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Connecting the European music industry

EuroSonic Noorderslag and DTEP in Groningen



259 performing artists, 2,800 professionals, 100+ panels and a festival that was sold out within one day: Once again, the EuroSonic Noorderslag in Groningen has proved its status as Europe's leading platform for the presentation and discovery of new artists and bands. It consists of the pan-European showcase event EuroSonic, with concerts all over the lovely Dutch city (a certain Franz Ferdinand premiered here, some years ago), Noorderslag at the Oosterport main venue which focuses on Dutch newcomers, and a conference that gathers professionals in more than 100 panels, presentations, discussions and award ceremonies.

Call for better support in the East

A main topic of at this year's conference was the status quo of music distribution and exchange in Europe. Sub-titled "Trans Europe Express - Moving music", it was bringing representatives of the European Commission (Department of Education and Culture) together with representatives from the European Music Office (EMO), European Broadcasting Union (EBU) as well as industries and media such as Yourope, Nokia, Impala or the Dutch music collector and cultural organization Buma Stemra.

Together with Vladimir Sucha, Director Culture and Communication DG Education and Culture of the European Commission, a string of panels suggested recommendations of what still needs to be done to create a truly, accessible and diverse European music market for European repertoire. One result of this situation's review: Whilst the infrastructure for music exchange is well-built in Western Europe, with a great many programs and projects (e.g. the European Talent Exchange Program ETEP), there is still a lot to do in the Eastern part in particular, as professionals mentioned.



For instance, in the panel "How To Find International Funding For Your Event", participant Biljana Bilic from Serbia described a controversial situation: Whilst the Exit festival in Novi Sad which she is working for as a booker is a true success story with 20 stages and performing (imported) artists from superstars like Mando Diao, Madness or the Prodigy to a great variety of local acts, it is still very difficult to export Serbian artists to the European market, as financial support from the state or cultural institutions is hardly enough to pay the visa fees. Her colleague Fruzsina Szep from the equally well-known Sziget festival added that in Hungary, funding for classical music is rather huge. Popular music, called "light music" in Hungarian, has to do without such sources, to some extent because it is simply not perceived by those at the "cultural controls". Lobbying and representing interests in political spheres has to be done both on a European as well as on a local level, as Gunnar Madsen from the Danish rock council Rosa recapitulated.

A best case in the making: DTEP



Dense cultural exchange programs might stimulate communication and exchange. A good how-to example was presented in the shape of the new DTEP (Dutch talent exchange program): The initiative of BUMA Cultuur, the Muziek Centrum Netherlands and the Noorderslag

foundation, managed by MusicXport.nl, focuses on the neighbouring German Ruhr region which is this year's European Capital of Culture. Festivals and venues of the Ruhr region that feature Dutch artists, notwithstanding their musical genre, will receive fundings. For each booking of an artist from the DTEP Artist Pool, the festival promoter gets an allowance to finance his expenses and to pay compensation for the expenses of participating artists.

The key elements for DTEP are artists, music media and music festivals. Since the live entertainment segment has become economically highly relevant for the entire music industry, and for newcomers, concerts and live music events are often the first opportunity to present their music to the public, the project has merged these two aspects for the sake of new acts, the event business and the music industry altogether. Furthermore, communication and marketing measures will be developed for the project.



At the Noorderslag festival, business professionals from both sides of the border had the opportunity to get in touch face-to-face. This initiative will see further live meetings, e.g. at the [c/o pop 2010 Cologne](#) which now takes place in June already. Focussing on a region, a certain period of time and using the increased media awareness vis-à-vis events happening in the orbit of Ruhr.2010, this project has good chances to stimulate music exchange between the Netherlands and the German market.

Even more so as the "Dutch roster" with new and rising acts like Moke, Lola Kite, De Staat, Kytteman or DJ Promo, to name but a few of the many that staged at Noorderslag, revealed how vibrant the music scene is. And after all, music being good still is the best argument when it comes to selling it - the Netherlands, as was announced in Groningen, saw a 15% increase of music exported from 2007 to 2008.

EuroSonic Noorderslag in numbers:

Festival visitors: 18.000 (sold out)
Conference visitors: 2.800 (sold out)
Nationalities: 43
Artists: 259
Journalists & Media: 183
EBU radio stations present: 24

Further information:

www.eurosonic-noorderslag.nl
www.etep.nl
www.musicxport.nl

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28 January – 7 February 2010

- in 6 days*
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