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Live Music Intelligence

ADELE'S WORLD

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FESTIVAL INNOVATION

The best new ideas from summer '24

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Ireland's live music market in focus

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FEST TEAM

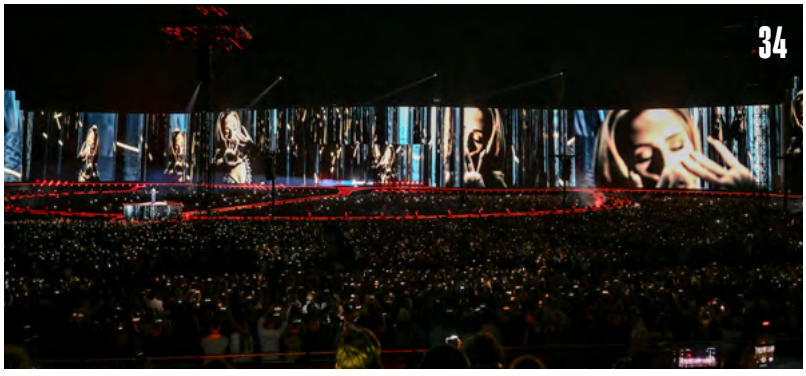
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Cover photo: The opening night of Adele's ten-date Munich residency © Getty Images for AD / Live Nation GSA

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MOST READ INDEX

The ten most-read stories from **IQ**'s daily news coverage...

BILLIE EILISH SIGNS WITH WME

Billie Eilish and her brother Finneas O'Connell have joined WME for touring representation worldwide.

The US pair were already represented by WME for film and TV, having signed with the agency in January last year.

Eilish was previously with Wasserman Music, where her live career was overseen by her long-time agents Sara Bollwinkel, Tom Windish, and Mike Malak. Bollwinkel and Malak also repped O'Connell in his solo endeavours.

Eilish and O'Connell entered the Wasserman fold following the company's acquisition of Paradigm's North American and UK live music businesses in 2021 and 2022, respectively.

"While grateful to their former live booking agents at Wasserman, Billie Eilish and Finneas O'Connell have opted to have film, TV, and music handled by the same agency, WME, moving forward," says a spokesperson for Eilish.

ADELE'S 'HISTORIC' MUNICH RESIDENCY COLLECTS RECORDS

Adele wrapped up her "historic" concert residency in Germany after setting several new records.

The London singer performed ten nights in August at a bespoke 73,000-capacity pop-up stadium in Munich – the largest temporary arena ever built with the largest continuous outdoor temporary LED screen ever built.

With 730,000 tickets sold, the Munich shows registered the highest attendance of any concert residency outside Las Vegas, according to promoter Live Nation.

The exclusive European concerts, which mark the first time Adele has played mainland Europe since 2016, were co-promoted by Live Nation GSA's Marek Lieberberg and Austrian promoter Klaus Leutgeb. The "bespoke" outdoor venue was imagined by Leutgeb and designed by Florian Wieder.

Adele's team, including manager Jonathan Dickins and agent Lucy Dickins, have also been instrumental in shaping the project. See page 34 for a behind-the-scenes feature on the shows.

LEGENDS SEALS ASM ACQUISITION

Legends says it has created "the world's pre-eminent premium live events company" with the completion of its blockbuster acquisition of ASM Global.

The $2.33bn deal was first announced in November 2023 and is now complete after receiving approval from the US Department of Justice.

The combined company, which will reportedly have 10,000 full-time employees, will offer services including venue planning, development, and management; content and event booking; partnerships and premium ticketing; and merchandise and hospitality services.

Backed by global investment firm Sixth Street, New York-headquartered premium experiences specialist Legends' existing clients include sports clubs Real Madrid, The Dallas Cowboys, FC Barcelona, and The New York Yankees, plus LA's SoFi Stadium.

Its expanded geographic reach will now support partners across Africa, Asia, Europe, Oceania, and North and South America.



Billie Eilish headlines Sziget Festival in 2023. © László Mudra / Sziget Festival Official

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TAYLOR SWIFT WRAPS UP 'ERAS' EUROPEAN LEG

Taylor Swift's European leg of *The Eras Tour* wrapped up at Wembley Stadium on 20 August

Yet more records tumbled as Taylor Swift closed the book on her three-month *Eras* European tour.

The 34-year-old hitmaker wrapped up the tour leg, which began in France at Paris La Défense Arena in May, with a five-night stint at Wembley Stadium in August, which brought her total number of gigs at the London venue in 2024 to eight – more than any other city in the world.

The 92,000-cap shows saw the American crowned as the biggest-selling female artist to ever perform at England's national stadium, in addition to setting a new bar for the longest residency of a solo artist at Wembley and equalling the overall venue record set by Take That's 2011 *Progress Live*.

Produced by Taylor Swift Touring and promoted by AEG Presents and Messina Touring Group, *Eras* last year became the first tour in history to surpass $1bn in revenue – a total that is expected to have topped $2bn by the tour's conclusion this December.

The 2023 run was also calculated to have generated an additional $200m in merchandise sales, while the *Taylor Swift: The Eras Tour* concert movie exceeded $250m in worldwide ticket sales, making it the highest-grossing concert movie of all time.

Prominent live music executives have given their thoughts to *IQ* on why the tour has captured the cultural zeitgeist like no other in decades.

"Of course, there are many reasons," says International Artist Group EVP and head of global music Jarred Arfa. "But one that doesn't get discussed often is despite the fact that she is only 34, she has now had hits for 18-plus years. She has become multigenerational, appealing to fans of hers from her earlier eras, to younger fans who have discovered her music in recent years."

Marie Lindqvist, SVP operations at ASM Global Europe, credits Swift's ability to foster a uniquely devoted fanbase.

"Taylor Swift has developed a community of fans that are kind, generous, inclusive, and colourful," she says. "I think that is what the world needs with so much polarisation, war, and stress around."

Referencing the American hitmaker's three-night stand at the ASM-operated Friends Arena (now Strawberry Arena) in Sweden in May, Lindqvist adds: "Stockholm was a bubble of joy and positivity with Swifties from all over the world for a week. According to a recent study by the Stockholm School of Economics, the people of Stockholm were happier during that week and felt a sense of community. That is unique and resonates on a global scale."

The tour format – a three-hour-plus setlist of around 45 songs split into ten acts representing each of Swift's studio albums – is another clear USP.

"The scale and ambition of these shows feels quite unusual in this day and age – especially the intensity of the execution, the length of the performances, and the global nature of the tour," reflects David Martin, CEO of the UK's Featured Artists Coalition. "Essentially, you're talking about a genuine global superstar at the peak point of their career. We've seen similar cultural phenomenon before with the likes of Michael Jackson, Coldplay, and Beyoncé.

"Taylor Swift is the most popular artist in the world right now, and the level of demand and hyperbole surrounding *The Eras Tour* is completely detached from the rest of the live music market."

Swift's second Wembley run came a week after she cancelled three dates at Vienna's Ernst Happel Stadium in Austria due to a terror threat. Austrian authorities arrested three teenage suspect
for allegedly planning an Islamist attack in
Vienna region, with Swift's shows being t
cus" of the plot.

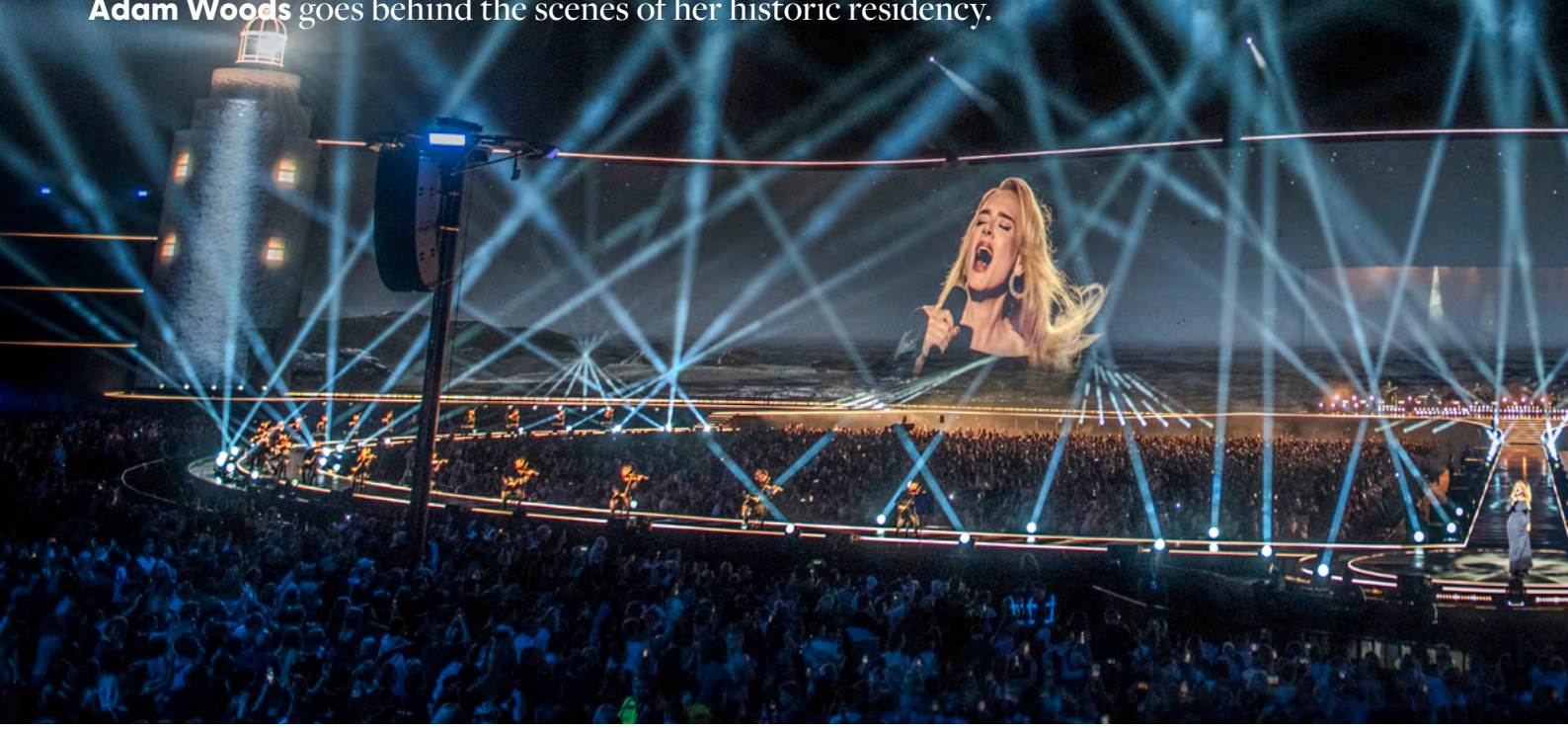
"Having our Vienna shows canc
astating," the singer wrote on I
was also so grateful to the
thanks to them, we were
not lives."

The Eras Tour r
Hard Rock Stadi
ly set to wrap

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ADELE'S

It's hard to grasp quite what Adele has achieved with her ten-date Munich residency, but it includes 730,000 delighted fans, a slew of industry firsts, and at least one world record. **Adam Woods** goes behind the scenes of her historic residency.



"A bit random, but still fabulous," was how Adele previewed her month-long, ten-date Munich residency when announcing the August shows on Instagram at the beginning of the year.

'Fabulous' was right on the nail, as 730,000 fans will tell you. The star's first shows in Europe since 2016 – and her last for "an incredibly long time," if her final-night announcement holds true – were a thing to behold: a remarkably high-end production in a matt black amphitheatre, every last detail carefully geared to reflect Adele's personal brand, her tastes, her particular connection with her fans.

As for 'random,' that's certainly there, too – a one-off European concert series by a London-born superstar in the capital of Bavaria; a pop-up stadium on a patch of ground typically reserved for massive exhibitions; and, for pre-event and after-hours fun, Adele World: an area the size of a small festival, with a recreation of lost Kilburn (London) venue The Good Ship, a fairground, and live performances including a Spice Girls tribute group.

But from a plan only green-lit in January came a universally praised, record-toppling, one-of-a-kind summer stadium residency. Having concluded on 31 August, the shows can lay claim to the highest attendance of any concert residency outside Las Vegas, as well as the world's biggest temporary arena and the largest continuous LED wall, at 220m long and 4,159.7m² in area.

Water under the bridge

Adele's agent, WME's Lucy Dickins, speaking as the run approached its close, is keen to give cred-

WORLD



A world-class team was assembled for Adele's recent European residency © Stufish

it to the production team that realised the vision, with around a month on-site to build it all, amid European weather that drowned out rehearsals. "Adele's team *are* A-class," says Dickins, with emphasis. "They are so unbelievable. I've never seen one person flapping. We've gone through storms. We've had lightning. Adele had half a rehearsal before this show. That's all she had: half a rehearsal. She went from playing to 4,500 people in Vegas to a stage like that and went boom. Just took it on. And not once have I seen Paul, Matt, none of them, ever losing their cool."

Paul is production manager Paul English, and Matt is Matt Askem, Adele's creative director since 2016 – both veterans of her *Weekends With Adele* Las Vegas show, which has run at the Colosseum at Caesars Palace since November 2022 and will conclude in a couple of months' time.

"It's been a journey, and it's been a challenge"

"The blood, sweat, and tears that have gone into this, I can't tell you," says English, likewise speaking as the Munich shows approached their final weekend. "It's been a journey, and it's been challenge. But it's been fantastic to put toge the team that I have here. They are an a team, and they have pulled off an ama

The German residency reunited behind the Vegas one: English, rector Kim Gavin, technica Birkett, sound engineer D signer Cory FitzGerald son and Ray Winkle as well as video for audio, li

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GREEN GUARDIANS 2024

Sustainable suppliers & innovators

Welcome to **IQ** Magazine's 2024 Green Guardians – our annual recognition of those companies, organisations, eco-warriors, innovators, and this year, artists, who are working so tirelessly to make the live entertainment industry more sustainable.

ARTISTS STEP UP

As one of a rising crop of young acts who are placing sustainability at the heart of their careers, Lime Cordiale are looking at every aspect of their activities to ensure they are minimising their carbon footprint.

Working with Suitcase Records, they became the first Australian band to release an album, *Enough of the Sweet Talk,* on vinyl using EcoVin, a new low-carbon PVC that reduces the CO_2 output of standard vinyl by 92.5%. The band is also working with US-based thrift store retailer Savers to produce merch on upcycled tees.

In partnership with FEAT.Live (see profile on page 49), a $1 Solar Slice from every ticket sold across the *Enough of the Sweet Talk Tour* will go towards decarbonisation and action on climate change, while on their upcoming UK and Europe tour, the band will travel on a bus running on fuel produced from HVO, reducing fuel emissions by up to 90%. To achieve this, the band's tour bus supplier, UK-based Vans for Bands worked with their engineering team to ensure that the busses would run efficiently on HVO.



Vans for Bands also worked with their wholesale fuel supplier to ensure that the entire tour could be run on HVO, due to its limited distribution across Europe. It's one of the very first times a tour has been run end to end on the emissions-reducing fuel.

limecordiale.com





AEG EUROPE

AEG Europe, a leader in the live sports and entertainment industry, is using its platform and reach to make a significant impact on the planet. With millions of fans and thousands of events annually, the company is committed to minimising its environmental impact and raising public awareness about issues to make meaningful change.

The company made new strides this year, with the world's first carbon-removed arena events being a highlight. The O2 removed nearly 550 tons of carbon across four shows with The 1975, a monumental moment in event sustainability. The venue also achieved Greener Arena certification from AEG and introduced the Green Rider to promote sustainable practices among promoters and artists.

In addition, the American Express presents BST Hyde Park festival series that takes place in London implemented the next stage of its net-zero strategy, reducing its carbon emissions via Biochar and utilising 100% compostable serve ware to limit waste. On the horizon, the company's proposed 8,500-capacity Edinburgh Park Arena, set to open in 2027, is set to be a net-zero venue and will generate over half of its energy from low or zero-carbon technologies.

Through these industry-leading initiatives, AEG Europe hopes it can be a model for other venues, promoters, and tours worldwide, through promoting a greener future for live events.

aegeurope.com

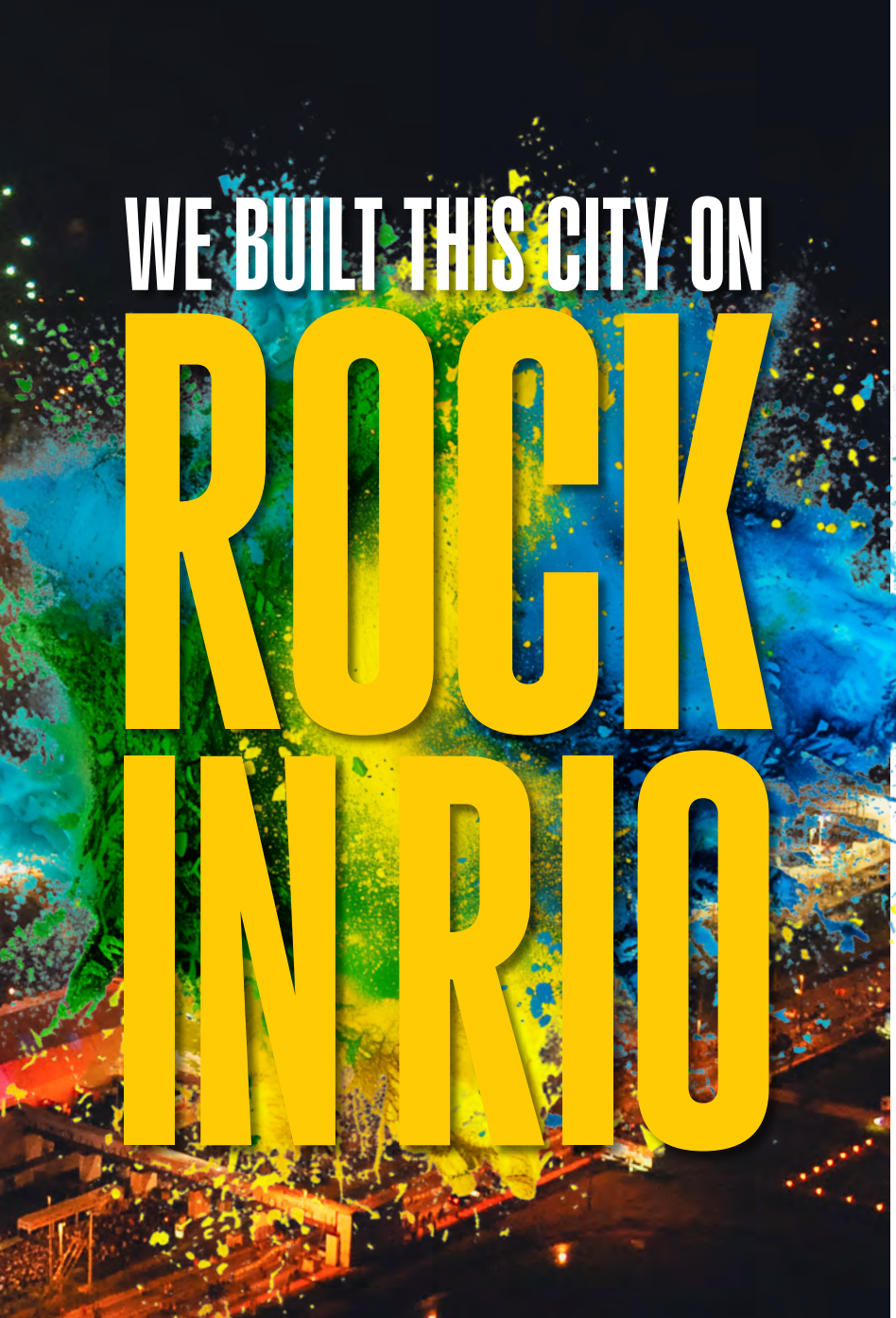




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Rock in Rio 2011



WE BUILT THIS CITY ON ROCK IN RIO

Forty years ago, Brazilian advertising guru Roberto Medina had a dream to use live music to showcase his home city of Rio de Janeiro, while boosting the fortunes of one of his brand clients. Now, as Rock in Rio's staff round off the busiest year in the event's history – also overseeing Rock in Rio Lisboa, The Town, and Lollapalooza Brazil – **Gordon Masson** talks to the event's founder and his *empresária* daughter, Roberta, about the remarkable history of the festival, expansion, and even more ambitious plans for the future...

As one of the world's most recognisable festival names, Rock in Rio established itself as iconic from day one – with global stars voicing ambitions to play the event after acts like Queen, Iron Maiden, Rod Stewart, AC/DC, and Yes put it on the map with a historic debut that saw more than 1.3m fans pouring into the City of Rock over the inaugural ten-day gathering in 1985.

But it did not follow the normal blueprint of a hopeful promoter taking a gamble in an effort to turn a profit. In fact, the man whose concept rewrote the festival rule book had zero background in music and little understanding of the way in which the live music business worked. But he had a groundbreaking idea and doggedly refused to take no for an answer.

"I wasn't an expert in music, but I was an expert in communication, and there was something clear in my words, in my beliefs," Roberto Medina recalls of his initial vision for Rock in Rio. "Communication, in my head, was more than those four tools that we had, namely, television, radio, billboards, and newspapers. It was more than that. You had to involve the consumer in a different way, perhaps adding emotion to create a different relationship with the brand, and I reckoned that a music event could achieve this. If I could bring an important investment from the communications market to music, I might be able to do something extraordinary."

With hindsight, of course, that vision was indeed extraordinary. But Roberto and his colleagues had to convince talent agents that they were trustworthy and capable of organising a festival that could benefit the careers of their artist clients.

"In 1984, a team of advertising executives came to London to woo us agents, managers and production personnel, encouraging us to bring our artists to what was regarded at the time as a totally untapped market," ITB's Rod MacSween reports on those early introductions to the Rock in Rio hierarchy. "We were all apprehensive, despite being shown footage of this beautiful land with its stunning beaches and intoxicating ap
peal. Could the organisers really pull off su
feat of logistics and expertise for the first
South America? Letters of credit, really
"There were doubts. Then Quee
and there was a stampede to be
new and compelling venture."
One of team who was i
with agents was Luiz O
based promoter Bon
panying Medina
event to artis

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WORLD STAGE
1985
Rock in Rio
artplan
CELEBRATING 40 YEARS OF MUSIC AND MAGIC: THANK YOU TO ALL ARTISTS, AGENTS, AND PARTNERS WHO MADE IT POSSIBLE
In these four decades of Rock in Rio, over 12.5 million people have experienced amazing moments in Cities of Rock in four countries: Brazil, Portugal, Spain and the United States. There have been more than 4,666 artists in 24 editions of the festival, which brings together many different rhythms, strives for excellence in every single detail and, with the support of various partners and the public, is building a better world. Thank you to everyone who is part of its history.
WORLD STAGE
2022
Rock in Rio 40 YEARS
and forever