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Live Music Intelligence



COUNTDOWN TO ILMC 37
London set to host the global live business

THE BEATS GO ON
Afrobeats stars go global

GEOFF ELLIS
DF's head on 40 years in music

FROM STAGE TO SILVER SCREEN
The rise of concert films

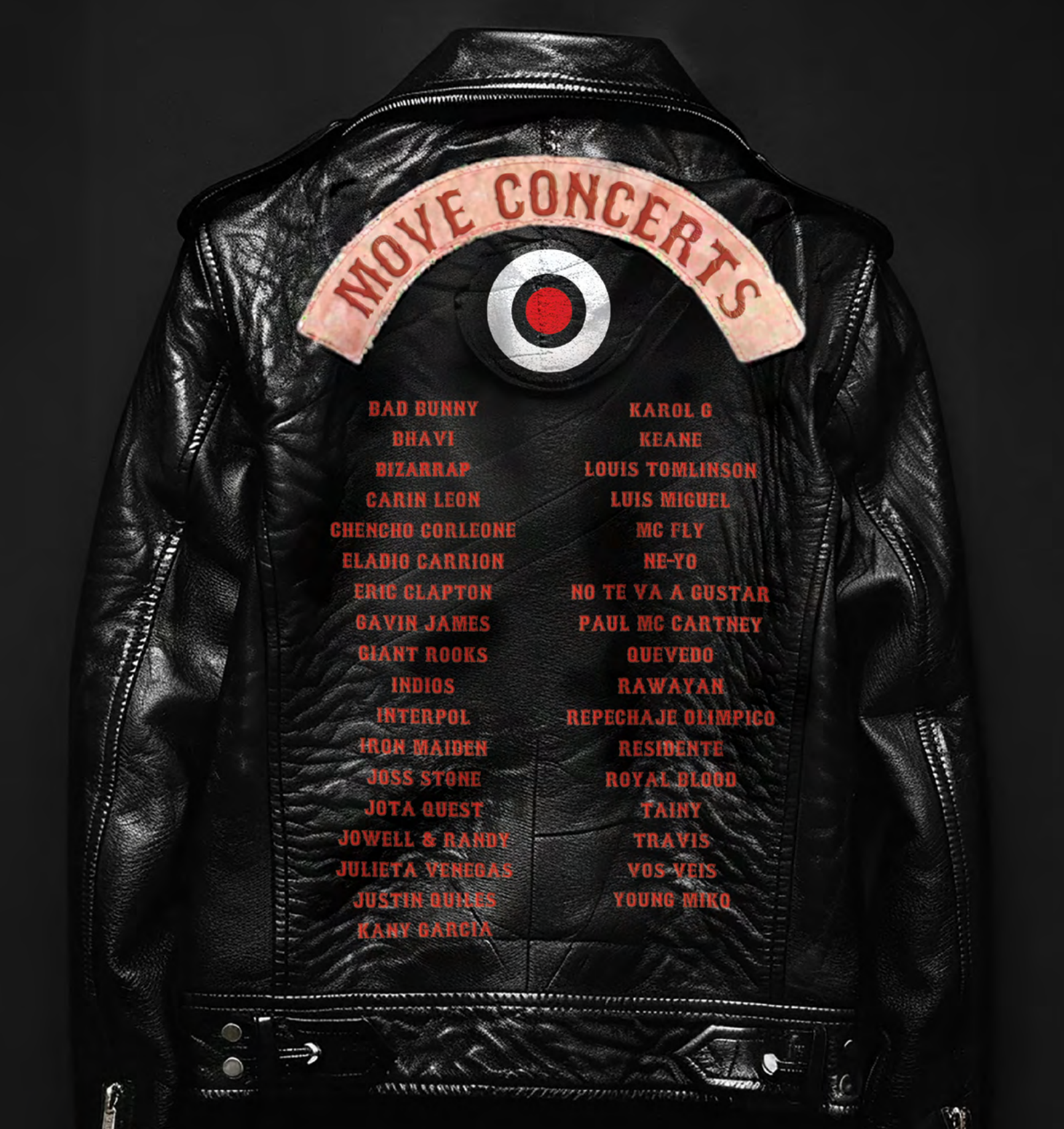
CRYING OUT FOR AMORE
Italy's live music market in focus

SECONDARY SCHOOLING
Legislating the touts worldwide

FIREAID
Katy Perry among stars who step up for LA

THE ARCHITECTS
Celebrating live music pioneer Barry Dickins

20 YEARS OF BEDLAM
James Blunt tour report



THANK YOU TO ALL THE ARTISTS, MANAGERS & AGENTS THAT MADE 2024 AN AMAZING RIDE FOR US!

MOVE CONCERTS



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WEDNESDAY 26 FEBRUARY

09:30–09:55
NEW DELEGATES' ORIENTATION




HOSTS: Gordon Masson & Lisa Henderson, IQ Magazine (UK)

IQ's Gordon Masson and Lisa Henderson host an introduction to the world of ILMC for new delegates, or anyone who needs a quick refresher.

10:00–10:15
THE ILMC 37 CAPTAIN'S BRIEFING



HOST: Greg Parmley, ILMC (UK)

ILMC MD Greg Parmley welcomes all industry captains and crew to the official start of ILMC 37 as this year's edition sets sail.

10:15–11:15
THE OPEN FORUM: SETTING THE COURSE



CHAIR: Maria May, CAA (UK)

ILMC's annual state-of-the-nation opening session is consistently the biggest debate of the conference. A lineup of industry leaders will discuss navigating current challenges and what course the industry will take over the coming year, from the growth in stadium touring to ticket pricing, artist development, and grassroots fears.

TUESDAY 25 FEBRUARY

9:30–20:00
GREEN EVENTS & INNOVATIONS CONFERENCE

The Green Events & Innovations (GEI) is the foremost conference for sustainability in the live events sector. Celebrating its 17th year, GEI welcomes industry thought-leaders, sustainability professionals, visionaries, organisations, promoters, venues, festivals, musicians, innovators, businesses, governments, and more, all working to bring environmental and social sustainability to the forefront of the events, music, sports and creative sectors.

Topics slated for discussion at GEI17 include: Massive Attack's proof-of-concept low carbon gig, extreme weather, greener tours, festival sustainability, ending fossil fuel, water & sanitation, food & drink, EDI, disabled access, and a keynote conversation featuring the legendary Moby.

Find out more at www.agreenerfuture.com/gei

11:30–12:30
ETHICS & ACTIVISM: ADAPTING TO ARTIST & FAN VIEWS



CHAIR: Rauha Kyyrö, FKP Scorpio (FI)

The live music business is often portrayed as a place of rational, calculating deal-making–but there are an increasing number of ethical decisions confronting everyone in the chain. In an age of fan and consumer activism, where shows take place and under whose banner matter more than ever, and it's a conversation that stretches from artist teams with agents to promoters and beyond.

11:45–12:30
WORKSHOP: LIVE MUSIC INSURANCE





HOSTS: Matthew Meredith, LMP Group (UK); Tim Thornhill, Tysers Live (UK); Petra Sandreiser, Novitas (DE)

With the increasing cost of producing tours and live events and the ongoing risks posed by climate change, communicable disease, travel delays, illness, and more, getting the right policy can be critical. This workshop will give an overview of the most recent developments when insuring risk, and present pathways to best approach the changing landscape of risk.

11:45–12:45
MARKETING: NAVIGATING CHANNELS



CHAIR: Robbie Balfour, The O2 (UK)

This year's marketing session considers how to best utilise the various channels available to promoters, venues, and ticketers to maximise ticket sales, with an update on the latest trends and developments in the space over the last 12 months.

13:45–14:30
GENRE SPOTLIGHT: CLASSICAL & ORCHESTRAL



CHAIR: Lucy Noble, AEG Presents (UK)

Orchestral and classical music has broken out of the concert hall and is taking arenas and outdoor venues by storm. In this session, we will ask why that is and debate what is driving that trend.

14:00–15:00
FESTIVAL FORMATS: SURVIVE & THRIVE



CHAIR: Alex Bruford, ATC Live (UK)

It's no secret that the festival market is under pressure. But while festivals continue to balance rising costs and a scarcity of headliners, the long list of cancellations from summer 2024 indicates that some events are simply struggling to attract audiences. As trends and markets shift, what new formats are promoters, artists, and others developing to remain relevant to a 21st century market?



14:00–15:00

MEET THE FANS: THE ILMC 37 FOCUS GROUP



HOST: Jonathan Lomax, ILMC (UK)

Almost every business in the industry claims to be "fan-centric"–but are they really? The longer the time spent in the industry, the further away from the regular fan experience many get. This year, ILMC has gathered a group of fans together to talk candidly about their experience of live music.

14:30–15:00

SHOWSTOP®: A GLOBAL STANDARD FOR SAFER EVENTS





HOSTS: Steve Allen & Dr Mark Hamilton, Showstop (US)

The Pink Bows Foundation will be previewing its new Showstop course in advance of its launch in Texas in March 2025. The Showtop Procedure is a proven, tested, and operational resilience measure that reduces risks to the audience through effective incident planning and preparedness for emergencies.

This session is a partner presentation.

14:45–15:30

GENRE SPOTLIGHT: AFROBEATS



CHAIR: Natasha Manley, TMG (UK)

This panel will explore Afrobeats' rise and its impact on the live music industry. We'll discuss the genre's origins in West Africa and the role of artists like Burna Boy, Wizkid, Tems, Davido, Rema, Asake, as well as South Africa's leading Amapiano artists. Topics will include the genre's presence at major international festivals, its role in shaping global touring circuits, and the evolving demand for Afrobeats performances.

15:15–16:15

PRICING THE TICKET: BALANCING EXPECTATIONS



CHAIR: Tim Chambers, TJ Chambers Consultancy (UK)

As the most common topic to both generate media headlines and draw the ire of fans, the price of tickets is one of the hottest issues in live music. But with so many ways to price a gig, tour, or festival, how do artist teams and promoters ensure they are choosing the right mechanism? From dynamic pricing and premium, to calls for greater transparency and the increasing pressure on prices overall, just where is this all headed?

15:45–16:30

ELECTRONIC MUSIC: WHERE TO NOW?



CHAIR: Ben Turner, IMS (UK)

With help from our friends at IMS (International Music Summit), this 45-minute session considers the latest developments in the vibrant electronic space. With early insights into the IMS annual report and a panel of experts weighing in, this session considers the current challenges, successes, and future direction of this significant sector of the live entertainment business.

16:00–16:45

WORKSHOP: PROGRAMMING GENDER-BALANCED EVENTS



CHAIR: Christina Hazboun, Keychange (UK)

While some of the biggest live events of the past few years have come courtesy of women artists, women and gender-expansive musicians remain a minority throughout the live industry. This roundtable workshop will explore solutions to bringing gender balance to festival stages, with input from Keychange around their gender pledge, as well as festivals and promoters that are taking action to create sustained, equitable change.

16:45–18:00

THE HOTSEAT: JAMES BARTON





HOST: Greg Parmley, ILMC (UK)

With Superstruct Entertainment now housing as many as 80 festivals and 100+ events, 35 businesses, and hosting over 7m fans annually, it has grown quickly to become the world's second-largest festival promoter. But despite being one of the modern live music industry's most formidable success stories, company heads have never given interviews.

For the first time in Superstruct's nine-year history, co-founder and chairman James Barton will speak candidly about key moments in his career, the company's meteoric growth, and share his insights on the global festival business.



ILMC Touring Entertainment LIVE

The second edition of ILMC Touring Entertainment LIVE (TEL) – the event dedicated to the global business of big-brand live entertainment, exhibitions, and touring family shows.

10:00–10:45
LANDS OF OPPORTUNITY



CHAIR: Susan Gloy-Kruse, CTS Eventim (DE)

Touring entertainment is booming, and there are plenty of growth markets offering opportunities–if you know where to look and how to navigate them. In this session, we'll look at hot markets keen for more touring content, as well as some of the tourism and government departments who are helping de-risk shows by contributing to costs as they seek to attract more visitors.

11:00–11:45
MISSION: FIND THE GEMS

With so many possibilities for new content, how do producers and promoters ascertain what's worth banking on? This enlightening session will help you navigate issues such as: fast moving consumer tastes; how to work out what's going to be a hit; weighing up big IP (with all the associated cost and high ticket prices) vs lower ticket price but high volume events; and the next big IP ideas.

12:00–12:45
MY BIGGEST LESSON



CHAIR: Tom Zaller, Imagine Exhibitions (US)

Touring Entertainment LIVE brings together the best in the industry, so what better opportunity to share common challenges and discover how everyone has got to where they are?

This open forum panel offers the chance for attendees to learn from their colleagues, share solutions to industry-wide issues, and power the business forward together.

13:45–14:45
THE QUICK-FIRE SESSION



CHAIR: Manon Delaury, Teo (FR)

All aboard for our annual voyage through the latest and most innovative content available in the coming 12–18 months. Take a whistlestop tour through captivating exhibitions, crowd-pleasing ice shows, exciting new musicals, the latest tech-driven extravaganzas, and mammoth arena-filling spectaculars in a quick-fire format.

This session is your guide to the best and brightest in the market.



15:00–15:45
MARKETING MASTERCLASS: MAINTAINING THE BUZZ



CHAIR: James Cassidy, FKP Scorpio Entertainment (UK)

Marketing touring entertainment shows is completely different from concerts. So what are the best ways of sustaining excitement over a long-length stay? When should you start your pre-sale? How do you manage challenges in dips and sales? And how can promoters leverage their relationship with their ticketing companies to maximum effect?

This masterclass brings together experts from across various marketing disciplines to share their insight.

16:00–16:45
IMMERSIVE ENTERTAINMENT: WHAT AUDIENCES REALLY WANT

This panel will explore the evolving expectations of modern audiences, from the rise of interactive and gamified experiences to the importance of social engagement, personalisation, and replayability. It will explore how to meet these demands while balancing sustainability, accessibility, and profitability.

17:15–18:00
MAKING WAVES



CHAIR: James Drury, ILMC (UK)

In an industry famed for its creativity, a handful of companies are making really big waves. From Fever's $1bn valuation to the roll-up of companies by Sony Masterworks, we hear from top-level execs at industry-leading companies about how they achieved such success and where they see the industry going in the future.

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With over 100,000 Attendees to Byron Bay Bluesfest 2025 it continues to be a main draw card in the Australian music industry.

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NSW Tourism Award Gold for Best Major Festival and Event 2024.
Variety Awards for Festival of the Year 2024.

Byron Bay Bluesfest continues into 2026 and is currently programming it's lineup.

Contact Peter Noble at peter.noble@bluesfest.com.au

THURSDAY 27 FEBRUARY

09:45 – 10:45
THE TOUR 2.0: SHORT CHANGE?



CHAIR: Sally Dunstone, Primary Talent Int'l (UK)

Tours are getting shorter across the board – at the top end, globally, mid-tier, and at domestic, grassroots levels. As costs take a heavy toll, other factors such as venue availability and the mental and physical pressures of touring are playing their part. And with tours getting shorter, what's the impact for fans and venues based outside of major cities, and the careers of artists who are no longer playing further afield?

09:45 – 11:00
THE VENUE'S VENUE: ANCHOR TOPICS



CHAIR: James Drury, IQ Magazine (UK)

It may be boom time for arenas, but it's not all plain sailing. Tech-heavy productions, new content types, pressure on calendars, increasing audience demands, sustainability, greater competition, and no slowdown in costs, means there are plenty of issues to navigate. Add to that a patchwork of rules for pencilling dates that is proving unworkable for many promoters and agents, and there's a lot to discuss.

10:00 – 11:00
MIDDLE EAST LIVE: STATES OF GROWTH



CHAIR: Emma Banks, CAA (UK)

The first of two discussions on a touring market seeing explosive growth and change. With interest from multinationals at a high and joint ventures forming fast, the Middle East is on a path to become one of the world's key live entertainment destinations. This session will explore what the opportunities are for artists, tours, promoters, and others in these growing states.

11:00 – 11:45
FAN DATA: OPENING UP NEW STAGES



CHAIR: Clementine Bunel, Wasserman Music (UK)

A host of new tools now exist to give artists and their representatives more insight into their fans than ever before, assuming the artist's team can get hold of it. This session will look at some of the innovations that are changing the landscape for artists and promoters to improve the engagement process and drive new ticket sales, while examining why certain parts of the industry may be reluctant to share this increasingly valuable intelligence.

11:30 – 12:30
MIDDLE EAST LIVE: THE VENUE BOOM



CHAIR: Brian Kabatznick, Oak View Group Int'l (UK)

There is no other region worldwide with as many new arenas and stadiums in the planning stages. And alongside existing venues in the market, the next few years will see a raft of stages for touring artists and productions to perform on. From news of a second Sphere landing in Abu Dhabi to Saudi Arabia's flurry of new builds, and Ethara's growing network of venues, it's fast and remarkable growth.



11:45 – 12:45
SUSTAINABILITY: WORDS INTO ACTION



CHAIR: Claire O'Neill, A Greener Future (UK)

Just how is the live entertainment performing in its efforts to reduce its carbon footprint? And what practical measures should we all be taking to make the world a greener place? O'Neill and a lineup of leaders give their honest assessments, and discuss the potential sustainability ramifications of President Trump's decision to remove America from the Paris climate agreement.

12:00 – 13:00
GRASSROOTS TOURING: THE CHALLENGE OF MAKING IT WORK



CHAIR: Sarah Slater, Ticketmaster (UK)

How are artist teams, promoters, and venues developing tours by emerging artists and keeping them on the road? What routes are agents finding for their new artists seeking to build live skills and early audiences, and with travel and border crossings often challenging, what is the future for international touring as future headliners cut their teeth?

13:45 – 14:30
WELLNESS VS THE INDUSTRY



CHAIR: Marie Lindqvist, ASM Global (SE)

The live music industry can be a tough business for those who work in it. Almost all the output happens at night and tours involve travelling, often internationally, for extended periods of time. But a growing wellness and work/life agenda, alongside a dramatic decrease in alcohol consumption in some segments of the market, has challenged the foundations on which the industry is built.

14:00 – 14:30
ARTIST CONTRACTS: THE SUSTAINABILITY CLAUSE

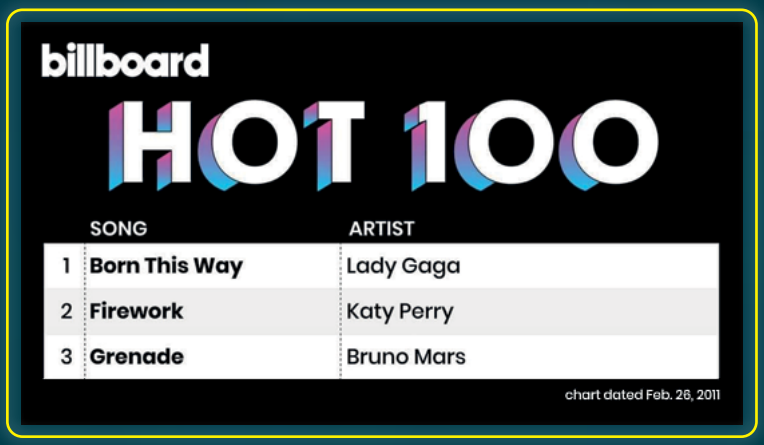


CHAIR: Carol Scott, TAIT (UK)

In 2024 the UK business trade association, LIVE, published draft sustainability clauses for artist contracts following years of discussion between agents and others integral to putting on shows, including promoters and venues. The clauses aim to put key sustainability efforts into the heart of the commercial agreement between the main parties in order to secure minimum sustainability standards across participating shows.

FEEL OLD YET?

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chris.rotenius@fkpscorpio.se

Edward Janson
Senior Promoter
edward.janson@fkpscorpio.se

Lola Loog
Promoter
lola.loog@fkpscorpio.se

FKP SCORPIO SWEDEN

Photo: Sören Andersson / stockholmmediabank.com

14:00 – 15:00

COLDPLAY: INSIDE 'MUSIC OF THE SPHERES'



CHAIR: Ruth Barlow, Beggars Group (UK)

Coldplay's *Music of the Spheres Tour* is now the biggest rock tour in history, with over 10m tickets sold. Now entering its fourth year, this stadium production has shattered records around the world. From innovations in sustainability to supporting charitable causes, the tour's set to leave a long legacy.

The principals behind this remarkable feat recount how it all came together, the challenges, and some of the highlights.

14:00 – 15:00

THE CAMPFIRE: CENTRAL & EASTERN EUROPE



CHAIR: Ruth Koleva, SoAlive Music Conference (BG)

The development of what were once described as "emerging markets" has created numerous potential tour routes for even the world's megastar acts to tap into, across a region that extends from the Baltics to the Balkans. This facilitated discussion invites all professionals from Central and Eastern European, along with those who do business there, for a conversation about key opportunities, the challenges holding back the region, and what the future holds.

14:45 – 15:30

IPM: CREW WELFARE



CHAIR: Okan Tombulca, eps (DE)

With 2025 projected to be the most prolific year of touring in history, the pressure on road crews is intensifying. With an increasing number of shows and longer tours, crews often face the challenge of working with less experienced team members, while seasoned staff bear the brunt of heightened expectations. Compressed schedules, with more shows per week and fewer days off, add further strain. The first of ILMC's production-focussed sessions covers this critical topic.





15:00 – 15:45

WORKSHOP: TOURING VISAS & NAVIGATING BORDERS



CHAIR: Robert Baird, BAM! Baird Artists Management Consulting (US)

Join us for a workshop in which visa experts share the latest intel on taking artists and tours across borders. This session will explore the latest news from North America, key updates on the inbound ETIAS system in Europe, as well as other key touring territories.

15:30 – 16:30

SUPERFANS: STREAMING 2.0 & LIVE



CHAIR: Sam Taylor, CMU / UnLimited Media (UK)

Key streaming services and major labels are hyping up the value of the 'superfan' opportunity, seeing it as a way to give streaming subscribers more value – and make more money from them. But what does 'superfan' really mean, who will own the superfan relationship, and how will it actually work?

15:45 – 16:45

IPM: COST EFFICIENCIES & TOURING SMARTER



CHAIR: Mickey Curbishley, Solotech (US)

With the cost of touring going up, for many productions to still work there are two simple choices: either increase ticket prices or figure out how to tour more efficiently. This session will tackle rising production costs in live music touring, exploring innovative strategies and practical solutions to streamline operations and reduce expenses.

16:00 – 16:45

MUSIC & CITIES: BUILT ON ROCK & ROLL



CHAIR: Shain Shapiro, Sound Diplomacy (UK)

Music is the heartbeat of cities around the world, but policymakers and politicians have often been slow to realise it. In city after city, commercial property development has forced music to the peripheries – or out altogether. But some cities are bucking the trend, embracing music and its diverse communities as a sign of urban health.

17:00 – 18:00

QUESTION TIME



HOST: Dan Steinberg, Emporium Presents (US)

This session will see some of the most senior leaders in the business tackling delegate-submitted questions. With an open, cross-industry remit, expect to hear hot-button issues discussed by people with the power and influence to make things happen. If you have a question email *questiontime@ilmc.com* by 5pm on 26 February.



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SOHO CALLING

For decades, Soho has been the beating heart of London's music culture, nurturing legendary artists and hosting ground-breaking performances that have shaped the global music landscape. The third edition of Soho Calling takes place on Wednesday, 26 February during ILMC, bringing over 20 exciting emerging artists to six of Soho's iconic stages. ILMC delegates get free priority access to all Soho Calling shows using their ILMC wristband. Entry will be permitted on a first come, first served basis.



ADMT

Equipped with a beaming smile and an unmistakable, soul-drenched vocal, ADMT has quickly risen to acclaim following a cover of 50 Cent's *Best Friend*, which was support by 50 Cent himself.

ADMT's lyrical honesty and support for mental health and inequality gave him a base to build upon the overnight spotlight that has been shone upon him.

For those yet to see an ADMT live show, it's a showyou won't want to miss.



ALIEN CHICKS

Alien Chicks are a dynamic post-punk trio hailing from South London. Known for their blend of rap, jazz, and punk, the band has quickly become a fixture in the local music scene. The lineup features Josef Lindsay, Stefan Parker-Steele, and Martha Daniels. Together, they create a sound that is both raw and innovative, capturing the spirit of London's underground music culture. Alien Chicks are undoubtedly a band to watch in the coming years.



BLUAI

On debut album *Save It For Later*, BLUAI embark on a road trip through the sonic landscapes where Big Thief, Pinegrove, Haim, and Alabama Shakes reside.

Catherine Smet captures the memories of her youth in lyrics tinged with Americana, country pop, and indie folk.

Save It For Later is the soundtrack to a nostalgic youth filmed in autumnal tones.



CHLOË'S CLUE

Chlöe's Clue creates lullabies for adults – extolling the beauty of the ordinary whilst being surprised by the simple, without grandeur or excessive embellishments. Songs of tender and provocative rhythms, simple yet sometimes twisted.

Chlöe's Clue has been evolving since 2014 and lbums such as *Hidden Rhythms*, *Panorama*, and *Carmín y Rubor* have helped establish her as one of the key names in the alternative Spanish music scene.



ESSENCE MARTINS

Essence Martins' musical journey has accelerated since the release of debut EP *Deer In The Head-lights*, which amassed 423k streams and editorial acclaim on Spotify and Tidal and in esteemed publications DORK, NYLON, Line of Best Fit, VIBE, and Clash.

Essence's unique blend of indie-folk, pop, and soul is showcased through her ethereal voice and poignant songwriting, serving as a powerful form of self-expression and escapism.



FIG TAPE

Fig Tape has been turning heads, catching the attention of radio host and music tastemaker Zane Lowe, and with a live appearance at Eurosonic Festival that generated significant buzz.

Fig Tape fuses dynamic, infectious drums with vibrant synths, textured guitars, and rich, layered chords, crafting an atmosphere that seamlessly blends euphoria and groove. His music sits at the intersection of club rhythms and bedroom pop.



GIIFT

Get acquainted with the complete brilliance of Giift.

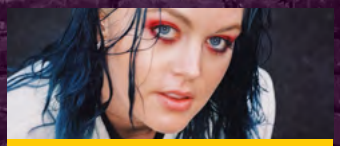
Traditional R&B songwriting blends effortlessly with contemporary self-produced instrumentation to form music that hits the soul whilst progressively spanning eras and genres.

Giift is an extremely promising artist whose songwriting has already caught the attention of some of the biggest names in music.



KAI BOSCH

Under the cover of darkness and imbued with a subtle yet high-stakes sense of emotional drama, the music Kai Bosch crafts makes a lot of sense if you look not at where he's come from but where he's been. Having uprooted himself from a sleepy town of in Cornwall to Berlin, his music is as indebted to the pursuit of sensation as its author. The duality of vulnerability and hedonism that runs through Kai's music can all be traced to those formative Berlin months.



LLEO

You know when you've heard a Lleo track; it's bold, bright, and crunchy in production, with an underlying sadness about it.

Lleo crafts each piece of music with duality – on the surface, it's an upbeat pop track, but at the bones of it all, it's a journey of polarised emotions.

Identified as a breakthrough artist by Coca Cola and *Gay Times*, Lleo has already played at APE, Boardmasters, Bludfest, and Electric Picnic.



LOLA MOXOM

Lola Moxom is making waves in the music world. With influences from Tori Kelly, Brandy, Aretha Franklin, and Musiq Soulchild, Lola blends traditional and contemporary R&B, bringing a fresh perspective to the genre.

Praised by industry heavy-weights like Tori Kelly, Goldlink, and Sam Gellaitry, Lola is one of the most exciting new talents to emerge from the UK.



LOUIS OLIVER

Hailing from London, singer-song-writer Louis Oliver has been holed up for the last two years in Eastcote Studios, writing and recording songs that will form his first releases in 2025.

With a year of gigging and some great support slots already behind him, Louis has really started to cement his reputation as an artist who cuts his songs on stage as well as in the studio, with a voice that sets him apart from the pack.



MONSTER FLORENCE

Monster Florence defy genres with their blend of rap, grime, punk, indie, psychedelic rock, and more.

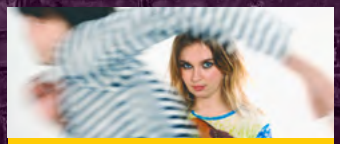
The group plan to follow up the success of their sophomore album with releases that push the boundaries of genre, bring about discourse, and create impact on the music industry in a way that has never been done before.



:PANIC :OVER

In the midst of the Great Toilet Paper Famine of 2020, a dynamic quartet germinated in the suburban back gardens of Bangor, Wales. In the unusual times of the pandemic, :Panic :Over quickly became the remedy everyone needed.

So far, they've defeated 50+ bands across Ireland to claim the title of Band of the Year; played sold out shows; and had several tracks featured on British television and during sporting events (to an audience of 20m).



PUNCHBAG

PUNCHBAG is a collision between the raw unfiltered energy of punk and the overflowing ecstasy of pop.

A new electrifying brother-sister duo from South London with fierce tempos and ferocious energy – their music is an explosively cathartic release of raw intensity and unapologetic fun.



REALLY GOOD TIME

Really Good Time sound like *Vertigo*-era U2 covering Viagra Boys or early Pixies and LCD Soundsystem records in a blender with some cheap speed.

Their music toes the line between noisy and melodic, weird and anthemic. Their mission is to find ecstatic release within a crowd of bodies, moving together amidst waves of amplification. Really Good Time are having one – and wish emphatically for you to join them.



SAVANA FUNK

Savana Funk embody the essence of the live band, combining funk, rock, blues, and African music with incendiary jams, irresistible grooves, and an enviable stage presence, alongside a rapidly expanding fanbase. The trio met in 2015 in Bologna (Italy) and clicked on both a human and musical level. Now with multiple albums under their collective belt, Savana Funk continue to gig tirelessly, participating in dozens of festivals and shows around the world.

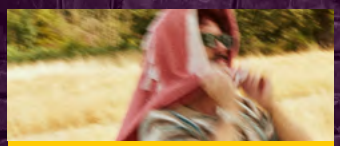


THE MOLOTOVS

Selling out venues worldwide, The Molotovs have become one of the UK's hottest young bands.

Sharp, punchy anthems delivered with highly charged stagecraft that leaves absolutely nothing in the dressing room and resonates with an eclectic audience of those in the know.

With another year of relentless touring and festival appearances, including Isle of Wight Festival, The Molotovs truly are primed for a 2025 breakthrough.



TOM ASPAUL

Tom Aspaul is an independent, queer singer/songwriter who began his career writing hits for artists such as Kylie Minogue, Becky Hill, and Celeste before releasing debut album *Black Country Disco* to critical acclaim.

His first tour sold out at every venue and led to festival and pride performances up and down the United Kingdom.



WET IGUANAS

Wet Iguanas emerged from the friendship between Hugo and Marc, inspired by their shared need to express life's highs and lows: experiences, loves, heartbreaks, and adventures. Their music captures this personal connection, resonating with audiences through lyrics that convey genuine emotion.

This fusion of influences creates a sound that feels both nostalgic and modern, making their music relatable and captivating.

FRIDAY 28 FEBRUARY

12:15 – 13:00
THE ILMC 37 AUTOPSY




HOSTS: Greg Parmley, ILMC (UK) & Gordon Masson, IQ Magazine (UK)

After a break of several years, the ILMC Autopsy returns. Taking place just before the final lunch, it's a 45-minute slot to share feedback directly with the ILMC team. Was the karaoke too loud? The drinks too warm? Or vice versa? Was the programme missing something you'd like to see? Anything and everything is up for discussion during this informal wrap-up session for all ILMC attendees.



ILMC futures forum

The final day of ILMC is a full day of conference and debate, with an additional delegation of young and emerging live music execs. ILMC Futures Forum brings together the people that currently define the business with the emerging execs who will drive its evolution.



09:45 – 10:00
NEW DELEGATES' ORIENTATION



HOST: Lisa Henderson, ILMC Futures Forum / IQ Magazine (UK)

Head of agenda Lisa Henderson hosts an introduction to the world of ILMC Futures Forum for new delegates or anyone who needs a quick refresher.

10:00 – 11:00
MEET THE NEW BOSSES: CLASS OF 2025



CHAIR: Matt Hanner, Runway Artists (UK)

This stalwart session returns with a quartet of emerging execs – all of whom were recognised among IQ's latest New Bosses List. These young professionals will reflect on their journey so far, including breakthrough moments, career highlights, and invaluable mentors.

10:00 – 11:00 & 11:30 – 12:30
MEET YOUR MENTOR SESSIONS

Futures Forum 2024 delegates can get career advice or general tips from senior figures from the touring and festival worlds. Applications for the 2025 Mentor Sessions will open in January.

10:15 – 11:00
THE 'REAL' WORLD TOUR



CHAIR: Connie Shao, AEG Presents (UK)

Artists are frequently announcing "world tours" that only traverse the UK, Europe, and the US, but a number of international markets are now boasting solid fanbases, and more importantly, new stages that make financial sense. So which international markets should you be paying close attention to, and which new territories are both coming online and attracting names?

11:15 – 12:00 & 16:00 – 16:45
SOAPBOX SESSIONS

Three 15-minute presentations by innovators, thought leaders and inspiring individuals across the business.

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11:30 – 12:30

FESTIVAL FORUM: NEW BOOKING STRATEGIES



CHAIR: Julia Frank, Wizard Live (DE)

Festival bookers have more considerations than ever when booking lineups – from artist fees to availability, diversity to ticket-selling power and keeping up with evolving audiences. We hear from bookers who have trialled new strategies in a bid to strike the perfect balance on their bills and stay on top of the competition.

12:15 – 13:00

SHOW ME THE MONEY: ALTERNATIVE REVENUE STREAMS



CHAIR: Caroline Reason, MATA Agency (UK)

Short of playing big venues or topping festival bills, making a living from playing live is harder than ever. But as the cost of touring increases and tour lengths shrink, artists are increasingly supplementing their income from alternative revenue streams. Executives from left-of-live fields such as concert films, corporate events, VIP (meet & greets), and the brand space, bring insight on keeping artists on the road.

14:00 – 14:45

THE VENUE EVOLUTION



CHAIR: Mazin Tappuni, Communion ONE (UK)

It's not enough these days just to open doors. From changing audience demands and catering to the needs of each attendee, to going above and beyond for promoter partners and keeping in-house spec to ever-higher standards, it's a constant arms race. So how are venue operators keeping up and on track, and crucially, just how will the venue experience evolve over the next few years?





14:00 – 15:00

ROB MY JOB



CHAIR: Jess Kinn, One Fiinix Live (UK)

Four trailblazers from across the industry will take the stage to answer delegates' burning questions about how they got to where they are today. Building on the popular feature in the ILMC Futures Forum newsletter, these seasoned pros will glean top tips and sage advice from their storied journeys in the business.

15:00 – 15:45

TOUR MARKETING: THE INDUSTRY'S SECRET WEAPON



CHAIR: Alice Hogg, ATC Live (UK)

Within booking agencies, tour marketing departments are a rarity in the UK but a secret weapon to those that have them. With insight into marketing, promotion, press, ticketing, and sponsorship, these units are an integral part of a tour launch and a vital source of intelligence for artist teams. So why aren't they commonplace in the industry, and how are they working alongside the traditional marketing teams of a promoter?

15:30 – 16:30

NOW THAT'S WHAT I CALL 2025



CHAIR: Christine Osazuwa, Measure of Music (UK)

This ever-popular session sees sharp young execs reveal the acts they've got their money on. Taking notes from old-fashioned A&R sessions, the young pros play songs and compare notes on ticket sales and streaming numbers to determine the hottest ticket in town.

17:00 – 18:00

FUTURES FORUM: KEYNOTE

The final session of ILMC and Futures Forum, this 60-minute keynote is always a highlight. Recent guests have included Team Killimanjaro, Marty Diamond, Dua Lipa, and Team Mumford & Sons. Full details of this year's keynote will be announced soon.

avilasoto.com



ILMC EVENTS

TUESDAY 25 FEBRUARY

18:00–20:00

THE 'BON VOYAGE' OPENING PARTY

HOST: Live Nation

As the o-fish-al start of ILMC 2025, The 'Bon Voyage' Opening Party also acts as a major live music industry gathering, and it's all hosted by Live Nation.

The event will welcome hundreds of live music professionals to two hours of complimentary wine, beer, and soft drinks as this year's exploration of the live music business gets underway.

It's a chance to reunite with friends and colleagues and a perfect way to start a three-day voyage.

WEDNESDAY 26 FEBRUARY

7:30 – 8:30

THE EARLY-BIRD RUNNING CLUB

A personal trainer will accompany any delegates fancying a run through Hyde Park – one of London's most iconic green spaces – to start the day and get their *en-dolphins* going. And don't worry, we'll be back in time for breakfast. So come on, buoys and gulls, get your boots on!

12:30 – 14:30

THE 'SEE FOOD' LUNCH

HOST: Ticketmaster

With ILMC's maiden voyage underway, navigators can enjoy a so-fish-ticated five-star lunch that is 'shore' to be 'swell.' thanks to our hosts Ticketmaster.

18:00 – 19:00

THE WME HAPPY HOUR

Kicking off Wednesday night at ILMC, the team at WME invites delegates to join them for what is always a very popular event. With 60 minutes of complimentary drinks, it's a chance to unwind with the whole WME team and hundreds of ILMC members.

20:00 – 00:00

SOHO CALLING



Soho Calling will bring more than 20 emerging artists to six of Soho's iconic stages: The 100 Club, 21Soho, The Lower Third (presented by DIY Magazine), Phoenix Arts Club, The Social, and The Forge. See page 14 for more info.

THURSDAY 27 FEBRUARY

7:30 – 8:30

THE EARLY-BIRD RUNNING CLUB

A personal trainer will accompany any delegates fancying a run through Hyde Park – one of London's most iconic green spaces – to start the day and get their *en-dolphins* going. And don't worry, we'll be back in time for breakfast. So come on, buoys and gulls, get your boots on!

9:30 – 10:30

WOMEN IN LIVE MORNING MIXER



After a very well-attended first edition, we'll be reserving an area of Strangey's Bar for an informal networking hour for all female-identifying live music execs at ILMC 37.

There's no specific agenda or need to book in advance, just turn up, meet, and enjoy some complimentary coffee, tea ,and pastries.

11:00 – 11:45

LGBTIQ+ MORNING MIXER



The second edition of ILMC's LGBTIQ+ coffee hour. With *IQ Magazine*'s annual Pride edition now one of the biggest of the year, this gathering brings together the queer community IRL.

12:30 – 14:30

THE 'MIDDLE EAST LIVE' NETWORKING LUNCH

HOSTS: OVG Middle East, The Fridge, SESLive! & Ethara

To mark the Middle East Live strand of ILMC's programme this year, the hotel's chefs will present a Middle Eastern-inspired spread whilst delegates have a chance to connect with supporters and key professionals from the region.



ALLTHINGSLIVE.COM



*created by oun AI wizard, Sebastian Apel

13:30 – 14:00

THE NIKOS FUND GRAND PRIZE DRAW

Swap your business card and a small donation for a chance to win some huge prizes. A ride in a hovercraft? Your very own take-home submarine? Scented body wash?! Who knows what this year's prizes will be as we raise funds for ILMC 37's charity – War Child.

16:00 – 17:00

FELD'S 'NAUTICAL BUT N-ICE CREAM' BREAK

Feld Entertainment will be once again dishing out ice cream and mementos during their popular ice-cream intermission, which will have delegates feeling buoyed up and ready for the afternoon sessions that follow.

18:00 – 19:00

THE PRODUCTION HAPPY HOUR

HOST: Pieter Smit

All delegates are invited to enjoy a complimentary glass or two before the various events that follow.

This year's happy hour has a production focus, following two in-depth panels focusing on key issues in the sector. Keeping the conversation going are our ILMC Production Meeting hosts who will be on hand to discuss their services and answer any questions.

SUB AQUATIC GALA DINNER & ARTHUR AWARDS

19:00 – 23:00

HOST: ASM Global

The international live music business's best-loved awards – The Arthurs – will be handed out during ILMC's Gala Dinner. Leaving the confines of the Good Ship Lancaster, 450 of the world's top live music professionals will descend in our yellow submarine to spend an enchanted night beneath the sea.

The event takes place in the spacious ballroom of the Royal Lancaster Hotel but will be an underwater world away from the conference itself. The evening includes a champagne reception; a five-star, four-course feast prepared by award-winning chefs; and a selection of fine wines. Then the annual pop quiz will test your nautical knowledge before the Arthurs Awards ceremony begins.





19:30 – 21:30

MATCH OF THE YEAR FOOTBALL

HOST: Aiken Promotions

The annual football match will see the UK pit itself against the rest of the world in a 90-minute display of epic skill and ball handling.

22:30 – 02:30

THE 'ILM-SEA SHANTIES' KARAOKE

The ILMC karaoke and official Arthur Awards after party is always the scene of a multitude of aural sins, all of them against music.

Expect cod-awful impersonations of Shrimple Minds, Matey Perry, Deck-sy's Midnight Runners, The Krillers, and Salmon & Garfunkel.

Oh, the hu-manatee!

FRIDAY 28 FEBRUARY

9:00 – 9:45

THE 'MAKING WAVES' SOUND BATH

Relax, contemplate, and sooth your nervous system during this meditative experience that 'submerges' participants in resonant sound 'waves.' Don't knock it 'til you've tried it.

18:00 – 19:00

THE 'LAND AHOY' CLOSING DRINKS

To shell-ebrate the end of ILMC's maiden voyage and the wrapping up of Futures Forum, delegates are invited to 60-minutes of networking drinks. It's a chance to continue conversations, make a few last-minute introductions, and refind your land legs.

And whilst it's hard not to get all em-ocean-al about the voyage coming to an end, we can a-shore you there will be a plethora of land-based shows and events taking place around London once you disembark.



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MASSIVE ATTACK · MEHRO · MEREDITH MONK · METRONOMY · MICHAEL KIWANUKA · MILKY CHANCE
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WEST SIDE STORY · WOODKID · YASMIN LEVY · YAZZ AHMED · YELLOWJACKETS · YÎN YÎN · ZHU · AND MANY MORE...







ILMC 37 THE FULL ITINERARY

TUESDAY 25 FEBRUARY

09:30–18:00	Private Company Meetings
09:30–18:00	Private Association Meetings
09:30–20:00	**Green Events & Innovations Conference**
13:30–17:30	ILMC Association Summit
17:45–18:30	International AGF Awards
18:00–20:00	The 'Bon Voyage' Opening Party
19:00–00:00	Access All Areas Shows

FIND OUT MORE AT agreenerfuture.com/gei

WEDNESDAY 26 FEBRUARY

07:30–08:30	The Early-bird Running Club
09:00–10:00	ILMC Bursary Scheme Breakfast
09:00–10:00	TEL | Coffee & Networking
09:00–11:45	The 'Aye, Aye, Caffeine' Tea & Coffee Break
09:30–09:55	**New Delegates' Orientation**
10:00–10:15	**The ILMC 37 Captain's Briefing**
10:00–10:45	**TEL | Lands of Opportunity**
10:15–11:15	**The Open Forum: Setting the course**
11:00–11:45	**TEL | Mission: Find the gems**
11:30–12:30	**Ethics & Activism: Adapting to artist & fan views**
11:45–12:30	**Workshop: Live Music Insurance**
11:45–12:45	**Marketing: Navigating channels**
12:00–12:45	**TEL | My Biggest Lesson**
12:30–14:30	The 'See Food' Lunch
13:45–14:30	**Genre Spotlight: Classical & orchestral**
13:45–14:45	**TEL | The Quick-fire Session**
14:00–15:00	**Festival Formats: Survive & thrive**
14:00–15:00	**Meet The Fans: The ILMC 37 focus group**
14:30–15:00	**Showstop®: A global standard for safer events**
14:45–15:30	**Genre Spotlight: Afrobeats**
15:00–15:45	**TEL | Marketing Masterclass: Maintaining the buzz**
15:15–16:15	**Pricing The Ticket: Balancing expectations**
15:45–16:30	**Electronic Music: Where to now?**
16:00–16:45	**Workshop: Programming Gender-balanced Events**
16:45–18:00	**The Hotseat: James Barton**
17:15–18:00	**TEL | Making Waves**
18:00–19:00	The WME Happy Hour
20:00–00:00	Soho Calling

REGISTER FOR TEL AT 37.ILMC.COM

THURSDAY 27 FEBRUARY

07:30–08:30	The Early-bird Running Club
09:30–10:30	Women in Live Morning Mixer
09:30–11:30	The 'Seas the Day' Tea & Coffee Break
09:30–18:00	Private Association Meetings
09:45–10:45	**The Tour 2.0: Short change?**
09:45–11:00	**The Venue's Venue: Anchor topics**
10:00–11:00	**Middle East Live: States of growth**
11:00–11:45	LGBTIQ+ Morning Mixer
11:00–11:45	**Fan Data: Opening up new stages**
11:30–12:30	**Middle East Live: The venue boom**
11:45–12:45	**Sustainability: Words into action**
12:00–13:00	**Grassroots Touring: Early-stage Strategies**
12:30–14:30	The 'Middle East Live' Networking Lunch
13:30–14:00	Nikos Fund Grand Prize Draw
13:45–14:30	**Wellness vs The Industry**
14:00–14:30	**Artist Contracts: The sustainability clause**
14:00–15:00	**Coldplay: Inside 'Music of the Spheres'**
14:00–15:00	**The Campfire: Central & Eastern Europe**
14:45–15:30	**IPM: Crew Welfare**
15:00–15:45	**Workshop Touring Visas & Navigating Borders**
15:30–16:30	**Superfans: Streaming 2.0 & live**
15:45–16:45	**IPM: Cost Efficiencies & Touring Smarter**
16:00–16:45	**Music & Cities: Built on rock & roll**
16:00–17:00	Feld's 'Nautical But N–ice' Cream Break
17:00–18:00	**Question Time**
18:00–19:00	Production Happy Hour
19:00–00:00	Access All Areas
19:00–23:00	ILMC's Sub-Aquatic Gala Dinner & Arthur Awards
19:30–21:30	Match of the Year Football
22:30–02:30	The 'ILM-Sea Shanties' Karaoke

FRIDAY 28 FEBRUARY
FUTURES FORUM

REGISTER FOR FUTURES FORUM AT 37.ILMC.COM

09:00–09:45	ILMC's 'Making Waves' Sound Bath
09:00–11:30	The Friday Tea & Coffee Break
09:45–10:00	**New Delegates' Orientation**
10:00–11:00	**Meet The New Bosses: Class of 2025**
10:00–11:00	Mentor Sessions I
10:15–11:00	**The 'Real' World Tour**
11:15–12:00	**Soapbox Sessions I**
11:30–12:30	**Festival Forum: New booking strategies**
11:30–12:30	Mentor Sessions II
12:15–13:00	**Show Me The Money: Alternative revenue streams**
12:15–13:00	**The ILMC 37 Autopsy**
12:30–14:30	The Friday Lunch
14:00–14:45	**The Venue Evolution**
14:00–15:00	**Rob My Job**
15:00–15:45	**Tour Marketing: The industry's secret weapon**
15:30–16:30	**Now That's What I Call 2025**
16:00–16:45	**Soapbox Sessions II**
17:00–18:00	**The Futures Forum Keynote**
18:00–19:00	The 'Land Ahoy' Closing Drinks
19:00–00:00	Access All Areas Shows



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MOST READ INDEX

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

OBI ASIKA STEPS BACK FROM UTA

Afro Nation co-founder Obi Asika is stepping back from his role at UTA to focus on his passion for Africa through his entertainment business The Malachite Group. Asika will remain part of UTA client teams for a handful of key artists.

"I have enjoyed every minute of my time as co-head of London music at UTA over the last four years and have decided the time is now right for me to step away from that role, to devote more time to my global business, The Malachite Group – alongside our partners Helios Sports and Entertainment Group – on our mission to champion Africa and global diasporas," says Asika.

Since launching in 2019, Afro Nation has become the world's biggest Afrobeats festival, spawning editions in Accra (Ghana), Miami (US), Detroit (US), Portimão (Portugal), and Balneario De Carolina (Puerto Rico).

COLDPLAY CLAIM BIGGEST STADIUM GIG OF 21ST CENTURY

Coldplay have set the record for the largest stadium concerts of the 21st century after drawing more than 222,000 fans across their two concerts in India.

The band brought their *Music of the Spheres World Tour* to the Narendra Modi Stadium in Ahmedabad, Gujarat, on 25–26 January, pulling in crowds in excess of 111,000 for each date – the biggest gigs of the band's career.

BookMyShow Live and Live Nation partnered to present the two-night stand, which was also livestreamed to fans in India via Disney+ Hotstar. This record-breaking outing came on the heels of three 55,000-cap dates at Mumbai's DY Patil Sports Stadium and another historic four-night run in Abu Dhabi.

The monumental trek is firmly established as the biggest-selling tour of all time, with over 12m tickets sold.

MUSIC ICONS LINE UP FOR FIREAID LA BENEFIT CONCERT

Irving Azoff and family, in conjunction with Live Nation and AEG Presents, assembled two corresponding star-studded benefit concerts in late January in support of Los Angeles wildfire victims.

The near six-hour event, organised at just two weeks' notice, brought together A-listers like Lady Gaga, Olivia Rodrigo, Billie Eilish & Finneas, Katy Perry, Rod Stewart, Pink, Joni Mitchell, Green Day, Red Hot Chili Peppers, Stevie Nicks, Sting, Earth, Wind & Fire, plus a surprise Nirvana reunion.

Speaking before the two-venue benefit, FireAid co-organiser Azoff said he hoped the concerts – held at the city's Intuit Dome and Kia Forum – would raise upwards of $50m to rebuild communities devastated by the wildfires and support efforts to prevent future fire disasters throughout Southern California.

WME HEAVYWEIGHTS MOVE TO WASSERMAN

Wasserman Music has announced the appointment of three senior executives from WME: Kevin Shivers, James Rubin, and Cristina Baxter.

Los Angeles-based Shivers and New York-based Rubin join as EVPs and managing executives, with their move into Wasserman's executive leadership team marking the group's biggest expansion since the company's 2021 launch.

LA-based Baxter joins as senior vice president, having been a partner in WME's music division and co-director of its pop and rock teams.

The trio of agents has brought acts including



The Kia Forum in Los Angeles hosted one of the fundraising FireAid gigs

Tyler, The Creator, Kali Uchis, Lil Baby, Kid Cudi, Kevin Abstract, Travis Scott, Bryson Tiller, Wiz Khalifa, and SOFI TUKKER to Wasserman.

AGENTS NAME TOP EMERGING MARKETS

A handful of top music agents revealed the emerging markets they're most excited about this year, with Africa, India, Ukraine, and Central Asian countries all standing out.

Africa topped the list, bolstered by new venues and ticketing expansions: "The influence that this market has on global recorded music and culture is already profound, so think of the impact it could have on live music!" says One Fiinix Live's Jon Ollier.

India has also successfully staked its claim as a global entertainment hub in the past year: "Within 12 months, you now have Lollapalooza and Bandland festival, and Coldplay, Ed Sheeran, Bryan Adams, Cigarettes After Sex, and Dua Lipa all with successful shows," says WME's Josh Javor.

Ukraine's music industry has been defiant in adapting to the unprecedented circumstances, with executives hoping for its continued success. Additionally, some executives have migrated from Russia to neighbouring countries in Central Asia, leading to an increase in live music focus in places like Kazakhstan and Uzbekistan.

TWO FESTIVALGOERS DIE AFTER EDC THAILAND

Electric Daisy Carnival's (EDC) debut in Thailand from 17–19 January was marred by the suspected drug-related deaths of two foreign visitors.

The two male victims – a 32-year-old American and 28-year-old Canadian – were taken to hospital after reportedly collapsing in separate incidents at the Insomniac-helmed dance music festival in Phuket's Thalang District but were later pronounced dead. The causes of the fatalities were inconclusive at the time, according to *The Bangkok Post*.

SPLENDOUR IN THE GRASS CANCELLED

Hopes that the crisis-hit Australian festival business can reverse course on a turbulent couple of years have suffered a major blow after it was announced that Splendour in the Grass will not return in 2025.

Organisers of the long-running NSW festival, which was also cancelled last year, confirmed it would not be returning this year as "it needs a little more time to recharge."

According to the Australian Festival Association, more than 25 music festivals across the country have been axed since 2022.



Coldplay at Ahmedabad
© Anna Lee Media

LN & OVG BID TO REVIVE ABANDONED MADRID SITE

Oak View Group and Live Nation are teaming up with Parque Metropolitano – a subsidiary of Spanish football club Atlético Madrid – to transform the city's unfinished Aquatic Center into a multifunctional complex.

Under their joint venture, Barsento SL, the companies have submitted a proposal to Madrid's city council to reimagine the 15,000-cap scheme, which was abandoned in 2010 in the wake of the Spanish capital's unsuccessful bids to host the Summer Olympics.

The project is intended to create an "iconic, multifunctional space combining culture, education, sports, and leisure designed to attract a diverse audience and solidify Madrid's position as a leading international cultural and recreational destination."

AEG PROMOTE ADAM WILKES & ALEX HILL AMID RESTRUCTURE

AEG has announced a restructuring of its international divisions to strengthen the company's focus on global growth.

As part of the realignment, Adam Wilkes will assume responsibility for AEG Presents' regional operations in Asia-Pacific and Europe in the new position of president and CEO of AEG Presents for both those regions. Alex Hill is to assume leadership of all of the company's global real estate and venue operations outside of the US, in the new position of president and CEO, AEG International.

"This new management structure aligns our international organisation with our corporate business and allows us to better focus our resources to best manage our existing businesses while also achieving our ambitious strategic growth initiatives around the globe," says Dan Beckerman, president and CEO of AEG.

SUPERSTRUCT ACQUIRES BOILER ROOM FROM DICE

Festival giant Superstruct Entertainment has acquired live music and broadcast platform Boile Room from ticketing firm DICE.

Founded by Blaise Bellville in 2010, dan sic specialist Boiler Room broadcast ev ning 120 markets last year.

"This partnership perfectly al struct's mission to celebrate a through creativity, collab tainment. Boiler Room has ever been, and w in their promisi struct CEO R

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"It's unfolding before our eyes, and the urgency for action has never been greater"

ROSS PATEL | LIVE GREEN

Already, it's crystal clear this will be a landmark year. A decade since the Paris Agreement, a pact forged with the hope of limiting global warming to 1.5 degrees – a threshold that we surpassed last year. Five years on from a global pandemic that shook us to our core and redefined "normal."

You don't need me to tell you that the climate crisis is no longer a distant threat; it's unfolding before our eyes, and the urgency for action has never been greater. We've witnessed the fragility of our industry, the precariousness of our livelihoods. But we've also seen the extraordinary resilience and adaptability of the human spirit. We know we can overcome challenges, and we know we can build a better future.



You may find solace in the fact that we do have many of the answers, solutions, and toolkits. Of course, there will always be more work to do. Ongoing assessment and innovation are key for us to understand how much progress is being made. With new CSRD legislation on the horizon, the industry will need to get better at reporting, but largely... we're in a position where it is much more about implementing what we already know.

The opportunity to make positive and very necessary change relies on individual and collective action. Every decision, action, and voice matters. We've seen the impact of direct action with last year's boycotts and protests. Irrespective of your stance, it served as a vital reminder that we are powerful, and when we collaborate, we are highly effective. Whether we realise it or not, through action and inaction, we all influence the organisations we work with, the people around us, the venues we perform in, artists we work with, and festivals we attend.

For instance, the live music sector is capable of reducing single-use plastics, advocating for environmentally responsible audience travel, and dramatically reducing meat and dairy consumption, all with relative ease. We know this because we have an ever-growing number of examples where this has been done. These actions are also all increasingly high priorities and frequent expectations of artists and audiences.

And the industry wants these changes, too. We have a unique opportunity – and responsibility – to drive the adoption of these solutions for meaningful change in our everyday lives. We know very well that the vast majority of people want to see this happen, as research and data from the likes of the United Nations and Our World in Data shows.

Initiatives like the 2020 *The Show Must Go On Report* (currently under revision) and the *More Than Music Report* are paving the way, providing oversight and guidance for a more sustainable music industry. A testament to our combined power.

As impact consultant at LIVE Green, I see firsthand the transformative potential of simple yet powerful tools like sustainability clauses for artist contracts. Empowering artists to advocate for environmentally conscious choices and influencing key impact areas such as catering, energy, waste, travel, and merch. There are plenty of resources to help achieve the goals that the clauses refer to, that we know industry, artists, and fans want to see.

A sustainable future for our industry is not a pipe dream; it's tangible and available. We have the knowledge, innovation, and collective will to make significant adjustments. Let's embrace the challenge and never stop pushing for progress.

Actions You Can Take

Contracts: Incorporate sustainability clauses into your contracts to drive tangible environmental action.

Food: The livestock industry is the fourth major contributor to greenhouse gas emissions. Encourage plant-based catering options at events and on tours.

Energy: Switch to renewable energy suppliers.

Transport: Prioritise trains over planes whenever possible. Encourage audience use of public transport.

Engagement: Empower fans to make sustainable choices by providing clear information and incentives.

Money: Look at ethical bank, pension, and investment options that do not fund fossil fuel interests, the weapons trade, etc.

Measure: Power, fuel, water, waste, food. Share this data when asked. Understanding this is essential to benchmarking and understanding reductions.

Mobilise: Show up and be passionate about seeing changes being made within your organisation.

Take action in whatever way you can and enjoy contributing to a growing movement of change makers leading the way to a better future for our industry. **IQ**

Ross Patel is impact consultant at LIVE Green and a passionate for sustainable living and social impact. Ross is participating Artist Contracts: The sustainability clause at ILMC

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MOVERSHAKERS

IQ's digest of executive promotions and new hires



Live Nation has appointed **Milly Olykan** as senior vice president of artist development and global touring. Olykan joins the live music behemoth from the Country Music Association, where she served as vice president of international relations and development since 2018.





Lindsay Dworman and **Elizabeth Pickrel**, previously directors of touring, will now serve as VPs of global touring at AEG Presents. Dworman will continue to focus on booking and overseeing tours, while Pickrel will expand upon her work in international touring. **Weston Hebert** will also join as VP of global touring, based out of the firm's Nashville offices.





Wasserman Music has announced the appointment of three senior executives from WME: **Kevin Shivers**, **James Rubin**, and **Cristina Baxter**. Shivers and Rubin join Wasserman's executive leadership team, marking the group's biggest expansion since the company's 2021 launch, while Baxter joins as senior vice president.




Co-op Live has announced that NEC Group veteran **Ben Sharman** is joining the Manchester venue as its new director of booking. Whilst the venue's director of strategic programming, **Katie Musham**, moves to Oak View Group International.




Marijke van den Bosch is to lead the ticketing activity of CTS Eventim Group across the Benelux region. She joins from her role as CEO of See Tickets Benelux, which was acquired by CTS Eventim last year. The promotion comes as long-serving CTS Eventim Netherlands managing director **Henk Schuit** stepped down at the end of 2024.



CTS Eventim has appointed **Luca Martinazzoli** as managing director of Arena Milano ahead of the venue's completion. The €180m multipurpose Arena Milano will reportedly become Italy's largest indoor venue when it opens in 2026.



Former UTA agent **Tom Matthews** has been appointed director, talent & touring at Live Nation APAC and will relocate to Singapore. The 2024 New Boss was the point person for Asia in UTA's London office, where he spent seven years.



The Scottish Event Campus (SEC), which includes Glasgow's OVO Hydro, SEC Armadillo, and SEC Centre, has appointed **Dominic McKay** as its new CEO. He will join the SEC in May from European Professional Club Rugby in Switzerland, where he currently serves as executive chair. McKay's appointment comes as the SEC enters its 40th year.




Live Performance Australia, the peak body for Australia's live performance industry, has appointed **Eric Lassen** as CEO. He brings experience as the former CEO of PayPal Australia and senior vice president and deputy general counsel for Live Nation Entertainment. He replaces **Evelyn Richardson**, who stepped down at the end of 2024 after an 18-year tenure.




Live Nation's Neste Live! has elevated VP of fairs & festivals **Andrew Fortin** to president, with founder **Gil Cunningham** transitioning to the role of chair. Fortin will now oversee all aspects of Neste Live!'s operations, including strategic planning and execution; talent buying and event production; and festival and fair production and management, while Cunningham will serve as an advisor.




GLP founder **Georg Leitner** has announced he is stepping down as CEO as part of a shake-up at the Austrian booking agency. Leitner is succeeded as chief executive by **Harald Buechel** but will remain as shareholder and chair of the company.



Roskilde's long-time programme director **Anders Wahrén** is leaving the Danish festival to become the new CEO of VEGA. Located in Copenhagen, the iconic live music venue hosts around 350 concerts a year. He will succeed **Steen Jørgensen**, who will leave this summer after 14 years as CEO.




AEG has restructured its international divisions, elevating **Adam Wilkes** to CEO of AEG Presents, Europe and Asia-Pacific, and **Alex Hill** to president and CEO, AEG International. Wilkes takes responsibility for operations in Asia-Pacific and Europe, and will oversee AEG Presents' European regional offices, while Hill will lead all of the company's global real estate and venue operations outside of the US.

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THE ARCHITECTS

Celebrating the pioneers of the modern live music business

Barry Dickins



To celebrate the work of some of the international live music industry's pioneers, **IQ** *Magazine* is launching a new series in which we explore just how these architects of the industry laid the foundations for today's vibrant global business. Here, ITB co-founder **Barry Dickins** shares his memories of how the industry was constructed – and some of the key names who helped establish the international touring circuit

With a jazz musician father, who is credited with establishing both the *New Musical Express* publication and the UK singles charts, Barry Dickins was perhaps always destined for a career in music. But his first job involved finance, as he spent his first year after school at the London Stock Exchange. However, in his spare time, he started to organise shows in the East London borough of Ilford, and soon stocks and shares were left behind.

"My dad used to organise dances in Bishop's Stortford, and I used to help him. That's where I got the bug. I went to the Ilford Baths, where we'd put a false wooden floor over the pool, which was a bit of a recipe for disaster, but despite the odd scare or two, we actually never had a problem," says Dickins.

"I made more money in one night than I could make in a month at the Stock Exchange, so that's how I got started. I also started doing shows at The Green Gate pub in Bethnal Green, and then Dad helped me get a foot in the door with an agent called Roy Tempest, who was the greatest salesman that I ever heard. But unfortunately, he'd rather make a crooked tenner than a straight fiver. He was a real character. He was the guy that did bands like the Fabulous Temptations – he'd get away with putting [an adjective] in front of an [already established] big band name, like the Fabulous Temptations or the Fantastic Four Tops or whatever it was."

Dickins' next port of call was with Blackburn Lewis, where he was asked to look after some of the agency's fledgling acts, and soon after, he joined the Malcolm Rose Agency, where he met Richard Cowley. "Richard had been in the year above me at school and was a great hustler – he ended up running Cowbell with Kenny Bell. But we both worked for Malcolm Rose and booked bands together, but nothing that exciting. However, that's where I came across a band called Listen with a great young singer called Robert Plant, and any time he came into London, I'd use my luncheon vouchers to take him to a place called the Hot Potato. So we got on pretty well."

Beginning to make a name for himself and learn his trade, Dickins joined Harold Davison, whose roster included the likes of Frank Sinatra, Tony Bennett, and Ella Fitzgerald. Dickins, meanwhile, was tasked with helping to run the emerging rock side of the business.

"At that time, it was really just UK touring," he recalls. But the excitement among teenagers to see their favourite acts meant that demand in Europe was growing, and for Dickins, Scandinavia was the first place to bite. "I was still a teenager, but I represented The Who, and I remember booking them into Scandinavia with a guy called Arne Worsøe, whose company was Bendix Music.

"There were some people taking bands to France and Germany, but my first deal was in Scandinavia. I think I'd read about Bendix somewhere, so I managed to find a number for Arne and called him up. At that time, there were two known promoters for Scandinavia: Bendix and SBA – Schneid Booking Agency, which was run from Sweden by a guy called Knud Thorbjensen who was getting stuff directly from America. So I got in touch with the Americans he was dealing with and persuaded them to come to England instead."

That entrepreneurial move soon saw Dickins expanding his roster. "People would come and see Harold Davison, and if they were in the rock or pop genres, inevitably I'd meet with them. I remember that the manager of The Osmonds came in. He was a young guy called Ed Leffler who also ended up being the manager of Van Halen. But he wasn't happy with Dick Katz, who was one of my bosses but from the jazz side of things, so knew nothing about other genres. Anyway, Ed wanted to work with somebody younger, and he ended up with me, and I did quite well out of it, because all of a sudden, The Osmonds exploded.

"I remember they played three nights at The Rainbow in Finsbury Park, and I got phone calls at six o'clock in the morning because the queue for tickets was a mile long, and the staff couldn't even get in to open the box office. News of those shows really helped my reputation and contact from people in Europe started to become a bit more regular."

One promoter to benefit from his stewardship of The Osmonds was Michel Perl at Gracia Live in Belgium. "In 1973, I went to pick up Barry from a propeller flight at Antwerp Airport. We went straight from the airport to the venue, where The Osmonds were going to perform at the Antwerp Arena Hall. ▶



Moving arena- and stadium-sized shows from city to city isn't just a logistical challenge – it's a high-wire act of precision and creativity. Behind the glamour of sold-out spectacles and dazzling performances lies a logistical labyrinth that rivals the most complex of stage designs. Whether it's loading up fleets of trucks for cross-country treks, airlifting gear for transatlantic jumps, or navigating customs on multi-continent tours, the task of getting – and keeping – the show on the road has never been more challenging or more critical. It's part art, part science, and when it works, it feels like magic. **Derek Robertson** reports.



THE FREIGHT UNKNOWN

Mo Money Mo Problems

From soaring fuel prices and labour shortages to unpredictable customs delays, the trucking and freight forwarding industry is grappling with a perfect storm of challenges. And for touring productions, where every hour counts and every cost matters, the stakes couldn't be higher. Yet amidst the hurdles, opportunities to innovate are emerging. With smarter routing strategies, cutting-edge logistics platforms, and a growing focus on eco-friendly transport, there are real opportunities to streamline operations, cut costs, and ensure the show goes on.

Speak to anyone involved in trucking and freight forwarding, and they'll mention rising costs as their biggest challenge. During the pandemic, transport costs rose sharply due to supply and demand, and alongside a general shortage of drivers – something that was an issue pre-pandemic – inflation, and new laws and regulations, these rises have continued to linger. However, one specific cost is currently providing operators with the biggest headache.

"Since Covid, driver wages have been one of the most notable increases," says Matt Jackson, sales manager at Fly By Nite. "This has been fuelled by a Europe-wide shortage of truck drivers." That shortage means finding – and retaining – the right people is harder than ever. "Since 2021, our driver pay levels have increased in excess of 57%," adds Stuart McPherson, CEO of KB Event Ltd. "Market pressures have seen dramatic pay offers in the transport sector as a whole, and as such, we've had to match and then better these not only to retain good people but to allow us to continue to recruit and train new drivers."

Another huge issue is provided by the ongoing travails and consequences of Brexit and the legal requirements of operating in the EU. Put simply, operators must now own an EU company complete with an EU operators' licence, a full and functional business with all the infrastructure, staff, and funding required to trade and operate legally. "The initial set up costs for KB Event to meet these criteria were over £750,000," notes McPherson, "and this also results in massively increased overheads to support and operate both a UK and EU company."

The result, he adds, is that pre-Brexit, there were over 50 companies capable of operatin Europe-wide; there are now only seven that service UK/EU tours with their own fl drivers, of which KB Event is one.

But not all operators are feelin to speak. "If I look at what a job c what it costs today, the costs – so I don't generally buy transporting freight h Chris Palmer, execu EU, of Rock-it unpredictabl

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Geoff at TRNSMT

KILTY PLEASURES

GEOFF ELLIS: 40 YEARS IN MUSIC

Having celebrated his 60th birthday in December, DF Concerts CEO Geoff Ellis is marking his 40th anniversary in the music business with a determination to expand the company's portfolio and help its next generation of promoters to thrive and ensure they too get to enjoy long-term careers in the industry. **Gordon Masson** talks to Ellis about his achievements and ambitions...

In the decade since *IQ* last profiled Geoff Ellis, there have been some monumental moments in the Scottish live music business.

As part of that 2015 celebration of his 30th anniversary in music, Ellis spoke about his desire to launch more DF festivals, while taking its flagship event, T in the Park, to even greater heights as it trundled toward its 25th edition.

Unfortunately, fate – and frustrating bureaucracy – intervened, and T in the Park held its swansong 23rd gathering in 2016. But for the other half of his wish list, Ellis and his DF team can be justifiably proud, establishing a number of successful outdoor extravaganzas that companies twice the size would be happy to boast.

"Our festival portfolio has grown significantly over the past decade," says Ellis, naming TRNSMT, Connect Festival, Country to Country Glasgow, and Summer Sessions in the cities of Glasgow, Edinburgh, Stirling, and Dundee, among a slew of annual outdoor escapades.

As for T in the Park, Ellis remains sanguine about the festival's legacy and the hugely successful event it went on to inspire.

"T in the Park became one of the biggest festivals in the world," he states. "We had a period where we could have sold out the capacity without announcing the lineup, but instead, we'd sell half the tickets up front and then do the second release once we announced the lineup. That way, we could be sure that we were getting the fans of the bands, as well as the fans of the festival.

"But everything has a shelf life, and the latter years of T were tough. But out of those lessons came TRNSMT, and a host of other new events, so we can all look back on T in the Park gratefully."

Early Years

Born in Ashton-under-Lyne, near Manchester, England, Ellis was raised in nearby Romiley b
parents who had met in Scotland during the

The youngest of four children, Geoff's
tive years were punctuated by the death
er brother, Anthony, who was just 2
while travelling in Australia, an
ing the family around the sa

"Dad was a stone masc
really know what I w
working in constru
tion, so, aged 16,
do a diploma

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20 YEARS OF BEDLAM





Having brought the curtain down on his 2024 tour in Xiamen, China, in December, at press time, James Blunt was already in rehearsals for his 2025 performance schedule – a tour to celebrate the landmark anniversary of his best-selling album, *Back to Bedlam*. **Gordon Masson** talks with Blunt and the professionals helping to take him around the world.

Speak to anyone involved with James Blunt's live career and you'll hear nothing but positive tales, as well as how the artist strives to ensure that everyone who helps him achieve his touring ambitions enjoys life on the road.

"We sleep on two tour buses – sixteen of us in each bus – in tiny, coffin-like bunks. That means we are in very close proximity for a very long time, so it really helps if everyone gets along," Blunt tells *IQ*.

"I'm lucky to have an amazing team of people on the road who have been with me for years. They work extraordinarily hard and are a very nice bunch of people. We've been working, living, and sleeping with each other long enough to see each other as family, and I really wouldn't enjoy touring without them."

With a background in the military, Blunt recognises the value of teamwork and has built a reputation as one of the most loyal artists in contemporary music – a fact that is not lost on his manager, Todd Interland.

"I first met James in 2002, when he was still in the army," says Interland. "He had sent me a demo on a CD, and he'd written his mobile number down on that demo. I played the music, really liked it, gave him a call, and we just started working together from then."

Agent Paul Boswell at Free Trade also notes the camaraderie among Team Blunt. "The first show I booked was the Borderline in March 2004. It's been a fabulous team to work with, and it's noticeable there have been very few changes in personnel over the last 20 years," he says.

And noting the singer's tireless efforts to entertain his fans around the world, Boswell says, "James has a work ethic that is second to none. Before James [came along], one considered how hard an artist could work. [But once I started working with him], I had to consider how hard a crew could work..."

Carry you home

In charge of that crew is Robert Hayden, who takes on the dual role of tour manager and production manager. "My first show with James was on April 21, 2005, so back at the start of his touring career," Hayden recalls. "Paul Boswell, who I'd done various things for over the years, rang me up and said he had a new act that needed a tour manager. And then I found myself at Oxford Zodiac for that first show.

"We started out at those small-capacity clubs – Rescue Rooms in Nottingham, Bristol St George's, Leeds City Varieties – with all the backline underneath the bus. And to tell the truth, the core crew hasn't changed that much: Mike [Hornby] the sound man was with us, Brian [Murray] the guitar tech was there before I arrived, Glen [Johnson] on lights joined in the autumn of 2005 when we first had the need for a lighting person, and Gerry [Wilkes] who does the monitors and stage managing has also been with us since 2005. The odd one out is Hamish [Laishley], who came aboard in 2006 as drums and keys tech. Brian retired last summer and has now been replaced by Rory Sakalas."

Noting the bond between artist and crew, Hayden adds, "We've always had a lot of laughter and fun working with James Blunt. It's got a little bit more professional since everyone got married and had kids. But I think lots of people thought he'd be some sort of sad, lonely troubadour. Whereas, when he had other bands touring with us, they found it more like Led Zeppelin, Hammer of the Gods..."

Those on the road remain tight lipped about historic fun and games but universally agree that Blunt's tours are among their favourites.

Val Bowes from caterers Flying Saucers says, "We have had the pleasure of taking care of the James Blunt entourage since 2008. They are the nicest bunch of people to work with, and everyone – clichéd as it sounds – is one big happy family. They do love their food, and no matter where they are, when a show falls on a Sunday, they tuck into a comforting traditional roast dinner."

And underlining the fidelity in the Blunt camp, Bowes adds, "Covid and Brexit have certainly tak
en their toll on touring in Europe – we were in
middle of a European tour when the firs
down kicked in in March 2020 and the t
be cancelled. Ironically, and quite
first thing we did after a painful
ing unable to work were t
James. We have a special
him, the band, and the
Transport suppl
working with the
er Matt Jacks

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