



THE MUSIC MARKET IN GERMANY

AND OPPORTUNITIES FOR CANADIAN COMPANIES

Prepared by C.A.A.M.A.

(Canadian Association for the Advancement of Music and the Arts)

April 2014



The Music Market in Germany

Table of Contents

1. Introduction
2. Germany at a Glance
3. Retrospective
4. Overview of the Music Market in Germany
5. Current Developments in the Sound Recording Market in Germany
 - 5.1 The Market in Numbers
 - 5.2 LP Sales, 2013
 - 5.3 Streaming
 - 5.4 Record Labels in Germany
 - 5.5 Select Labels
 - 5.6 Interview with Joerg Tresp, Managing Director of "Devil Duck Records"
6. Live and Concert Business in Germany
 - 6.1 The German Events Market in Numbers
 - 6.2 Music Festivals in Germany
 - 6.3 Select Festivals
 - 6.4 Touring and Booking in Germany
 - 6.5 Select Booking Agencies
 - 6.6 Interview with Michael Bisping, Managing Director of "A.S.S. Concerts & Promotion"
7. German Music Publishers
 - 7.1 Trends and Development
 - 7.2 Sync and its Impact on the German Market
 - 7.3 Select Music Publishers
 - 7.4 Interview with Benjamin Budde, Creative Head of "Budde Music"
8. Music Promotion and Media
 - 8.1 Internet and Social Media Promotion
 - 8.2 Print Promotion
 - 8.3 Select Music and Lifestyle Magazines
 - 8.4 Radio and Television
 - 8.5 Interview with Frank Menzel, Music Editor/ Project Manager Radio "Fritz" at RBB
 - 8.6 The Music Promotion Network
 - 8.7 Select Music Promotion Agencies
 - 8.8 Interview with Niels Andersen, Managing Director of "Oktober Promotion"
9. Business and Showcase Events in Germany
 - 9.1 Interview with Evelyn Sieber, Program Manager of the "Reeperbahn Festival"
10. Ten Tips for the German Music Market





1. Introduction

Germany's music market ranks third among its international counterparts and is one of the most important market areas worldwide.

No other country boasts a comparable concentration of live clubs and event locations. The number of large and sold out music festivals has increased annually. Festivals such as the "Rock am Ring" or the legendary heavy metal festival "Wacken" rate among the top brands globally and enjoy widespread international popularity.

Germany's capital Berlin is one of the most important cities in the electronic music and arts scenes. The port city of Hamburg is also especially revered as "the international rock city" because of its (in)famous strip, the Reeperbahn.

Many newcomers to the music scene, and even international stars, have moved to Berlin for the excellent equipment offered by sound studios, as well as for the sampling prospects and locations. But, many also come simply to be invigorated by the city's creative atmosphere.

Every year, millions of sound recordings, tickets, and merchandise are sold via digital and traditional distribution channels. These sales generate huge profits.

German acts such as Kraftwerk, Tangerine Dream, and Einstürzende Neubauten have made a lasting impact on the international music scene. Rammstein is currently one of the most successful live bands in the world.

There are countless examples that one could add to the list. They hint at the many reasons the German music market is appealing. Anyone who wants to be successful in Germany should have a good handle on some basic facts and figures.





2. Germany at a Glance

- Germany has a population of about 80 million. It is a member of the European Union and in the Eurozone.
- According to the UN Department of Economic and Social Affairs and based on the official GDP, Germany has the strongest economy in Europe and is the fourth largest in the world. Germany is also known as the "export world champion" because of its longstanding maximum export values.
- Germany has 80 cities with populations of more than 100,000. Of these, thirteen metropolitan areas have more than 500,000 people.
- Based on population, Berlin is the largest city with 3.4 million residents. Hamburg, Munich, and Cologne are the next largest cities.
- Germany is among the top publishing countries worldwide, with 94,000 books printed annually. ¹
- After France, Germany claims the most three star restaurants worldwide.
- Germany has 6200 museums, of which 630 are art museums; 820 theaters, including musical theaters and opera houses; 130 professional orchestras; and 8800 libraries. ²

¹ Source: *Tatsachen über Deutschland. 2014.* Frankfurter Societäts-Medien GmbH, Frankfurt am Main, in cooperation with the German Foreign Office, Berlin.

² Source: *Tatsachen über Deutschland. 2014.* Frankfurter Societäts-Medien GmbH, Frankfurt am Main, in cooperation with the German Foreign Office, Berlin.





3. Retrospective

In the past 60 years, four fundamental factors have influenced the music industry in Germany:

1. The division of Germany into two states, the Federal Republic of Germany (FRG) and the German Democratic Republic (GDR). Each had its own political and economic systems.
2. Technical developments in sound recordings, duplication technologies, and playback devices.
3. The reunification of Germany in 1990 and currency union, which created one of the largest music markets in the world.
4. The progressive globalization of the music industry and commercialization of music by the ongoing digital revolution.

The West German record industry posted considerable growth rates in the early 1950s. In 1957, fifty-seven million records were sold in the Federal Republic of Germany, of which 90% were dance music/easy listening.¹ Music companies founded before World War II resumed business and countless new ones also were established. This led to the formation of a new proprietary market. The West German market was founded and operated on the basic principles of capitalist free enterprise.

In East Germany, the production and distribution of sound recordings followed the basic principles of a central planned economy. The state also determined and governed release policies. In 1954, East Germany created "VEB Deutsche Schallplatten," an umbrella corporation under which six labels formed. The sublabel Eterna focused on so-called *E-Musik* (classical music) and produced over half of all such releases. Another sublabel, Amiga, was responsible for easy listening and pop music. An estimated 300 million sound recordings were produced in East Germany between 1955 and the fall of the Berlin Wall.

The Beatles spurred major development in East and West Germany in the mid-1960s, despite the two states having such different social systems. It was the beginning of a boom that revived the music industry and revolutionized the music scene in both countries.

In the Federal Republic and GDR, new and independent music scenes evolved that garnered considerable mutual attention and interest during the entire partition of Germany. East Germans knew music stars from the West and many artists from the East found success in West Germany. In the 1970s, Amiga increased the licensing of sound recordings from the West in East Germany. However, the released editions of licensed sound recordings were very limited and by no means met the demand. A well-developed black market for records and cassettes from the West developed in the German Democratic Republic.

The fall of the Berlin Wall on November 9, 1989 and reunification in 1990 created one of most important music markets in the world over night. Countless music fans in eastern Germany quickly snapped up entire discographies for their private collections. At the same time, the compact disc was

¹ Source: Simon Frith: Popular Music: Music and Society. 2004, page 120.





triumphing in the western part of Germany. Many fans exchanged their record collections for the new digital sound recordings.

Considerable new marketing territory and millions of potential ticket buyers were served on a silver platter to the West German live music industry with the fall of the Berlin Wall. These factors sparked record profits in the 1990s and released substantial investment capital, which in turn accrued new resources. These were so-called delayed expansion years for many agencies, locations and festivals and many of them remain successful to this day.

But in the frenzy of this success, Germany almost missed the ongoing changes the digital revolution brought...

4. Overview of the Music Market in Germany

The darkest days of the German music industry began in the new millennium and left traces over the last decade. Considerable uncertainty and extensive restructuring in some companies accompanied the crisis. It especially affected traditional distribution channels and labels. Pirated copies and inconsistent consumer behavior provoked a significant decrease in sales. In spite of this, Germany held off the feared, rapid collapse in sales of physical recordings, which has eased considerably the transition to the digital age. Sales of physical recordings, downloads and streaming are currently well represented among distribution channels. However, the trend is clearly and increasingly towards the digital music market.

Some music publishers have begun widescale mergers, including concentrating on specific repertoires and expertise. The growing success of artists and songwriters is also invigorating the German publishing world. The publication business is continuing its strong globalization.

The live industry in Germany can certainly be considered one of the "winners" in recent years. In addition to sales figures, this is reflected in the live industry's new self-confidence. Artists used to organize concert tours because after releasing new recordings. Today, by contrast, new releases are published to start tours. Many artists earn their income primarily through their live activities.

Artists and management agencies in Germany are reacting to these developments with a growing self-determination regarding their own creative work. The Internet has allowed many artists and management agencies to communicate directly and virtually independently with considerable numbers of fans. Marketing partnerships and cooperation on merchandising and development are closely connected to increasing expectations for support and transparency.

Some German music companies are trying to combine the different skills of the music business in order to offset sales slumps and guarantee sales growth in the future. Management, label, promotion or booking would operate under one roof in these schemes. However, it is difficult to ascertain the extent to which artists and the market will accept these business models in the longer term.





5. Current Developments in the Sound Recording Market in Germany

5.1 The Market in Numbers: 2012-2013

In its 2013 market report, the Bundesverband für Musikindustrie (BVMI) observed a small growth in sales following fifteen years of decline. The total revenue from sale of physical sound recordings and downloads, as well as income from music streaming increased about 1.2% to 1.45 billion Euros.¹

- CDs Remain Number 1

The primary difference between the German market and its international counterparts is that the decline in sales of physical sound recordings in Germany has remained relatively stable at 1.3%. Based on 2013 market report data, the digital music market could grow approximately 11.7%. This would correspond to a 22.6% market share of digital sales for 2013.¹

According to the annual report, compact disc sales generated approximately one billion Euros. Good, old vinyl could boost the 2013 sales volume an additional 47.2%, to 29 million Euros. This would mean that records sales for 2013 reached a level not seen for 22 years. Extra CDs or download codes are sometimes combined with the records sales. However, with a market share of two percent (it was 1.4% in 2012) of total sales, vinyl remains a niche market.²

The volume of DVD sales dropped a significant 17.6% in 2012. In addition, cassettes and physical singles no longer have any importance.¹

The German music industry's strategy is focusing on the multi-faceted advancement of sales offerings for sound recordings. The stable market share of traditional, physical sound recordings, at about 80%, enables this and requires a bit more time.



VOPO RECORDS, GERMANY

- Digital and Physical Albums: Most Wanted

Germans still prefer albums. A total of 112 million digital and physical albums were sold in 2012. Even within the digital branch, the album is considered a complete work of art. Of the 112 million albums sold, 17.5 million were downloaded digitally. This translates into every sixth album sold being digital.²

One hundred million singles were dropped in Germany in 2012, of which 97.1 million were single downloads. This is an increase

¹ Bundesverband für Musikindustrie, 06 March 2014, Press release

² Musikindustrie in Zahlen 2012, Bundesverband für Musikindustrie/GfK





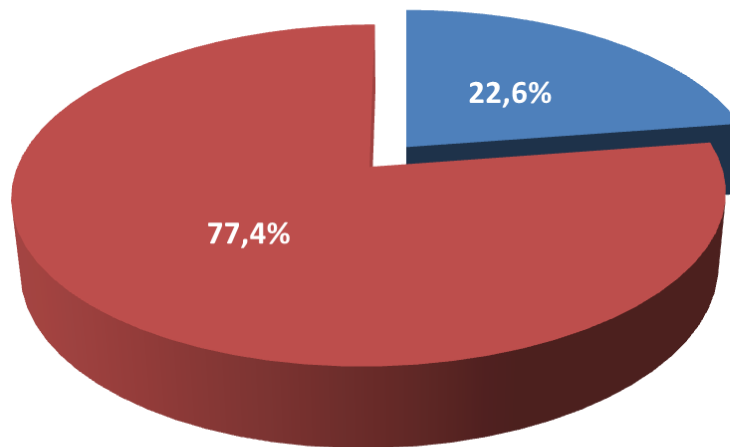
of 22.9% in single downloads compared to 2011. Rihanna was the first artist to sell more than 4 million single downloads in Germany for 2012.²

- **Market Researchers Predict Growth, the Industry Remains Conservative**

In an industry study, the professional services firm PwC projects increasing total sales figures to 1.6 billion Euros in the German market beginning in 2017.¹ Of this figure, digital sales will generate 48.8% of the revenue.

It remains to be seen if and when the digital market's future revenue possibilities can capture the slow, shriveling sales of the physical market in the long term.

**2013 Music Sales Percentages
Physical/Digital**



■ Digital (Download, Streaming) ■ Physical (CD-Albums, Music-DVD, Vinyl)

Source: Bundesverband Musikindustrie e. V.; media control /GfK Panel Services

¹ Source: German Entertainment and Media Outlook 2013-2017", PricewaterhouseCoopers (PwC) 2013



5.2 The 25 Best Selling Records in Germany for 2013- LP

Source: *Musikwoche*, January 10, 2014

1. Helene Fischer (Germany) – Universal Music - Genre: German Schlager/Pop
2. Andrea Berg (Germany) – Sony Music - Genre: German Schlager/Pop
3. Santiano (Germany) – Universal Music - Genre: Folk Songs
4. Robbie Williams (UK) – Universal Music - Genre: Pop
5. Die Toten Hosen (Germany) – Warner Music - Genre: German Rock
6. Beatrice Egli (Switzerland) – Universal Music - Genre: German Schlager/Pop
7. Depeche Mode (UK) – Sony Music - Genre: Electronic Pop
8. Vollbeat (Denmark) – Universal Music - Genre: Metal/Rock
9. Pink (US) – Sony Music - Genre: Pop
10. Frei.Wild (Italy) – SPV – Genre: German Rock
11. Heino (Germany) – Sony Music - Genre: German Schlager/Pop
12. Tim Bendzko (Germany) – Sony Music - Genre: German Pop
13. Xavier Naidoo (Germany) – tonpool Medien – Genre: German Pop
14. Black Sabbath (UK) – Universal Music – Genre: Heavy Metal
15. Eminem (US) – Universal Music – Genre: Hip Hop
16. David Garrett (Germany) – Universal Music – Genre: Pop/Classical
17. Michael Buble (Canada) – Warner Music – Genre: Pop
18. Sportfreunde Stiller (Germany) – Universal Music – Genre: German Rock
19. Passenger (UK) – Warner Music – Genre: Singer Songwriter
20. Casper (Germany) – Sony Music – Genre: German Rock/Hip Hop
21. Schiller (Germany) – Universal Music – Genre: Electronic/Pop
22. Sido (Germany) – Universal Music – Genre: German Hip Hop
23. Justin Timberlake (US) – Sony Music – Genre: Singer Songwriter
24. Sunrise Avenue (Finland) – Universal Music – Genre: Pop
25. Lindsay Stirling (US) – Universal Music – Genre: Pop

The 25 Best Selling LPs in Germany for 2013 are split between Universal Music with a total of 13 acts, Sony Music with 7 acts, and Warner with 3 acts. SPC and tonpool Medien are two additional independent marketers that snuck into the top 25.

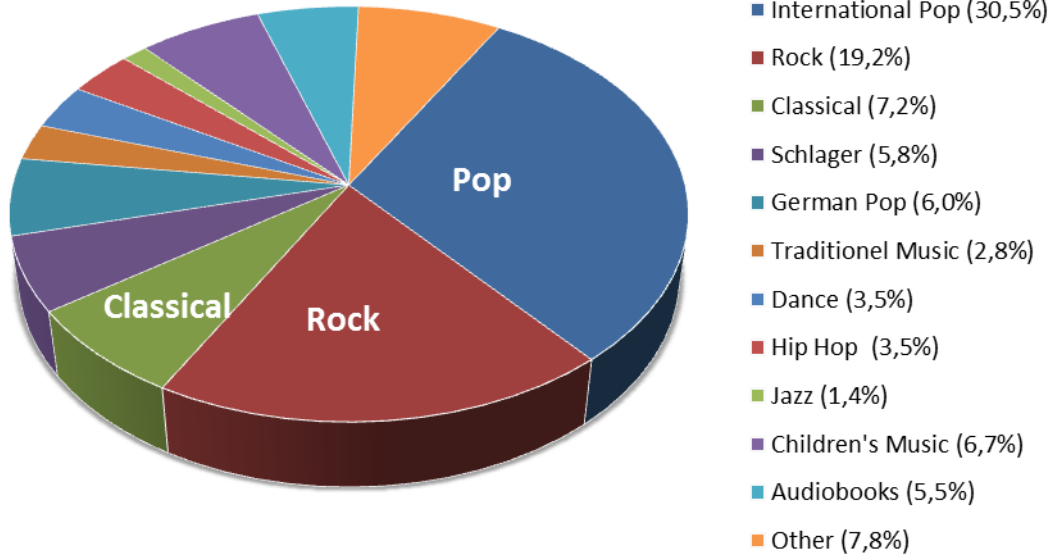
The large number of German artists with German lyrics is particularly noteworthy and continues the recent trend towards German music. The reinforced organization of new German artists is driving the whole industry.

Michael Bubl  was the most successful Canadian artist in 2013 and one of the top 20 most successful performers. His January 2014 stadium tours in Germany completely sold out.





2013 Music Sales by Genre in Percentages



Source: Bundesverband Musikindustrie e. V.; media control /GFK Panel Services





5.3. Growing Importance of Audio and Video Streaming in Germany

Current numbers indicate that streaming in 2013 could double its market share in the German music business to 4,7 %.¹ Record labels' revenue from music subscriptions increased 137% in the first half of 2013 compared to the same period for 2012.² The 2013 sales upswing in subscriptions and ad-funded offers totaled 91.2%.¹ The *Bundesverband für Musikindustrie* considers this the German music market's greatest growth potential area. Audio streaming currently offers considerably more models for royalties than video streaming. The industry is counting on the development of special apps for video streaming and also relying on the growing connection between television and Internet. Music streaming trends are developing closely with the increasing mobility of end devices.

Despite positive developments, the German market is nevertheless searching for the most optimal streaming model for the future. Some favor streaming through music subscriptions and the development of a solid client base, while others prefer Freemium models in combination with ad funding.

Streaming carriers and the *Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrecht* (GEMA) have not yet settled salary provisions for artists.

In addition to these discussions, the growing appeal of streaming is contributing considerably to curbing the illegal pirating of music. In Germany, it is considered a chance to decrease the rate of piracy and convert more people into paying music users.

Napster and the Telekom subsidiary Musicload were among the first audio streaming carriers in Germany. Other important carriers are Spotify, Xbox, Deezer, Maxdome, Ampya, Nokia Music, Sony Music Unlimited, Naxos Music Jazz Library and Naxos Music Library. Monthly rates are about 5-10 Euros depending on scope of services. There are currently 17 audio streaming carriers in Germany.

The following carriers are leaders in music video streaming: tape.tv, Vevo, Muzu.TV, and Putpat.tv.

¹ Source: Bundesverband f. Musikwirtschaft, 06 March 2014, Press release

² Source: Bundesverband f. Musikwirtschaft / *Musikwoche* 08 November 2013





5.4 Music Labels in Germany

The number and capacities of internationally oriented German music labels is limited. Germany can provide North American music acts a positive general working environment.

In turn, this benefits domestic German labels that operate internationally. It's important to note, though, that considerable international interest in the German market and the strong presence of successful German artists makes the competition on the German market stiff. Establishing newcomers from foreign markets is both labor and cost intensive.

German branches of international corporations have many sublabels, and there are many small and mid-sized labels and distributors as well.

The labeled merchandise is distributed through diverse channels and has had a multilevel development in recent years. Indeed, sales of physical sound recordings remain an important component in a label's revenue be they major or an indie. Traditional retail sales have changed considerably and are proving increasingly difficult. The conventional record store is disappearing and mass sales by chains such as Media Markt and Saturn have been disrupted almost completely within the past few years. At their height, chains not only specialized in mainstream and chart music, but also offered a surprisingly large selection of indie music and niche repertoires. The disappearance of these traditional sales channels also suspend a definite payoff structures. Such reliable revenues previously flowed into a label's coffers and were readily available. The current situation is more difficult and has consequences for a label's ability to invest and be flexible.

Many Canadian acts already have completed sound recordings when they launch a label search in Germany. They often release the recording in the domestic market and thus can draw upon these experiences. But even in these cases, one should closely examine if the artwork, single extraction and promotional timetable can be transferred in Germany on a one to one basis.

Generally, deals are either bank acquisition agreements (the label takes over sales and marketing) or sales contracts.

Exclusive contracts are signed with international acts and for the international market only by select German labels that represent international artists.





5.5 Select German Music Labels with an International Presence

- **Blue Flame** (Stuttgart)
World Music, Electro
www.blueflame.com
- **City Slang** (Berlin)
Alternative Rock, Indie Rock, Indie Pop
www.cityslang.com
- **DevilDuck Records** (Hamburg)
Indie Rock, Indie Pop
www.devilduckrecords.de
- **Edel** (Hamburg)
Rock, Pop, Dance
www.edel.com
- **Embassy of Music** (Berlin)
Pop, Dance
www.embassyofmusic.de
- **Glitterhouse Records** (Beverungen)
Alternative Rock, Indie Rock, Indie Pop, Singer/Songwriter
www.glitterhouse.com
- **Gröland Records** (Berlin)
Rock, Pop, Indie, Singer/Songwriter
www.groenland.com
- **!K7** (Berlin)
Elektronische Musik, Urban
www.k7.com
- **SPV** (Hannover)
Rock, Pop, Urban, Alternative, World, Electronic
www.spv.de
- **Sony Music Germany** (Munich)
Pop, Rock, Singer/Songwriter, Hip Hop, Jazz
www.sonymusic.de





- **Tapete Records** (Hamburg)
Indie Rock, Indie Pop
www.tapeterecords.de
- **Nuclear Blast** (Donzdorf)
Heavy Metal
www.nuclearblast.de
- **Piranha Musik** (Berlin)
World, Hip Hop, Electro, Jazz, Pop
www.piranha.de
- **Universal Music Germany** (Berlin)
Pop, Rock, Singer/Songwriter, Hip Hop, Jazz
www.universal-music.de
- **Warner Music Group Germany** (Hamburg)
Pop, Rock, Singer/Songwriter, Hip Hop, Jazz
www.warnermusic.de

5.6 Interview with Joerg Tresp, Managing Director of "Devil Duck Records"

1. In your opinion, how does the German music market differ from its international counterparts?

The German music market is the most open in the world. Basically, artists from anywhere can be successful here. The flip side is naturally that there is a lot of competition. This is true for the digital and sound recording markets as well as for the live market.

However, Germany is a market in which physical recordings continue to be important; the digital market plays a slightly more dominant role at just over 20%. For niche suppliers like indie labels, Germany is also unique because of the high concentration of small indie record stores.



JÖRG TRESP

2. What tips would you give Canadian artists and companies that want to release their music in Germany?

First, a strategic plan that includes album release and tour. In other words, long term artist development should be in the foreground because once German consumers are hooked, they remain loyal fans. This also means that simply closing a sales deal and hiring a promotion agency is not enough- they think too short term. It's best to hire a label or project manager.





3. Which Canadian artists are your personal favorites?

Well, you can look at this question currently or historically...

Of course, I love Rah Rah and The Provincial Archive otherwise I wouldn't have released their records with Devil Duck Records. There are two other bands I love that are no longer together: Wolf Parade and the Constantines.

Arcade Fire of course belongs in that group, but the Butler Brothers are American...

6. The Live and Concert Business in Germany

6.1 The German Events Market in Numbers

The Bundesverband der Veranstaltungswirtschaft (bdv) and the industry magazine *Musikmarkt* publish an annual consumer study of the German events market.¹

According to the current study, the German events market is split consistently between music events at 70% while non-music events constitute the other 30%. The report calculates all kinds of concerts, including music festivals and musicals. The 2012 study also noted that ticket sales in the music industry earned revenues totaling 2.32 billion Euros. The average ticket price was 34.81 Euros, or 51.18 Canadian dollars.

The 2011 consumer study reported record tickets sales of 2.76 billion Euros for that year. But sales from 2011 to 2012 declined 16%. The bdv, however, does not consider this a downtrend. This development should instead be a warning sign that future sales curves may be susceptible to peaks and valleys annually.¹

For example: German interest in buying music tickets comes to a virtual standstill in the months prior to the biennial European or world football championships. The population's interests and activities are collectively focused on football, including the public viewing events that take place across Germany. In recent years, this has had enormous consequences on concert marketing and planning. The live industry's annual income during these "football years" is clearly affected. This is, however, only one of many examples of fluctuations that transfer over to the live industry from changing consumer behavior.

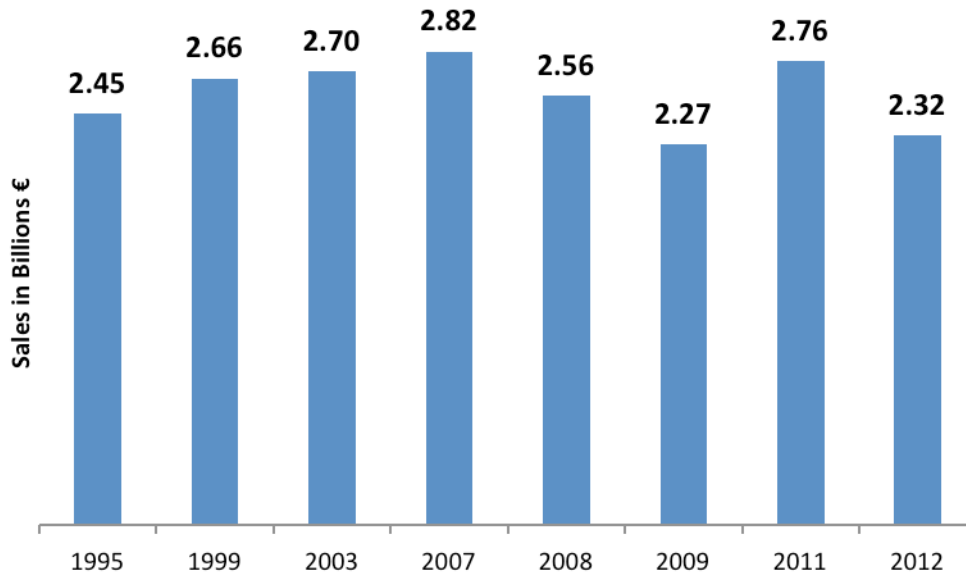
Studies on the proportion of sales from developments in music events and the sound recording market are interesting. The music events market, which claims 63% of the total revenue, stands in opposition to the 37% the sound recording market (including digital sales) generates.

¹ Source: GfK Study 2012, bdv und Musikmarkt-Konsumstudie des Veranstaltungsmarktes 2012



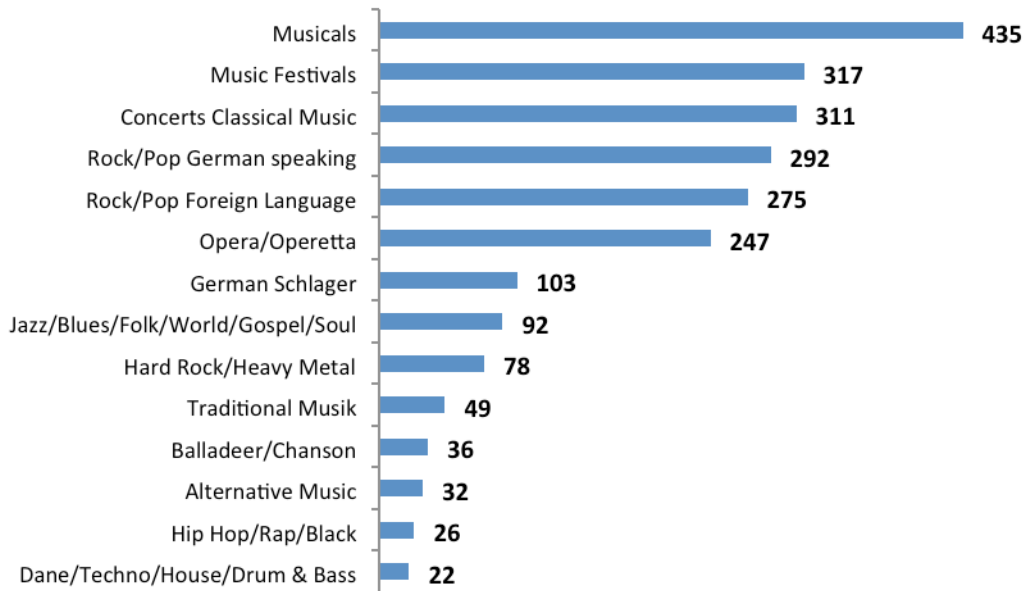


Consistent Fluctuations in Music Events



Source: GfK-Konsumstudie des Veranstaltungsmarktes 2012, bdv/Musikmarkt

Music Events 2012: Key Figures in Mio. €



Source: GfK-Konsumstudie des Veranstaltungsmarktes 2012, bdv/Musikmarkt





Distribution of Music Events by Genre and Age ¹

The palpable growth trend of national artists in the German sound recording market is also evident in the music events market. The considerable increase in sales in the live industry of rock/ pop events is directly attributable to German language artists. The controversial German hard rock band "Die Bösen Onkelz" is one good example. The band split up in 2004 and recently revealed that they had reunited. The announcement of their reunion sparked presales for 2 Open Air concerts at the legendary "Hockenheimring." Within a few days, the band sold 180,000 tickets for 66.50 Euros each, or about 101.00 Canadian dollars, posting 13 million Euros in sales.² No international act has recently achieved similar success in Germany.

In contrast, foreign language rock/ pop events did not increase in sales in 2012.¹ Among other reasons, this is the result of a decline in large concerts by international headliners in comparison to previous years.

According to studies, the genres jazz/ blues/ folk, *Volksmusik*, classical concerts and alternative music have the most economically priced tickets. After musicals, hip hop/ rap and German *Schlager* post the highest priced segments of ticket sales.

Most visitors to dance/ hip hop events are the target group of 10-19 year olds. Alternative music clearly attracts 20 to 29 year olds. Surprisingly, this group also ranks as the top hardrock/ heavy metal fans, a trend attributable to declining concert attendance by 30 to 39 year olds.¹

6.2 Festivals in Germany

Germany is an international festival land! The prestigious Internet platform www.festivalhopper.de currently lists 1,238 open air and indoor festivals in Germany. Bavaria hosts the most events with 202 festivals, and is followed by North Rhine-Westphalia with 184, and Baden-Wurttemberg with 180 events.



According to the GfK Group consumer study of the event markets, German music festivals posted total sales figures of 317 million Euros in 2012, ranking them second among the most important pillars of sales. The average price of tickets was 38.81 Euros, or 58.34 Canadian dollars.¹

A festival's atmosphere has become increasingly important in recent years. A blend of camping, partying, chilling, and music is important to visitors, who often simply want to escape reality for a few

¹ Source: GfK Study 2012 bdv und Musikmarkt-Konsumstudie des Veranstaltungsmarktes 2012

² Source: Berliner Zeitung, 26 February 2014, page 24



days. Proper festival tourism also has developed in recent years. Many festivalgoers visit from neighboring countries or places that offer inexpensive transport connections to Germany.

According to its own numbers, the Open Air Festival "Rock am Ring," sold out weeks in advance with 87,000 ticket sales. The world's largest metal festival "Wacken" will celebrate its 25th anniversary in 2014. It allotted 75,000 tickets for this year and sold out within 43 hours without even announcing the headliners. Tickets cost 160.00 Euros, or 219.48 Canadian dollars.

In addition to these and other large festivals, there are also mid-sized and smaller ones that renounce growth to maintain the event's character.

6.3 Select Festivals in Germany

The German festival scene basically falls into the following music genres. Some festivals even have homepages in English:

- **Rock Festivals**

Rock im Park – www.rock-im-park.com – Nürnberg – June

Rock am Ring – www.rock-am-ring.com – Nürburgring – June

Southside Festival - www.southside.de – Neuhausen ob Eck – July

- **Metal Festivals**

Wacken Festival – www.wacken.com – Wacken – July/August

With Full Force - www.withfullforce.de – Flugplatz Roitzschjora – June/July

Metalfest Loreley - www.metalfest.eu – St. Goarshausen – June

- **Jazz Festivals**

Musikfest Hamburg - www.musikfest-hamburg.de – Hamburg – May/June

Elbjazz Festival Dresden – www.elbjazz.de – Dresden – June

Überjazz Festival Hamburg - www.ueberjazz.com – Hamburg – October

- **House/Techno Festivals**

Mayday Dortmund - www.nature-one.de/events/mayday/2014/ - Dortmund – April/May

Berlin Summer Rave - www.berlin-summer-rave.de – Berlin – May/June

Organic Dance Music Festival Munich – www.organicdancemusicfestival.com – Munich – May





- **Hip-Hop Festivals**

Summer Jam Festival

www.summerjam.de – Cologne – July

Splash Festival

www.splash-festival.de – Ferropolis – July

Hip Hop Open

www.mixeryhiphopopen.de – Stuttgart – July



HIP HOP OPEN

- **Reggae / Ska / Rock Festivals**

This is Ska Roslau - www.this-is-ska.de – Roslau – July

Freedom Sounds Festival Cologne - www.freedomsoundsfestival.de – Cologne – May

Chiemsee Summer – www.chiemsee-summer.de – Übersee/Chiemsee – August

- **Indie-Pop/Rock Festivals**

Hurricane Festival - www.hurricane.de – Eichenring, Scheeßel – June

Melt Festival - www.meltfestival.de – Ferropolis – July

Haldern Pop – www.haldernpop.com – Rees-Haldern – August

- **Klassik Festivals**

Rheingau Musik Festival - www.rheingau-musik-festival.de – Rheingau – June-December

Classic Open Air Berlin - www.classicopenair.de – Berlin – July

Klassik Open Air Nürnberg - www.klassikopenair.de – Nürnberg – July-August

- **Electro Festivals**

Nature One - www.nature-one.de – Kastellaun/Hunsrück – August

Loved Noise Landshut - www.lovednoise.de – Landshut – March

Time Warp Mannheim - www.time-warp.de – Mannheim – April

Fusion Festival - www.fusion-festival.de – Flugplatz Lärz – June

- **Gothic/Dark Wave Festivals**

Wave Gotik Treffen - www.wave-gotik-treffen.de – Leipzig – June

Blackfield Festival - www.blackfield-festival.de – Gelsenkirchen – June

Mera Luna Festival - www.meraluna.de – Hildesheim – August



6.4 Touring and Booking in Germany

The number of German booking agencies that operate globally is limited. However, it is important to differentiate between agencies that send successful, current acts on tour and those that invest in developing international newcomers.

In order to contact booking agencies from Germany, it is advisable to present a showcase gig at select business events. German booking agents who are searching for new music acts generally are represented at the important international showcase events. In addition, there are agents from smaller "music aficionado agencies" to agencies and festivals.

Small agencies are usually flexible and well organized throughout Germany. In particular, smaller agencies represent many excellent locations in university towns and more rural areas. Even in Germany, the general public and music fans want access to the stage. A surprise spot on a radio playlist occasionally can reverse this principle and it is thus not uncommon for the road to lead from live clubs in rural areas to large festival stages.

Every party should clearly define goals and expectations for a tour and performances in any agreement. Because of distances, one also should not underestimate the time and financial commitment that accompany the tour activities of North American artists. Every aspect should be discussed in as much detail as possible. This works optimally in conjunction with the cooperating network label (release), promoter, publisher, and booking agency. In some cases, it is possible to lay a foundation for later publications and cooperation in Germany with targeted live activities. This depends, however, on the interest level of participating artists and partners.

Canadian music has enjoyed a long term positive image in Germany and is generally in a good position for German agents to notice it. But even Germany provides no assured success and the national and international competition is certainly strong. What rules the stage in Canada doesn't necessarily translate to Germany and vice versa.

6.5 Select German Booking Agencies

A.S.S. Concerts & Promotion (Hamburg)

Rock, Singers/Songwriters, Pop, Metal (Dragon Productions)

www.ass-concerts.com

Four Artists (Berlin)

Hip Hop, Singers/Songwriters, Soul, Dancehall, Rock, Pop, Festivals

www.fourartists.com

Marek Lieberberg Konzertagentur (Frankfurt am Main)

Rock, Pop, Singers/Songwriters

www.mlk.com





FKP Scorpio (Hamburg)

Rock, Pop, Singers/Songwriters
www.fkp Scorpio.com

Landstreicher Booking (Berlin)

Hip Hop, Rock, Singers/Songwriters
www.landstreicher-booking.de

Karsten Jahnke Konzertdirektion (Hamburg)

Jazz, Singers/Songwriters, Rock, Pop, Alternative
www.kj.de

Solar Penguin Agency (Frankfurt am Main)

Rock, Folk, Death Metal, Pop
www.solarpenguin.de

Muttis Booking (Berlin)

Punk, Ska, Rock
www.muttis-booking.de

Grand Hotel van Cleef (Hamburg)

Rock, Alternative, Singers/Songwriters, Indie-Pop
www.ghvc.de

Melt! Booking (Berlin)

Indie-Pop, Electro-Pop, Singers/Songwriters
www.meltbooking.de

Gastspielreisen Rodenberg (Berlin)

Indie-Pop, Electro-Pop, Singers/Songwriters
www.gastspielreisen.com

Target Concerts (Munich)

Indie-Pop, Electro-Pop, Singers/Songwriters, Rock, Progressive
www.target-concerts.de





6.6 Interview with Michael Bisping, Managing Director of A.S.S. Concerts & Promotion

1. Which criteria would a Canadian act need to meet in order to tour with your agency in Germany?

Quality and compatibility with the German market to have some success. If at all possible, a release in Germany, a digital one at least. A good team is important. Label/ publisher or capital for promotion partners. The advantage of Canadian acts is that they are sponsored and give an organizer the opportunity to invest in marketing and not, for example, on travel costs.



MICHAEL BISPING

2. Does Europe play any particular role for German organizers?

Increasingly. We organize abroad to some extent. .more important is that German companies are operating increasingly as agents in Europe and/ or that German acts are successful in Europe.

3. How significant is Canadian music for the German market?

Very significant. .Canadian acts are very successful here, as they are in the US. Consumers often simply aren't aware that the artists are Canadian.

4. Which Canadian artists are your favorites?

Half Moon Run; Jonas and the Massive Attractions; Arcade Fire, even if our agency doesn't represent them; and of course the granddaddy of singer songwriters, Leonard Cohen 😊

7. German Music Publishers

7.1 Trends and Development

German music publication is comprised primarily of major companies; international corporations; independent, traditional family businesses; and micro publishers. According to the Federal Statistical Office, there are approximately 1,200 registered music publishers, of which about half are active. The interest group DMV, "Deutsche Musikverleger Verband e.V.," represents over 400 publishers, or about 90% of active German music publishers, according to its own figures.

The transitions to the digital age changed how publishers operate in Germany. The possibilities of digital duplication technologies caused publishers' value chains and the legal security of intellectual property to falter significantly. The fight in Germany and the European Union to provide greater legal security and improve intellectual property law continues to the present.





Reasons for the loss of sales among German music publishers:

- the decline in sales of physical sound recordings and the disappearance of traditional distribution channels
- piracy
- decreased revenue from radio plays because of stations' increasingly limited programming variety
- new, digital services such as streaming currently cannot offset sales losses of physical sound recordings

Domestic Market Revival

In the last 20 years, the growing success of German music has boosted the domestic market of music publishers. German songs and songwriters enjoy a great deal of popularity and a generation of excellent composers and songwriters has flourished. Discussions from the early and mid- 1990s of instituting a radio quota for German music because of the superiority of English and Anglo-American music now seems nonsensical. The success of German music has generated music publishers a lot of direct revenue.

The Publishing World in Upheaval: Full Service and "Songwriter-Managers"

Modern, German music publishers are increasingly operating as a service agency for artists and songwriters. A publisher's job is developing into "songwriter-manager" and veering away from processing songs and administrative work.

But exactly herein lay the chance for deals with foreign artists and agencies, including from Canada. Publisher partnerships are a "key deal" in finding an appropriate label and the right booking agency in Germany. Music publishers can be valuable contributors in developing reasonable promotion strategies. Combining this type of service and a creative partnership lets everyone profit.

7.2 Syncing and its Impact on the German Market

Licensing revenue from the use of music in ads, TV, films, and games increased over 30% in 2012 to 7 million Euros, in contrast to the 2011 revenues of 5 million Euros.¹ Income from syncing is increasingly important on the total market. Yet, it still plays no meaningful role for different reasons. For example, the German film industry has considerably smaller budgets compared to other markets. The trend also seems to indicate that the use of current music in German blockbuster productions is negotiated as a dumping sum for promotion value, which translates to less cash for publishers and songwriters. The use of sync applications, for example in television series, is also regulated differently than in Anglo-American markets. Sync use of music for TV series in Germany requires no extra arrangements, while in North America, one pays for this, hereby generating larger sales for publishers.

¹ Source: "Musikindustrie in Zahlen 2012"-Bundesverband für Musikindustrie/GfK





7.3 Select and Important Music Publishers in Germany:

- AMA Verlag – www.ama-verlag.de
- BAVARIA SONOR Musikverlag – www.bavaria-media.de
- Rolf Budde Musikverlag - www.buddemusic.com
- Benditpublishing – www.bendit.co
- BMG Rights Management – www.bmg.com
- Freibank Musikverlag – www.freibank.com
- Sony/ATV Music Publishing (Germany) – www.sonyatv.com
- EMI Music Publishing (Germany) – www.emimusicpub.com
- Kobalt – www.kobaltmusic.com
- Melodie der Welt (MDW) – www.melodiederwelt.de
- IMAGEM MUSIC – www.imagemmusic.com
- Edition Intro Meisel – www.meiselmusic.de
- Motor Entertainment – www.motormusic.de
- Peermusic (Germany) – www.peermusic.de
- Red Bull Media House Audio Portfolio – www.redbullmediahouse.de
- Roba Music Publishing – www.roba.com
- Traumton Musikverlag – www.traumton.de
- Universal Music Publishing Group (Germany) – www.umusicpub.de
- Warner Chappell Music (Germany) – www.warnerchappell.de

7.4 Interview with Benjamin Budde, Creative Head of 'Budde Music'

1. How interested is Budde Music in the Canadian music market?

The Canadian music market is playing an increasingly important role because of very successful artists like Justin Bieber, Drake or Michael Bublé. It has a relevance Budde Music can't take lightly. Newcomers like The Weeknd are on the rise, and Budde Music already represents them in Germany through our American partners Songs Publishing. We are happy with the representation of our Canadian partner Red Brick Songs, and hope for continued positive developments and new talents.



BENJAMIN_BUDE





2. As music markets become progressively more international, do you still see common traits in the German publishing industry?

There are excellent contractual frameworks in which Germany can work very ideally. Many of these benefit both authors and publishers. For example, with our editions models, one can sponsor young publishers and profit from their A&R skills, as well creating additional benefits for authors. Other countries could take a leaf out of this book.

3. How can large, international music publishers guarantee intensive and individual support of their artists, songwriters and partners at such long distances?

Facebook, Skype, email, Whatsapp, et cetera, bridge considerable distances within seconds, and individual support of partners, songwriters and artists is guaranteed at any time. Of course, digital options cannot replace face-to-face meetings, which nevertheless should happen regularly. The relationship between authors and publishers is increasingly important for everyday work, and they should have regular exchanges.

4. Which Canadian artists are your favorites?

The Weeknd, Drake, Feist, and an artist named Sway Clarke II who lives in Berlin.

8. Music Promotion and Media

8.1 Internet and Social Media Promotion

Digital promotion in Germany is closely connected to the German mindset and customs. For many Germans, the Internet symbolizes seemingly boundless communication opportunities between different cultures. Despite different languages, histories, lifestyles and cultures, there are still even regional and national differences in the representation, intensity and impact of digital promotion on the Internet.

It is important to find a digital promotion partner who knows the German media world inside and out.

The following platforms are especially effective:

-Facebook

It is effective and fast. Facebook is the most successful platform in Germany for the circulation of music, stories and information. For targeted promotion efforts, one should hire a German agency to engage the right Facebook networks.





-Internet Forums

Internet forums for music fans specialize on the circulation of new, musical subject. There is considerable attention and interest for newcomers and innovative projects. Recommendable forums, among others:

www.intro.de
www.musik4fun.com
www.mzee.com

-Soundcloud

Soundcloud started as an exchange platform of musicians for musicians and for B2B communication. But wide circulation of the platform and its easily navigable Soundcloud player made it accessible to everyday music fans.

-YouTube

You tube is still very popular and is indispensable as a free video platform and music search engine. One should, however, never publish just any recording on YouTube. The sound and image need to be appropriate.

-Videoclips- Online TV

Internet TV channels are a popular way to search for new music acts. The editing of broadcasts has become very professional. One trendsetter among these is the well networked tape.tv. www.tape.tv

New Trend: Crowdfunding

In 2013, some German start ups were created using crowdfunding models. Crowdfunding can be important for developing and maintaining a fan base, and especially for financing individual projects and generating seed money. However, crowdfunding provides no basis for long term music financing.

For example, the Berlin start up Gigflip developed a specialized type of fan booking. Fans vote for their favorite acts on Gigflip, which obliges them to buy a concert ticket when the site reaches the pre-determined number of votes.

In 2012, PledgeMusic, pioneers of music crowdfunding, opened their German branch in Berlin and have developed an important trust base with artists and management.

The following is a list of the most important, active crowdfunding companies in Germany:

- Startnext – www.startnext.de
- We make it – www.wemakeit.ch
- Indiegogo – www.indiegogo.com
- Gigflip – www.gigflip.com



- Pledge Music – www.pledgemusic.com
- Stagelink – www.stagelink.de
- Fan Republic – www.fanrepublic.co.uk
- Rock & Dream – www.rockandream.com
- Sellaband – www.sellaband.com

8.2 Print Media and Promotion in Germany

The situation with print media is similar to the CD: “everyone knows it will happen, but no one knows when.” Print media is in dramatic decline. But there are still no viable financial models to rescue high quality music journalism into the digital world.

Most print media in Germany generally has a parallel digital presence. Online services of print brands are mostly free and subscribers have additional products and services available to them. Print media is in the middle of transitioning into the digital age.

Current reporting and direct exchanges about concerts and events now take place mostly on the Internet. Artists and fans can digitally access and see concertgoers’ reviews immediately after events. This is an exciting for everyone, but cannot replace high quality music journalism.

Reporting on concerts and new releases in print media is still an important pillar of music promotion. The concentration of people who read newspapers and magazines is especially appreciated. Indeed, a musician is guaranteed a lot of attention if he appears in the traditional print columns of concert and release coverage.

The following print media is primarily classified for music reporting:

- Music and lifestyle magazines
- Regional and national newspapers
- Teen mags
- City magazines/ regional events and culture magazines

The decline in print editions is most visible among younger target groups. For decades, the teen mag *Bravo* was a veritable institution for 12-16 year olds. But its readership shrank 25.49% within one year to 191, 602 readers. That is a loss of 65,537 readers from the same period of 2012.¹ Similarly, the teen mag *Popcorn* lost 28,467 readers, or 27.21% within one year.¹

Even music magazines in Germany are posting permanent losses and losing importance. However, between their tradition and online activities, music magazines are still considered an important medium for targeting music aficionados.

¹ Source: Auflagentabelle Quartal 4/2013, IVW / pz-online.de





8.3 Select and Important Music and Lifestyle Magazines *

- **Rolling Stone** – Circulation 50,383
Mainstream, Rock, Pop, Singers/Songwriters
www.rollingstone.de
- **Musik Express** – Circulation 51,739
Mainstream, Rock, Pop, Singers/Songwriters
www.musikexpress.de
- **Metal Hammer** – Circulation 32,685
Metal, Hard Rock
www.metalhammer.de
- **Rock Hard** – Circulation ca. 25,000
Metal, Hard Rock
www.rockhard.de
- **Visions** – Circulation 28,169
Alternative Rock
www.visions.de
- **De:Bug** – Circulation 26,782 *
Electronic music
www.de-bug.de
- **Groove Magazin** – Circulation 15,239
Electronic music, Club culture
www.groove.de
- Magazin **Intro** – Circulation 125,181
Gratis magazine, Indie, Electronic music, Pop
www.intro.de

*The famous electronic music magazine, De:Bug, announced in March of 2014 that it was folding with a circulation of 26,782.





Select and Important Music Business Publications:

- Musikwoche – Circulation 4,050
Business, Music Industry
www.musikwoche.de

- Musikmarkt – Circulation 4,650
Business, Music Industry
www.musikmarkt.de

Select and Important Teen Mags:

- BRAVO – Circulation 191,602
Teen stories, Lifestyle, Teen stars
www.bravo.de
- Popcorn – Circulation 76,142
Teen stories, Lifestyle, Teen stars
www.popcorn-mag.de

8.4 Radio and TV in Germany (Including Selection)

Germany has a dual broadcast system under which private and public stations are regulated.

Private stations finance themselves primarily through ad sales and organize their programming accordingly. This seriously limits programming diversity and playlists or music file formats are concentrated on a small number of hits on repeat.

Public stations are obliged to education and information and play an important role in the music industry because they play different music formats. The development of national and international artists takes place exclusively through public broadcasting, with the exception of the Berlin private station 'Flux FM.'

There are also some state-sponsored stations, so-called 'public access channels' that forbid the commercial broadcast of 'civic TV.' These stations are local niche channels.

Radio is Power!

Traditional radio remains the most important medium for music circulation in Germany. There are a large number of stations and competition is considerable in some urban areas like Berlin.





Four in five Germans switch on the radio every day.¹ On average, they listen to 247 minutes of radio daily, an increase of 8 minutes in comparison to 2009. Younger target groups of 10 to 29 year olds also increased their radio listening time five minutes in the last 3 years to a total of 192 minutes.²

But there's also a qualitative change: moderated radio formats with specialized information on songs and artists are enjoying increasing popularity. This can be considered a countermovement to the music only programs of online radio stations.

All important, terrestrial radio stations are also available online. Purely online radio stations have only a small following in Germany. The range of online stations has dropped on the whole, probably due to the increasing prevalence of streaming services.

The following is a selection of radio stations with innovative music formats. They are accessible in limited broadcast areas or on the Internet.

- **Radio Eins** - www.radioeins.de
Target group: 25 – 60 year olds
Rock, Pop, Indie, Singers/Songwriters
- **Radio Fritz** – www.fritz.de
Target group: 14 – 30 year olds
Rock, Pop, Indie, Singers/Songwriters
- **1 Live** – www.einslive.de
Target group: 16 – 30 year olds
Rock, Pop, Indie, Singers/Songwriters
- **Sputnik** – www.sputnik.de
Target group: 14 – 30 year olds
Rock, Pop, Hip Hop
- **Radio Jump** – www.jumpradio.de
Target group: 20 – 50 year olds
Pop, Charts
- **Flux FM** – www.fluxfm.de
Target group: 16 – 50 year olds
Alternative, Indie Rock, Indie Pop, Elektro





RADIO FRITZ FESTIVAL

¹ Source: Media-Analyse 2013 Radio 1

² Source: "Musikindustrie in Zahlen 2012"-Bundesverband für Musikindustrie/GfK



- 
- 
- **Funkhaus Europa** - www.funkhauseuropa.de
Target group: 30 – 60 year olds
World, Global Pop
 - **Deutschlandradio Kultur** – www.deutschlandradiokultur.de
Target group: 35 – 60 year olds
Jazz, Folk, Rock, Singers/Songwriters, Classical
 - **Radio „Das Ding“** – www.dasding.de
Target group: 14 – 30 year olds
Rock, Pop, Indie, Singers/Songwriters
 - **You FM** – www.you-fm.de
Target group: 14 – 30 year olds
Rock, Pop
 - **Radio Puls** – www.br-puls.radio.de
Target group: 14 – 30 year olds
Rock, Pop, Indie, Singers/Songwriters
 - **SWR 3** – www.swr3.de
Target group: 14 – 50 year olds
Rock, Pop, Indie, Singers/Songwriters

TV in Germany

Virtually all households in Germany own at least one television. Television is one of the most important forms of media and is public opinion indicator Nr. 1. ¹ In recent years, the number of innovative music platforms in television has been slashed with few exceptions. In some cases, shows on public stations, including cultural platforms occasionally extended newcomers an offer to perform. The music channel MTV (Germany) has drastically reduced the amount of music programming. The German channel VIVA has become irrelevant. In Germany, most music clips are viewed online. Music on private and public television channels is organized by quotas. The endless supply of reality shows enjoys variable popularity, but they never produce any real stars.

The public, digital TV channel ZDF Kultur started in 2011 and instantly became a beacon of hope for music fans. It was committed to ambitious, journalist-edited music and innovative programming. Unfortunately, ZDF Kultur was discontinued for financial reasons. It now almost exclusively broadcasts repeats from its golden days.

¹ Source: Statistisches Bundesamt, Wiesbaden 2013, „Wirtschaftsrechnungen“



FRANK MENZEL

8.5 Interview with Frank Menzel, Music Editor/ Project Manager of Radio "Fritz" at RBB

1. In your opinion, what role does label promotion of new releases play and how does it influence programming?

Label and record company promotion should first and foremost have an informative character. Good cooperation can always prove fruitful for both sides. In the best case, radio stations know about new releases far enough in advance that they can plan well and the label can decide whether a song will land or not. Of course, this should happen with the programming mandate in mind, independently and neutrally, without any suspicion of one taking advantage of the other. There is always scrutiny on us as a public radio because we're financed by taxpayers.

Cooperation is thus only an information source. In addition, the work of music editors has shifted. Basically, more is found and discovered on the Internet. Artists and their agencies are also forging new paths and we want to do them justice. Audios and links are always more important and, for this reason, so is direct contact. Bad for labels and record companies, good for the music editor who can build up his network and a much more diverse work environment.

One more observation: the organizer scene has become faster than any record company. For years, bookers have lined up their artists' concerts and tours before new releases have even been scheduled. I increasingly get samples from organizers and before labels have sent out the newest things. This also shows a shift in music artists' earnings. An artist or band currently earns more from live business and its related merchandise than through any form of sound recording sales.

2. Where do you get the inspiration for new musical discoveries?

Part of the answer to this question is in the above answer. The Internet is increasingly important and its own developed network. In addition, there is contact with artists and their managements, bookers, scenesters, club owners, music journalists of the written craft, Internet portal operators, and of course, the few promotion and record companies, and labels that are still left. Because Fritz is a famous address for newcomers and especially for unsigned artists, many inquiries come in cold, so that all that's left is sifting through things.

3. Who are your favorite Canadian artists?

Oh, there are a few who have grown on me ;)

The Weeknd, Arcade Fire, City and Colour, Drake, Rufus Wainwright, Reist, Leonard Cohen. .just to name a few.

8.6 Digital Sampling through the "Music Promotion Network"(MPN)

One recommendation for the circulation of new releases is the Music Promotion Network (MPN). MPN is operated by Phononet GmbH, a subsidiary of the Bundesverband Musikindustrie. In cooperation





with several small and large labels, the German music industry has created a standardized, digital promotion platform that is used by 750 German labels.

According to the Music Promotion Network, it supplies CD quality music to more than 200 of the most important private and public radio stations in Germany. Throughout Germany, three thousand editors and music journalists regularly use the MPN.

Album data, audio tests, links and contacts are accessible on the MPN interface. You can scroll through album covers and view the back covers. It is possible to either sample songs or download for play back, all in the highest quality. Compared to ordering physical sound recordings by mail, MPN saves the consumer time and money.

In addition, the MPN informs registered editors and journalists about specific releases.

Use of the MPN requires a label code (a 4 or 5 digit number). The allocation of a label code is automatically reviewed as soon as the publication of music is regulated by a label or sale registered in Germany. Attention! Without a label code, radio music or television will not play.

The MPN's promotion time frame is limited to 90 days by the system. After this time, report on song usage is available.

The Music Promotion Network is not a complete replacement for an agency's targeted radio promotion, but it can be an important addition to a promotion campaign.

www.phononet.de

8.7 Select Music Promotion Agencies

- Gordeon Music (Berlin)
www.gordeonmusic.de
- Kruger Media (Berlin)
www.kruger-media.de
- Küster Com (Hamburg)
www.kuestercom.de
- Oktober Promotion (Hamburg)
www.oktoberpromotion.com
- Off The Record Online PR (Wuppertal)





www.offtherecordspr.com

- Profiler Promotion (Berlin)
www.profilepromotion.de
- Public Media (Hamburg)
www.publicmusicmedia.de
- Sub SoundS (Hannover)
www.sub-sounds.com
- Agentur TexTour (Rüsselsheim)
www.agentur-textour.com
- Revolver Promotion (Berlin)
www.revolverpromotion.de
- Rosenheim Rocks (Herrsching am Ammersee)
www.rosenheim-rocks.de
- Factory 92 (Hamburg)
www.factory92.eu
- kick management (Cologne/Berlin)
www.kick-management.de



NIELS ANDERSEN

8.8 Interview with Niels Andersen, Managing Director of "Oktober Promotion" Hamburg

1. What do you consider good music promotion?

When an agency can say at the outset where something will happen and where it will not. After that, seeing everything through for a fair price and sometimes even rejecting projects when the expected results are too shoddy.

2. What tips can you give Canadian artists and music companies that are interested in the German market?





Find a partner in Germany that understands you and your bands and will stick with you long term. Don't rely on anyone that promises everything under the moon and then demand high fees.

3. Who are your favorite Canadian artists?

Billy Talent
Gorguts
Iron Dogs
Blood Ceremony
Arkells
Exciter
Razor

9. International Business Events in Germany

In Germany there are four events with international appeal. They are excellent opportunities to make contacts with the German and European music industry. The hallmark of German music industry events and conferences is the high quality of organization.

Select International Music Industry Events

1. Reeperbahn Festival in Hamburg: September 17- 20, 2014

The Reeperbahn Festival has become one of the most important international industry meetings in Germany. Hamburg, a hub of the German club scene and music industry, serves as an excellent backdrop.

The organizer's goal is to offer a professional platform between international industry professionals and the German music market.



REEPERBAHN FESTIVAL HAMBURG

Based on the example of SXSW, different platforms are available for the public and the music business. The Reeperbahn Festival Conference provides industry representatives a program of 150 sessions, networking events, match making, showcases and awards shows. Conference participants can also expect keynote speeches, talks, panels and workshops on topics such as recorded music, live entertainment, media, publishing, games, mobile, makers, developers and startups.

In addition to the public music festival, a concentrated showcase festival is offered to international business professionals. The average number of visitors is around 30,000 industry professionals and festival goers.



The preferred music genres are: indie, pop, rock, folk, singer/ songwriter, electro, hip hop, soul, jazz, and neo-classical

www.reeperbahnfestival.com

2. Jazzahead in Bremen: April 24 -27, 2014

Jazzahead is considered the most important business event on the international jazz scene. This music expo offers a showcase festival, different industry forums, and its own conference. During Jazzahead, there is also a public club night in Bremen.

International labels, organizers, publishers, export agencies, and musicians use Jazzahead to exchange music and conduct business. The event is further recommended for representatives of crossover projects.

Jazzahead 2013 had 11,500 visitors, of which 2,500 were industry professionals from 48 countries. There were 640 exhibitors from 33 countries and 80 concerts held in four days.

www.jazzahead.de

3. c/o pop in Cologne: August 20-24, 2014

The c/o pop (Cologne on Pop) is divided into a festival for electronic pop and a creative business convention. Cologne is an international center for electronic music.

The musical themes and convention events are a platform for new trends and ideas. C/o pop does not just present famous names and headliners, but also promotes change, development and new impulses. Bands like Arcade Fire, Maximo Park, Phoenix and The Whitest Boy Alive played at c/o pop before they became famous. There were one hundred speakers from 30 countries at c/o pop in 2013. They discussed with the public a wide array of topics, including politics, culture and economy. In contrast to the mainstream, c/o pop believes that music is a way to bridge broader issues.

www.c-o-pop.de

4. Berlin Music Week: September 3-7, 2014

Berlin music week combines many festivals, conventions, and business forums under one roof. In 2013, there were 2,500 industry professionals registered from 30 countries. The international showcase festival "First We Take Berlin" put 80 acts on the stages of 10 locations.

Berlin music week draws on the allure of Berlin, one of the most popular international locations of the music and creative scene.

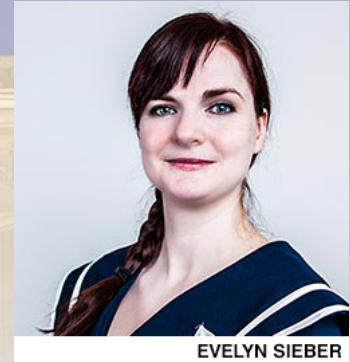
www.berlin-music-week.de



9.1 Interview with Evelyn Sieber, Program Manager of the Reeperbahn Festival Hamburg

1. Why do so many Canadian artists and music companies attend the Reeperbahn Festival every year?

It's been possible in recent years to bring in so many high quality bands from Canada through our excellent cooperation with CIMA (Canadian Independent Music Association), which is well organized and actively promotes the export of Canadian music. More interest from Canadians means a larger selection of really good bands that we are happy to introduce.



EVELYN SIEBER

2. In your opinion, when does it make sense to apply for a showcase at the Reeperbahn Festival?

Our commercial booking team officially starts in spring- March or April. Of course, they keep their eyes and ears open all year. CIMA, which is presenting showcases at Canada House on Thursday and Friday, is, to my knowledge, a good starting point.

3. Which criteria are used to choose artists for the Festival?

There are two ways to get onto the official program of the Reeperbahn Festival. Fundamentally, we require quality content and international potential.

After these, public relevance for our target group is essential to the commercial program. In the end, we make our money on ticket sales.

For the curated showcase program with partners like CIMA, we can concentrate on the first two criteria and decide independently if a band's content and quality fit or do not.

As a melting pot for the international and continental European market (and the digital creative economy) it only makes sense to put artists on the program who are already successful in their home countries and ready go international.

4. Which Canadian acts are your favorites?

Ben Caplan and Arcade Fire spontaneously come to mind...





10. 10 Tips for the German Music Market!

1. Establish and Develop a Domestic Home Base

One of the first questions German agents ask is how established the act is in their home country. Do they already have a fan base and releases? What do their live activities look like?

2. Direct Contact and Face to Face

When looking for a partner in Germany, use every opportunity for direct contact. Avoid endless emails with boring band photographs and massive lists of links. Concentrate the material and discussion only on the most fundamental points. Inform yourself which German agents already have experience collaborating with international acts before you make contact.

3. No Releases without a Tour and No Tours without a Release

Always have two strings to your bow when searching for a label and booking agency. You can't have one without the other.

4. Avoid Making Contact or Booking Concerts in Germany during the World Cup or European Championships.

There is very little attention paid to anything other than soccer in the two weeks before and after the World Cups and European championships. World Cup 2014: June 12 – July 13. European Championships 2016: June 10 – July 10.

5. Promote through Traditional Mediums

Depending on the type of music, the CD remains a promotion tool for journalists and business in Germany. The booklet is an important component of the first impression. Digital promotion has not entirely replaced traditional physical sound recordings in Germany. Remember label codes when using promo-CDs.

6. Update Homepage and Facebook Site

Before establishing contact, update homepages and virtual platforms such as Facebook. Poor quality videos and anything superfluous should be removed from the web.

7. Publishing Deals

As a Canadian market newcomer in Germany, only grant exclusive rights on rare occasions. Instead, agree first on project related deals. Different publishing cultures are meeting and a good project related publishing deal can assist the search for a label or booking agency.

8. Merchandise

The sale of merchandise and sound recordings at concerts is very popular and can be an important source of income. Merchandise production can be processed in Germany.





9. Touring in Germany

Don't concentrate tours solely on major urban areas like Berlin, Hamburg, Munich, Cologne, and Frankfurt. Many smaller and mid-sized cities, and even some villages offer excellent, organized locations. Competition in major urban areas can hinder ticket sales and media attention. The fastest way to the stage in Berlin is sometimes through successful concerts in the province.

10. Touring in Germany with a German Booking Agent

Take time to consider signing international exclusive contracts for tours in Europe. Signing touring contracts in Germany is best done directly with a German booking agency. Going through British or North American agencies, for instance, cost extra time and money.

