



EUROPEAN MUSIC EXPORTERS EXCHANGE

EUROPEAN MUSIC EXPORT STAKEHOLDER CONFERENCE 2019

Presenting the findings of the study on a European music export strategy

Concept draft – presented by:



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1. INTRODUCTION (1/2)

WHAT IS THIS CONFERENCE ALL ABOUT:

The conference will present the findings of European Music Export Exchange (hereinafter referred to as EMEE) and EU affairs consultancy KEA's European Commission commissioned study on a European music export strategy. The conference should be seen as an opportunity to ensure dialogue and test ideas around the topic of European music export between relevant European stakeholders.

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1. INTRODUCTION (2/2)

WHY IS EMEE BRINGING FACTORY 92 ONBOARD

EMEE is bringing onboard Hamburg-based FACTORY 92 to handle the conference event organisation/logistics and do the European communication because:

- **FACTORY 92 IS ONE OF THE LEADING EUROPEAN MUSIC AGENCIES THAT SPECIALISE IN WORKING WITH EUROPEAN MUSIC EXPORT INITIATIVES:** The agency has since 2013 developed into a leading private European music agency working for publicly funded export offices from all parts of Europe (Portugal, Finland, Poland, Belgium, etc.) and several influential music industry stakeholders showcase events and conferences such as SPOT Festival (DK), c/o pop (DE) and Sonic Visions (LU). This gives the agency the unique capacity to align event management, concept development and PR with border-crossing public agendas and private market dynamics
- **FACTORY 92 WORKS ON BORDER-CROSSING COMMUNICATION CAMPAIGNS FOR PRIVATE CLIENTS FROM ACROSS THE ENTIRE EUROPEAN MUSIC INDUSTRY FOODCHAIN:** The agency also works on pure B2C sales oriented PR and marketing campaigns for major private clients from across the entire European music industry food chain from management companies such as ie:music (Robbie Williams management) over major live events such as SZIGET Festival (HU) to record labels such as Grönland (major German popstar Herbert Grönemeyers own record label). This gives FACTORY 92 access to a significant European music industry network, working-knowledge about the private market dynamics surrounding European music export, and the competence to carry out communication campaigns (PR & marketing) that successfully cross the European borders
- **FACTORY 92 UNDERSTANDS AND BELIEVES IN THE EU:** The agency's co-founder and Managing Partner Christian Holl Buhl is the son of a Danish EU lobbyist and was raised in Brussels, taking his primary and secondary educations at the European School in Uccle and later completing an MBA in EU interest representation at Brussels University UBI – United Business Institutes. As such the agency was founded based on a clear European vision and value-set

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2. TARGETS OF THE CONFERENCE

FACTORY 92 will support EMEE, KEA and the European Commission with reaching the following conference targets:

- **TESTING IDEAS AND ENSURING DIALOGUE BETWEEN ALL RELEVANT EUROPEAN STAKEHOLDERS AROUND THE TOPIC OF EUROPEAN MUSIC EXPORT STRATEGY:** The European music stakeholders, have historically found it challenging to establish a regular and representative dialogue around the topic of European music export. Both when it comes to dialogue between the European stakeholders themselves and with the European institutions. The European music industry moreover rarely operates with the kind of formal studies, position papers and research needed to identify ideas and common strategies for European music export. The study that EMEE and KEA will conduct on behalf of the European Commission on a European music export strategy is thus an opportunity for bridging this evident dialogue gap, and the conference will be a key tool for truly ensuring that the study reaches and engages all key European music stakeholders
- **RAISING AWARENESS:** The conference is a potent communication tool for raising awareness in the European media and music industry around the findings of the study, and can help stimulate more exposure than if the study was simply published.

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3. TARGET GROUPS OF THE CONFERENCE

FACTORY 92 will support EMEE and the European Commission with reaching the following conference target groups:

- **EUROPEAN MUSIC EXPORT STAKEHOLDERS:** The conference (and the study) must succeed at ensuring dialogue with all key European music export stakeholders both on the:
 - „interest representation & publicly funded level“. Such as music export offices, showcase festivals & conferences and trade associations (i.e. the likes of EMEE and its members, Eurosonic, EBU and Impala)
 - „and private level“: Such as recorded music, live music and music publishing executives from private companies that are influential on the European music export level (i.e. the likes of Believe, FKP Scorpio and BMG – Bertelsmann Music Group)
- **EUROPEAN MEDIA:** The conference must help the study gain visibility in, and be covered by, relevant European media such as:
 - Music industry B2B media (i.e. the likes of Music Business Worldwide, Europavox.com and Musikwoche) → Easiest to reach
 - National media in the member states (i.e. the likes of national newspapers, radio and TV) → Most difficult to reach
 - Political media (i.e. the likes of Politico, Euractiv and Financial Times) → Difficulty level = medium

NOTE ON THE EU INSTITUTIONS:

The project manager, Fabien Miclet, will be responsible for reaching the relevant players from the EU institutions such as attachés from member state EU permanent representations, MEPs from European Parliament committees (such as the CULT – Education & Culture Committee and INTA – International Trade Committee) and European Commission representatives (from the likes of DG Trade and DG EAC – Education, youth, Sport and Culture)

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4. SUGGESTED CONFERENCE CONCEPT

We will apply the following concept for the conference (independently of the event location):

- **CAPACITY:** +/- 100 participants
- **FULL DAY PROGRAM:** Conference by day, followed by concerts and music program by night
- **DYNAMIC & DIALOGUE-ORIENTED CONFERENCE SET-UP:** The daytime program will consist of 3 elements:
 - Morning with „theatre seating“ set-up (keynote + formal presentation of initial study findings, deliverables and case studies)
 - Standing lunch with „networking reception“ set-up
 - Afternoon with round-table discussions (focussed on dialogue and openly discussing the study findings between all the stakeholders, enabling KEA to confirm initial findings)
- **LIVE MUSIC:** It's vital to integrate and include what all of this is ultimately about. I.e. European artists and bands crossing borders. As such live performances with emerging European artists should at best be included in the program. Simply put we are bringing the European music export stakeholders into a classic EU institution dialogue context, and as such it's important to bring the EU institutions into a classic music export context too, so that the event actively helps bridge the „dialogue gap“ between all involved stakeholders
- **SECURE KEYNOTE FROM A FAMOUS EUROPEAN ROCK-/POPSTAR:** Again this is ultimately about how we can ensure that more European artists break into overseas markets such as USA and China, it would therefore be very relevant and inspirational to open the conference with a keynote delivered by a famous European artists that has truly made a career on a major overseas market (will of course also be good for our communication)

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5. CONFERENCE LOCATION 1 – FRANKFURT, 2-5 APRIL 2019 (1/2)

Our first conference location suggestion is to organise the event at Musikmesse 2019 in Frankfurt, Germany, via a strategic partnership with the organisers Messe Frankfurt.

PROS:

- **THOUSANDS OF MUSIC STAKEHOLDERS ARE ALREADY IN TOWN:** Musikmesse 2018 (and the affiliated events Prolight + Sound and Musikmesse Festival, that take place parallel to and in synergy with Musikmesse) attracted +/- 100.000 music fans, artists and music brands (instruments, studio gear, lights, etc.), so it's a great setting in terms of ensuring music stakeholder participation from across the entire European music industry food chain
- **FREE WORLD CLASS CONFERENCE FACILITIES & ARTIST PERFORMANCES = MORE BUDGETS:** As Musikmesse Festival is developing a showcase program for European music stakeholders (such as music export offices, record labels, booking agencies and artist managers) Messe Frankfurt are interested in hosting the conference and would in return offer free world class conference facilities at Messe Frankfurt. Moreover there are hundreds of European artists and bands in town, which will make it easy (and free) to integrate artists performances in the program. This will enable us to free up significant budget resources for marketing, event hospitality and catering ensuring an overall superior event experience
- **ACCESSIBILITY:** Frankfurt Airport is cheap and easy to reach from virtually all corners of Europe
- **A STRATEGIC EVENT PARTNERSHIP, WHICH PROVIDES „BRICS MUSIC MARKET“ ACCESS:** Messe Frankfurt also produces music trade fairs in major BRICS markets such as Russia (Moscow with +40.000 visitors) and China (Shanghai with +100.000 and Guangzhou with 60.000 visitors), which means that several BRICS music sector stakeholders are also in Frankfurt for Musikmesse, giving the conference access to input from stakeholders from some of the key joint-European music export target markets

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5. CONFERENCE LOCATION 1 – FRANKFURT, 2-5 APRIL 2019 (2/2)

CONS:

- **TIMING MIGHT NOT WORK:** It has been indicated that the EU Commission would rather execute the conference in June – July 2019 in order to ensure that the conference can properly present the initial results of the study (findings, deliverables and recommendations)
- **ALL THE INSTITUTIONAL EU STAKEHOLDERS WILL NEED TO BE MOBILISED:** Organising the event in Frankfurt (as opposed to Brussels) gives birth to the additional challenge of having to mobilise all key institutional EU stakeholders such as relevant Committees from the European Parliament, relevant permanent representation representatives and relevant DG's from the European Commission

BUDGET:

This location would enable the following 70.000 Euro budget break-down (estimation – may be subject to change):

- **MARKETING** (artwork, advertisement, advertorial, etc.): 10.000 Euro
- **CATERING** (coffee breaks, lunch, drinks, etc.): 10.000 Euro
- **HOSPITALITY** (flights, hotels, etc.): 30.000 Euro
- **HUMAN RESSOURCES** (FACTORY 92 services): 20.000 Euro

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6. CONFERENCE LOCATION 2 – BRUSSELS, Timing is flexible (2019) (1/2)

Our second conference location suggestion is to organise the event in Brussels.

PROS:

- **THE EU INSTITUTIONS ARE ALREADY IN TOWN:** All relevant attachés from members state EU permanent representations, MEPs from European Parliament committees (such as the CULT – Education & Culture Committee and INTA – International Trade Committee) and European Commission representatives (from the likes of DG Trade and DG EAC – Education, youth, Sport and Culture) are already in town making it easier to ensure that all the right institutional stakeholders take part in the conference
- **ACCESSIBILITY:** Brussels Zaventem Airport is also easy to reach from virtually all corners of Europe
- **FLEXIBLE TIMING:** Brussels is not relying on a specific event partnership (and related timings) and can as such be planned flexibly and in synergy with the delivery of KEA's study

CONS:

- **THE EUROPEAN MUSIC EXPORT STAKEHOLDERS WILL NEED TO BE MOBILISED:** Organising the event in Brussels (as opposed to Frankfurt) gives birth to the additional challenge of having to mobilise more European music export stakeholders as they won't automatically be in town

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6. CONFERENCE LOCATION 2 – BRUSSELS, Timing is flexible (2019) (2/2)

BUDGET:

This location would enable the following 70.000 Euro budget breakdown (estimation – may be subject to change):

- **MARKETING** (artwork, advertisement, advertorial, etc.): 5.000 Euro
- **CATERING** (coffee breaks, lunch, drinks, etc.): 10.000 Euro
- **HOSPITALITY** (flights, hotels, etc.): 20.000 Euro
- **ARTIST PERFORMANCE** (travel, fee, accommodation, production, etc): 10.000 Euro
- **CONFERENCE FACILITIES** (rent of a full-day conference facility in Brussels): 5.000 Euro
- **HUMAN RESSOURCES** (FACTORY 92 services): 20.000 Euro

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7. CONFERENCE LOCATION 3 – MILAN, Timing is flexible (2019) (1/2)

Our third conference location suggestion is to organise the event in Milan in June 2019.

PROS:

- **MILANO IS A LEADING EUROPEAN CREATIVE INDUSTRIES CITY:** Milan is a a powerful hub for the European creative industries from fashion to the Italian music industry. It would as such be a inspirational and relevant setting for the event.
- **ACCESSIBILITY:** Milano Airport is also easy to reach from virtually all corners of Europe
- **FLEXIBLE TIMING:** Milan is not relying on a specific event partnership (and related timings) and can as such be planned flexibly and in synergy with the delivery of KEA's study

CONS:

- **COSTS:** We will most likely need to rent the conference facilities, book the bands and take care of the concert production, meaning that we will have less budgets available for marketing, event hospitality and catering compared to Frankfurt
- **THE EUROPEAN MUSIC EXPORT STAKEHOLDERS & EU INSTITUTIONS WILL NEED TO BE MOBILISED:** Organising the event in Helsinki also creates the challenge of having to mobilise all relevant conference participants (both the European music export stakeholders and all the relevant EU institutional players from

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7. CONFERENCE LOCATION 3 – MILAN, Timing is flexible (2019) (2/2)

BUDGET:

This location would enable the following 80.000 Euro budget breakdown (estimation – may be subject to change):

- **MARKETING** (artwork, advertisement, advertorial, etc.): 5.000 Euro
- **CATERING** (coffee breaks, lunch, drinks, etc.): 10.000 Euro
- **HOSPITALITY** (flights, hotels, etc.): 30.000 Euro
- **ARTIST PERFORMANCE** (travel, fee, accommodation, production, etc): 10.000 Euro
- **CONFERENCE FACILITIES** (rent of a full-day conference facility in Brussels): 5.000 Euro
- **HUMAN RESSOURCES** (FACTORY 92 services): 20.000 Euro

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8. CONFERENCE LOCATION 4 – HELSINKI, Q.3 or Q.4 2019 (1/2)

Our fourth and final conference location suggestion is to organise the event in the capital of the EU presidency in the period Q.3 – Q.4 2019. That would be Finland and more specifically Helsinki.

PROS:

- **FINNISH EU PRESIDENCY:** The Finnish EU presidency, takes place very close to the 2021-2027 EU budget launch, will offer the perfect momentum on the EU institutional and political level for having such a conference in Helsinki
- **FINLAND'S MUSIC EXPORT MODEL IS A BEST CASE MODEL TO LEARN FROM:** Finland has over the years consistently managed to produce major music exports (both inside and outside of Europe), punching way above their weight as a small country. To name a few: Him, Lordi, Alma and Sunrise Avenue. As such hosting the conference in Helsinki would provide excellent access to competitive European music export knowhow and capacities (major artist speakers, etc.)

CONS:

- **COSTS:** We will most likely need to rent the conference facilities, and need to book the bands and take care of the concert production, meaning that we will have less budgets available for marketing, event hospitality and catering compared to Frankfurt (and because of the accessibility even Brussels)
- **THE EUROPEAN MUSIC EXPORT STAKEHOLDERS & EU INSTITUTIONS WILL NEED TO BE MOBILISED:** Organising the event in Helsinki also creates the challenge of having to mobilise all relevant conference participants (both the European music export stakeholders and all the relevant EU institutional players from Brussels)
- **ACCESSIBILITY:** Helsinki is both expensive and difficult to reach from many parts of Europe

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8. CONFERENCE LOCATION 4 – HELSINKI, Q.3 or Q.4 2019 (2/2)

BUDGET:

This location would enable the following 80.000 Euro budget breakdown (estimation – may be subject to change):

- **MARKETING** (artwork, advertisement, advertorial, social media boosts, etc.): 5.000 Euro
- **CATERING** (coffee breaks, lunch, drinks, etc.): 10.000 Euro
- **HOSPITALITY** (flights, hotels, etc.): 30.000 Euro
- **ARTIST PERFORMANCE** (travel, fee, accommodation, production, etc): 10.000 Euro
- **CONFERENCE FACILITIES** (rent of a full-day conference facility in Brussels): 5.000 Euro
- **HUMAN RESSOURCES** (FACTORY 92 services): 20.000 Euro

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9. FACTORY 92 SERVICES DELIVERED

FACTORY 92 will deliver the following services to EMEE and the European Commission:

- **CONFERENCE CONCEPT CO-DEVELOPMENT:** FACTORY 92 will in close cooperation with EMEE and The European commission co-develop the conference concept (i.e. location, timing, conference program, music program, bringing onboard strategic partners, etc.)
- **EVENT ORGANSATION:** FACTORY 92 will take care of organising and coordinating all the practical conference logistics (i.e. venue booking, catering, production, travel logistics, etc.)
- **MAPPING OUT ALL THE MUSIC EXPORT STAKEHOLDERS NEEDED TO TAKE PART IN THE CONFERENCE:** FACTORY 92 will map out the European music export stakeholders needed to take part in the conference. The institutional stakeholders will be identified by the project manager
- **INVITING THE MUSIC EXPORT STAKEHOLDERS TO THE CONFERENCE:** Once the identified music export stakeholders have been approved by EMEE and the European Commission, FACTORY 92 will invite the delegates to participate (i.e. personal meetings, phone calls, e-mails, etc.)
- **CONFERENCE COMMUNICATION (PR & MARKETING):** FACTORY 92 will execute a diverse range of PR and marketing actions in order to ensure that the conference obtains optimal exposure in relevant European media (i.e. personal dialogue with media partners, graphical event layout, newsletters, advertorial partnerships with music B2B media, etc.)
- **REPORTING:** Once the conference has been executed FACTORY 92 will deliver at detailed final reporting (i.e. a final list of conference participants, media result valuation, press clipping, etc.)

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10. FACTORY 92 TEAM MEMBERS INVOLVED IN THE PROJECT



Christian Holl Buhl, Managing Partner, buhl (at) factory92 (dot) eu

Partner and co-chief at FACTORY 92. Christian is a Danish citizen but has been an expat most of his life, spending his youth and childhood in Brussels as the son of a EU lobbyist. This background is also the backbone of Christian's key professional competence. Namely the capacity to understand interests and shape, translate and successfully deliver border-crossing campaigns and business plans. Before joining FACTORY 92 (in January 2013) Christian spent much of his youth touring with his own rock band, completed bachelor and MBA degrees in business and founded and ran Brussels-based music export consultancy the rocking factory from 2007-2012.



Jan Clausen, Managing Partner, clausen (at) factory92 (dot) eu

Partner and co-chief at FACTORY 92. Jan has been a German music industry professional for almost 20 years, making him a both experienced, connected and respected profile in the highly competitive GSA music industry. Having started as a tour manager Jan quickly worked his way up the music industry career ladder and eventually found his home in music PR and marketing. This led him to co-found and run the legendary German music PR agency Queen About Music from 2003 to 2012. If you were to ask his colleagues (or clients) they would not hesitate to tell you how creative this man's brain is (though this North German gentleman would never claim something so bold himself).



Janika Reuter, International Relations Coordinator, reuter (at) factory92 (dot) eu

Janika holds a master's degree in Management of Creative Business Processes from Copenhagen Business School and joined FACTORY 92 in July 2018. Her music industry career started in 2013 at Berlin based record company Trickser Tonträger, where she worked with everything from booking and concert production to promotion and PR. During her four year residence in Denmark, she freelanced as a PR coordinator for ListenCollective with a focus on the local market and gained further experience as part of the creative conglomerate B Group.

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