

As the part of the chain that actually receives the audience's money, the ticketing companies are arguably the most powerful players in the business. Ticketmaster alone sold 119 million tickets with a value of \$6bn in 2005.

Despite that massive business, Moriarty is still eyeing growth and, last year, took Ticketmaster to China via a joint venture called Beijing Gehua Ticketmaster Ticketing. "This venture represents a valuable opportunity for us to integrate our technology, infrastructure and expertise throughout the People's Republic of China," Moriarty says. The ultimate aim, he adds, is to "help drive business for the country's rapidly expanding live-event industry".

"We are partnering in Germany with Ticketmaster and the strategy is clear," says Peter Schwenkow, CEO of DEAG (Deutsche Entertainment AG), a theatrical and concert production services company and promoter based in Berlin that has worked with the biggest names

enue in the first month that StubHub did in its first six months. But we're not surprised because we know the secondary-ticketing concept is global and that music fans desperately want to trade tickets in a safe and secure way."

Also benefiting from the growth in audience numbers is the Scottish company Mobiqua, which has pioneered the use of electronic tickets delivered to mobile phones. "I haven't been to MIDEM before, but the live-music programme definitely sounds interesting," says Mobiqua's CEO, Iain McCready.

The Mobiqua system involves a unique barcode, which is delivered to a customer's mobile phone. At a venue entrance, that barcode is scanned and the holder is allowed access. Companies such as Ticketmaster have been quick to adopt the technology as it helps to eliminate scalping and forgeries.

"We are now operating in more than 30 countries," McCready says. "We're particularly active in the UK, where

"We know music fans desperately want to trade tickets in a safe and secure way"

••• LIVE MUSIC



Mobiqua's CEO, Iain McCready: "Mobi-tickets-only"

an increase in the number of venues that live shows can visit. Brand new arenas are now opening up in Eastern Europe, which easily match the standards of those in the West."

Turning to the flourishing festivals circuit, another success story is the European Talent Exchange Program (ETEP), which is run by the Netherlands' Noorderslag Foundation to stimulate the circulation of European

repertoire at festivals, on the radio and in the media. "I'm going to MIDEM for the first time in 2007 and I'm really looking forward to it," says ETEP's Ruud Berends. "We have a big presentation at MIDEM, so it will be interesting to see what opportunities arise while we're in Cannes."

ETEP offers artist-management companies and the recording industry the opportunity to establish and promote their acts throughout Europe. Among the artists to have benefited from the programme since 2003 are the UK's The Go! Team, Franz Ferdinand, Editors, Infadels and The Kooks; Germany's Seeed, T Raumschmiere, Beatsteaks and Wir Sind Helden; Sweden's The Soundtrack of Our Lives, Moneybrother, Jose Gonzales and Shout Out Louds; the Netherlands' Within Temptation, GEM and zZz; and Under Byen (Denmark), Teitur (Faroe Islands), Kaizers Orchestra (Norway), Disco Ensemble (Finland) and Rhesus (France).

In 2006, Berends reports, ETEP helped 48 artists from 12 countries to find performance slots at 50 festivals in 17 countries — a total of 156 shows at festivals throughout Europe.

Meanwhile, the various showcases and concerts organised by MIDEM's national exhibitors will allow delegates to broker licensing deals for exciting new bands — and festival bookers and promoters to discover new talent.

Jon Mcildowie of London-based Channelfly Enterprises first visited MIDEM last year. "I found it very useful," he says. At the time, Mcildowie was working on the inaugural Great Escape showcase festival and convention in Brighton, the UK. "We used MIDEM to meet up with various export offices to get their support in bringing bands to Brighton," he adds. Channelfly's subsidiaries include the artist-management company Supervision, which guides the careers of Franz Ferdinand, Kaiser Chiefs, The Cribs, Magnet and Mumra,



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