

CAAMA 2016 PRESENTS

IRELAND

MUSIC MARKET REPORT

EXPORT OPPORTUNITIES
FOR CANADIAN COMPANIES



PREPARED BY DANNY KEIR
AND SHAIN SHAPIRO FOR CAAMA
CANADIAN ASSOCIATION FOR THE
ADVANCEMENT OF MUSIC AND THE ARTS



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MUSIC MARKET REPORT ON IRELAND

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Introduction

1.1 IRELAND AT A GLANCE

Irish culture has had a significant influence on other cultures, especially in the fields of literature and, to a lesser degree, science and education. Alongside mainstream Western culture, a strong indigenous culture exists, as expressed through Gaelic games, Irish music, and the Irish language. The culture of the island also shares many features with Great Britain, including the English language, and sports such as association football, rugby, horse racing, and golf.



A rich musical heritage is ingrained in Irish communities, having evolved from harp-based Gaelic classical music and Christian hymns to folk songs, drinking songs, and ballads. The emigration of Irish people to North America in the late 1800s to early 1900s saw traditional Irish music being replaced with more modern genres such as jazz, until the rise of folk music introduced a renewed appreciation for traditional music. Since then, it has been fused with Western styles, which affected the instrumental arrangements and pace of the songs. Now Irish music can be found influencing many genres around the world, from Enya's new wave Irish sound to Flogging Molly's Celtic punk rock.

The national currency is the Euro (EUR) which, at the time of writing, equated \$1.50 Canadian per € unit. A few standard prices, in most Irish cities, for basic purchases are:

- Coffee - €2.83
- Pint of Beer - €4.38
- Taxi fare - approx. €3.80 initial charge, €1.25 per km
- Big Mac meal - €3.85

Ireland can be a strong market for Canadian artists and has embraced a lot of contemporary touring bands such as Always and Fucked Up as well as arena selling artists such as Michael Buble and Justin Bieber.

Although relatively small in size, the country has boasted a vibrant history of musical culture which has influenced music far and wide and continues to be synonymous with the Irish personality today with live music at its core.

This study will look at the Irish music market and demonstrate its values and challenges as well as provide advice and instruction on how to approach it as a touring artist. We have listed the main companies within each sector and given detailed accounts of best practices and career pathways through market trends and interviews with industry professionals.

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1.2 GEOGRAPHY

The Republic of Ireland, is located in the British Isles, although it is a separate state from the United Kingdom.

Ireland accommodates five-sixths of the island it shares with the UK's Northern Island, constituting the third largest body of land in Europe. The island is separated from Great Britain by the Irish Sea on Ireland's east coast.

Ireland as a whole consists of four provinces: Leinster, Munster, Connacht and Ulster. These four 'states of arms' are split into a further 32 counties, of which 26 lie in the Republic of Ireland. The center of the island is made of flat rolling ground, generally used for agriculture, with a variety of mountain ranges skirting the coastal regions.

The island has an oceanic climate constituting mild but erratic weather, avoiding thermal extremes. The regular rainfall has creating lush vegetation throughout, leading to Ireland's nickname, 'The Emerald Isle.'

The country's capital and largest city, Dublin, is situated on the east coast and is home to over a quarter of the country's population, with 2.1 million people residing in the metropolitan Dublin area. Other large cities include Cork, Galway, and Limerick.



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Ireland - Map of Counties

Ireland is an isolated body of land just off the coast of England and Wales which is split into two separate countries – Northern Ireland and the Republic of Ireland.

The Republic of Ireland makes up the majority of the island and is an independent sovereign state, usually referred to as Ireland. Northern Ireland is part of the UK and makes up the northeastern part of the island.

As noted; in the Republic of Ireland the standard currency is in Euro's (you may find that some major retailers will accept major foreign currencies – Dollars, Sterling. But you may find that the exchange rates are vastly different from that offered by the standard currency exchange rates) whereas, In Northern Ireland, the Pound Sterling is used. Artists touring in these markets should also be aware that the standard sterling notes that are issued in Northern Ireland may not be accepted in the rest of the UK as the 4 main retail banks issue their own bank notes. English and Scottish sterling banknotes are perfectly accepted currency in Northern Ireland but not in the Republic of Ireland.

When travelling through Ireland the two countries use different units to measure speed and distance: Northern Ireland has adopted miles per hour as used in the rest of the UK, whilst the Republic of Ireland uses Kilometers per hour.



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2. The Irish Recorded Music Market

2.1 History and Current State

The Celts brought Eastern and middle-Eastern musical influences to the island more than 2,000 years ago. Historically Irish music continued to grow through the oral tradition passed down to each generation. When Irish immigrants arrived in the United States in the 18th century, they brought their musical heritage with them. Appalachian (or Hillbilly) music, Old-Time music, Country music, Bluegrass and Folk music are rooted in Celtic traditional instruments and styles, including Irish reels and fiddle, Irish flute, tin whistle, celtic harp, uilleann pipes and bodhrán which eventually fused with western genres such in the formation of folk and rock.

The influence of Appalachian music on contemporary culture is of critical importance and many Appalachian tunes are directly rooted in Irish tradition. In 1927, Ralph Peer produced The Bristol Sessions, a series of recordings for the Victor Talking Machine Company, starting in Bristol, Tennessee and through several major southern cities. The Bristol Sessions marked the commercial debuts of Jimmie Rodgers and the Carter Family and are to this day, considered to be the tipping point for defining and popularizing the country music genre. Artists such as Loretta Lynn, Roy Acuff, Dolly Parton, Earl Scruggs, Chet Atkins and even The Band, James Taylor, Bob Dylan, Jerry Garcia, Bruce Springsteen, Karla Bonoff to name just a few, as well as the classical composer Aaron Copeland who drew upon the traditions of Appalachian music for his landmark work, Appalachian Spring.



The influence of Irish music, tradition and values on the Old South is also documented by Irish author and professor, Grady McWhiney in his controversial book, *Cracker Culture, Celtic Ways in the Old South*, where he proposes Celtic social organization, language, and means of livelihood set the rural South apart from the industrialized civilization developing in the North.

Irish culture boasts a rich heritage of prolific artists, musicians actors, and writers. Irish artists have achieved international prominence and have dominated American charts. Multi-platinum Grammy artist Van Morrison (inducted into the Rock and Roll Hall of Fame in 1993 and the Songwriters Hall of Fame in 2003) or U2, who have earned 21 Number One Hits on the Irish music charts – have also been well received at home.

Other artists include writers George Bernard Shaw; Oscar Wilde and William Yeats; musicians Chris de Burgh; The Corrs; Joe Elliot (lead singer, Def Leppard); Bob Geldof (Boomtown Rats, Live Aid); Gilbert O'Sullivan (Alone Again Naturally); Val Doonican (Elusive Butterfly); Niall Horan, a member of One Direction, and co-writer for a number of their hit songs, including three songs from the band's debut album, *Up All Night* and most recently, four songs from their latest album, *Made in the A.M.* One Direction topped the IFPI charts last year and are also the first group to have all first four studio albums debut at the top of the US charts; Hothouse Flowers; Sinéad O'Connor; Enya; Clannad; The Chieftains; Planxty; The Script; Westlife (Swear it Again); The Cranberries; Rory Gallagher; Thin Lizzy (The Boys Are Back In Town); Snow Patrol (Chasing Cars); Hozier, a/k/a Andrew Hozier-Byrne (Take Me To the Church, From Eden); The Clancy's; pop classic flautist James Galway and Canada's own Irish-born, The Irish Rovers (The Unicorn).

¹ http://issuu.com/osnovina/docs/imro_full_report_104pp_with_covers?e=6507504/11453592

² <http://www.irishexaminer.com/lifestyle/features/youtube-vs-the-internet-the-music-streaming-wars-288830.html>

³ <http://www.ifpi.org/downloads/Digital-Music-Report-2015.pdf> - page 9

⁴ <http://www.snepmusique.com/wp-content/uploads/2013/01/RIN-2012-SNEP-copie.pdf> page 53 (2011 study)

⁵ <http://www.irma.ie/about-us>

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Many of the country's top acts are also international artists imported from the UK and the United States.

The Irish singles chart began in 1962, with RTE, Ireland's national radio and television broadcaster, introducing a Top Ten show and, later, a Top 40 broadcast. Sales figures were initially compiled through record company shipment statistics, and in 1992 accuracy was increased by tracking retailers' sales to the consumer.

Today, sales in the Irish market are reflective of the global industry as digital sales move towards accounting for almost 50% of revenue. As represented in the chart on page 48 of the IMRO (Irish Music Rights Organisation) report on the economic contribution of the Irish music industry, sales had fallen approximately 50% between 2008 and 2012.

The Irish market is a €473.4 million industry, **more than** half of which is generated by the core music industry, 19% by consumer spending and 20% through the music supply chain. Three million physical CDs were sold, compared to 1.1 million album downloads and 7.3 million single downloads. Radio is also still a large industry in Ireland, with over 3 billion hours consumed.

Ireland, as with the rest of the world, has been hit by the digital revolution. Two thirds of the market disappeared between 2005 and 2012, with album and singles sales dropping from £160m to £52m, respectively.

While Europe saw an overall decline in 2014, Ireland's music market saw an 8.5% growth, which can be attributed to a global increase in streaming services, as permanent sales - both physical and digital - have begun to fall.

In 2011, Ireland was ranked 30th in terms of industry numbers, with physical sales still generating more than digital sales, a small growth in subscription-based services and revenue from synchronisation, both of which have risen since. The International Federation of the Phonographic Industry (IFPI) reports a staggering fall in revenue from 2007, with the rate of decline slowing after 2010. Only one of the top ten albums in 2011 was a domestic act, Westlife, while the remaining nine were international acts imported from the UK, US, and Canada.

With the similarities in music, art, culture, fashion and lifestyle trends, the timing is right for Canada to build more bridges.

2.2 Recorded Music Market

CHART ANALYSIS

The Irish Recorded Music Association (IRMA), a non-profit organisation, was established by domestic record companies to provide members with a common discussion ground and representation in negotiations with political policy and external parties. It is the main champion in the promotion and protection of the welfare and interests of the Irish record industry.

IRMA states the following as its main goals:

- Lobbying at industry, political, civil service, Government and EU levels as a representation of its members
- Recording and reporting national statistics to emphasize the role of the national music industry to Ireland
- Combatting piracy on a national scale
- In collaboration with the GfK Chart-Track, compiling the official Irish music charts, ensuring a fair representation of sales and distributing weekly updated copies to its members
- Acting as the primary representative of the industry

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The following table spells out the top albums and singles, globally, in 2014:

TOP SELLING GLOBAL ALBUMS OF 2014			GLOBAL TOP DIGITAL SINGLES OF 2014		
Rank	Album & Artist	Total sales (m)	Rank	Track & Artists	Total sales (m)
1	Frozen Various Artists	10.0	1	Happy Pharrell Williams	13.9
2	1989 Taylor Swift	6.0	2	Dark Horse Katy Perry feat. Juicy J	13.2
3	X Ed Sheeran	4.4	3	All of Me John Legend	12.3
4	Ghost Stories Colbie Corlay	3.7	4	All About That Boss Meghan Trainor	11.0
5	In The Lonely Hour Sam Smith	3.5	5	Let It Go Idina Menzel	10.9
6	FOUR One Direction	3.2	6	Timber Pitbull feat. Kesha	9.6
7	Rock or Bust AC/DC	2.7	7	Fancy Iggy Azalea feat. Charli XCX	9.1
8	Guardians of the Galaxy: Awesome Mix Vol. 1 Various Artists	2.5	8	Problem Ariana Grande feat. Iggy Azalea	9.0
9	The Endless River Pink Floyd	2.5	9	Rude MAGIC!	8.6
10	Pure Heroine Lorde	2.0	10	Bailando Enrique Iglesias feat. Sean Paul, Descemer Bruno, Gente De Zona	8.0

Comparatively, Ireland's best selling albums of 2014 were as follows:

1. X - Ed Sheeran (Warner)
2. Hozier - Hozier (Andrew Hozier-Byrne) (Universal)
3. Now That's What I Call Music! 89 - Various (Sony/Universal)
4. In the Lonely Hour - Sam Smith (Universal)
5. Frozen - Original Soundtrack (Universal)
6. Four - One Direction (Sony)
7. 1989 - Taylor Swift (Universal)
8. Halcyon/Halcyon Days - Ellie Goulding (Universal)
9. Now That's What I Call Music! 88 - Various (Sony/Universal)
10. In a Perfect World - Kodaline (Sony)

PIRACY

Ireland has joined a number of countries in implementing the graduated response policy in 2008 in regards to internet piracy. This tactic, also known as the 'three strikes' policy, involves issuing offending consumers three warnings before reducing their bandwidth or, in extreme cases, suspending their internet accounts. The first reported case of account suspension was by Eircom, and lasted seven days. In 2009, Ireland's creative industry took further action by calling for several file sharing sites to be blocked, talks of which have continued to the present day as they are slowly being implemented.

2.3 Streaming & Digital service providers

Ireland is among fifteen countries now incorporating streaming statistics into their singles charts. Their album charts, however, remain representative of permanent sales only. Streaming is more financially rewarding for lesser-known solo acts, as the royalty compensation is slow to add up, with services such as Spotify operating on a pay-per-play basis, paying \$0.006 to \$0.0084 USD per rotation. Its primary appeal is the global scale of the market reach its artists have access to, a valuable attribute for those seeking to build their audience. Streaming usage has grown since its first significant contribution to music consumption in 2009, with both ad-supported and subscription streaming services accounting for 31% of the digital market in 2014, a 39% growth encompassing 41m people.

There are a large number of digital music platforms operating within the Irish market, including:

- ArtistXite
- Bleep
- Deezer
- eMusic
- Golden Discs
- iTunes
- Last.fm
- Meteor Music Store
- Music Unlimited
- Nokia Music
- rara.com
- Spotify
- VEVO
- VidZone
- Xbox Music

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2.4 Record Labels and Distribution

In most instances UK labels include Ireland within their territory remit, so you will find it rare to do a direct deal in Ireland, however there are a number of independent record labels servicing a wide range of genres and who may do deals for that territory alone. Most cater to international talent and will license from artists domestic labels. The major labels (Universal, Sony and Warner) all have offices in Ireland and report to headquarters in London, however they do sign international artists directly and will develop artists in the same way as an extension of the UK A&R department. The multi-nationals are all board members of IRMA

Interview with David Harris: Universal Music

David has been working for Universal Music for more than 10 years on an international and local level. A new music and fast car enthusiast, he likes a good burrito.



1. Do you work with any Canadian acts? Have there been any great success stories with any Canadian artists in Ireland?

The Weekend, Drake and Bryan Adams are three active frontline releases in campaign – all success stories, and Ireland is no different. Feist is one that stays in the memory for breaking. I worked on Leslie's 'Let It Die' international campaign back in '04, so I was able to track her steady rise.

2. Do you do direct deals with international artists? If so, what do you look for in these artists?

Yes. It's all about the song, and always has been. Easier said than done, but if it was easy everyone would be doing it.

3. What are some potential challenges for Canadian artists looking to release music in Ireland?

I don't see any immediate challenges. The English language is a common ground. Just come with a hook!

4. What are some potential positives for Canadian artists looking to release in Ireland?

Radio is an endearing platform in Ireland, far less than in the UK market, where it's a more clear hierarchy. A good song will gain traction and support here. There have been a few cases over the years of acts breaking in Ireland first: Chris Rea, David Gray and Kings of Leon.

5. How can Canadian artists maximize the impact of their release in Ireland?

Be here, be visual, tour and promote – it's a small island, so it can be done easily: Dublin, Cork, Galway, Limerick, and Belfast.

6. Do you have any other advice for Canadian artists travelling to Ireland?

Play the hits!

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RECORD LABELS



3ú Records

Dublin
Genre: Rock, Folk,
Alternative

Contact: Joseph
O'Reilly

Email: 3urecords@gmail.com
www.3urecords.com



All City Records

Dublin

Contact: Olan O'Brien, Founder /
CEO

Email: info@allcityrecordlabel.com
www.allcityrecordlabel.com



CMR Ltd

Dublin
Genre: Country / Folk
Contact: Mr Peter
Cassidy, Managing

Director

Email: info@cmrrecords.ie
www.cmrrecords.ie



Heresy Records

Dublin
Genre: Traditional
Irish, World,
Contemporary
Contact: Eric Fraad,

Founder

Email: info@heresyrecords.com
heresyrecords.com



Invisible Agent

Dublin

Genre: Electronic, Techno,
Drum'n'Bass

Contact: Warren Daly, Manager
Email: info@invisibleagent.com
invisibleagent.com



Model Citizen

Dublin

Genre: Indie, Rock
Email: info@
rubyworks.com

modelcitizenrecords.bandcamp.com



Out On A Limb Records

Limerick
Genre: Alt, Indie,
Rock, Metal
Contact: Albert

Twomey / Richard Bourke, Founders
info@outonalimbrecords.com
www.outonalimbrecords.com



Reekus Music (IRL) Ltd Dublin

Genre: Rock, Alternative, Pop
Contact: Ms Elvera Butler, Founder /
Director
Email: info@reekus.com
reekus.com

Rosette Records

Dublin

Genre: Irish Country Music
Email: info@rosetterecords.ie
www.rosetterecords.com/home.htm



Rubyworks

Dublin

Genre: Folk,

Alternative, Rock
Contact: Roger Quail, Label Manager
Email: roger@rubyworks.com
www.rubyworks.com



Rusted Rail

Galway

Genre: Shoe-gaze,
anti-folk, electronic,
acoustic

Contact: Keith Wallace, Founder
Email: info@rustedrail.com
www.rustedrail.com



Sentinel Records

Dublin

Genre: Metal
www.sentinelrecords.com

Warner Ireland

Dublin

Genre: Any

Email: info@warnermusic.com
warnermusic.ie

RECORD DISTRIBUTORS

RMG Chart Entertainment Ltd

Unit 2 Carriglea, Naas Road
Dublin 12, Ireland

Contact: Keiran Kennedy
Tel: +353(0)1 419 5000

Email: sales@rmgchart.ie
rmgchart.ie

CD DUPLICATION



CD and DVD Duplication Ireland

www.duplicationireland.ie/contact_us

CD Duplication IE

1 Glencurragh, South Douglas Rd.
Cork

Tel: +353 (0)21 489 3315
Email: Info@CDDuplication.ie
www.CDDuplication.ie



Crystal Media Ltd

Jenkins Yard
Hudson Road

Sandycove Co. Dublin
Tel: +353 (0) 1 2312805
www.crystalmedia.ie



All Write Media

The Coach House
11, Stephen's

Place

Dublin 2, Ireland

Tel: 01 833 6472

Email: info@allwritemedia.com
www.allwritemedia.com

Duplication.ie

B5 Corcanree Business Park
Dock Road, Limerick

V94 VYX9 Ireland

Tel: +353 61 443018

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Fax: +353 61 225681
www.duplication.ie

Vinyl Pressing

MLV Record Pressing, Unit 7/8
Castleforbes Business Park, Sheriff
Street Upper
Dublin 1, Ireland
Tel: 01-8349793
www.mlvrecordpressing.com

RECORD SHOPS

All City Records

7 Crow St, Dublin 2
www.allcityrecordlabel.com

Dingle Records Shop

Green Street, Dingle, County Kerry
www.dinglerecordshop.com

Freebird Records

1 Eden Qy, Dublin 1
www.freebird.ie

Multisound

94 Main Street, Cavan
facebook.com/cavan.multisound/
timeline

Plugd

(Suitable for in-store performances)
Triskel Arts Centre, Tobin St, Cork
www.plugdrecords.com

Rainbow Records

Parnell ct Parnell St, Co Waterford
www.rainbowrecords.ie/

The Record Spot

16b Fade Street, Dublin
www.facebook.com/recordspot

Rollercoaster Records

St Kieran's St, Kilkenny
rollercoaster-records.blogspot.ie/

Sound Cellar

47 Nassau St, Dublin 2
www.freewebs.com/soundcellar

South East Records

2 Peter Street, Wexford, Ireland
www.facebook.com/
southeastrecordsireland

Spindizzy Records

32 Georges St, Arcade, Dublin 2
www.spindizzyrecords.com

2.5 Publishing

The publishing departments of the major labels are based out of their London offices, while the independent publishers in Ireland are based around their respective creative departments. MPAAI (Music Publisher's Association of Ireland www.mpaiireland.com) is the umbrella organisation which caters to the interests of those music publishers active in the Irish marketplace.

TRENDS AND DEVELOPMENT

With direct sales of recorded music dwindling at the hands of streaming services such as Spotify, publishing is one of the most important forms of revenue for artists. Income is derived from writer collaborations, song covers, distribution deals and synchronisation.

SYNC AND ITS IMPACT

In 2011, 0.1% (\$0.2 million USD) of Ireland's recorded music revenue came from synchronisation. This is very low compared to 2% (\$35 million USD) in the UK over the same period. However, branding and sponsorship is becoming increasingly profitable, with some publishers, such as Elevate Music, shifting heavy focus on synchronisation in adverts, television and film. Sync licenses are overseen by the Mechanical Copyright Protection Society Ireland Limited in association with the Irish Music Rights Organisation, and range from individual song licensing to blanket licenses for television broadcasters.

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Select Music Publishers



Adtrax

PO Box 43, County Wicklow, Bray
Co., Wicklow
Contact: Mr Deke O'Brien, CEO
Tel: (353) 862 576 244
Email: deke@adtrax.ie
adtrax.ie

Crashed Music Ltd

//CRASHED MUSIC GROUP//

162 Church Road, East Wall, Dublin
3, Ireland
Contact: Mr Ian Hennessy, Director
Tel: (353) 188 811 88
Email: ian@crashedmusic.com
crashedmusic.com
Elevate Music



PureSync Ireland

No 20 The Place, Dunboyne Castle
Dunboyne, Co. Meath, Ireland
Contact: Linda Coogan Byrne
Tel: +353 1681 3496
Email: linda@goodseedpr.com
puresyncinc.com



Bardis Music Co Ltd

Suite 303, Q House, 76 Furze Road,
Dublin, Ireland
Contact: Mr Peter Bardon, Director
Tel: (353) 120 639 58
Email: info@bardis.ie
bardis.ie



PO Box 11511, Dublin 6W, Ireland
Contact: Steve Lindsey, Managing
Director
Tel: +353 (0) 868 066720
Email: elevate@elevatemusic.net
www.elevatemusic.net

Irish Rights Organisations



IMRO

The Irish Music Rights Organisation is a not-for-profit rights collection society for the Republic of Ireland that administers the performing right in copyright music. IMRO work with the international collections societies in each respective territory (PRS - UK, SOCAN - Canada) to collect and distribute royalties taken from public performances. The organisation also supports emerging talent in the form of workshops, contests, festivals and showcases. IMRO is a member of CISAC and GESAC, the international and European composer societies, respectively.

Address: Copyright House
Pembroke Row
Lower Baggot Street
Co. Dublin
Phone: +353 (0)1 661 4844
Email: info@imro.ie
Web: www.imro.ie

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IRMA

The Irish Recorded Music Foundation non-profit organisation established by record companies to represent the interests of the industry at national and European levels. IRMA compiles music industry statistics, to include managing the national charts, politically lobbies for industry welfare and leads the fight against music piracy in Ireland, having established an entire department dedicated to the subject.

Address: PPI House
1 Corrig Avenue
Dun Laoghaire
Co. Dublin
Phone: +353 (0)1 280 6571
Email: Through website
Web: www.irma.ie/



PPI

Phonographic Performance Ireland (PPI) acts on behalf of record companies and performers in collecting royalties for public performances, broadcasting and reproduction of recordings. PPI works with businesses to administer licences for any public usage of copyrighted recorded music. The organisation also works closely with Estonian, Swedish, English, Dutch, and American sister organisations.

Address: PPI House
1 Corrig Avenue
Dun Laoghaire
Co. Dublin
Phone: +353 (0)1 280 5977
Email: info@ppimusic.ie
Web: www.ppimusic.ie/



Government

FMC

First Music Contact is the national resource organization for popular music artists and the independent music sector in Ireland. In the 17 years since they have been a client of the Arts Council, they have developed key supports and activities to benefit the music makers in their sector.

Their work has led to Irish bands and musicians signing up to their Breaking Tunes portal, The HWCH festival and conference as well as Music From Ireland Export initiatives.



FIRST MUSIC CONTACT (FMC)

33 Wicklow Street, Dublin 2

Tel: +353 01 675 0529

<http://www.firstmusiccontact.com>

Angela Dorgan is the Managing Director and Founder of First Music Contact
angela@firstmusiccontact.com

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BREAKING TUNES

FMC 's online music portal with 10,000 Irish bands and artists. It helps people make the jump from local to national, in terms of visibility by connecting artists to artists and artist to Industry and they can claim acts as diverse as Hozier, Jape, Villagers, Declan O'Rourke, Heathers, Kodaline, Lisa Hannigan, Delorentos, Le Galaxie and The Coronas. See: <http://www.breakingtunes.com/>



HARD WORKING CLASS HEROES (HWCH)

FMC's annual Music Industry convention and Irish Music Festival for emerging bands. It has taken place in Dublin on an annual basis in and around September of each year since 2003. Organised by First Music Contact, HWCH is their flagship event, where 100 bands playing over three days, perform in multiple venues. The annual Hard Working Class Heroes Convention took place in Dublin's NDRC. (National Digital Research Centre)

See <http://www.hwch.net>

MUSIC FROM IRELAND

is the Irish Music Export Initiative funded by the Government through Culture Ireland and run by First Music Contact. The Organization funds and presents the Irish showcases at large international music conferences such as Eurosonic, SXSW, Canadian Music Week, The Great Escape and CMJ.



ARTS COUNCIL IRELAND

<http://www.artscouncil.ie/home/>

Niall Doyle

Head of Music

niall.doyle@artscouncil.ie

The Arts Council of Ireland is the Irish government agency for developing the arts. They work in partnership with artists, arts organisations, public policy makers and others to build a central place for the arts in Irish life. Their function are: to stimulate public interest in the arts; promote knowledge, appreciation and practice of the arts; assist in improving standards in the arts; advise the Minister and other public bodies on the arts. They provide financial assistance, mainly, but not exclusively, to artists and arts organisations; support others who develop and promote the arts; offer advice and information on the arts to Government and to others; publish research and information as an advocate for the arts and artists and undertaking a range of projects to promote and develop the arts, often in partnership with others.

CULTURE IRELAND

<http://www.cultureireland.gov.ie/>

Christine Sisk

Director

christine.sisk@cultureireland.gov.ie

Culture Ireland promotes Irish arts worldwide. They create and support opportunities for Irish artists and companies to present and promote their work at strategic international festivals and venues. They develop platforms to present outstanding Irish work to international audiences, through showcases at key global arts events, including the Edinburgh Festivals and the Venice Biennales.

MUSIC MARKET REPORT ON IRELAND

3. Live Performance Industry

Ireland has a very healthy culture of live music and a rich history of community led entertainment within public spaces and through their heavily populated network of Irish pubs. It is very well documented that the Irish like to be sociable and the pub culture is the epicentre of this with heritage pub trails in most cities and each pub accommodating live music seven days a week.

Busking is also commonplace throughout Ireland so it is advisable, if time permits, to promote your shows on the streets of the city you are performing in that night, although due to new licensing for Busking certain cities may require purchasing a busking pass and include restrictions on volume and distance between performers. Similarly lots of pubs and bars boast spontaneous performances of huddled musicians that gather in corners of their favourite watering holes.

- www.irishpost.co.uk/new-rules-dublins-buskers/
- musicscene.ie/
- entertainment.ie/travel/Five-of-the-best-live-music-venues-outside-of-Dublin/261057.htm
- dublinsessions.ie/
- www.theguardian.com/travel/2014/mar/17/ireland-best-pubs-music-bars-dublin-belfast

INTRODUCTION: CARL LEIGHTON-POPE, LEIGHTON-POPE ORGANISATION

The Leighton-Pope Organisation represents hugely successful Canadian artists Bryan Adams and Michael Bubl .

Carl Leighton-Pope's initial foray into the music industry was working in the cloakroom at London's famous Marquee Club, but it wasn't until 1972, when he opened a recording studio in Cardiff, South Wales and worked with a band called Sassafras, that he really started to build his experience in the music industry.

Following some heavy touring around the UK and America, Sassafras had given Carl a taste of the live music culture and the relevant experience in touring to take on a new challenge, inspiring him to move to NEMS Enterprise as a booking agent. Within a year, he was working with 20 acts, including Styx, Journey, REO Speedwagon, Simple Minds, Camel, UFO and Dire Straits.

Leighton-Pope then founded the Performing Artists Network Agency, shortly followed by Bonaire Records, a label, publishing and management arm, where he went on to sign agreements with Bryan Adams, Bonnie Tyler and Huey Lewis.

In 1991, the Leighton-Pope Organisation was formed. It is now a leading boutique entertainment agency based in London, representing Michael Bubl , Bryan Adams, Chris Rea, Billy Ocean and Lake Street Dive.

Asked what his best advice for artists wishing to tour internationally would be, Leighton-Pope emphasised the core values that he looks for when recognising new artists to work with; "Pay your dues" and "Consolidate Canada then concentrate on Europe"

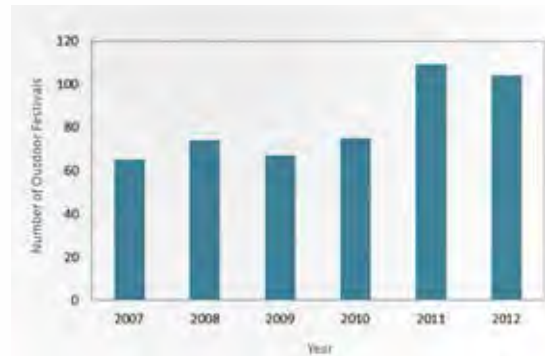
"We have always kept our company small, 20 artists, as it is vital for our clients that we can spend time on each of them – established or new. All of our clients work all over the world and we pride ourselves on our long-standing relationships with our clients – I have represented Bryan Adams for 30 years."€



MUSIC MARKET REPORT ON IRELAND

3.1 Music Festivals

Ireland has a healthy and growing summer festival scene, annually welcoming some of the world's biggest artists. The most prominent Irish festivals are **Indiependence**, **Longitude**, **Electric Picnic** and **Slane**, primarily headlined by rock/alternative acts such as Foo Fighters, Bruce Springsteen and The Chemical Brothers, and seeing attendance levels of 4,500 (Indiependence), 16,000 (Longitude), 41,000 (Electric Picnic) and 80,000 (Slane).



Interview with Shane Dunne: Indiependence Festival

Graduated from DIT (Dublin Institute of Technology) with a Masters in Microbiology, worked in Science for 5 years, hated it, started doing some gigs on the side, which eventually built up to the annually-sold-out INDIEPENDENCE Music & Arts Festival, which has been shortlisted as one of the best small festivals in Europe. In recent years, the festival has featured acts such as Hozier, Public Enemy, Editors, De La Soul, Kodamine and Basement Jaxx. I look after production management for Irish act, The Coronas, who recently sold out the 13,500 capacity 3Arena in Dublin for the second time. I've also worked on other projects such as running Night Summit at the 30,000 Web Summit convention in Dublin. I like beer!

1. Do you book international artists for Indiependence Music & Arts Festival? How do you select them?

Yes, we would always have a number of international acts on the bill. In recent years, Public Enemy (US), Dandy Warhols (US), 2manydjs (BE), Editors (UK), White Lies (UK), Mark Lanegan (US) and lots more. In general we keep an eye on who's touring, who has an album out and who might [be] in Europe and available at the time and within our budget. We then start a dialogue with the agent, gauge interest, make an offer and try to work out a routine that suits. Hopefully it all comes together and we can make it happen. We tend to pick acts that we like, that fit our bill but at the end of the day, we have to see some potential in them to sell tickets for us immediately in the case of headline acts or in future years in the case of development / new acts.

2. What are the dates for Indiependence Music & Arts Festival (upcoming year) and when do you foresee applications being open?

July 29/30/31, 2016. We've started to look at headline acts already. For newer acts, from end of February onwards.

3. At what point in a Canadian artist's career would you recommend applying to showcase?

We are always happy to take international acts. The problem really is that if they aren't going to sell any tickets for us this year, it's very hard for us to pay them any more than a few hundred euros. For an act from Canada, this is obviously an issue as their costs of travel, etc., are high. It's about finding a balance where an act has enough traction to justify a higher fee, or in some cases label support, to make it work.

4. What are the benefits to Canadian artists and professionals of attending or performing?

INDIE has a great reputation for being on the pulse when it comes to new acts that have blown up shortly afterwards, so the people that attend are into checking out new music and bands that they may not have heard of previously. We also get a lot of national press & radio coverage, so it's promotion in the market. It's also a good anchor for newer acts who maybe want to do 3 or 4 of their own smaller shows around INDIE.

5. Do you know of any success stories of Canadian artists performing at Irish festivals?

Arcade Fire played at Electric Picnic in their early days. It's one of those that thousands of people say they were at but really it was only a few hundred people. They blew up pretty quickly after that. Not sure of any other

MUSIC MARKET REPORT ON IRELAND

Canadian acts but there's definitely a history of Irish audiences taking to international acts before they take off in their homeland so no reason that couldn't a Canadian act next time!

6. How can Canadian artists prepare when travelling to Ireland to perform at such an event?

Keep their touring party small, their costs low and try to hook with an Irish-based band whose backline they can share so that they don't have to add it as overweight (expensive) baggage. Definitely make contacts and do some research in advance. Other promoters, labels and publishers all attend the better festivals in Ireland, so let them know that you are coming and when and where you are playing.

7. Do you have any other tips for artists looking to export to Ireland?

Research and more research. There's no point sending your stuff to everyone. Find out who's most likely to work with you, with your type of music / band and target them. Be smart in your communications and don't overload people with information. Everyone is busy but also looking for the next breakthrough act, so as long as we are not immediately put off by huge amounts of info or similar, we're likely to listen. All you need then is a great song and some luck!

SELECT MUSIC FESTIVALS

Another Love Story

Meath, Ireland
When: 19th - 21st August 2016
Genre: Rock, Indie, Singer /
Songwriter, Alternative
Contact: Sam / Emmet
Tel: 086 2121492 / 087 9111123
Email: info@happenings.ie
www.anotherlovestory.ie

Belsonic (June 3-5, 2016)

Kilmainham, Ireland
Genre: Hip-Hop, Electronic, House
Email: joe@shine.net
www.forbiddenfruit.ie

Body & Soul (Jun 17-19, 2016)

Ballinlough Castle, Co. Westmeath
Genre: Electro, Pop, Indie, Rock
Contact: Avril Stanley
Email: info@bodyandsoul.ie
bodyandsoul.ie/home

Canalaphonic (May 2016)

Dublin, Ireland
Genre: Rock, Blues, Indie, Trad,
Singer/Songwriter
abnerbrownsmusic@gmail.com
canalaphonic.com

Castlepalooza (Jul 1-3, 2016)

Tullamore
Genre: Electronic, House,
Experimental, Pop

Email: info@castlepalooza.com
www.castlepalooza.com

Electric Picnic

Laois, Ireland
When: 2nd - 4th September 2016
Genre: Rock, Indie, Alt, Psych
Tel: +44 (0) 20 7009 3000
enquiries@festivalrepublic.com
www.electricpicnic.ie

Galway Intl Arts Festival

Galway, Ireland
When: July 11-24, 2016
Genre: Traditional, Rock, Alternative,
Electro, House
Tel: +353 91 509 700
Email: info@giaf.ie
www.giaf.ie

Hard Working Class Heroes Festival (Oct 6-8, 2016)

Dublin, Ireland
Genre: Rock, Indie, Pop
Tel: +353 01 675 0529
Email: admin @ hwch.net
hwch.net

Live At The Marquee

(Jun 7-Jul 13)
Cork, Ireland
Rock, Alt, Indie, Pop, Hip-Hop
Contact: Aiken Promotions
Tel: 00353 (0)1 77 55 800
www.aikenpromotions.com

Independence Festival

(Jul; 29 -31, 2016)
Mitchelstown, Ireland
Genre: Rock, Alt, Pop, Electro
Contact: Shane Dunne
info@curvemusicmanagement.ie
independencfestival.com

Life Festival (May 27-29, 2016)

Westmeath, Ireland
Genre: Dance, Electro, Techno
Email: thelifefestival@gmail.com
www.life-festival.com

Longitude (Jul 15-17, 2016)

Marlay Park Dublin
Genre: Rock, Indie, Pop
Tel: 020 7009 3001
enquiries@festivalrepublic.com
www.longitude.ie

Metropolis (Nov. 2016)

Dublin
Genre: Electro, Pop, Hip-hop, Alt
Email: info@metropolisfestival.ie
metropolisfestival.ie

Slane Concert (Slane)

Slane Castle, Co. Meath, Ireland
When: Summer (dates vary, usually
July or August)
Genre: Rock
Contact: MCD Productions
Tel: 1890 925 100
Email: contact@mcd.ie
www.slane castle.ie

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Business and Showcase Events in Ireland

Irish showcases and conferences deal primarily in the development of local acts or traditional Irish music (classical and folk-oriented), whether domestic or imported. There are few opportunities for international acts in other genres beyond large-scale music festivals or independently booked concerts. Further information on cultural events and showcases can be found through the following organisations:

Association of Irish Festival Events (www.aofeonline.com) - hosts annual conference to advise artists in the Irish market on marketing, PR, and legalities, as well as discussing festival culture, its benefits to communities, and strategies to promote successful festivals

TradFest (www.templebartrad.com) - Ireland's largest traditional music festival showcases both local and international artists in the traditional and folk genres, but is expanding to include nu-folk and rock and roll. The festival also hosts workshops, masterclasses, and exhibitions.

3.2 Touring

Touring in Ireland is, overall, much like it is in the UK. However, there are a few differences in terms of travel and cost. There are also fewer markets to play, and most travelling musicians only visit the main cities as part of a larger UK & Ireland touring program.

Overall, travel is of a high standard with a lot of new roads serving the main towns and cities, but indirect routes and poorly-serviced smaller towns can create problems when routing. Research all options before committing to lengthy tours of the country.

Leo Moran, from successful Irish folk rock band, The Saw Doctors, has toured the country countless times and sheds some light on Irish touring realities below.

Interview with Leo Moran: The Saw Doctors

TOPIC: TOURING

Leo Moran is the lead guitarist and founding member of Irish folk rock band The Saw Doctors. The band formed in 1986 in Taum, County Galway and quickly rose to fame following a string of successful releases giving them 18 top 30 singles and 3 number 1's in the Republic of Ireland.

The band also holds the record for the country's biggest selling single of all time with I Useta Lover, which held the top spot for 9 consecutive weeks in 1990.



What are some of the difficulties to traveling around Ireland?

Distance - Ireland is a small country and when you look at it on the map you think places are quite close together, which they are. But some of the journeys take longer than you might think, with bad roads and indirect routes and even traffic. There are newer roads that connect many of the bigger towns and cities which have reduced travel time in more central cases.

Cost - I think the cost of travel in Ireland is pretty similar to Britain.

Laws - The laws are similar too, nothing springs to mind that needs awareness of.

Power/Technical differences (Plugs etc.) - Unlike Canada, the electrical supply in Ireland is the same as throughout the UK and Europe, 230v 50hz. You will need a transformer to convert North American appliances and powered instruments from 120v to 240v, allowing equipment which is not dual voltage to operate at the voltage for which it was designed.

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Power transformers can be rented from most instrument rental companies but it may be cheaper and easier to purchase them as they tend to be heavy and expensive to rent whereas most electrical retailers offer affordable and lightweight power converters.

Plug sockets also differ from those used in Canada. Ireland operates 3 pronged plugs as they do in the UK and so adaptors must be used on all appliances. Also note that plug adaptors are not power converters. Plug adaptors can be purchased at most travel stores, electrical appliance stores and supermarkets. Visit: <http://www.visitireland.com/planning/electricity.asp>

What promotional opportunities should an international act be looking to employ when coming to Ireland?

Radio - The national stations are like anywhere else, tough to get plays and appearances on. Many of the local radio stations are popular and well-loved by their constituency. Some are more interested in music than others, naturally, and you might need a PR agent or plugger to get spots or plays.

How long should an international act tour in Ireland and do you think they should go further afield from the major cities?

Not long! It's a very small country with an educated, interested and discerning audience. However there is a network of smaller and well-used venues outside of the cities and larger towns. Once you get in touch with one or two of them, you'll be made aware of the other ones. For an act visiting for the first time, I think it would be a good idea to come for a week or ten days and then plan a longer return visit after six months or so.

How should a new artist spend their free time while in Ireland?

That shouldn't be a problem. Irish cities offer most of what other European cities offer, then there's the music in the pubs, quality theatre, exhibitions and museums, the Atlantic coast and more....

Any additional advice?

Ireland is famous for its welcome to strangers and I often think our inquisitiveness is part of the warm welcome - where are you from? Where are you staying? It's all good though. Some artists have become bigger in Ireland than other places. It's hard to say exactly why - if the Irish audience takes to you they are very loyal and affectionate. To get a foothold though I suspect it would take two or three visits.

Costs of Touring

Touring in the Republic of Ireland is similar to doing so in the UK. There are a number of costs to be taken into consideration when advancing a tour or singular live event. These include, but are not limited to, the support act's fee, catering, advertising (physical and online), venue hire, staff, crew, security, sound technician, promo distribution and ticket printing. It is advisable that touring Ireland be an extension of a UK or even a European tour. This way, equipment, vehicles, crew etc. can be hired in the first country and taken on the whole tour. This can save time and money

As not all countries in Europe use the Euro, having the app XE, which gives live currency exchange rates, is useful.

LOGISTICAL COST OF TOURING

TRANSPORT

€ Splitter Van Hire - £130 - £240 + VAT per day

- A splitter van is basically a large van with a closed off compartment at the rear that can only be accessed through the rear doors and a large passenger compartment (usually seating six to eight people) situated behind the driver. The passenger compartment and rear equipment storage is separated by a fixed bulkhead.
- Splitter vans have very comfortable seats and may also come with a table (situated in the passenger compartment between two rows of seats that will be facing each other on either side), full audio

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visual entertainment systems (DVD, games consoles etc.) for the passengers, tinted windows and air conditioning. They are fast (usually adapted Mercedes 'Sprinter' vans), safe and very reliable. They are able to transport a full set of standard band back line equipment (i.e. drums, bass and guitar cabs and heads, stands etc.).

- Splitter vans are usually self-drive but can be hired with a driver from most suppliers, or drivers can be hired separately.
- This cost is reduced depending on the booking/touring period
- Fuel in Ireland is expensive compared to Canada - You should think around 2 times the cost.
 - € Current fuel rates (per litre) for the UK are currently around:
 - Petrol, £1.32
 - Diesel, £1.18
- € Parking can be expensive in Ireland, especially in city centres, as space is a commodity, so premium fees are applied, even on short stay period. You can use the website www.parkopedia.ie/ to search for car parks and on-street parking.
- € There are eleven toll roads in Ireland, which you can pay for online (www.eflow.ie/) or at a number of pay zone outlets across Ireland. You can either register your vehicle before your trip or pay before 8pm the following day. If you miss this payment, though, you will be sent a fine. If you are renting a vehicle, you should contact your rental company, as your rental agreement may cover the cost of tolls.
- € Sleeper bus (for touring parties of over 8) - €40 per day
 - This is often a double-deck coach with a lounge, kitchen, bathroom and toilet on the first floor and bunks on the second. They are very well-catered and come fitted with full audio-visual entertainment systems and, in most cases, wifi.
 - Trailers are needed to transport equipment and often come with a sleeper hire, but make sure to double check.
 - If the touring band and crew are eight or more, it would make financial sense to hire a sleeper bus. However, the following are usually included in the daily rate:
 - Fuel
 - Oil
 - Driver
 - Charges
 - There are extremely strict regulations in Europe concerning driver working hours, driving times and rest periods. These will greatly affect your touring schedule, making some planned routings impossible.

ADDITIONAL DRIVING INFORMATION

- Cars on the island of Ireland drive on the left-hand side of the road.
- Signposts in Gaeltacht (Irish-speaking) areas are written in Gaelic (Irish).
- To drive, you will need either a full valid national driving license or an international driving permit.
- In Ireland, passengers are required by law to wear seat belts at all times in the front and back of the vehicle.
- Roads in Ireland - Roads in Ireland are generally of a high standard. They range from motorways and dual carriageways to secondary roads with two-way traffic and winding country lanes. Motorways are prefixed with an "M" (for example M50). National roads are prefixed with an "N" (for example N18). Secondary roads may also be dual carriageways or have two-way traffic.
- Speed Limits
 - 50kph/30mph in built-up urban areas
 - 80kph/50mph on single non-national open roads
 - 100kph/60mph on national roads
 - 120kph/74.5mph on motorways
- Toll roads - There is a barrier-free toll system in operation on the M50 ring road around Dublin. Instead of paying your toll at a toll booth, the system will record your trip by photographing your vehicle's licence plate number. It is important to pay your toll before 8pm the next day either online, in branded Payzone outlets or by LoCall 1890 501050.
- Driving laws - Driving in Ireland is on the left-hand side of the road, and all passengers are required to wear seat belts at all times in both the front and back of the vehicle. For those riding motorcycles, both motorcyclists and their passengers must wear helmets. Ireland's laws on drink driving are strict. Those

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drivers found to be contravening the laws will be heavily penalised. Use of mobile/cell phones while driving is strictly prohibited.

- Licence and insurance - You will need either a valid, full national driving licence or an international driving permit to drive in Ireland. In the Republic of Ireland, you must carry your driver's licence at all times. You must also have motor insurance, either in your own name or as a named driver on another's policy. If you are renting a car, the Car Rental Council of Ireland advises on the various insurances, waivers and options appropriate to your needs.
- Parking - You will need to pay for parking in many cases in Ireland. Look for street signs showing parking information for guidance. You can pay for parking using:
 - Coins in the Pay and Display machine on the street.
 - www.parkbytext.ie
- Parking for people with disabilities - If you have a Disabled Person's Parking Permit or Card (also known as European Parking Card or Disabled Parking Badge), you can use this in any vehicle in which you are travelling. Contact the Disabled Drivers' Association for more information.
- Signposts - Road signs show distances and speed limits. Road signs and place names are displayed in both Gaelic (Irish) and English. In Gaeltacht areas (where Irish is the primary language), only Gaelic is used.
- Fuel - Fuel prices will vary between service stations. The Automobile Association features information on pricing in both Northern Ireland and the Republic.

TRAIN (WWW.IRISHRAIL.IE/)

- This can be a very efficient way to tour for a solo artist or small group with little equipment.
- The train network is extensive, regular and very quick.
- Tickets can be very expensive if not booked well in advance.

BUS/COACH (WWW.EUROLINES.CO.UK // UK.MEGABUS.COM/)

- Can be the cheapest way to travel by far.
- Journeys can be very long and uncomfortable.
- Storage space is very limited, so not advised if travelling with a lot of equipment.

FLIGHTS

- Domestic Flights in Ireland will take you between a few major towns and, if booked in advance, can be reasonably priced. Luggage and equipment costs for transport must be considered, as most smaller airlines add charges for size, weight and fragile cargo.
- Traveling into Europe is very cheap and easy from Ireland, providing tickets are booked well in advance.

City served / Location	County	Province	ICAO International Civil Aviation Organisation	IATA International Air Travel Organisation	Airport name
Cork	Cork	Munster	EICK	ORK	Cork Airport
Donegal / Dungloe	Donegal	Ulster	EIDL	CFN	Donegal Airport
Dublin	Dublin	Leinster	EIDW	DUB	Dublin Airport
Dublin / Leixlip	Kildare	Leinster	EIWT		Weston Airport
Galway / Carnmore	Galway	Connacht	EICM	GWY	Galway Airport
Killarney & Tralee / Farranfore	Kerry	Munster	EIKY	KIR	Kerry Airport (Farranfore Airport)
Knock / Charlestown	Mayo	Connacht	EIKN	NOC	Ireland West Airport Knock
Shannon	Clare	Munster	EINN	SNN	Shannon Airport
Sligo / Strandhill	Sligo	Connacht	EISG	SXL	Sligo Airport
Waterford	Waterford	Munster	EIWF	WAT	Waterford Airport

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FERRY (WWW.DIRECTFERRIES.CO.UK/)

- There is a very regular and well-serviced ferry system from Ireland to Scotland, Wales and England. Places must be booked in advance, and ferries often leave early in the morning or late at night, as the journey time can be long, depending on where you board and weather conditions.
- France and the Channel Islands can also be accessed by ferry from certain points in Ireland.

ACCOMMODATION

HOTELS

- You should always pre-book your hotel rooms so you get the cheapest rates possible and are not hit with any unplanned extra costs.
 - Cheap hotel options
 - Best Western
 - Travelodge
 - Ibis
 - Jury's Inn
 - Medium cost options
 - Holiday Inn
 - Premier Inn
 - High cost options
 - Hilton
 - Radisson
 - Marriott
 - Airbnb
This is often the cheapest way to live when touring in the Ireland as you can accommodate larger numbers with a lesser per-head charge. Although there aren't as many properties available as in the UK, their numbers are growing.
 - Local B&Bs (Bed & Breakfast)
These can be great options both in terms of experience and cost, but they are hard to come by and very rarely in convenient locations, so extra transport costs should be considered.

OTHER COSTS & CHARGES TO CONSIDER

CREW

(all suggested fees are per day and not inclusive of Per Diems)

€ Tour Manager (TM) £130 - £330

- A tour manager is responsible for each stage of your touring business once your booking agent has secured the deals and tour routing.
 - Show advancing
 - Sharing the artists tech and hospitality rider requirements and promo material
 - Hiring all transport and booking accommodation
 - Budgeting the tour
 - Producing tour itineraries
 - On-the-road management
 - Managing the merch deals, including space to 'set up shop' and charges to the venue
- Driver £80-£200
- Front of House Engineer (FOH) £200-€330
 - FOH is responsible for how your 'mix' is heard by the audience and can be as useful as having an extra member in the band
- TM/Driver/FOH £200-£400
 - Hard to come by a good 'all rounder'
 - Most people who offer this service will be FOH Engineers who drive and add show advancing to their responsibilities.
- Lighting Engineer £200-£330
 - Most venues will supply someone who is responsible for the show lighting, but if you have a particularly complicated show or carry your own lights, then you will need to hire someone to control this for you.

BACK LINE

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- € Back line is the term used for the basic kit that a band needs - Drums, Bass amp/head and cab, Guitar Amps/head and cabs, etc.
- € This is the most financially and logistically troublesome aspect of touring Europe for Canadian artists as it is very difficult to fly your equipment without it costing huge amounts.
 - Most standard hold baggage cannot exceed 20kg per person
 - All 'fragile' luggage needs to be in specifically-made flight cases
 - You cannot carry instruments onto your flight as hand luggage unless pre-agreed and substituted for any other hand luggage.
 - Most venues in the UK will not supply basic band back line, so there are two options that you will need to consider. Both can be very expensive, and freighting is very time consuming:
 - Hiring full back line
 - Shipping your existing back line
 - With this in mind, you should always consider allowing time for rehearsal on arrival to check your instruments and get comfortable with them.
 - Be careful when flying with your instruments, especially stringed instruments, as the strings will contort mid-flight and have been known to snap the neck of a guitar.
 - Always double check each venue's tech specs and advance sheets, as not all venues will have the basics that you may need;
 - Microphones & mic stands
 - DI boxes
 - PA and lights
 - Staging
 - Also, drummers must note that back line does not include your 'breakables' which are:
 - Snare drum
 - Kick drum pedal
 - Cymbals
 - Felts
 - Ride clamps

BACKLINE HIRE COMPANIES

Colin Goodall - Session Music
10 Upper Grand Canal Street
Dublin 4
Mobile: 086 265 0590
TEL (+353) 1 660 6777 / 660 6118
Fax: (+353) 1 660 7086
Email: info@smdrental.com
Web: www.smdrental.com
John Fitzgerald
Stage Services Ireland,
Clonakilty, Co. Cork, Ireland
info@stageservicesireland.com
TEL: +353 (0)85 1025656

Sound Hire Limited

9 Ranelagh Village
Dublin 6, Ireland
Tel: 01-4976385
Mobile: 087-2566852
Email: info@soundhire.ie

SVI Touring Services

Unit 4 Block J
Kilcoole Industrial Estate
Newcastle Road
County Wicklow
Tel: 087 770 6376

SPLITTER VAN HIRE

SVI Touring Services

Unit 4 Block J
Kilcoole Industrial Estate
Newcastle Road
County Wicklow
Tel: 087 770 6376

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MERCHANDISE

- Merchandise is very important when touring in Ireland, as it can be a great way to subsidise touring costs and, if done well, make a profit.
- Most venues in Ireland will charge you a percentage of sales to sell your merchandise, which can be up to 25% + VAT or as little as 10%.
- Unless you are able to designate the merch selling to a band member or one of the crew, you will have to employ your own merch seller, which can add another cost to the touring party.
- Selling merch can be your main profit on shows, so it should always be taken seriously and organised as a regular business venture.
- If touring Europe, you can usually get away with printing up 'crew' shirts for cheap and most venues will take a few t-shirts in lieu of payment.

CONSUMABLES

- Tour consumables are the extra things a touring musician should always carry, for example:
 - Strings
 - Sticks
 - Batteries
 - Tape (gaffer/duct tape, etc.)
- These are generally 20-25% more expensive in Ireland than in Canada and can be tricky to come by when in smaller regional markets.

PER DIEMS

- You should be issuing yourself a per diem. This should be about £20/€25 per band and crew member.

TIPS ABOUT TOURING

TOP SIX TIPS FOR THE ROAD IN IRELAND:

1. Always be nice to the crew and venue staff. Bands come and go, but the crew go on forever. They'll be there on your way up and there on your way down. Also, you're at their mercy on stage.
2. Take 'crew' t-shirts to give to venue staff as gifts, as they will advertise your brand through wearing them in the future. This will sometimes act as your 'charge' for selling merch on site.
3. Ensure you have your own tape and leads, as you can't rely on the venues to cater for you.
4. Book accommodation way ahead of time to get the best prices, and try not to deviate from the initial plan, as it will end up costing you a lot more money.
5. Sell Merchandise. This can be the way you come off tour with cash in your pocket.
6. Be sure to advance all shows as thoroughly as possible, or hire a TM to do it for you, as money can be saved through good planning.

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Select venues in Ireland

DUBLIN

MAJOR ARENAS / STADIUMS

3 Arena - Dublin

Cap: 23,000
3arena.ie

Croke Park Stadium - Dublin

Cap: 82,300
crokepark.ie

RDS - Dublin

Cap: 35,000
rds.ie

CONCERT HALLS / THEATRES

Abbey Theatre - Dublin

Cap: 619
abbeytheatre.ie

Bord Gais Energy Theatre - Dublin

Cap: 2,111
bordgaisenergytheatre.ie

The Helix - Dublin

Cap: 1,860
thehelix.ie

National Concert Hall - Dublin

Cap: 1,200 / 250 / 110
nch.ie

Olympia Theatre - Dublin

Cap: 1,240
olympia.ie

The Gaiety Theatre - Dublin

Cap: 2,000
gaietytheatre.com

GENERAL VENUES

The 02 Dublin - Dublin

Cap: 14,500
Web: the02.ie

Academy - Dublin

Cap: 550
Web: theacademydublin.com

Button Factory - Dublin

Cap: 2000
Web: buttonfactory.ie

Grand Social - Dublin

Cap: 550
the grandsocial.ie

Sugar Club - Dublin

Cap: 350 (seated)
thesugarclub.com

Vicar Street - Dublin

Cap: 1500
aikenpromotions.com

The Village - Dublin

Cap: 550
thevillagevenue.com

Whelans - Dublin

Cap: 450
www.whelanslive.com

Workmans Club - Dublin

Cap: 300
theworkmansclub.com

THE REST OF IRELAND

Cork Opera House - Cork

Cap: 1,000
corkoperahouse.ie

Dolans Warehouse - Limerick

Cap: 380
dolanspub.com

Glór - County Clare

Cap: 485
glor.ie

Irish National Event Centre Killarney

Cap: 3,000
inec.ie

The Pavilion - Cork

Cap: 400
pavilioncork.com

Punchestown Racecourse - Naas

County Kildare

Cap: 80,000
punchestown.com

The Roisin Dubh - Galway

Cap: 280
roisindubh.net

Royal Theatre & Events Centre - Castlebar

County Mayo

Cap: 2,200
theroyal.ie

The Dock - Carrick On Shannon

County Leitrim
Cap: 117 (seated)
www.thedock.ie

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3.3 Booking Agencies

There are a few domestic agencies booking for Ireland, but generally the routing for Irish shows falls under the responsibility of UK bookers (as with the rest of Europe and beyond). When working with international artists, most bookers will have fairly obvious methods to 'breaking' acts through festivals, regular touring or supporting established artists, but they will only commit to representing the artists willing to work the given markets and pay their dues to set up solid fan bases.

The Leighton-Pope Organisation have a great track record of developing Canadian artists in Ireland and truly understand the international perspective and strategy needed to create scaleable careers for their artists.

Interview with Sarah Casey: Leighton Pope Agency

With previous experience working for UK promoters Aiken Promotions and Vince Power, followed by a stint as Headline Talent Coordinator for the Olympic and Paralympic Ceremonies in 2012, Sarah is now an agent at the Leighton-Pope Organisation. Her growing roster there includes a mix of established and up and coming artists such as Chris Rea, Lake Street Dive, Dagny, Billy Ocean, Mick Flannery, Hedley, CC Smugglers and Boo Seeka.



1. Do you book many international acts to tour Ireland?

I've brought probably 50% of my roster to Ireland. It's mostly the more established artists, but I do try to include Dublin as a spot on the tour for the newer acts too. It's a great market with a hungry, music-loving population. US band Lake Street Dive have been there twice now and had a great response from media and audiences, but it is usually just Dublin. It's hard to make other cities work, financially, in the early stages of a band's career.

2. Do you work with any Canadian artists? If so, is Ireland a key market for them to tour?

As an agency, LPO represent a few Canadian artists (Michael Bublé, Bryan Adams in particular) and I have booked shows in Europe for Hedley and Jann Arden on their last tours, but they didn't play Ireland. It didn't make financial or commercial sense at the time.

3. How do you choose international acts to book? What do you look for, specifically?

Firstly, if I'm going to commit to working with an act long-term, I have to really love the music. Then I would start to look at the team around them and what work has been done so far. Europe/Ireland is a great place to tour, but it's also an expensive place to tour, so it's often a case of working with acts who are realistic in their approach and prepared to work hard. A band who have great songs and a manager with a realistic plan is a good start.

4. What are the best festivals for international artists to play? (Think introducing to mid-level artists, multi genre)

There are thousands across Europe, and I guess the best ones depend on the genre of the artist, but in Ireland, Electric Picnic is the obvious one. Other great festivals there include Indipendence, Body & Soul, Galway Arts Festival and Other Voices (a TV-show-turned-festival in Dingle, Co. Kerry in December). Elsewhere, The Great Escape is always hailed as a fantastic entry point for international bands to the European market, as it's always well-attended by a good mix of public and music industry members who are looking to discover new artists. It is also quite saturated, though, so if a good option presents itself at a different time of year, it would be worth considering.

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5. What should Canadian acts have in place when approaching you for representation?

Great songs, a decent quality live video, a manager with a plan and a good attitude!

6. Do you have any additional tips for Canadian artists looking to tour in Ireland?

Do as much preparation as you can beforehand – whether this is online promotion, getting to know other bands that tour there for packaging opportunities or getting a label on board, it will all help. Also, arrive thirsty!

Booking Agencies

Aiken Promotions

Genre: Various
24 Holles Street, Dublin 2
Tel: 00353 (0)1 77 55 800
Email Inline www.aikenpromotions.com/Contact/Aiken-Promotions.html
www.aikenpromotions.com

Jody Ackland

Genre: Various
Dublin, D7 Dublin, Ireland
Contact: Jody Ackland
Tel: +353 864 195 245
Email: jodyackland@gmail.com
jodyackland.com

AMA Music Agency

Genre: Various
The Gate Lodge
Fitzpatricks Castle Hotel
Killiney Hill Rd
Killiney, Co. Dublin, Ireland
Tel: 086 2504 795
Email: info@amamusicagency.ie
www.amamusicagency.ie

Ballyo Promotions

Genre: Traditional, Folk

Ballygan, Barefield none Ennis,
County Clare, Ireland
Contact: Tracy Crawford (director)
Tel: +353 868 520 975
ballyopromotions@gmail.com
ballyopromotions.ie

Cherrycool Promotions

Electronic, House, Exper, Pop
13 Windsor Place, Dublin 2, Ireland
Tel: +353(0)16629676
Email: info@cherrycool.ie
www.cherrycool.ie

Hidden Agenda

Genre: Electronic, Pop
Hidden Agenda LTD, 2nd Floor
Front Office, 39 Dame St, Dublin 2
hiddenagendaclub@gmail.com
hiddenagenda.ie

Improvised Music Company

Genre: Jazz
68 Dame Street, D2 Dublin, Ireland
Contact: Gerry Godley
Tel: +353 167 038 85
Email: gerry@improvisedmusic.ie
improvisedmusic.ie

MCD Promotions

Genre: Various
7 Park Road, Dun Laoghaire
County Dublin, Ireland
Email: contact@mcd.ie
www.mcd.ie

Music Network

Genre: Various
National Concert Hall Building
Earlsfort Terrace, D2 Dublin
Contact: Sharon Rollston
Tel: +353 147 502 24
Email: admin@musicnetwork.ie
musicnetwork.ie

Pod Presents

Genre: Electronic, Pop
Tel: +353 1 473 5576
Email: info@pod.ie
www.pod.ie

Word of Mouth Agency

Genre: Folk, Rock, Alt, Indie
Dublin and Cork
Email Inline: wordofmouthagency.ie/contact/
wordofmouthagency.ie

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4. Music Promotion and Media

4.1 PR (Print & Digital)

INTRODUCTION

As in all healthy and diverse music markets, PR is a significant tool to gaining attention ahead of any activity over a given period and the Irish market is no different. In general the main PR companies in the UK regularly service to Irish medias and advise on marketing structure and strategy, but there are some great domestic agencies that can take your campaigns further under the surface if your attention is focused on Irish market development.

There are also some very well serviced and curated music websites that act as a significant tastemaker for the Irish gig going and music buying public and who may not be well considered by the UK publicists. With this in mind, Irish based publicists will have the developed relationships with such outlets and therefore accommodate more direct results and broader opportunities for coverage.

Interview with Linda Coogan Byrne, Good Seed PR

Hi, my name is Linda, and I am a music and entertainment publicist based between Ireland & the UK. I work in Good Seed PR, which I also own and run. It's a music/media PR & marketing company. My job involves setting up and working on promotional campaigns for TV and film companies, brands, record labels, bands, artists, charities and many more. The main role of my job is to work towards getting media exposure for the client through online or print coverage and via radio or television interviews. I issue out press releases and news item stories to get media, and therefore the public, interested in the client I am representing, be it an artist, band, festival, event, film or book etc...

It is a constant building of relationships between the client and media, liaising back and forth and pitching for interviews and features. Usually, this is done via customised press kits I send out to my media contacts. These press kits involve press releases, bios, physical copies or links to music and photo images. It is a must to be able to talk, and talk a lot, as a work day for a publicist involves a lot of email and phone conversations with media. The media people include music journalists, radio DJs, photographers, personal managers, record labels, booking agents and record label representatives.



What Canadian artists do you represent?

I have indeed worked with a few Canadian acts. For example, I used to work with Dallas Greene, aka City and Colour, and also Ron Sexsmith. Two absolutely lovely gents. I have also been to Canada with work and met up with their labels and attended shows. It was a great experience. Both have had a lot of success in Ireland with sell-out shows and chart-topping albums.

What do you look for when choosing to work with new artists?

Obviously, they will be fabulous musicians if I am going to give them the time of day, so that goes without saying. Charm and good personalities help when working with people in all areas of life and work, whatever

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job or profession you work in. When choosing a record, you have to have some sort of notion that you can make it work with your media. For example, rock/metal music is not big over in Ireland, and, regardless of if the band are massive and world known, Irish media do not tend to pick it up on a national level, so it's knowing what works and what doesn't when choosing a band to represent.

How should international artists approach you?

As they would with anyone else: with respect and tenacity and a good product to work with. Send the assets over in an email and explain a little about what you are about and what you are looking to achieve. If sending an EP, album or single, make sure it is of the finest quality and one that represents you, and put the best song/material forward. Make sure it is solid and well-produced and a complete professional piece of work.

Do you have any tips for international artists looking to develop their profile in Ireland?

Ireland is a hard country to make it in. Do not be deceived by the size of it. We produced artists like U2, Van Morrison, Damien Rice, Sinéad O'Connor, Snow Patrol and Hozier. We know good music when we hear it, but as an industry we are very elitist. Do not expect a walk in the park. Be prepared to work off well-constructed and planned out campaigns of length and consistency, and be prepared to put in the ground work by having a good team, partaking in media and press tours and building up your profile in the gigging circuit. So, in essence, work hard and play hard.

Select Newspapers

Most papers are based out of Dublin and feature small but prominent arts sections with circulations ranging from 40,000 to 109,000. They also feature their own websites with accessible articles and features.

- Irish Independent (Dublin) - offers digital entertainment newsletter to subscribers covering mainstream and emerging artists news and reviews
 - Web: www.independent.ie/
 - Email: info@independent.ie
- The Irish Times (Dublin) - heavier coverage of emerging artists as well as the collective state of the Irish industry, as well as album reviews. Curates weekly playlist through "On the Record" column
 - Web: www.irishtimes.com/
 - Email: services@irishtimes.ie
- Irish Examiner (Cork) - small coverage of music mixed into the 'culture' sector, but heavy focus on local artists and emerging imports (less mainstream)
 - Web: www.irishexaminer.com/
 - Email: news@examiner.ie
- The Irish Sun (Dublin) - primarily mainstream music industry gossip and reviews
 - Web: www.thesun.ie/irishsol/homepage/
 - Email: irishsun@the-sun.ie
- The Herald (Dublin) - music primarily global stories, but offers a strong section with reviews and stories on local cultural/entertainment events titled 'Around Town'
 - Web: www.herald.ie/
 - Email: ddiebold@independent.ie
- Irish Daily Star (Dublin) - compiles playlist with a combination of mainstream and independent artists
 - Web: thestar.ie/
 - Email: glen.brereton@thestart.ie
- Irish Daily Mirror - specialised section on Irish-oriented music news as well as Irish events listings and reviews
 - Web: www.irishmirror.ie/
 - Email: m.quigley@irishmirror.ie

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- Irish Daily Mail (Dublin) - offers digital edition subscriptions, content based out of London
 - Web: www.dailymail.co.uk
 - Email: news@dailymail.co.uk

SELECT MUSIC/ART MAGAZINES

- Hot Press (Dublin) - music and culture magazine with interviews, reviews, playlists, charts, and music news, as well as specialized features on rising artists
 - Web: www.hotpress.com/
 - Email: info@hotpress.ie
- U&I (Dublin) - features and reviews on international emerging artists; also offers U&I radio station with back-order playlists available through Soundcloud
 - Web: unsignedandindependent.com/
 - Email: info@unsignedandindependent.com
- State (Dublin)- award-winning web-based magazine covering global artists, from emerging to established, with album and live performance reviews, as well as features on global music events affecting the Irish scene
 - Web: state.ie/
 - Email: info@state.ie
- The Journal of Music (Galway) - covering classical, contemporary and new music, offers advice on funding, industry opportunities within Ireland and the UK, and features new releases. Listings can be made through their website
 - Web: journalofmusic.com/
 - Email: info@journalofmusic.com

OTHER RELEVANT MAGAZINES

- Arts and culture
 - Increature - underdog cultural and variety online publication, offering music reviews amidst avant-garde poetry and politics features
 - Web: increature.com/
 - Email: info@increature.com
 - General interest
 - Nós - Irish language youth and lifestyle magazine covering contemporary culture including Irish and international music
 - Web: nos.ie/
 - Email: grainne@nos.ie
 - Regional
 - Cork Now - seasonal lifestyle and listings for the greater Cork area
 - Web: www.corknow.ie/
 - Email: info@corknow.ie
 - Galway Now - culture and events magazine for the greater Galway area
 - Web: <https://www.facebook.com/Galway-Now-Magazine-175827029125962/>
 - Email: michelle@goldenegg.ie
 - Totally Dublin - cultural freesheet with music features, reviews, and interviews for the greater Dublin area
 - Web: totallydublin.ie/
 - Email: editor@totallydublin.ie

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MUSIC BLOGS

Music blogs, usually written by deeply involved members of their city's musical community, are an important part of a developing music scene, making them advantageous in forming honest accounts ranging from emerging musicians to international successes. As blogs usually have a smaller readership than magazines or newspapers, it can be easier to contact their writers. Although blogs generally have smaller circulations than newspapers, audiences are more targeted and therefore more responsive to content.

A good example of a prominent Irish music blog is Nialler9 (nialler9.com), written by Niall Byrne. Based in Dublin, Nialler9 covers releases of both Irish and international bands and has an extensive Dublin club night and gig guide. Being featured on such a site would be beneficial to touring artists, as readers are actively interested in and searching for new music and upcoming events.

Interview with Niall Byrne, Nialler9

Niall Byrne is the blogger at the helm of the most-read Irish music blog Nialler9, where he writes about new music. He lives in Dublin, Ireland. Niall hosts a show on Dublin radio station TXXM every Thursday night at 10pm playing a curated selection of new music. He currently contributes music articles to the Irish Times weekly. He can also frequently be found DJing around Dublin city including Lumo, a monthly club night or hosting Nialler9-curated music events. Recently, Niall has been involved in music supervision and sync licensing with Avant Music Port curating music for digital media, ads, TV, films and in-flight entertainment with an emphasis on emerging Irish music.



Tell us a little about what you do

I'm a curator, DJ, writer and music supervisor. I pick music for different audiences essentially

Do you cover much international music?

Yes. I don't differentiate when featuring or writing unless specified. The best song can come from anywhere.

How do you discover music

I've cultivated email lists, RSS feeds, Soundcloud follows, social media feeds drawing from many sources and good old fashioned personal recommendations too

Have you covered much Canadian music? Who have been your favourite?

All time favourites are maybe Broken Social Scene. Caribou, Majical Cloudz, Grimes, Arcade Fire, BADBADNOTGOOD, Chilly Gonzales, Feist, Wolf Parade, Austra. Kaytranada.

What would be your advice if a Canadian band were to approach you for coverage?

same as any other -develop a personal relationship - send relevant information and don't bombard - streaming links, some blurb for context and a link to hi-res press images. It helps if there's some upcoming Irish event but not essential if the songs are great. That's all that matters to me.

Do you have any tips for international artists looking to develop their profile in Ireland?

It'll usually involved coming here and touring or playing a show like Other Voices or a decent support slot. it is a small country so it is easy for word to spread. Again, it's the songs that people will react to. Get played on TXXM in Dublin radio wise. My own site is well-known - a combination of a few of these things will help establish your name.

www.irishtimes.com/blogs/poplife/2012/10/25/poplives-22-niall-byrne/

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4.2 Radio

Ireland's radio services are similar to those in the UK, with a national semi-state public service broadcaster, Raidió Teilifís Éireann (Radio [and] Television of Ireland), commonly referred to as RTÉ, and a number of independent and regional services. The latter services include Dublin's FM104, Spin 1038, Beat 102-103 and iRadio, as well as Cork's 96fm. RTÉ has nine national radio channels including:

- RTÉ Radio 1 - current affairs, some music
- RTÉ 2FM - contemporary/popular music
- RTÉ Lyric FM - classical music and the arts
- RTÉ 2XM - alternative
- RTÉ Pulse - electronic
- RTÉ Raidió na Gaeltachta - exclusively Irish-language current affairs and music

In the second quarter of 2015, 84% of the adult (15+ years) population of Ireland listened to the radio. Although this is 6% lower than the same quarter in the UK, it is still clear that radio is a big player in music promotion within Ireland. Stations tend to favour regional services, especially outside of Dublin, but will still play international musicians.

4.3 Television

CASE STUDY: OTHER VOICES

Now in its 13th series, Other Voices celebrates emerging acts through a television show on RTÉ2. What began as an annual broadcast event quickly turned into a full-length series as demand grew, and coverage expanded from Dingle to Londonderry and London, as well two sold-out events in New York. The program also hosts lineups at several of Ireland's biggest musical festivals, including Latitude and Electric Picnic, with artists chosen from open call auditions and program guests. While it mainly features UK and Irish artists, some international acts have also performed. Past guests have included Amy Winehouse, Ellie Goulding, Hozier, Ryan Adams, and José González.

Young Saskatchewan country artist Zachary Lucky was recently booked by Other Voices to perform at Latitude Festival as part of their curated stage line up and gained taste-maker attention and fan base development from this association.

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Interview with Aoife Woodlock, Other Voices

Aoife is the music producer for Other Voices and for the past 10 years her job has been to “source the acts, liaise with the acts, programme the acts”.

As far as Woodlock and the core OV team are concerned, it matters little whether an act or a band has an album out, is recording an album, is in the middle of a promo campaign, or has just had a number one.



Aoife and her team are little concerned about the popularity of an artist or band and see the merit and relativity based on their music. In a recent Irish Times profile she was stated as focusing on “The musicians, their songs – and that means you can do what you do without any external pressure. I don’t have any challenges when it comes to calibre and quality; for me it’s about taking kd lang over Katy Perry. Why? Because that’s what we do.”

Other Voices is a great platform for promotion in Ireland, what has been your highlights so far?

It’s very difficult to ‘chose’ a highlight as the event and surroundings themselves are such highlights. I am very proud of the Irish artists like Conor O’Brien (Villagers) and SOAK and Colm Mac Con Iomaire and Jape and Glen Hansard, Damien Rice, Damien Dempsey, Lisa Hannigan.....All of these artist came through our church doors very early in their careers. It’s wonderful to look back at the early footage and see where they are on the world stage now.

International bookings, I think The National and Amy Winehouse will stay with me for a long time. Richard Hawley and Jarvis Cocker duet....all very special moments.

Have you booked any Canadian artists? If so which one’s have had the most success in Ireland?

Yes, I guess the Wainwrights Rufus and Martha are Canadian folksters. Also Daniel Lanois and recently we had Zachary Lucky come play Other Voice at the Latitude festival.

What do you look for when choosing to work with new artists?

I don’t look - I listen. I go into my musical pinball machine - and if it’s hitting the right notes with me - you’re in. Facebook likes has nothing to do with quality.

How should international artists approach you?

I go to SXSW and The Great Escape in Brighton each year so I meet lots of international acts there. I’m registered under Other Voices / Music Producers, so most find me.

The holistic way is normally a manager or singer doing direct ‘have you heard these guys’ and or passing on some music.

What should they have in place before seeking exposure in Ireland?

I think for any band going to new territory is to have a man on the ground where you are going....so a professional fan who creates the buzz, and agent type, a PR type...it’s hard to identify ONE key element. Gigging and developing your fan base is the long haul of developing. Online opportunities allow acts to engage in a way bands never could before. At the end of the day, it’s still about the gig for most fans. So gig gig gig gig gig.....it’s not for the faint hearted!

Do you have any tips for international artists looking to develop their profile in Ireland?

See above!!

www.irishtimes.com/culture/music/aoife-woodlock-a-woman-with-perfect-voice-control-1.1610608

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Select Publicists and Agencies

Ann Marie Walsh

Kiltimon Lodge, Ashford
County Wicklow, Ashford, Ireland
Contact: Anne Marie Walsh
Tel: +353 120 189 46
Email: musicireland@hotmail.com
<https://uk.linkedin.com/pub/ann-marie-walsh/2b/ab2/895>

Good Seed PR

20 The Pl, Dunboyne Castle,
Dunboyne, Co. Meath, Ireland

Contact: Linda Coogan Byrne
Tel: +353 (0) 851659065
Email: linda@goodseedpr.com
www.goodseedpr.com

Kathryn Mason

Level 4, Moira House,
Dame Lane, Dublin 2, Ireland
Contact: Kathryn Mason, Founder
Tel: +353 (0)87 2627977
Email: KM@kathrynmason.ie
kathrynmason.ie

Lindsey Holmes Publicity

Unit 7, The Courtyard, 3 Sandymount
Green, Sandymount, Dublin 4,
Ireland.
Contact: Lindsey Holmes, Managing
Director
Tel: +3531 4970313
Email: lindsey@lhpublicity.ie
www.lhpublicity.ie



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Interview with Ollie Jennings:

ARTIST MANAGER (THE SAW DOCTORS, LEO & ANTO, JAMIE HARRISON)

TOPIC: ARTIST MANAGEMENT

Ollie Jennings is an artist manager and the founder of Galway Arts Festival, a multi-discipline arts festival that takes over the small Irish city of Galway for two weeks with 200,000 attendees across 365 performances, talks and exhibitions.

Ollie manages Irish folk rock band The Saw Doctors and their acoustic offshoot project Leo & Anto, as well as Jamie Harrison, a soul/pop singer songwriter from Galway, Ireland.



What promotional opportunities should an international act be looking to employ when coming to Ireland?

Obviously, television is very important, and the easiest route to promotion is to get on national TV chat shows such as The Late Late Show on Friday and the Ray D'Arcy Show on a Saturday - both on RTE 1. Again, National Radio has huge importance - I'm thinking of music stations such as Today FM and 2FM. I think regional media should only be utilised if an international band is playing regionally.

How long should an international act tour in Ireland, and do you think they should go further afield from the major cities?

To be honest, most international acts only play Dublin and sometimes Belfast, the two big population centres in Ireland. Sometimes an international act might play the INEC venue in Killarney. In the summertime, an international act can combine a Dublin concert along with a festival appearance in Cork (Live at the Marquee) or Galway (The Big Tent at Galway Arts Festival).

How should a new artist spend their free time while in Ireland?

I recommend that a new artist should travel over to the west of Ireland and spend their free time based in Galway for a couple of days - they would get inspiration from getting a bus tour to Connemara or The Burren, followed by nightly informal music sessions in Galway's brilliant pubs such as Tigh Neactain, Tigh Coli, The Crane etc.

Any additional advice?

Check out some of Ireland's great outdoor music festivals such as Body and Soul in Co. Westmeath in late June, and Electric Picnic in Co. Laois in early September.

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5. Additional Tools and Resources

- National
 - www.gov.ie/
This is the Republic of Ireland's primary government website with links to secondary sites regarding visas and district policies
 - www.ireland.com/en-gb/
The Irish tourism website with accommodation and travel advice
 - www.discoverireland.ie/
Secondary Irish tourism website
- Dublin
 - www.dublin.ie/
The city of Dublin's official website, with a section for visitors covering local transport as well as events in the local music scene
 - www.visitdublin.com/home/
Dublin's tourism website with event and travel advice
- Cork
 - www.corkcity.ie/traveltourism/
Cork council and tourism website.
 - www.cork.ie/
Cork tourism website with accommodation and events services
- Galway
 - www.galwaycity.ie/community-culture/
Galway council and tourism website with a lists of arts venues
- www.galwaytourism.ie/
Official Galway tourism websites with accommodation and events advice
- Limerick
 - www.limerick.ie/
Limerick city council website
- Kilkenny
 - www.visitkilkenny.ie/
Kilkenny tourism website with accommodation, events, and travel advice
 - www.kilkennycityonline.com/
Secondary Kilkenny tourism website with business directory
- Other links
 - issuu.com/osnovina/docs/imro_full_report_104pp_with_covers?e=6507504/11453592
IMRO report on the Irish music industry's contribution to the economy
 - musicscene.ie/
Website dedicated to all things Irish music, from events to directories of studios, shops and radio stations

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www.irma.ie/
www.imro.ie
time.com/3590670/spotify-calculator/
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https://en.wikipedia.org/wiki/Internet_censorship_in_the_Republic_of_Ireland
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