the importance of the use of data monitored by the web of venues, the development of their own applications and web development to find new ways to boost customer loyalty; and also the importance of a correct interpretation of the data in order to establish new sales strategies, to segment the audience and know their behaviour. Venues must look after the audience, recognise them, welcome them and offer tailor made products.

The sala Apolo, represented by Maria Sagrera, presented its new application Appolo “Owing to the increase in taxes we have had to look for new ways of creating customer loyalty” For this purpose first they created the Apolo 113 card but it had its failings. Now they have used the data base that they created thanks to the card as the foundations for a new Application that allows them to monitor the behaviour of the audience and reward them with information so that they can know beforehand when a concert by an artist that they listen to is confirmed and have access to ticket sales. They can also get discounts. With Appolo, which is still in beta phase, they aim to find out about the behaviour of the audience inside the venue and to offer other experiences and to redirect the audience to an alternative event when a concert is sold out in one of the venues.

In a city with a constantly changing and cosmopolitan population as is Brussels, AB has opted for promoting the web page, with a good positioning on Internet and being very powerful and active on the social networks, such as Instagram competitions, having their own video channel in *streaming* (“AB TV”), etc. This was explained by Fabien Miclet, who defended having a professional team and the “best sound” as measures to get “the complicity of audiences and of the bands that play in Brussels”. Cor Schlosser (Melkweg, Amsterdam / A38, Budapest) also advocated obtaining customer loyalty through good sound quality and through boosting the promotion of the venue with specific campaigns. “You

must come up with a totally *friendly* experience, and that experience starts with the people on the door. The people who work in the venue must be people who want to be there". They have also created a programme tailor made for their audience.

Magnus Restofte from the venue Vega in Copenhagen has a similar experience: he also advocates a latest generation web with applications that allow you to create unique new experiences. And with the data obtained in the last few years they have noticed that the Danish audience never go to concerts alone; for that reason they created the application "Makker" that looks for a friend for you to go to a concert with. There is also the group version "Gruppe" that uses private groups on the venue's Facebook for people to organise going to an event together. After having put several things in motion they noticed that what really works for Danish audiences are discounts. On the web you also have the option to ask for concerts by specific bands and the audience get organised to raise the money. In response to a question from a member of the public, they talked about the problem of competition from town halls that organise free concerts. "We have talked to the Copenhagen town hall asking them to control these activities so that people do not get used to music being free".

5) THE IMPORTANCE OF ASSOCIATIONS

Faced with the great variety of business models in concert venues and regulations on live music, becoming part of an association or group is an excellent tool to try to put some order in this very diverse panorama, above all at a legislative level. This was the main conclusion of the last conference. Associations of venues enable the collection of data and exchange of information among countries that allow the real economic impact of live music to be measured and thus to get more favourable legislation at a European level. It also helps venues to understand and face local regulations, to fight with legal intricacies and to facilitate administrative management, that are often an obstacle for the survival of businesses.



PRIMAVERA PRO STARTUPS

GRAND FINAL OF THE INTERNATIONAL IDEA COMPETITION AND INVESTMENT FORUM OF THE MUSIC INDUSTRY

For the second year Seed&Click and PrimaveraPro organised the International Idea Competition and Investment Forum of the Music Industry where a specialised jury awarded prizes to the best business initiatives and the best projects that are looking for capital to finance them.

At this session, the 5 finalists from each category did an elevator pitch and the jury deliberated in situ in order to select the two winning proposals (one per category). We enjoyed the special participation of Candace Johnson and Dave Altarescu as Keynote Speakers and Edgar Garcia the director of the Business Development Sector of the Catalan Institute of Cultural Businesses (ICEC) gave a presentation on the Department of Culture's line of finance through participation loans for digital cultural entrepreneurs.

Jury: Candace Johnson (President of European Business Angel Network / President of Johnson Paradigm Ventures / Co-founder of ASTRA Satellites), Alberto Guijarro (Director of Primavera Sound), Dave Altarescu (New Market Development of Spotify), Luisa Alemany (Director of ESADE Entrepreneurship Institute), David Cerqueda (Managing Director Digital Business in Grupo Godó of Communication), Emilien Moyon (Director of Global Entertainment & Music Business at Berklee College of Music), Enric Jové (Managing Director McCann), Antonio Dávila (Professor of Entrepreneurship & Accounting at IESE Business School, PHD in Business Administration from Harvard Business School)

Ideas Competition Finalists:

Coverme (Barcelona, Spain)
Library of music that allows users to look for and find a multitude of cover versions of a track.
<http://www.cover.me/>

Open Beat (Barcelona, Spain)
The next generation of streaming platforms, on which anybody can upload their songs, artists or users.

Flits (Hamburg, Germany)
Platform through which to discover musical events in real time.

Ideas Competition Winner:

Stampery (Madrid, Spain)
Technology developed to manage online bitcoins, to register ownership of all types of documents. <https://stampery.co/>

Audience Award:

Hey moth! (Barcelona, Spain)
An initiative that aims to connect users with venues that have similar musical tastes.
<http://heymoth.com/es>

Investment Forum Projects Finalists:

The Best Song (Paris, France)
App and web page that connect music lovers.
<http://thebestsong.co/>

Neoscores (Antwerp, Belgium)
Application web from which musicians can download, use and share their scores safely. <https://www.neoscores.com/>

Fluzo (Madrid, Spain)
A second screen technology that identifies any type of audio-visual contents, be it recorded or live, and synchronises it to your mobile phone, computer or Tablet. <http://www.fluzo.co/>

Investment Forum Projects Winner:

SoundBetter (Delaware City, USA)
An exchange market and services for musicians, number 1 in its field. <https://soundbetter.com/>

Audiende Award:

Playmoss (Barcelona, Spain)
Creates impossible playlists using tracks from YouTube, Vimeo and SoundCloud while you decide who will be in your network of music influencers.
<http://playmoss.com/en/>

SHOWCASES DAYPRO



Wednesday May 27th

DAY PRO SHOWCASE STAGE

MACBA - Plaça dels Àngels

- 11.00am - Câmera (BR)
- 11.50am - Fakuta (CH)
- 12.40pm - Terno Rei (BR)
- 1.30pm - Denis The Night & The Panic Party (IT)
- 2.20pm - Camarones Orquestra Guitarrística (BR)
- 3.10pm - Magaly Fields (CH)
- 4.00pm - Foex (CH)
- 4.50pm - Siberian Wolves (ES)

Friday May 29th

DAY PRO SHOWCASE STAGE

MACBA - Plaça dels Àngels

- 11.00am - The Shalalalas (IT)
- 11.50am - Millions (AU)
- 12.40pm - Safia (AU)
- 1.30pm - Klo (AU)
- 2.20pm - Holy Holy (AU)
- 3.10pm - Flying Colours (AU)
- 4.00pm - Sun God Replica (AU)
- 4.50pm - Wry (BR)
- 5.40pm - Fabryka (IT)

Thursday May 28th

DAY PRO SHOWCASE STAGE

MACBA - Plaça dels Àngels

- 11.00am - Japan & I (ZA)
- 11.50am - Miza (ZA)
- 12.40pm - Beatenberg (ZA)
- 1.30pm - Mutiny On The Bounty (LU)
- 2.20pm - Jaloo (BR)
- 3.10pm - Do Amor (BR)
- 4.00pm - TheAngelcy (IL)
- 4.50pm - Garden City Movement (IL)
- 5.40pm - Acollective (IL)

ELS VERMUTS DEL PRIMAVERA AL PARC AMB MARTINI

Friday May 29th

Parc de La Ciutadella

CIUTADELLA

- 1.00pm - Siberian Wolves (ES)

Saturday May 30th

Parc de La Ciutadella

MARTINI

- 12.00pm - Beatenberg (ZA)
- CIUTADELLA*
- 12.30pm - Fabryka (IT)

Sunday May 31st

Parc de La Ciutadella

MARTINI

- 1.30pm - The Shalalalas (IT)

SHOWCASES NIGHTPRO



Tuesday May 26th

PRIMAVERA ALS CLUBS

La [2] de Apolo

8.00pm – Stara Rzeką (PL)
9.00pm – Rebeka (PL)
10.00pm – Thaw (PL)
11.00pm – Zamilska (PL)

Wednesday May 27th

PRIMAVERA ALS CLUBS

Barts Club

11.30pm – Mutiny On The Bounty (LU)
12.30am – Say Yes Dog (LU)

Friday May 29th

PARC DEL FORUM

H&M PRO Stage

5.00pm – Do Amor (BR)
6.00pm – Doctor Lobo (ES)
7.00pm – Terno Rei (BR)
8.00pm – Wry (BR)
9.00pm – Fabryka (IT)
10.00pm – Japan & I (ZA)
11.00pm – Beatenberg (ZA)
12.00am – Mutiny On The Bounty (LU)
1.00am – Thaw (PL)
2.00am – Câmera (BR)
3.00am – Miza (ZA)

Thursday May 28th

PARC DEL FORUM

H&M PRO Stage

5.00pm – Camarones Orquestra Guitarrística (BR)
6.00pm – Fakuta (CH)
7.00pm – Siberian Wolves (ES)
8.00pm – Garden City Movement (IL)
9.00pm – theAngelcy (IL)
10.00pm – Acollective (IL)
11.00pm – Rebeka (PL)
12.00am – Magaly Fields (CH)
1.00am – Denis The Night & The Panic Party (IT)
2.00am – Foex (CH)
3.00am – Zamilska (PL)

Saturday May 30th

PARC DEL FORUM

H&M PRO Stage

5.00pm – Opatov (ES)
6.00pm – Holy Paul (ES)
7.00pm – We used to pray (ES)
8.00pm – Holy Holy (AU)
9.00pm – Klo (AU)
10.00pm – Millions (AU)
11.00pm – Flyying Colours (AU)
12.00am – Jaloo (BR)
1.00am – The Shalalalas (IT)
2.00am – Sun God Replica (AU)
3.00am – Safia (AU)



ARTICLES / BUSINESS | MUSIC FESTIVALS | LATIN

Primavera Pro Conference Discusses International Music Markets

By [Judy Cantor-Navas](#), Barcelona [t](#) | May 31, 2015 6:20 PM EDT



Day one of the Primavera Sound music conference in Barcelona on May 28, 2015.

Teresa Julia



Asian touring, Latin American Markets, defining success among topics at Barcelona Conference

The indie perspective on international markets, the DIY side of using digital media to cultivate an audience, and defining success were themes at Barcelona's Primavera Pro, the music professionals' conference that coincides with the indie festival Primavera Sound.

The conference was held May 27-29 at the Barcelona Museum of Contemporary Art, where participants joined the usual skateboarders on the museum plaza for showcases by bands from Chile, Australia, Israel, South Africa, Poland, and Brazil, among other countries.

[Steve Albini: Copyright Has Expired](#)

Panels, which took place primarily in English, included "Asia: Making Sense of an Upcoming Market," which gave an insiders' view on activity in the region, particularly China. Panelists included Shen Lihui, founder of the Strawberry Music Festival organizer Modern Sky Entertainment and also a pioneer in booking Chinese artists at international festivals, and Jay Forster, co-founder and artistic director of Hong Kong's Clockenflap Festival, which drew a crowd of 45,000 in 2014.

"After 19 years in Hong Kong, it still doesn't make sense to me," Forster said during the May 27 panel.

"There are no off-the-shelf solutions," he added of the challenges of working in his adopted home. Last year, Clockenflap had to import a stage from the UK big enough for the festival's current size. "[Brands] have no idea what a music festival is, so it's hard to get them on board."

"You build a company to suit a market, but China is different," concurred Split United co-founder and CEO Archie Hamilton, a Scot who has been based in Shanghai for 11 years. Hamilton organized his first festival in 2007 and "lost a lot of money." Split United now puts together about 40 tours a year through China and organizes several festivals.

Split United also runs a brand consultancy, and started a booking agency to get international artists to China and other Asian countries, motivated by Hamilton's negative experiences with big international agencies.

"The agent sitting in London, New York, or Los Angeles say, 'We want to run the world, we want to run your market.' They've never been to Asia and they set the ticket prices the same as a show in London. And of course Chinese, Thai, Vietnamese kids cannot afford that. [But] the agent won't let you past square one.

"I get laughed out of the room 75-80 percent of the time that I make an offer," he added, recalling an email in which he sent an offer of \$70,000 for a show by an artist handled by William Morris to the conglomerate's Pacific Rim agent.

"She wrote back asking if I was missing a zero," Hamilton said.

Panelists, who also included Zhang Ran of Beijing music expo Sound of the Xity and Nippon Television Music Corporation's Nozomi Daikuhara, emphasized the strength of the existing live music market in Asia for Asian artists, as opposed to Western acts.

"Western music is still a small percentage of what people in these countries want to listen to," Hamilton explained. "What people in the West don't understand is how strong Japanese artists are, how strong Chinese artists are, and what a massive following they have in their own countries."

Hamilton urged artists to create personal connections in the region. "As a band you can come on holiday and play some shows," he suggested.

A panel on the digital market in Latin America May 29 centered on the streaming explosion that has occurred over the past few years as Spotify and other services have moved into that region.

But other speakers agreed with Bogota's Gabriel Garcia, marketing director of the Estero Picnic festival, when he said that Colombia and other countries "are still in diapers."

Veltrac Music's José Velásquez from Peru and other panelists discussed Latin American consumers current dependence on "freemium," and services that come pre-installed in mobile phones.

"People in Peru are very used to getting their music for free," noted Velásquez, referring to downloading customs that predated the legal streaming services. "If they can get free music from a service that comes with their phone, it's logical they would use it."

Oliver Knust, founder of the Chilean label and booking agency Discos Rio Bueno, pointed out that much of the population in Latin America still does not own credit cards.

"If the charge for the service comes as part of the phone bill, it's better," he said.

Manuel Pena of Spain's Boa Music said digital music services and, most importantly, Youtube, have made Latin America a viable market for his label for the first time.

Pena explained that 50% of his artists' plays are outside of Spain, primarily in Latin America. His label's earnings coming from Latin America "have been multiplied by thousands and thousands because it used to be zero."

The panelists agreed that the Internet has increased music's reach from one country to the other, including the U.S. Latin market. They stressed the importance of Facebook and Youtube playlists for artists to attract that international following.

"It has created more of a common market," Knust said. "But it is now more important than ever to have label partners in the different countries in Latin America and the U.S. to reach the Latin music market."

He concluded that "the important thing is to go out and play."

The message of a May 27 panel called "We Need to Figure Out How to Make This Work for Everyone" was summed up by the London MC Rodney P. "Different people make music for different reasons, especially in this day and age. For some people the desire is to become famous, for others it's to make music," he said, setting the tone of the hour-long conversation with Iceland's Sigtryggur Baldursson, formerly of the Sugarcubes, and Scottish musician and small label owner Johnny Lynch, who performs under the name The Pictish Trail. Ruth Daniel of UK grassroots music development agency Un-Convention moderated the panel.

"The tools that level the playing field make it easier for everyone," Rodney P added. "But commercially, it's the same as it's always been."

The British hip-hop pioneer spoke about the evolution of his vision of success since the 1980s, from more mainstream ambitions to "just having control over what you want to do as an artist. I'm more about feeding the audience that likes the music that I do."

"The indie business has adapted better to the changes in the industry," said Baldursson, who now heads the Icelandic Music Export Office, marketing bands from Iceland abroad, "because it's about the art."

PRIMAVERA PRO

27-31 DE MAYO BARCELONA



I don't even know what words to use to talk about the music industry anymore. But the business has changed a lot – the methods of releasing music.

Anthony Kiedis (Red Hot Chili Peppers)

Yes: the business has changed a lot, the players of the industry has renewed, new situations have come (and are going to come in the short term). But love for music still remains and, as the difficulties increase, it is getting stronger.

That's what we saw at **Primavera Sound: a large indie european festival**, populated by hundred of thousands of music lovers (about 200k). And we felt the same feelings also from the operators of music industry in **Primavera Pro the music professionals' conference that coincides with the festival**, held May 27-29 at the Barcelona Museum of Contemporary Art.

A large number of conferences (including the Independent Meeting Labels international congress), workshops, meetings, mentoring session, possibilities to chat and have networking with international speakers. And in every occasion we felt a **deep openness to the future and a positive attitude** from almost everyone, despite all the difficulties of the current situation.

Among many meetings we joined, there were 3 important chances in which we took part, and deserve to be mentioned. **Here's our personal podium of the experiences we went through.**

3) Music+ Agency: opportunities in the digital marketing



Music + is a digital music oriented agency with a large experience in digital promotion area, social media and technology. They work with different players of international music industry (artists, festivals, labels) helping them with global marketing strategies. Their panel was very interesting, because **part of their work is intertwined with something that Musikee helps artists to produce: the content (which is the King).**

Almost everything about promotion is content-related: both if we talk about artist generated content (the songs themselves, viral videos, tweets) and if it's about material produced ad-hoc from the label for the promotion (video clip, photo shooting, special editions). But talk about content today mainly relates **especially to the UGC – user generated content.**

A useful case history about it was the [Meme generator](#) ideated for [Paulina Rubio](#) created in 2015 to promote *Mi Nuevo Vicio* – the new single of the Mexican artist. **Through this strategy it has been generated 40% more buzz than the launch itself**, also thanks to Paulina's interaction with their favorite memes on Facebook, Twitter, Instagram & Youtube. 40855 posts about, with a reach of 46 million people: **UGC is definitely the King of web, also for music world.**

2) Meeting Claire Mas of Music Ally (Youtube panel and Mentoring Session)

The image shows the Music Ally logo, which features the word 'music:' in a bold, black, sans-serif font, followed by a blue smiley face ':)' and the word 'ally' in a bold, black, sans-serif font. The logo is set against a white rounded rectangular background, which is centered on a solid blue background.

Music Ally is a digital music site, focused on journalism and consultancy, in which Claire is responsible for both the development and delivery of workshops to clients around the world, ranging from major labels through to individual artists and managers. She is a smart and young woman, **expert and passionate in all the new dynamics of artists, fan engagement and the new digital tools that can be used to develop and monetize those relationships, like Musikee.**

We had the lucky opportunity to chat with her about what is related to Musikee platform, and how to increase fan engagement doing at the same time the interests and benefits of the artist/label.

It was also great pleasure to hear her conference, *What do you need about Youtube?* in which **she talks about the past and the future of one of the bigger and most important video platform of the world, which is becoming a fundamental instrument for the music industry** thanks to his new tools for artists (like [Music Insights](#) and [Youtube for Artists](#)) and the UGC dynamics (that can be used from the artist to spread the world on a particular matter).

1) Demystifying Direct-to-Fan: Wicksteed Works Workshop with Jessie Scoullar



[Wicksteed Works](#) is a London-based agency **specializing in direct-to-fan strategy**. What does it mean? Direct retail, email strategy, insight reporting, building a following, selling tickets, **promotional campaign for artists to arrive directly to fans' heart**: I mean, the daily bread that Musikee faces every day and that we constantly approach and study.

Jessie Scoullar is the director, and during a two-hour workshop she exposed us the secrets and strategy of the most popular DtoF platforms, analyzing their characteristics, strengths and weaknesses.

They are: [Bandcamp](#), [CrowdSurge](#), [Music Glue](#), [PledgeMusic](#), [rGenerator.com](#), [Sandbag](#), [StageBloc](#), [Sunshine HQ](#), [Topspin](#) and [tmstores](#).

Jessie's theory is that **there are many different kinds of artist, and so many different ways to activate the direct-to-fan relationship**.

The unchanging elements that every artist/label has to consider if she wants to generate a deep and fruitful relationship with fans are:

- **Fan acquisition through engagement** (the importance of direct involvement through social networks, interaction and UGC: always make fans have a good time during the time they will dedicate to artist).
- **Ability to collect fans' data** through email marketing, in a correct and clear way (and to analyze and reuse them in a very productive way, to propose them useful things).
- **The capacity to offer exclusive products to fans** (like bundled album, tour presales, exclusive artists' content, some rare stuff that has exchange of value in emotional terms).
- **Consider money and time spent approaching fans a long-term-investment** that will bring big results but a constant effort: always look at the bigger picture!

Wicksteed Works is definitely at the top of the podium of our Primavera Pro's experience: we came back from Barcelona full of bright ideas and with some confirmations about what we are doing. **In the future of music industry, fans are the future and the key is giving them what they want, recognizing their fundamental role in the destiny of Music.**

We are trying to live up to these expectations doing our best to support what we love most:
Music.

STEVE ALBINI: THE MUSIC INDUSTRY IS A PARASITE... AND COPYRIGHT IS DEAD



25.9K SHARES

MAY 30, 2015

BY RHIAN JONES



Steve Albini is a renowned musician, record engineer, producer and songwriter. He's also not shy of expressing a controversial opinion or two.

The 52-year-old has spent nearly 40 years making music, and developed a unique perspective on the business that surrounds that process.

With a **long history in the DIY music scene** as one third of Shellac, and a recording engineer for bands including Nirvana, Pixies, Mogwai, PJ Harvey, Manic Street Preachers, The Cribs and many, many more, Albini has made a living without tying himself to a major corporation.

He famously spurned the chance to take a royalty percentage of multi-platinum albums such as Nirvana's *In Utero*, sacrificing riches by instead working for a flat fee – simply on a point of principle.

In 1993, Albini's essay, *The Problem With Music*, explained his issues with major labels, attacking them for being helmed by "faceless industry lackeys" and holding bands "hostage" with opaque contracts and unfair royalty splits.

Then, during a keynote speech at **Face the Music Conference in Melbourne last year**, Albini updated his thesis, opining that the internet age has created "audience-driven music distribution" that's "made it much easier to conduct the day-to-day business of being in a band".

The Melbourne keynote has since been viewed over 57,000 times on YouTube.

On Friday (May 29), Albini further explained his viewpoint – and didn't mince his industry-baiting words.

Addressing an audience at Primavera Pro in Barcelona (pictured), he let rip on topics including copyright, the 'administration' of the music business and the future of streaming services.



Here are five of the highlights:

'THE MUSIC INDUSTRY IS A PARASITE'

"I don't feel like I'm part of the music industry, the music industry meaning the corporatised business structures where you have people who are in the lower level, people in the upper level, people in administration, and people making legal relationships between all those people.

"All of that has always really bothered me.

"When I think about it, it makes me angry that it exists as a parasite on the music scene, which is the fans, bands, shows, and the people who help them.

"THIS ADMINISTRATIVE STRUCTURE THAT'S BEEN SYPHONING MONEY OUT OF THE [MUSIC] SCENE HAS ALWAYS SEEMED ARTIFICIAL AND UNNECESSARY."

"That all feels very organic to me, fraternal and comfortable.

"This administrative business structure that's syphoning money out of that whole scene has always seemed artificial and unnecessary and I've spent my life trying to remove its influence."

'HYPE AND PROMOTION NO LONGER WORKS'

"When bands were signed to record labels before [the internet age], the contacts were unfair and the record label controlled the exposure.

"Now there is so much music it's hard to be noticed. But that means there's so much music available because it's so easy for music to become available.

"So the barriers have been removed for exposure, and the relationships that bands build with their audience is going to be based on the music finding a sympathetic audience.

"IF YOUR MUSIC IS NOT SPECIAL, IT'S NO LONGER POSSIBLE FOR HYPE TO DO ALL OF THE WORK."

"If your music is not special, it's no longer possible for hype and promotion to do all of the work. There are always going to be a few mainstream pop stars, but that is no longer the main focus of music scene.

"The main focus is going to be people finding music on their own and discovering stuff that they like specifically for themselves."

'HIGH QUALITY STREAMING MISSES THE POINT, BUT STREAMING SERVICES ARE JUST A TEMPORARY SOLUTION'

"Streaming platforms don't have very good sound quality for music but that's not why you listen to music on a streaming platform, you listen to music on a streaming platform because it's convenient.

"In the 1960s there were transistor radios and the sound quality was terrible, but you could bring it with you to the swimming pool, you could listen to the radio while cooking.

"YOU LISTEN ON A STREAMING PLATFORM BECAUSE IT'S CONVENIENT."

"Hi-fi has magnificent quality but that's not the only way to listen to music and I think that's a perfectly reasonable situation.

"But eventually we'll have something even easier where you don't have to subscribe, you don't have to give any data, you can just play music on your phone or computer.

"I think that the natural progression of technology implies there will be something easier and that will default in the convenience. But I think sitting in the living room and playing records is always going to be there [too]."

'CONTRACTS ARE A COMPLETE FALLACY'

"The idea that you have to have contracts to do [business] agreements, that you have to have formal understanding between people in order to have a long relationship, is a complete fallacy.

"If you enjoy working with someone and both feel the relationship is working out, you naturally carry on indefinitely.

"THE WAY I'VE APPROACHED ALL OF MY BUSINESS IS THAT YOU DON'T NEED CONTRACTS."

"That's the way I've approached essentially all of my business, you don't need contracts.

"I think it's the best, safest and also the most reasonable way to conduct, not just an informal things, but even very important things like millions of dollars worth of business between my band and a record company."

'COPYRIGHT IS NOT A REALISTIC WAY TO TREAT IDEAS'

"The constructs of copyright and intellectual property ownership is not a realistic way to treat ideas. Ideas once expressed become part of the common mentality, music once expressed becomes part of the common environment.

"I think the idea of intellectual property will naturally have to be modified to accommodate the way people exchange ideas and music and information.

"THE OLD COPYRIGHT MODEL HAS EXPIRED. IT CAN NO LONGER EXCLUSIVELY CONTROL MUSIC."

"The old copyright model – the person who creates something owns it and anyone else that wants to use it or see it has to pay them – has expired in the same way that around the world you're seeing structures and social norms [lapse] that were standard for many years.

"It's going to take a lot for the business to catch up to where the audience is, in the same way it takes a while for the church and the laws to catch up to where the people are.

"But there is no longer the possibility to exclusively control music through copyright.

"I think the term 'piracy' is absurd. Piracy is people boarding a ship with violence and killing people and physically stealing material goods....

"Equating somebody downloading something on his iPhone with that is preposterous."



EUROPEAN FESTIVAL AWARDS

UK FESTIVAL AWARDS

Primavera Sound

by Festival Insights • June 12, 2015

It is Saturday evening, May 30 and day four of Primavera Sound. We're standing in the heart of Parc del Forum, right on the coast of the Iberian Sea, where the majority of the weekend's activities take place.

So far, 175,000 visitors have flocked to the many live music events happening all over Barcelona. That includes the festival, which takes place from Thursday until Saturday on the last weekend of May, as well as complementary activities in the city starting on Wednesday and ending Sunday.

Alberto Guijarro, Co-Director of Primavera Sound and head of PrimaveraPro, has just released this year's attendance figures for Primavera's festival and conference. When the dust settles on Sunday night, Guijarro expects to have reached last year's figures of 190,000 visitors in total. "While the Parc del Forum has a capacity for 75,000 people per day, we feel that 57,000 is the right amount regarding sanitary and first aid facilities, as well as emergency exits", he says. On Saturday, usually the busiest day, 55,000 music lovers were counted.

Primavera Sound has a 15-year history, and since 2005 the Parc del Forum has hosted the event. Some of the most memorable moments since then include Arcade Fire's first show in Spain in 2005, serving a taste of what was to become one of the most hailed indie rock acts today. Lou Reed played a year after, then Public Enemy in '08, Neil Young in '09, which marked the fulfilment of the organisers' dream, the first xx show in Spain in 2010 and Blur's comeback in 2013. This year, Patti Smith performed her legendary record *Horses* in its entirety. When asked why he didn't promote the 15th anniversary with special announcements and other gimmicks, Guijarro says: "For us, every edition is very special. Every year when we start thinking about the programme, it's like the first time."



Photo credit: Karlene

As far as PrimaveraPro is concerned, which took place from May 27 – 29, last year's numbers were topped: 2,713 delegates travelled to Barcelona (2014: 2,630). Stand-out moments included Barry Dickins being honoured with the 2015 Primavera Award for his contributions to the live music business, and a revolutionary keynote by Steve Albini who, as usual, spoke the truth no industry professional clinging to the status quo wants to hear. The same can be said about a couple of start-ups taking part in the second edition of PrimaveraPro Startups – a contest for young entrepreneurs who intend to shake up the business. One of the winners, Stampery, enables artists to easily administer their own copyrights, thereby circumventing collecting societies (the company is dubbed the SGAE killer).

For the first time since its inception six years ago, the city's museum for contemporary art, MACBA, was home to the conference. Guijarro hopes the atmospheric site will serve as a venue for PrimaveraPro in 2016, when the entire event will be pushed back to the first weekend in June (the availability of main acts for the festival being the reason). "I hope we can stay there. But in Barcelona things are changing politically. We don't know yet what the new government wants to do with these cultural centres. I hope we can expand to CCCB [opposite MACBA], the Centre of Contemporary Culture. We would like to have more activities in both buildings. More stages, more bands."

But not more panels. Guijarro thinks the 140 panels, keynotes, roundtables and meetings that took place this year is just the right amount. He doesn't want people missing out on stuff just because it is happening simultaneously.

In that moment, Ride start their show on the Primavera main stage, a band that usually wouldn't be considered a headliner. Guijarro said: "I'd say 60% of Primavera's fans are on the lookout for hidden treasures, smaller bands. The rest may be looking for proper headliners. Ride probably wouldn't be considered a headliner in Spain. But we can make them a headliner."

Words by Gideon Gottfried

Header photo credit: Eric Pamies



ARTICLES / BUSINESS | RECORD LABELS | DIGITAL AND MOBILE | MUSIC FESTIVALS | ROCK | NEWS

Steve Albini: Copyright Has Expired

By [Judy Cantor-Navas](#), Barcelona  | May 30, 2015 4:20 PM EDT



Steve Albini of Shellac performs on stage during the first day of Primavera Sound 2014 at Barts on May 28, 2014 in Barcelona, Spain.

Jordi Vidal/Redferns via Getty Images



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The musician and engineer calls the music industry a parasite and compares new technology to the smell of old beer and vomit.

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Steve Albini celebrated the Internet, announced the death of copyright, and voiced his ongoing disdain for the music business during an eloquent and expectedly provocative talk at the Primavera Pro conference in Barcelona. The musician, engineer and record studio owner answered questions from local music journalist Joan Pons and from the audience a day before his band Shellac's perennial performance at the Primavera Sound festival on Saturday (May 30).

Albini is best known both for his work on Nirvana's *In Utero* and his 1993 essay, "[The Problem With Music](#)." That notorious screed on the music industry opened with artists fighting through a trough of shit to reach a label contract on the other side, only to be told "Actually, I think you need a little more development. Swim it again, please. Backstroke."

The digital evolution has rendered the A&R scouts who Albini especially abhorred obsolete, and on Friday he had the relaxed posture of someone who time had proven right as he sank into a Modernist leather couch in the chapel at Barcelona's contemporary art museum, where the event took place. But he did not miss an opportunity to speak out against the existing structures of the music business.

"I don't feel like I am part of the music industry," Albini told an admiring crowd that broke into applause several times. "The music industry meaning the corporatized business structure where there are people on the lower level and people on the upper level, and people in administration making legal relationships between all these people. I've never felt like I was part of that. All of that has always really bothered me. And when I think about it, it makes me angry that it exists as a parasite on the music scene, which is the fans, and bands the people who go to shows. This administrative business structure that's siphoning money out of that whole scene, that has always to me seemed artificial and unnecessary."

Albini revealed that he worked without contracts, both with his band's record label and at his studio, Chicago's Electrical Audio.

"My band has been releasing records on the record label Touch and Go since the 1980s," he said. "One band and the next band and now Shellac. We've never had any kind of formal arrangement with them, no contracts, not even a conversation about how we are obligated to each other. But they keep doing a good job with our records and they keep being satisfied with us, and we keep having a good experience, so the relationship just naturally continues.

"I don't use contracts in my business," he added. "If someone wants me to work on a record we organize the time, we do it, they pay for it and its done. As long as everyone is having a good time it will continue. And I think that is the best, the safest and above all the most reasonable way to conduct business. Not just with an informal thing, but even very important things like millions of dollars worth of business through my band and a record label."

Albini, who by his count has worked on thousands of albums by other artists, explained why he calls himself an engineer instead of a producer.

"...I'm not George Martin, I'm not Jay-Z," he said. "I'm not a person who produces music in that method. What I do is take a band to the studio and ask them, what kind of record do you want to make? What song are you going to do next? Are you happy with that? Can we move on? That's basically what my job is."

More than once, Albini used smoking as a metaphor when talking about changes in the way music is disseminated and consumed.

"It used to be you would go and play a show and everybody would be smoking," he said, in answer to a question about whether new technology had made people more isolated. "So the air would be filled with smoke. Now, you are not allowed to smoke in the venues anymore. So the air is clear, and for some people that's a distraction to be able to see everybody's face and bodies. For me I like it. I think it's good. But the smoke also covered up a lot of the smell in the venues, and now the venues smell terrible, they smell like old beer and vomit...So things have changed and the experience is not the same, but it is still an experience and I think it's still valuable.

"You can never bring back things that have been lost," he went on, during a discourse that celebrated the Internet as a tool for free communication and connecting musicians to like-minded fans without major label "hype". "You adapt to the culture that has grown organically. People are going to be on their iPhones, they're going to be taking selfies, they're going to be somewhat isolated and internalized in their artistic experience. I think its a mistake to be nostalgia, or pretend to recreate a historical experience that has died a natural death. The most comfortable is continue your normal life, and incorporate this [new] behavior into your normal life."

Albini referred to copyright as an "expired concept," similar to the act of smoking in public.

"...Social acceptance of public smoking disappeared, and it's now rare to find a place indoors where you can smoke. And that's not because there was a single decree. It's because society changed in its treatment of public spaces.

"I think we're seeing that the intellectual construct of copyright and intellectual property ownership is not realistic. Ideas once expressed become part of the common mentality. And music once expressed becomes part of the common environment. I think that the idea of intellectual property will naturally have to be modified to accommodate the way that people naturally exchange ideas and music and information. That old copyright model of the person who wrote something down owns it and anyone else who wants to use it or see it has to pay him, I think that model has expired. And people who are trying to defend that model are like people on horseback trying to fight against the automobile...I think the term piracy is absurd. Actually, piracy is people boarding a ship with violence and killing people and physically stealing material goods that are then no longer available to people who used to own them. I think equating somebody downloading something on his iPhone with that is preposterous."

Likening spectacularly staged concerts to "putting on a trained monkey show in front of an audience," Albini said his refusal to play at most festivals went back to the 1980s, when "the bands were all whoever was being most heavily promoted by the industry and the bands that were lower on the bill were treated very poorly, and the audience was being exploited. The ticket prices were unrealistically high. And the venues were terrible, just a tent in the woods or something. The experience of going to these festivals was really bad, and the experience of playing these festivals was really bad...and the money was very good.

"There are still these big corporate cattle call festivals where you have every fucking horrible sensation band, but there also exists festivals with a curated presentation, where the audience is treated with respect, and the stages are set up with performance spaces and not just like a circus tent.

"Primavera Sound is the one that has had their shit together the best," he noted. "...You can tell that they have selected the bands because they like them and not because they made some deal so they can play."



LEAD STORY

Steve Albini: old copyright model will go way of public smoking

A keynote interview from musician and producer Steve Albini at the Primavera Pro conference in Barcelona got a wide airing this weekend, not least for his suggestion that existing copyright models will become as unacceptable as smoking in public venues. "Social acceptance of public smoking disappeared, and it's now rare to find a place indoors where you can smoke. And that's not because there was a single decree. It's because society changed in its treatment of public spaces," said Albini. "I think we're seeing that the intellectual construct of copyright and intellectual property ownership is not realistic. Ideas once expressed become part of the common mentality. And music once expressed becomes part of the common environment. I think that the idea of intellectual property will naturally have to be modified to accommodate the way that people naturally exchange ideas and music and information." In familiar form, Albini went on to compare defenders of the existing copyright model as "people on horseback trying to fight against the automobile" and warned that "piracy is people boarding a ship with violence and killing people and physically stealing material goods that are then no longer available to people who used to own them. I think equating somebody downloading something on his iPhone with that is preposterous".

Source: Billboard – <http://tinyurl.com/nv4h4hu>

Primavera celebrates 15 years in business, announces 2016 dates



by Rhian Jones

Monday, Jun 1st 2015 at 11:25AM

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Primavera Sound will take place in 2016 from June 1 - 4 after welcoming over 175,000 music fans for its 15th edition, taking place in Barcelona from May 28 - 30.

The move in date is to accommodate the availability of headline acts next year. Its sister event Nos Primavera Sound in Porto will follow as usual the week after.

This year's PrimaveraPro - the festival's conference arm - welcomed 2,713 delegates for a programme featuring 140 panels and keynotes, plus the Independent Labels Congress and Concert Venue Congress - both new for 2015.

Conference highlights included a keynote interview with ITB founder Barry Dickins, who was awarded the Primavera Award for his services to the live music industry, as well as discussions on finance, digital and the future of festivals.

Producer Steve Albini also made an appearance with a typically fiery speech on his views about piracy and what he sees as a lack of need for copyright.

Festival highlights included a set from Patti Smith, Alt-J, Tyler, The Creator (*pictured*), Tori Amos and Damien Rice.

Pick up the next issue of *Music Week* to find out what Spotify and The Orchard execs had to say about the future of album campaigns and the growing importance of playlists during a PrimaveraPro panel on marketing.

Photo credit: © Dani Cantó



PrimaveraPro celebrará hasta 70 conciertos en el Primavera Sound

Un total de 34 grupos procedentes de nueve países distintos actuarán en Barcelona entre el martes 26 y el domingo 31 de mayo

Barcelona. (Europa Press).- Un total de 34 grupos procedentes de nueve países distintos ofrecerán 70 **conciertos** enmarcados en **PrimaveraPro** y Primavera Sound entre el martes 26 y el domingo 31 de mayo, según ha informado la organización del festival en un comunicado.

Grupos emergentes de Australia, Chile, Sudáfrica, Polonia, Israel, Italia, Luxemburgo, Brasil y España -países todos ellos participantes en PrimaveraPro- se integrarán en la programación del festival para aportar diversidad estilística y de procedencia al elenco artístico del festival.

El plato central de dicha participación tomará forma en el Parc del Fòrum con el escenario H&M Pro, por donde desfilarán todos los grupos y artistas programados por PrimaveraPro; entre ellos baluartes del pop electrónico bailable como Beatenberg, Safia, Fakuta y Jaloo, junto a las propuestas experimentales de Zamilska, Foex y Garden City Movement, entre otros.

Paralelamente, más de 25 de estas formaciones también actuarán en horario diurno en el escenario DayPro International de PrimaveraPro, ubicado en la plaza dels Àngels del Museu d'Art Contemporani de Barcelona (Macba) y de acceso completamente gratuito. Además de los conciertos al aire libre en el Parc del Fòrum y la ciudad, PrimaveraPro estará en salas como La [2] de Apolo y la sala Barts.

PrimaveraPro: el referente internacional de la música independiente

■ Del 27 al 31 de mayo se celebra el PrimaveraPro, el festival paralelo al Primavera Sound dirigido a profesionales de la industria de la música



COMENTARIOS 0

EL PERIÓDICO / BARCELONA

MIÉRCOLES, 27 DE MAYO DEL 2015 - 10.42 H

A⁺ A⁻ Cuerpo de letra

Imprimir noticia

ENVÍA UNA CARTA DEL LECTOR



Implicarse con **el futuro de la industria musical** es el motivo por el que esta edición del **PrimaveraPro** ha multiplicado las actividades programadas.

Por primera vez, se harán dos congresos internacionales en el marco de la **DayPro Conference**: el **Congrés Internacional de Segells Independents**, que se celebra el día 27 de mayo el MACBA, y el **Congrés Internacional de Sales de Concerts**, que tendrá lugar al día siguiente en el mismo lugar.

El objetivo es el **debate entre profesionales** para extraer conclusiones y marcar las líneas para seguir trabajando en el futuro en un ámbito global.

"En estos encuentros hay **temas para discutir**, desde el IVA, pasando por la regulación de internet, la ley de música o el reconocimiento del trabajo de los creadores", asegura Félix Buget, el presidente de APECAT, una de las asociaciones que colabora para organizar el PrimaveraPro, y director de la discográfica independiente **Blanco y Negro**.

Por la noche es el turno del **NightPro**, un punto de encuentro distendido entre profesionales, que se complementa con las actuaciones de grupos emergentes para facilitar a discográficas, programadores y otras entidades del sector la difusión de nuevos artistas.

Por último, cabe destacar la 2ª edición del **Concurs Internacional d'Idees de Negoci i Fòrum d'Inversió de PrimaveraPro Startups 2015**, organizado por Seed & Click y Primavera Sound. De las modalidades 'ideas de negocio' y 'proyectos empresariales' han quedado 10 finalistas que se enfrentarán ante el jurado de la Gran Final el día 29 de mayo en el auditorio del MACBA.

Uno de los finalistas es la plataforma barcelonesa **Playmoss**, que ha desarrollado una **herramienta muy útil** que permite ordenar y clasificar en listas de reproducción diferentes enlaces de Youtube, Vimeo y Soundcloud.

El Primavera Pro analiza el futuro de la industria de la música en el Macba

El encuentro resalta el poder del 'big data' y cuestiona el modelo de los festivales

Primavera Sound | 28/05/2015 - 01:32h | Última actualización: 28/05/2015 - 01:38h



Un momento de la entrega del Primavera Award a Barry Dickins anoche en el atrio del Macba Xavier Gómez



JUSTO BARRANCO
Barcelona

DICKINS, PREMIO PRIMAVERA

Barry Dickins, codirector de la gran agencia de contratación de artistas International Talent Booking, recibió anoche el Primavera Award 2015 por ser una de las figuras clave de la industria de la música en vivo de los últimos 50 años. Hijo del fundador del semanario New Musical Express, con 17 años se ofreció a los managers de The Who para ser su agente de contratación y consiguió el trabajo. Duró un año, pero sentó los cimientos de una trayectoria profesional incomparable: la relación con artistas como Neil Young –que actuó en 2009 en el Primavera– empezó poco después y se extiende hasta hoy. En 1978 se unió a ITB y su labor no ha sido sólo de agente de contratación de decenas de artistas, sino que también hace de promotor en el Reino Unido. Bob Dylan, Paul Simon, Diana Ross, Adele o Pearl Jam son algunos de los nombres ligados a Dickins y a ITB.

Lea la versión en catalán

El futuro de la **industria de la música** se debate en un museo. En el **Macba**. El encuentro de profesionales del festival **Primavera Sound**, el **Primavera Pro**, ha tomado parte de las instalaciones del museo de arte contemporáneo –que nadie se alarme, sus exposiciones siguen en activo– y ha convertido su atrio en el escenario de una gran cena de bienvenida en la que anoche se concedió el Primavera Award 2015 a Barry Dickins, codirector de la agencia International Talent Booking. La explanada más próxima al centro ya no es para los skaters y sus vídeos, sino para grupos de música de diferentes países que actúan casi a la sombra de la negra y metálica escultura de Oteiza. El auditorio del Macba se ha convertido en la sede de dos nuevos congresos internacionales: el de sellos independientes y el de salas de conciertos, que hoy recibirá, entre otros, al alcalde de Reikiavik. Y, finalmente, sus espacios de la Capella dels Àngels y del antiguo FAD son salas de conferencia, reunión y chill out donde profesionales de todo el mundo se ponen en contacto, se relajan con una cerveza y unos cuantos canapés y presentan las músicas de sus países o los proyectos y servicios de sus empresas.

TEMAS RELACIONADOS

Festivales de música

Sónar

Primavera Sound

Música

MACBA

NOTICIAS RELACIONADAS

➤ **Big data, playlists y el futuro de los festivales**

➤ **Els 360 festivals de música de Catalunya tenen 1,5 milions d'espectadors**

➤ **Los 360 festivales de música de Cataluña tienen 1,5 millones de espectadores**

➤ **Morrissey abre una sólida temporada de festivales con Blur, Black Keys y Muse**

Un espacio repleto de conferencias y presentaciones que debaten la embarullada encrucijada que vive el sector de la música debido a la transición digital, el reajuste del sector del directo y la creciente importancia de los nuevos mercados. Como el asiático, a cuyas claves se le dedicó una de las conferencias de ayer. Aunque el grueso de la programación fuera para analizar la situación de los artistas en el nuevo universo digital –entre los que hablaban estuvo Sigtryggur Baldursson, uno de los fundadores de Sugarcubes y actual director de IMX, la oficina de exportación de música de Islandia– o las enormes posibilidades del **big data** en el campo de la música: tantas que, recordó José Luis de Vicente, tanto Apple como Spotify en su enfrentamiento han comprado, respectivamente, las potentes empresas de análisis de datos musicales Musicmetric y The Echo Nest.

Incluso se habló –el terreno era propicio– del futuro de los festivales de música, que quizá pase, como analizaron en otra de las charlas, no tanto por espectaculares cabezas de cartel sino por ofrecer al público experiencias únicas, como las que propone el festival holandés STRP, que hibrida en Eindhoven música, arte y electrónica, o como las espectaculares y elefantiásicas instalaciones que el colectivo Arcadia ofrece en festivales como Glastonbury. Instalaciones como una gigantesca araña metálica de 50 toneladas casi salida de una película de ciencia ficción que

construida con elementos de helicópteros, aviones o grúas alberga en su cabeza a 12 metros de altura a los dj's, lanza de su cuerpo llamas y fuegos artificiales y permite a performers colgarse en el vacío y realizar espectáculos aéreos. Un triunfo total en Glastonbury.

Aunque sin duda la charla que más aplausos –e intensos– concitó fue la presentación que hizo a solas José Luis de Vicente, comisario de Sónar+D, el área de innovación del festival Sónar, sobre **big data** y música. Hay mucho por saber. Mostró cómo los equipos de fútbol tienen cámaras en el estadio que recogen miles de datos que luego su departamento de análisis utiliza para predecir incluso lesiones, mostró cómo Amazon sabe desde cuánto tardas en leer un libro a qué porcentajes de libros se acaban –El capital en el siglo XXI de Piketty sólo lo acabaron el 2,4% de lectores digitales– y recordó cómo Netflix decidió producir la versión americana de la serie House of cards analizando los datos que poseía de a quién le gustaba la versión inglesa, gente que también estaba interesada en el actor Kevin Spacey y el director David Fincher...

Y explicó que Spotify sabe hoy a qué edad dejan de escuchar de media nueva música los hombres: 32 años. Las mujeres aguantan más. Datos que sirven para predecir qué canción será un éxito en el mercado o para recomendar con más éxito que otra plataforma de streaming competidora la siguiente canción de la lista de reproducción. De una cantante como Katie Perry tienen hasta 90.000 señales diferentes para analizar la marcha de su música. El propio Sónar, explicó, utilizará el **big data** este año: con múltiples sensores van a seguir los smartphones del público para saber qué uso hacen del espacio, cómo se mueven, dónde van.

Big data, playlists y el futuro de los festivales

Spotify sabe hoy a qué edad dejan de escuchar de media nueva música los hombres: 32 años. Las mujeres aguantan más.

Primavera Sound | 29/05/2015 - 12:49h

JUSTO BARRANCO

TEMAS RELACIONADOS

Festivales de música

Primavera Sound

Música

Apple

Bob Dylan

NOTICIAS RELACIONADAS

➤ El Primavera Pro analiza el futuro de la industria de la música en el Macba

➤ Els 360 festivals de música de Catalunya tenen 1,5 milions d'espectadors

➤ Los 360 festivales de música de Cataluña tienen 1,5 millones de espectadores

➤ En la cocina del Primavera Sound

➤ Morrissey abre una sólida temporada de festivales con Blur, Black Keys y Muse

El futuro de la industria de la música se está debatiendo en un museo. En el Macba. El encuentro de profesionales del festival **Primavera Sound**, el Primavera Pro, ha tomado parte de las instalaciones del museo de arte contemporáneo, incluido un buen trozo de la explanada más próxima al centro, que ya no es para los skaters y sus vídeos, sino para grupos de música de diferentes países que actúan casi a la sombra de la oscura y metálica escultura de Oteiza. El auditorio del Macba se ha convertido en la sede de dos nuevos congresos internacionales: el de sellos independientes y el de salas de conciertos. Y sus espacios de la Capella dels Àngels y del antiguo FAD son salas de conferencias, reuniones y chill out donde profesionales de todo el mundo se ponen en contacto, se relajan con una cerveza y presentan las músicas de sus países o los proyectos y servicios de sus empresas. Un espacio repleto de charlas y presentaciones que debaten la embarullada encrucijada que vive el sector de la música debido a la transición digital, el reajuste del sector del directo y la creciente importancia de los nuevos mercados, como el asiático.

Allí se ha analizado la situación de los artistas en el nuevo universo digital y se ha hablado —el terreno era propicio— del futuro de los festivales de música, que quizá pase, aseguraron en otra de las charlas, no tanto por espectaculares cabezas de cartel sino por ofrecer al público experiencias únicas, como las que propone el

festival holandés STRP, que hibrida en Eindhoven música, arte y electrónica, o como las espectaculares y elefantiásicas instalaciones que el colectivo Arcadia ofrece en festivales como Glastonbury.

Instalaciones como una gigantesca araña metálica de 50 toneladas casi salida de una película de ciencia ficción que construida con elementos de helicópteros, aviones o grúas alberga en su cabeza a 12 metros de altura a los dj's, lanza de su cuerpo llamas y fuegos artificiales y permite a performers colgarse en el vacío y realizar espectáculos aéreos. Aunque sin duda una de las charlas que más aplausos ha concitado fue la presentación que hizo José Luis de Vicente, comisario de Sónar+D, sobre las enormes posibilidades del big data en el campo de la música: tantas que, recordó, en su particular batalla tanto Apple como Spotify han comprado, respectivamente, las potentes empresas de análisis de datos musicales Musicmetric y The Echo Nest.

Spotify sabe hoy a qué edad dejan de escuchar de media nueva música los hombres: 32 años. Las mujeres aguantan más. Millones de datos que sirven para predecir qué canción será un éxito en el mercado o recomendar con más éxito que otra plataforma de streaming la siguiente canción de la lista de reproducción. De una cantante como Katie Perry tienen hasta 90.000 señales diferentes para analizar la marcha de su música.

Pero el Primavera Pro ha abordado aún más temas, como la posibilidad de que las playlists acaben sustituyendo a las radios o pongan en peligro los tradicionales álbumes musicales: si bien éstos no desaparecerán a corto plazo, las campañas de los artistas centradas en un costosísimo lanzamiento, están cambiando radicalmente. Aunque los cambios en el mundo de la música no siempre vienen por la innovación digital: el Pro recibió ayer a dos alcaldes algo diferentes, el primer edil de Reikiavik, Dagur B. Eggertsson, que habló de la vibrante vida musical de su ciudad, incluido el festival Airwaves en noviembre, que atrae a unos 4.000 extranjeros a la lejana urbe, y a Chris Garrit, el alcalde de la noche de la ciudad holandesa de Groningen, una villa estudiantil con una vida nocturna bastante más que vibrante y festivales como el Eurosonic, escaparate de las nuevas bandas europeas Y junto a ellos había representantes de Londres, donde la situación es menos halagüeña: los precios de alquiler de los locales y la especulación inmobiliaria que está transformando la capital británica están llevando al cierre a muchos locales de música en directo que son el humus de la potente industria musical británica. El año pasado se creó el Music Venue Trust para defender estos locales y el alcalde de Londres ha reconocido el problema creando un grupo de trabajo para afrontarlo.

Barry Dickins, Primavera Award

Barry Dickins, codirector de la gran agencia de contratación de artistas International Talent Booking, recibió el martes por la noche –durante una gran cena de bienvenida ofrecida a los participantes del Primavera Pro en el atrio del Macba– el Primavera Award 2015 por haber sido una de las figuras clave de la industria de la música en vivo de los últimos 50 años. Hijo del fundador del semanario New Musical Express, pronto se dedicó a promover conciertos localmente y con 17 años se ofreció a los managers de The Who para ser su agente de contratación y consiguió el trabajo. Duró un año, pero sentó los cimientos de una trayectoria profesional incomparable: la relación con artistas como Neil Young –que actuó en 2009 en el Primavera– empezó poco después y se extiende hasta hoy.

En 1978 se unió a ITB y su labor no ha sido sólo de agente de contratación de decenas de artistas, sino que también hace de promotor en el Reino Unido. Bob Dylan, Paul Simon, Tom Petty, Diana Ross, Adele o Pearl Jam son algunos de los nombres ligados a Dickins y a ITB. Actualmente toda su familia, como explicó ayer jueves durante una entrevista programada en el Primavera Pro, trabaja en el sector musical.

Una entrevista en la que, por cierto, Dickins se mostró siempre irónico y divertido, como cuando le preguntaron en qué momento había sentido que había logrado el éxito: "Cuando dejé de pagar la hipoteca, tengo una casa enorme". respondió.

Dickins contó anécdotas como que Bob Dylan, a quien ha representado durante décadas, no le habló durante parte de ese tiempo, durante un lustro, apenas se comunicaba con él con gruñidos, hasta que tras una fiesta en Singapur le empezó a hablar de nuevo "y ya hablamos", sonrió.

Para Dickins en el sector de la música en directo hay hoy demasiados festivales y probablemente los que no sean tan buenos quedarán en la cuenta mientras que los más fuertes van a serlo cada vez más. "Todo el mundo quiere ir a tocar a Glastonbury", recordó. ¿Las claves del éxito de un agente como él? Para Dickins son creer en ti mismo, en lo que haces, en la música, y en la gente con la que trabajas.

Impulsando el emprendimiento musical: Primavera pro y Sónar+D 2015



Imagen | EARS

En los últimos años el concepto startup se ha extendido geográficamente, y ya no sólo se relaciona con los tradicionales clústeres de innovación, como Silicon Valley o Boston. El conocimiento ha traspasado fronteras y las nuevas tecnologías han permitido que cada vez sea más común encontrar **nuevos enclaves estratégicos para el emprendimiento**. Barcelona no es ajena a esta nueva tendencia y son muchos los eventos que se organizan durante el año para promocionar la innovación y dar un empuje a nuevas startups.

El último ejemplo es **Primaverapro**, el encuentro para profesionales de **Primavera Sound** que en 2015 llegó a su sexta edición y que se celebró entre los días 27 y 31 de mayo de forma paralela al festival de música. Además de servir como punto de encuentro entre los profesionales del sector musical y abordar los principales retos que afronta esta industria, dentro de **Primaverapro** también tuvo lugar el **Primaverapro Startups 2015**. Esta iniciativa tiene como objetivo **acercar Barcelona a emprendedores, empresas e inversores de la industria musical para fomentar la inversión y la creación de sinergias**. Así, una de las actividades programadas más destacadas fue la segunda edición del concurso para encontrar las mejores ideas y proyectos de startups orientadas a este sector.



La gala final del certamen se celebró en el MACBA. Allí se dieron a conocer los proyectos ganadores, que recibirán asesoría y ayuda en la búsqueda de inversores. En la primera categoría, **ideas de negocio**, la triunfadora fue **Stampery**, una startup que quiere ofrecer **un servicio online para certificar documentos de forma fácil y segura** sin la necesidad de acudir al notario. Este servicio ha sido creado por **Luis Cuende**, quien en su día fue nombrado **mejor hacker adolescente de Europa**, junto a **Tommaso Prennushi**, **Daniele Levi** y **Néstor Palao**.

También interesantes son los proyectos que quedaron finalistas en esta primera categoría:

- **Coverrme**, ganó el Hackathon Weekend organizado en el mes de marzo por **Seed&Click** y PrimaveraPro en Mobile World Centre. Se trata de **una herramienta que permite encontrar versiones de canciones hechas por otros artistas**.
- **Hey Moth!**, una app que tiene la capacidad de determinar los gustos musicales de los usuarios para **recomendarles lugares y eventos que pueden ser de su interés**.
- **Open Beat**, una plataforma que **permite a artistas y usuarios subir sus propias canciones**.
- **Flits**, una plataforma creada en Hamburgo para **encontrar los eventos musicales que tengan lugar en tiempo real** y que proporciona información sobre el ambiente a través de fotos y vídeos en *streaming*.



En la segunda categoría del concurso, **proyectos de negocio**, el ganador fue **Soundbetter**, que creada en Estados Unidos, es una startup que funciona como **un mercado de intercambio y contratación de servicios para músicos**. Los otros proyectos finalistas fueron:

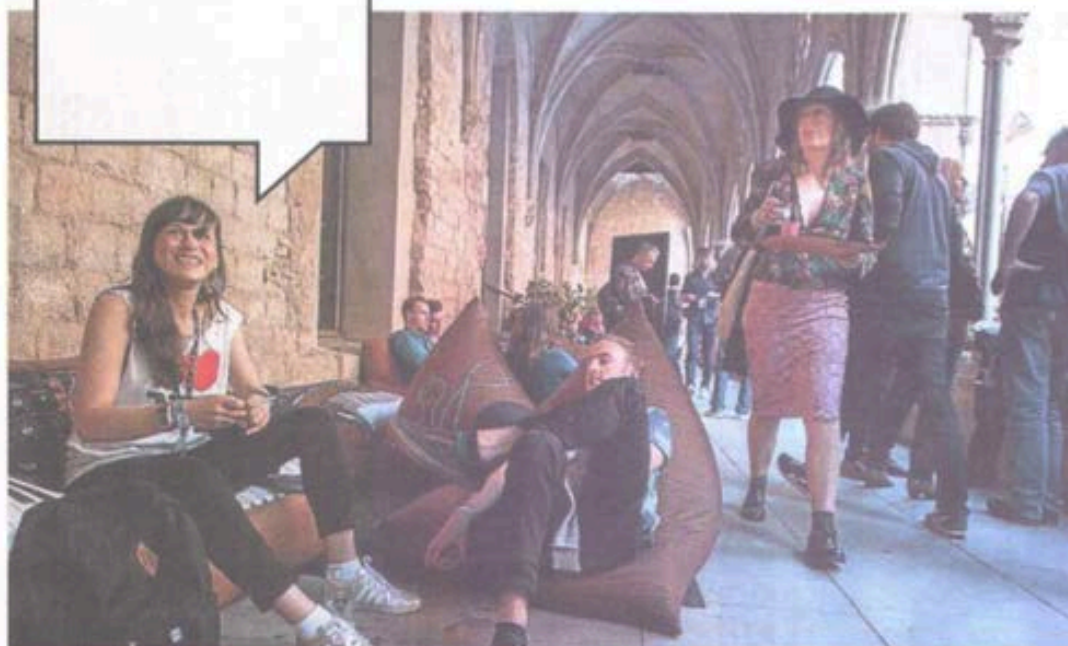
- **Fluzo**, una tecnología de *second screen* que identifica los contenidos audiovisuales –en directo o diferido- y **los sincroniza con el móvil, el ordenador y la tablet**.
- **NeoScores**, una aplicación web con la que los músicos **pueden descargar, usar y compartir con seguridad sus partituras**.
- **Playmoss**, una plataforma que permite al usuario **crear listas de reproducción combinando pistas de YouTube, Vimeo y SoundCloud y decidir quién forma parte de su red de influencers musicales**.
- **The Best Song**, una app y página web que vienen a ser **una especie de TripAdvisor de la música, conectando diferentes actores del sector: fans, influencers, artistas, sellos discográficos...**

El PrimaveraPro Startups 2015 no es el único evento orientado a la innovación y a los emprendedores que tiene lugar en Barcelona estas semanas. Los próximos 18, 19 y 20 de junio, y en paralelo al festival **Sónar**, se celebrará en Fira de Montjuïc el **Sónar+D**, un congreso internacional multidisciplinar que reunirá a expertos de todos el mundo para **poner en común las futuras iniciativas y herramientas creativas en la industria musical, la imagen, los contenidos interactivos y las plataformas transmedia**.

Éstos son sólo dos ejemplos de la creciente tendencia por convertir Barcelona en un punto de encuentro para startups y alzarse como ciudad de referencia en el sector de la tecnología *mobile*.



PRIMAVERA PRO



LEIRA GUERRERO / ARCHIVO

El Macba, nueva capital mundial de la música

JUSTO BARRANCO

El Macba se convierte esta semana en capital mundial de la música con la explosión de contenidos que vive este año el PrimaveraPro, el encuentro para profesionales del Primavera Sound. Una cita en la que se va a dirimir el futuro de la industria de la música -la transición digital, el reajuste del sector del directo, la creciente importancia de los nuevos mercados- con más de 140 ponentes. Nombres de talla global como el productor Steve Albini, el ex Cocteau Twins Simon Raymonde, el programador de Glastonbury Martin Elbourne, Will Hope, responsable de relaciones con sellos de Spotify, Greg Cochrane, editor de NME.com o el periodista de *The Guardian* Luke Bainbridge, a los que escucharán más de 2.000 profesionales.

Un debate que vendrá impulsado no sólo por el cambio de ubicación desde el Convent de Sant Agustí hasta el corazón de la ciudad, al Macba -donde por primera vez esta noche el encuentro celebrará una cena inaugural que entregará

el Primavera Award 2015 a Barry Dickins, codirector de la agencia International Talent Booking-, sino también porque este año el PrimaveraPro albergará las primeras ediciones de dos congresos internacionales que se convertirán en referentes para la industria de la música.

Por un lado, el Congreso Internacional de Salas de Conciertos, en el que se van a encontrar las principales salas de todo el mundo y se abordarán desde las políticas musicales de ciudades como Austin, Rei-

kiavik, Groningen y Barcelona, hasta los modelos de gestión de las salas y la relación, cada vez más a medida, con el público. Contará con el alcalde de Reikiavik, Dagur B. Eggertsson, y responsables de recintos de referencia como Paradiso (Amsterdam) y VEGA (Dinamarca). Por otro lado, se celebrará el Congreso Internacional de Sellos Independientes, que reflexionará acerca de las políticas digitales europeas, los ingresos que genera la música a nivel internacional, el papel de los sellos independientes en el contexto de la industria musical global y sus retos de futuro con Christof Ellinghaus (City Slang), Charlie Phillips (WIN), Nozomi Daikuhara (Nippon Television Music Corporation) y Josep M. Barbat (Sony).

Como cada año, la música sonará en el PrimaveraPro con 70 conciertos a cargo de las 30 bandas que presentan los diez países invitados al encuentro -desde Brasil y Polonia hasta Australia y el Reino Unido-, que mostrarán algunos de sus artistas emergentes más exportables de día en el Macba y de noche en el escenario H&M Pro del Parc del Fòrum.

El Pro estrena dos congresos internacionales que serán referentes de la industria: el de salas de conciertos y el de sellos independientes

PrimaveraPro, el referent internacional de la música independent

Dirigit als professionals, el festival organitza activitats per millorar el futur de la indústria musical

ARA Barcelona | Actualitzada el 27/05/2015 10:07

Del 27 al 31 de maig se celebra el PrimaveraPro, el festival paral·lel al Primavera Sound dirigit a professionals de la indústria de la música. Entre les activitats programades destaca el primer Congrés Internacional de Segells Independents.

Implicar-se amb el futur de la indústria musical és el motiu pel qual aquesta edició del PrimaveraPro ha multiplicat les activitats programades. Per primera vegada es faran dos congressos internacionals en el marc de la DayPro Conference, el Congrés Internacional de Segells Independents, que se celebra el dia 27 de maig al MACBA, i el Congrés Internacional de Sales de Concerts, que tindrà lloc l'endemà al mateix lloc.

L'objectiu és el debat entre professionals per extreure'n conclusions i marcar les línies per seguir treballant en el futur en un àmbit global. "En aquestes trobades hi ha temes per discutir, des de l'IVA passant per la regulació d'internet, la llei de música o el reconeixement de la feina dels creadors", assegura Félix Buget, el president d'APECAT, una de les associacions que col·labora per organitzar el PrimaveraPro, i director de la discogràfica independent Blanco y Negro.

A la nit és el torn del NightPro, un punt de trobada distès entre professionals que es complementa amb les actuacions de grups emergents per tal de facilitar a discogràfiques, programadors i altres entitats del sector la difusió de nous artistes.

Per últim cal destacar la 2a edició del Concurs Internacional d'Idees de Negoci i Fòrum d'Inversió de PrimaveraPro Startups 2015, organitzat per Seed&Click i Primavera Sound.

De les modalitats idees de negoci i projectes empresarials han quedat 10 finalistes que s'enfrontaran davant el jurat de la Gran Final el dia 29 de maig a l'auditori del Macba.

Un dels finalistes és la plataforma barcelonina Playmoss, que ha desenvolupat una eina molt útil que permet ordenar i classificar en llistes de reproducció diferents enllaços de YouTube, Vimeo i Soundcloud.

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