



THE MUSIC MARKET IN



AUSTRALIA



NEW ZEALAND

Prepared by Alicia Kish for CAAMA
(Canadian Association for the Advancement of Music and the Arts).

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Canadian Association for the Advancement of Music & the Arts

THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

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Foreign Affairs, Trade and
Development Canada

Affaires étrangères, Commerce
et Développement Canada



Canadian Association for the Advancement of Music & the Arts

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THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

1. Executive Summary	4
2. Introduction	5
3. At a Glance	5
Australia	5
New Zealand.	7
4. Recorded Music Market	8
Charts.	8
In Numbers.	11
Copyright Infringement and Piracy in Australia	12
Streaming Services.	12
Record Stores.	13
Record Labels and Distributors	13
General Trends	16
Interview: Leigh Gruppetta, Cooking Vinyl Australia.	16
5. Live Performance Industry	17
Festivals	19
Interview: Chloe Goodyear, Woodford Folk Festival	22
Touring Australia and New Zealand	23
Venues	24
Booking Agencies and Promoters	30
Merch	31
Illy's Top Tips for Touring Australia	31
6. Music Publishing	34
In Numbers.	34
Synch	35
Interview: Zoe Coverdale, Mushroom Music Publishing	36
7. Promotion and Media	37
Australia (Radio, Print, Television, Online)	37
Interview: Nick Findlay, triple j	38
New Zealand (Radio, Print, Online).	43
Marketing and Advertising	43
Interview: Pam Thornback, Inertia	44
8. Business and Showcase Events	45
Interview: Nick O'Byrne, BIGSOUND.	46
9. Additional Tools and Resources	47
10. References	49



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

1. EXECUTIVE SUMMARY

The music markets of Australia and New Zealand offer plenty of opportunities to Canadian artists and music businesses looking to expand their international reach. With music markets ranked sixth and 29th in the world respectively by IFPI, these two countries boast engaged and enthusiastic fans that love listening to and seeing music live. Although local artists like Sia, Lorde, Tame Impala, Flume and Kimbra have had huge global success recently, Australian and New Zealand audiences love international music, and Northern Hemisphere artists dominate the charts in both countries.

The recorded music markets in Australia and New Zealand are very similar, and both are in transition as consumers make the move from physical to digital. Revenue from recorded music is down in both countries – down 9.62% in Australia in 2014 and 9.84% in New Zealand in 2013 – but digital overtook physical for the first time in both countries in 2013. In other positive news for the markets, revenue from music streaming continues to grow, and was up by 111% in Australia in 2014, with digital subscription and ad supported models now accounting for 10% of the total market value (and 9% in New Zealand in 2013). And although it only accounts for a very small portion of total revenue, vinyl sales continue to grow in both markets.

Despite the continued decline of the recorded music market, the industry remains positive that growing revenue from digital coupled with the Australian government's willingness to tackle copyright infringement may have a positive effect on this downward trend.

The live performance industry in Australia is in good shape, and contemporary music was responsible for more than 40% of live performance ticket sales in 2013 to the tune of \$628 million. (5) New Zealand too benefits from a healthy live music industry, and in 2013 earned an estimated \$96.9 million in live performance revenue from concerts, music festivals and other live music. (22)

With a favourable climate for outdoor events, Australians love music festivals and attend these throughout the year. The festival market is competitive, but is a major contributor to ticket sales. Multi-city festivals can also offer viable touring opportunities to international artists looking to hit a number of cities with the combined marketing might of an established event. Arts and niche events also offer access to audiences willing to try something new, so can be a good entry point for artists looking to break into the market.

Radio is still considered the key to most marketing and promotions campaigns, particularly for independent, rock, pop, hip-hop and electronic artists. Australia's triple j is a publicly funded national broadcaster that is highly influential and aimed at the youth market. Success on that station can build awareness and have a large impact on album and ticket sales. Although it doesn't haven't the same reach, New Zealand's 95bFM is an independent station that is probably the closest in scope to triple j. Neither country offers much in the way of promotion via television, but both do have print and online publications that offer solid media exposure. International publications (both print and online) are also favoured by Australian and New Zealand music fans, so coverage in these can help a campaign.

Canadian labels and publishers continue to form partnerships with their Australian and New Zealand counterparts and there are opportunities to develop exclusive deals in the region. Attending showcase events and conferences either presented in Australia or presented by the Australian and New Zealand music export offices abroad presents a fantastic platform for networking and relationship building. BIGSOUND in Australia's Queensland has grown to become a significant conference and showcase event in the region, and regularly hosts Canadian delegates and artists.



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

2. INTRODUCTION

AUSTRALIA

If we were to form a picture of Australia based on films, songs, tourist adverts and rumours, it would likely include golden beaches, wide open roads and vast brown plains where strange animals drop from trees or offer their pouches as viable modes of transport. While all very inviting images, none really reflect the fact that Australia is actually one of the world's most urbanised countries, with 70% of the population living in major cities (where there aren't many koalas and kangaroos though – sorry!). (1)

In 2014, an estimated 23.6 million people lived in Australia, and it's the sixth largest country in the world, with an average of three people per square kilometre of its total land area of 7.692 million square kilometres. (2)

Australians love music, and in 2013, IFPI ranked the country the sixth largest music market in the world with revenue of \$430 million. This was a decline of 8.4% on the previous year. (3)

NEW ZEALAND

Australia's close neighbour New Zealand (NZ) is considerably smaller in both size and population, but still has a fantastic music scene that has cultivated some of the world's best (Lorde, Kimbra to name but a few). Comparable in size to the UK or the Philippines, it has a population of only 4.4 million and nowhere is more than 130km from the sea. (4)

New Zealand came in at 29 on the 2013 IFPI music market rankings with revenue of \$52.4 million. It experienced a similar decline to Australia - down 8.7% on the previous year. (3)

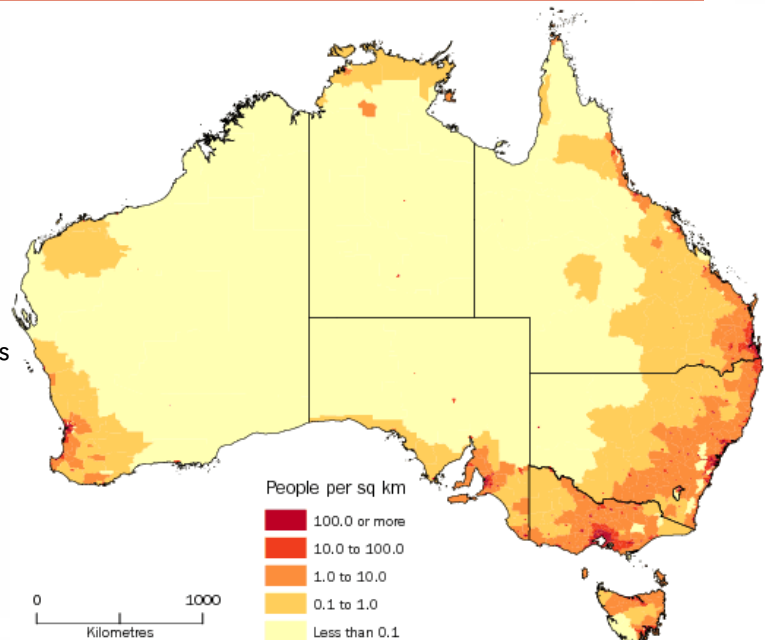
3. AT A GLANCE

AUSTRALIA

As the world's largest island, Australia's residents for the most part live on the coast, with the population largely concentrated in the south east. Sydney and Melbourne are its two largest cities (and major music hubs) and only 2.5% of the population lives in remote or very remote inland areas. (2)

The median age of the Australian population is 37.3 years and the country has an ageing population thanks to sustained low fertility and increasing life expectancy which sits at 82 years. (6)

Australia's gross domestic product per capita was forecast at USD \$62,822 for 2014 and it has a strong economy. (7) It is in fact the fourth largest economy in the Asian region and the 12th largest in the world.



POPULATION DENSITY – Australia, June 2013

Source: Australian Bureau of Statistics (2)

THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

LANGUAGE

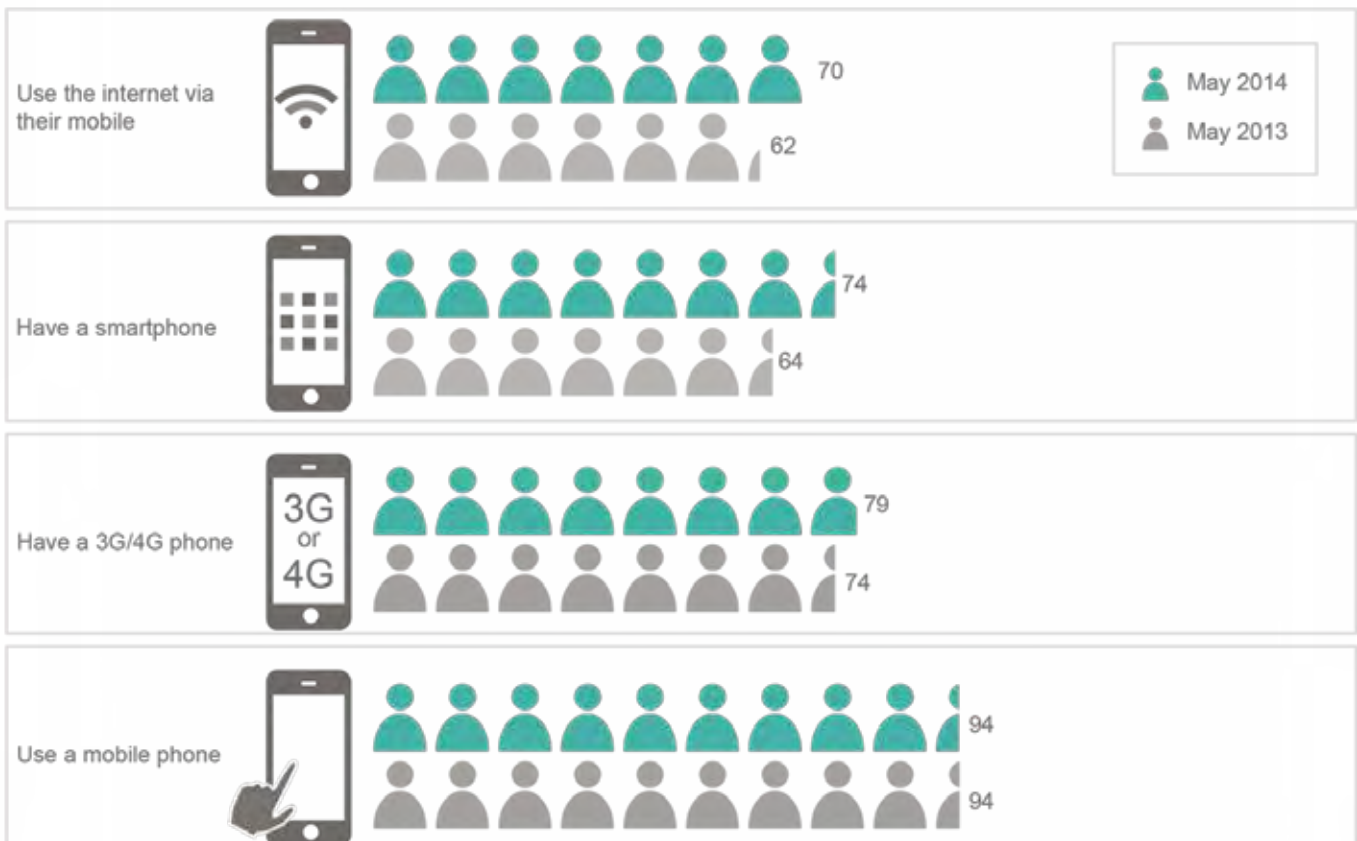
English is the national language and is the only language spoken by 81% of the population, however thanks to the multicultural nature of the nation, more than 300 languages are spoken in Australian homes. The most common are Mandarin, Italian, Arabic, Cantonese and Greek. (8)

INTERNET & PHONES

Australia is a connected country, and approximately 81% of the population (14.7 million) has an internet connection in the home. Despite this, it has internet speeds which are surprisingly slow – a recent study ranked it as 44th in the world for average connection speed. (9)

People are engaging more intensively online though, and using multiple devices to do so. Mobile phones and laptop computers are the most popular for accessing the internet, and 74% of Australian adults (12.07 million) are estimated to be using a smartphone in 2014. Total mobile phone use is at 94 per cent. (10)

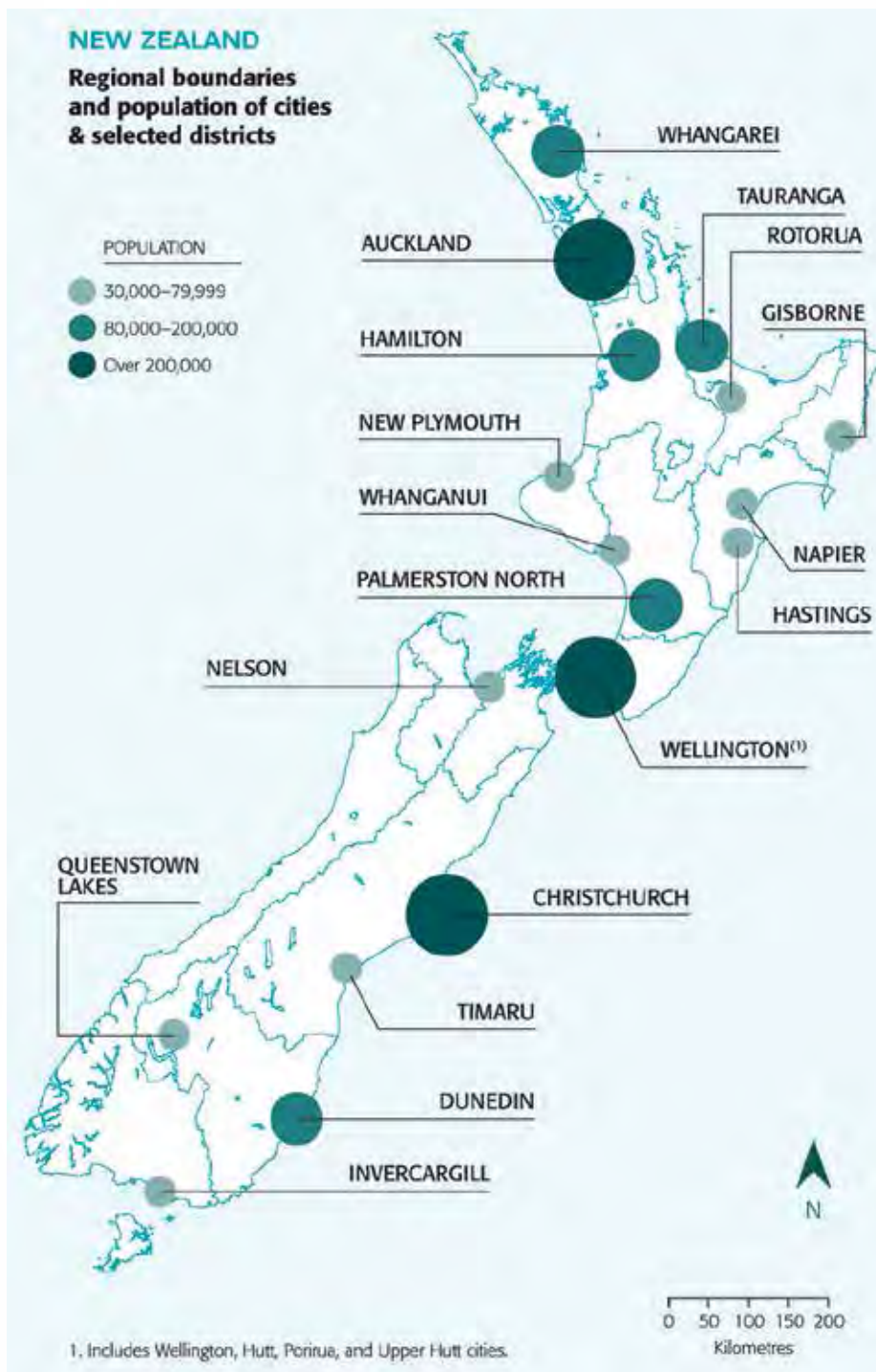
Take-up of internet-enabled mobile phones in Australia



Source: ACMA-commissioned survey, Communications Report 2013-2014, Australian Communications and Media Authority
© Commonwealth of Australia (Australian Communications and Media Authority) 2014.

THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

NEW ZEALAND



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The capital of New Zealand is Wellington, but Auckland is its largest city with a population of 1.4 million people. (11) More people live on New Zealand's North Island than its South, and as with Australia, cities are far more populous than regional areas. (4)

At 81 years, average life expectancy in New Zealand is very similar to Australia and it has a GDP per capita of USD \$47,784. (12)

LANGUAGE

English, Māori and NZ Sign Language are the official languages of New Zealand, and English is the most spoken language. Ethnic diversity is increasing in New Zealand, and in 2013, the most commonly spoken languages after English were Māori, Samoan, Hindi, Northern Chinese, French, and Yue (Cantonese). (13)

INTERNET & PHONES

Three out of four households in New Zealand had internet access in 2013 while 84 per cent of households had access to a cellphone. (14) IFPI reports active smartphones at 2 million and active tablets at 1 million, (3) and New Zealand has slightly faster internet than Australia – it ranked at #42 in the recent Akamai report into connection speeds. (15)

THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

4. RECORDED MUSIC MARKET

A cursory glance at the ARIA (Australian Recording Industry Association) or NZ Music Charts shows that artists from the USA or UK largely dominate when it comes to sales of recorded music. So if you're succeeding in the US or UK markets, chances are you'll also be able to replicate that success in Australia or New Zealand. In Australia, pop music is huge, and Electronic Dance Music (EDM) continues to go from strength-to-strength. Particularly in regional areas, there's strong support for country music (Keith Urban is Australian!) and hardcore and metal bands regularly top the ARIA charts. Hip-hop is also extremely popular, despite local artists having little success outside of Australia.

For singles and albums, Gold accreditation is achieved in Australia with sales of 35,000 units and Platinum with sales of 70,000 units. In New Zealand, Gold is set at 7,500 units and Platinum at 15,000 units.

ARIA Top Albums Chart 2014

1 X	Ed Sheeran (WAR) P4
2 1989	Taylor Swift (BIG/UMA) P2
3 Frozen	Soundtrack (WALT/UMA) P3
4 The Very Best	INXS (PET/UMA) P4
5 Ghost Stories	Coldplay (PLG/WAR) P
6 In The Lonely Hour	Sam Smith (CAP/EMI) P
7 Prism	Katy Perry (CAP/EMI) P4
8 Christmas	Michael Buble (RPS/WAR) P11
9 Walking Under Stars	Hilltop Hoods (GE/UMA) P
10 Jukebox	Human Nature (SME) P
11 5 Seconds Of Summer	5 Seconds Of Summer (CAP/EMI) P
12 Built On Glass	Chet Faker (FCL/WAR) G
13 Rock Or Bust	AC/DC (ALB/SME) P
14 Four	One Direction (SYCO/SME) P
15 Pure Heroine	Lorde (UMA) P2
16 Sonic Highways	Foo Fighters (RCA/SME) P
17 Partners	Barbra Streisand (COL/SME) P
18 G I R L	Pharrell Williams (COL/SME) P
19 30-30 Hindsight	Jimmy Barnes (LIB/UMA) P
20 AM	Arctic Monkeys (DOM/EMI) P



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

NZ Music Charts Top Selling Albums of 2014

1 X	Ed Sheeran (Asylum/Warner)
2 Sol3 Mio	Sol3 Mio (Universal)
3 1989	Taylor Swift (BigMachine/Universal)
4 In The Lonely Hour	Sam Smith (Capitol/Universal)
5 Christmas: Deluxe Special Edition	Michael Buble (WEA/Warner)
6 Frozen: The Songs	Various (Disney/Universal)
7 Pure Heroine	Lorde (Universal)
8 The Endless River	Pink Floyd (Columbia/SonyMusic)
9 Ghost Stories	Coldplay (Parlophone/Warner)
10 We Rise	Devilskin (Devilskin/Rhythm/DRM)
11 PRISM	Katy Perry (Capitol/Universal)
12 The Golden Jubilee Album	The Seekers (EMI/Universal)
13 Sonic Highways	Foo Fighters (Roswell/SonyMusic)
14 AM	Arctic Monkeys (Domino/Universal)
15 Unorthodox Jukebox	Bruno Mars (WEA/Warner)
16 Beyonce: Platinum Edition	Beyonce (SonyMusic)
17 Plus	Ed Sheeran (WEA/Warner)
18 To Be Loved	Michael Buble (Reprise/Warner)
19 Evergreen	Broods (DrydenStreet/Universal)
20 The Very Best	INXS (PetrolElectric/Universal)

ARIA Top Singles Chart 2014

1 Happy	Pharrell Williams (COL/SME) P9
2 All About That Bass	Meghan Trainor (EPI/SME) P5
3 Shake It Off	Taylor Swift (BIG/UMA) P4
4 Geronimo	Sheppard (MGM) P5
5 Que Sera	Justice Crew (SME) P5
6 Chandelier	Sia (INE) P4
7 Thinking Out Loud	Ed Sheeran (ATL/WAR) P3
8 Stay With Me	Sam Smith (CAP/EMI) P3
9 Freaks	Timmy Trumpet feat. Savage (MOS/UMA) P3
10 Ugly Heart	G.R.L. (RCA/SME) P4
11 All Of Me	John Legend (COL/SME) P6
12 Fancy	Iggy Azalea feat. Charli XCX (MER/UMA) P3



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

13 Say Something	A Great Big World feat. Christina Aguilera (EMI/SME) P3
14 Rather Be	Clean Bandit feat. Jess Glynne (ATL/WAR) P3
15 Stolen Dance	Milky Chance (NEON/UMA) P3
16 Am I Wrong?	Nico & Vinz (WAR) P3
17 Only Love Can Hurt Like This	Paloma Faith (RCA/SME) P3
18 Problem	Ariana Grande feat. Iggy Azalea (REP/UMA) P3
19 Budapest	George Ezra (COL/SME) P3
20 She Looks So Perfect	5 Seconds Of Summer (CAP/EMI) P3

NZ Music Charts Top Selling Singles of 2014

1 Happy	Pharrell Williams (Columbia/SonyMusic)
2 All About That Bass	Meghan Trainor (Epic/SonyMusic)
3 Shake It Off	Taylor Swift (BigMachine/Universal)
4 All Of Me	John Legend (SonyMusic)
5 Stay With Me	Sam Smith (Capitol/Universal)
6 I See Fire	Ed Sheeran (Decca/Universal)
7 Thinking Out Loud	Ed Sheeran (Asylum/Warner)
8 Say Something	A Great Big World feat. Christina Aguilera (Epic/SonyMusic)
9 We Are Done	The Madden Brothers (Capitol/Universal)
10 Rude	Magic! (SonyMusic)
11 Chandelier	Sia (Inertia/Rhythm)
12 Freaks	Timmy Trumpet And Savage (Hussle/MOS/Universal)
13 Trumpets	Jason DeRulo (WEA/Warner)
14 Am I Wrong	Nico And Vinz (WEA/Warner)
15 Budapest	George Ezra (SonyMusic)
16 Fancy	Iggy Azalea feat. Charli XCX (Virgin/Universal)
17 Sing	Ed Sheeran (Asylum/Warner)
18 I'm Not The Only One	Sam Smith (Capitol/Universal)
19 Rather Be	Clean Bandit feat. Jess Glynne (WEA/Warner)
20 Only Love Can Hurt Like This	Paloma Faith (SonyMusic)



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

In Numbers

The recorded music markets in both Australia and New Zealand are in a state of transition, as consumers move from owning physical product to owning or streaming digital product.

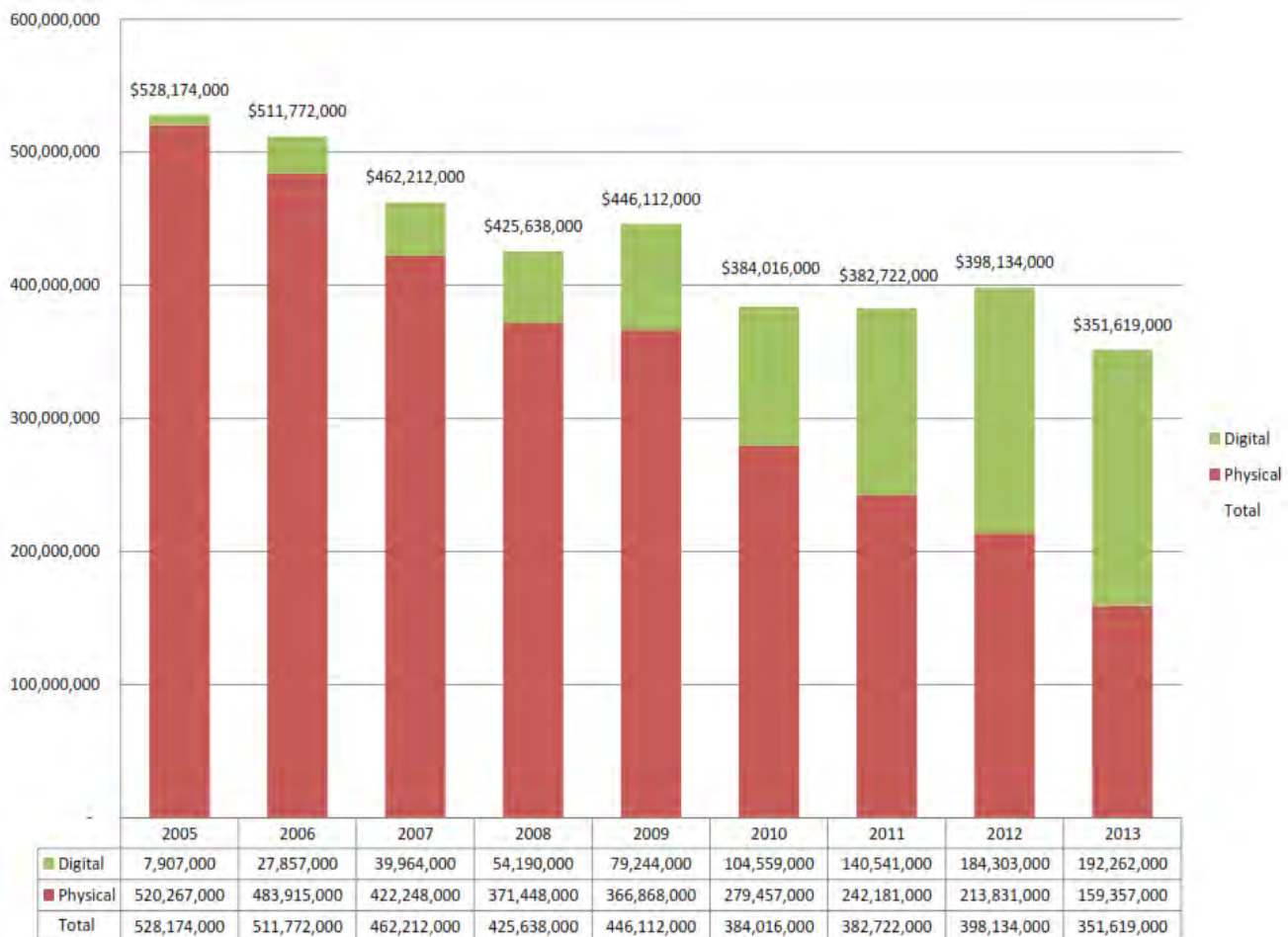
ARIA reported that overall recorded music revenue was down by 9.62% in 2014, which was slightly better than 2013's decrease of 11.6%. In monetary terms, Australians spent \$317.8 million on music in 2014 compared with \$351.6 million in 2013, so sales are on the decline. Similarly in New Zealand, revenue from recorded music in 2013 was down by 9.84%.

Consumers are making the shift to digital though and in 2013 digital music (54.7%) overtook physical (45.3%) for the first time in Australia. This was also the case in New Zealand (Digital 51%, physical 49%). In 2014 digital accounted for 59% of the Australian market, but did decline by 2.36% overall, with revenue dropping from \$192.3 million in 2013 to \$187.7 million in 2014.

In positive news, ARIA figures show music streaming revenue in Australia doubled in 2014 - up 111% from 2013 - and digital subscription and ad supported models now make up over 10% of the total market value. In New Zealand, digital music revenue made up 51% of revenue by format in 2013, with streaming revenues tripling to sit at 9% of total revenue by format.

ARIA Wholesale Figures 2005 to 2013 – Total Dollar Value

Source: ARIA



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THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

Vinyl continues to see a resurgence in both Australia and New Zealand, and album sales more than doubled in Australia in 2014 to 277,767 units. Despite a revenue increase of 127% (\$6.45 million) though, vinyl still only accounted for 2% of overall sales. Vinyl sales only account for a small piece of the pie in New Zealand too, but were up 29% in 2013. (16, 17)

Copyright Infringement and Piracy in Australia

There is currently much discussion around copyright infringement and music piracy in Australia, and industry experts suggest that changes to the legal framework around such infringements will help to stem the downward spiral of the recorded music market.

According to the office of Attorney-General George Brandis, Australia has one of the highest rates of copyright infringement in the world (18). The government thus released a discussion paper in July 2014 with a number of proposals to tackle online copyright infringement and provide a legal framework to support rights holders and the digital economy. The two key proposals are:

- To allow rights holders to apply for a court order against ISPs to block access to sites containing infringing content that operate outside of Australia (eg, torrent sites like The Pirate Bay)
- To ensure the existence of a legal framework that encourages industry cooperation between rights holders, ISPs and consumer representatives to address copyright infringement that is also consistent with Australia's international obligations. (19)

In considering these amendments to the Copyright Act, the Australian government has looked to international practices, particularly the USA, UK and New Zealand, and accepted submissions from across the music and screen sectors.

At the time of writing, it is still considering these submissions, but it is hoped that changes to the Copyright Act to uphold the rights of creators will curb illegal downloads and ultimately foster growth in the digital economy.

Streaming Services

Australia is seen as early adopter of digital music services, and international providers regularly launch in Australia early-on as part of global roll-outs. Apple chose Australia as the first country after the USA to launch iTunes Radio in February 2014 and Pandora is currently only available in the USA, Australia and New Zealand.

Music streaming services entered the Australian consumer market in 2011 and there are approximately 15 providers operating in Australia at present, both local and international. The New Zealand market is slightly smaller, with some 10 providers.

Given the relatively small size of each market, competition is fierce, and there have already been some casualties. Deezer closed its Australian office in February 2014, Australian-based major-label backed streaming service Songl closed up shop in August 2014 and Samsung Music Hub ended its service in Australia on 31 December 2014. Although streaming service MOG has closed internationally, at the time of writing it is still available in Australia.

Data from Nielsen suggests that Spotify occupies over 70% of the online music streaming services market in Australia, and Spotify says that Australia has been one of its most successful country launches to date. The company also claims that one in five Australians has tried the service.



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

Top Canadian artists on Spotify Australia

1. Drake
 2. Michael Bublé
 3. Arcade Fire
 4. Justin Bieber
 5. Howard Shore
 6. Nickelback
 7. Avril Lavigne
 8. City and Colour
 9. The Weeknd
 10. Grimes
 11. Mac DeMarco
 12. Three Days Grace
 13. Bryan Adams
 14. Celine Dion
 15. Sum 41
 16. Caribou
 17. Simple Plan
 18. Alanis Morissette
 19. Nelly Furtado
 20. Carly Rae Jepsen
- Source: Spotify Australia

A selection of streaming services currently available in Australia includes:

Deezer, JB HiFi NOW (Australian), Google Play Music All Access, Groovespark, Guvera (Australian), iHeartRadio, iTunes Radio, MOG, Nokia MixRadio, Pandora, QTrax, rara, Rdio, Sony Music Unlimited, Spotify and Xbox Music.

Streaming services available in New Zealand:

Deezer, iHeartRadio, Google Play Music All Access, Groovespark, Pandora, rara, Rdio, Sony Music Unlimited, Spotify, Xbox Music

Download stores in Australia include:

Bandit.fm, Beatport, Getmusic, Google Play, iTunes, Optus Music, Xbox Music, ZDigital

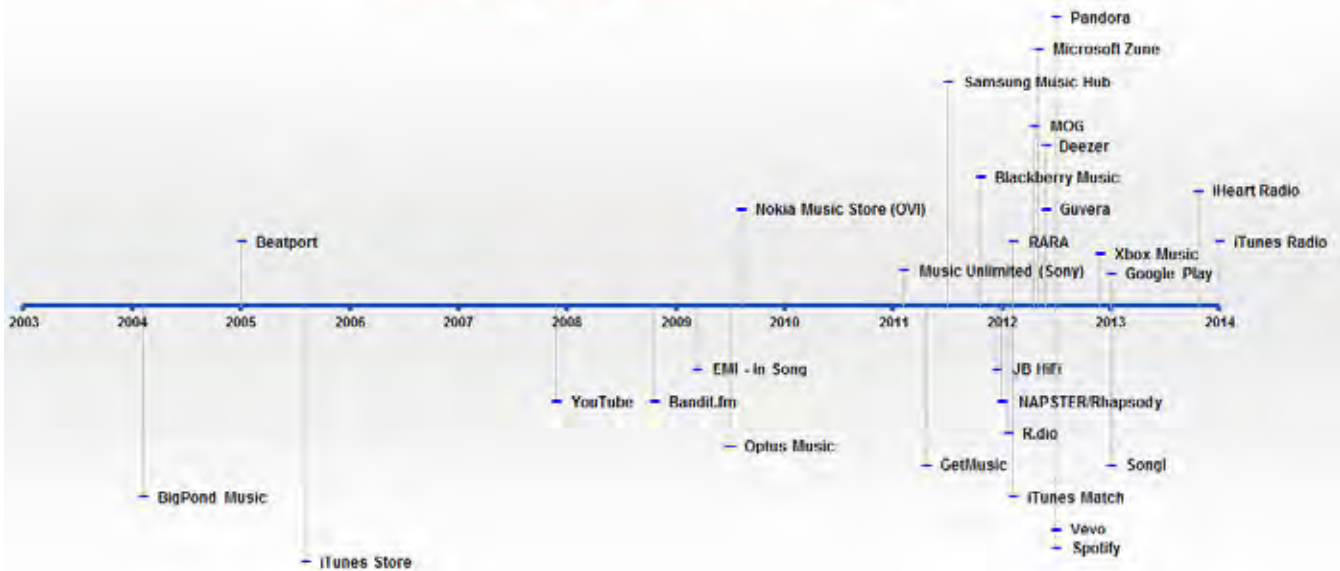
Download stores in New Zealand include:

Amplifier, Bandit.fm, Beatport, Fishpond, Getmusic, Google Play, iTunes, Optus Music, Xbox Music, ZDigital

One of the larger players in the Australian download market, Bigpond Music closed at the end of 2014.

Online Music Providers - Australian Launch Timeline

Source: ARIA



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

Record Stores

Although the number of bricks and mortar music retailers in Australia and New Zealand continues to shrink, one chain dominates the market. JB HiFi is Australia's self-proclaimed largest retailer of music and home entertainment specialist in New Zealand. Originally founded in 1974 as a discount retailer of hi-fi equipment and recorded music with one store in Victoria, it is now a chain with 173 stores across Australia, covering every state and territory, and 14 stores in New Zealand. Music has taken a backseat though, and now the stores' stock lists boast a host of consumer electronics ranging from TVs, games, consoles, cameras and whitegoods to computers, accessories and appliances.

The shelf space given to CDs and vinyl has continued to decrease, and with sales of music, DVDs and games now accounting for only 20% of JB HiFi's total sales (20), it's hard to see this changing in the future as digital continues to grow. The company also entered the streaming market in 2012 and has its own platform JB HiFi NOW available in Australia.

Australia and New Zealand are also home to a host of independent and specialist retailers. Leading Edge Music is a group of over 60 music retailers in both countries (leadingedgemusic.com.au) while TITLE has stores in Brisbane, Melbourne and Sydney (titlestore.com.au) and Real Groovy is one of New Zealand's go-to stores in Auckland (realgroovy.co.nz). Smaller, niche retailers can also be found throughout each country, with some occasionally offering artists the opportunity to perform in-store. The Record Store Day site has great lists of independent stores in each country on its site: <http://www.recordstoreday.com>.

Record Labels & Distributors

Major labels EMI, Universal, Sony and Warner all have Australian head offices in Sydney and New Zealand offices in Auckland, but it is the independent labels and distributors who are most likely to back an international artist not already signed to a global deal. Many Australian labels also have deals in place with international labels to market and distribute in the territory (usually including New Zealand), so artists with a deal at home may be able to leverage this. Label owners may also be able to find a home for their catalogue in Australia and New Zealand with an exclusive licensing or distribution deal. A key example of this is Dine Alone Records' partnership with Cooking Vinyl Australia.

Many smaller, niche Australian and New Zealand labels focus only on local repertoire, but there are still those looking to license international artists. It's not a huge market though, and an international artist without a significant story at home or plans to tour either country will find it tough to get a deal.

In the past few years, a number of labels and distributors have adopted new business models that offer greater flexibility and potentially greater returns to artists. Essentially, these labels function as service providers and can offer anything from publicity and marketing through to direct-to-fan sales platforms, depending on the needs of the artist. These deals are generally considered to be artist-friendly, and a good option for artists looking for flexibility.

A number of local labels and distributors also have touring or festival arms or partners, so it's worth taking this into account if considering offers.



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

A selection of Australian and New Zealand Labels:

Labels

Arch Hill (Auckland, NZ)

Indie, rock, pop, folk
<http://archhill.co.nz>

Chugg Music (Sydney)

Indie, rock, pop
www.chuggmusic.com/

Cooking Vinyl Australia (Melbourne)

Rock, pop, metal, indie, Americana
www.cookingvinylaustralia.com/

Cartell Music (Melbourne)

French
<http://cartellmusic.com.au>

Dew Process (Brisbane)

Indie, rock, pop
www.dew-process.com

Dryden Street (Auckland, NZ)

Indie, rock, pop
www.drydenstreet.com

Flying Nun (Auckland, NZ)

Indie, rock, pop
www.flyingnun.co.nz

Inertia (Sydney)

Indie, rock, pop, electronic, dance, hip hop
www.inertia-music.com/

Liberator Music (Melbourne & Auckland)

Indie, rock, pop, dance, electronic
<http://liberatormusic.com.au/>

Lil Chief Records (Auckland, NZ)

Indie, rock, pop
www.lilchiefrecords.com

Monkey Records (Auckland, NZ)

Various
www.monkeyrecords.com

New Market Music (Melbourne)

Jazz, world, roots
<http://newmarketmusic.com/>

One Love (Melbourne)

Electronic, dance
<http://onelove.com.au>

Popfrenzy Records (Sydney)

Indie, rock, electronic
www.popfrenzy.com.au/

Remote Control (Melbourne)

Indie, rock, electronic
www.remotecontrolrecords.com.au

Resist Records (Sydney)

Hardcore, punk
www.resistrecords.com/

Stop/Start Music (Sydney)

Indie, rock, electronic
www.facebook.com/stopstartmusic

Spunk (Sydney)

Indie, folk, Americana, rock, electronic
www.spunk.com.au/

Ten to Two Records (Sydney)

Hip hop, indie, rock, folk, world
<http://tentotworecords.com>

UNFD (Melbourne)

Rock, metal, punk, hardcore
<http://unfdcentral.com/>

Vicious Recordings (Melbourne)

Electronic, dance
<http://viciousrecordings.com>

Vitamin (Mullumbimby, NSW)

Folk, roots, country, jazz, funk, soul, reggae
www.vitamin.net.au/

Artist Services (Labels / Distributors):

Caroline Label Services (Sydney)

<http://caroline.com/>

Create/Control (Sydney)

www.create-control.com/

Indica Australia

Indie, rock
www.indica.com.au

Kobalt Label Services (Sydney)

Various
www.kobaltmusic.com/

Select Distributors in Australia and New Zealand:

Inertia (Sydney)

Indie, rock, pop, electronic, hip hop
www.inertia-music.com/

MGM (Sydney)

Indie, rock, pop, electronic, hip hop, metal
www.thegroovemerchants.com/

Rocket Distribution (Melbourne)

Re-issues, soundtracks, indie, rock, metal, garage, electronic
<http://rocketdistribution.com.au/>

Shock Entertainment (Melbourne)

Punk hardcore, rock, indie, metal
www.shockrecords.com.au/

Southbound (Auckland, NZ)

Various
www.southbound.co.nz

The Orchard (Sydney)

Various
www.theorchard.com

Vitamin (Mullumbimby, NSW)

Folk, roots, country, jazz, funk, soul, reggae
www.vitamin.net.au/

WJO Distribution (Salamander Bay, NSW)

Country
www.wjo.com.au

Xelon Entertainment (Melbourne)

Electronic, dance, club
<http://xelonentertainment.com/>



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

The Australian Independent Record Labels Association has over 180 members and its site is a good source of information about the independent Australian music market: <http://www.air.org.au/>

Similarly, check Independent Music NZ for additional labels and distributors in New Zealand <http://www.indies.co.nz>

General Trends

The recorded music markets in both Australia and New Zealand are on the decline and have been for a number of years, but the rapidly evolving nature of music consumption does leave some room for growth.

Spotify certainly believes that the battle to convert music pirates to legal streaming has taken a turn in the right direction. The company teamed up with MusicMetric to conduct a study of piracy on Bit Torrent across music, TV and film in Australia, and reports that its data indicates a 20% decline in music piracy in Australia over a one-year period (December 2012-December 2013). (21) The Spotify study is ongoing, so it will be interesting to see the results in another year.



Interview: Leigh Gruppetta

Cooking Vinyl Australia (Melbourne)

<http://www.cookingvinylaustralia.com/>

What Canadian artists do you currently work with at Cooking Vinyl Australia? Have there been any great success stories with Canadian artists since CV Australia launched?

We have a wonderful partnership with our good friends at Dine Alone Records in Toronto - they represent a wide range of amazing artists from not only Canada but other international territories also. The most successful Canadian artist we represent is City and Colour whose most recent album 'The Hurry and the Harm' debuted at Number 4 on the ARIA charts and has enjoyed very strong triple j and Triple M support. City and Colour's live success in Australia is no secret with a massive sold out tour last year taking in venues such as Brisbane's Riverstage and The Sidney Myer Music Bowl in Melbourne as well as headlining the iconic Splendour In The Grass Festival last July. We also work with Ron Sexsmith, Lindi Ortega, Cancer Bats, Hey Rosetta! and Adam Cohen among others.

Do you do direct deals with international artists, and if so, what do you look for?

We do. There are no set criteria for an artist to meet as such but generally we're looking for artists who have at least established an organic following in our market that we can build on. Artists must be willing to give up their time for promo and touring. A great support team is also very important. Our catalogue is certainly not genre specific.

What makes the Australian music market unique?

Obviously, (influential youth radio station) triple j's reach being 100% national allows you to engage fans from all parts of the country. The power of this reach is often underrated and you'd have to go as far back as Countdown (popular music television program in the 70s and 80s) on ABC TV to get even close to anything as effective. That said, we've enjoyed great success with artists who do not get played on triple j. Australian music fans are quite discerning and we've been able to steadily build careers for the likes of Lindi Ortega via the right PR and marketing strategies.

What are some potential challenges for Canadian artists looking to release in Australia?

The tyranny of distance. It's a long way from Toronto to Melbourne for example so being willing and able to tour the market can make all the difference.

THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

What are some of the positives for Canadian artists looking to release in Australia?

The grant schemes in place for Canadian artists at all levels are second to none. Touring within album cycle is key so any artist that has access to grant money to assist with touring expenses as well as contribute marketing dollars find themselves in a great position.

How can a Canadian artist maximize the impact of a release in Australia?

We love being told how beautiful our country is ... Make sure you mention that in your interviews.

Do you have any other advice for Canadian artists looking to release music in Australia and New Zealand?

Explore what touring and marketing grants are available to you and get here! Also, put in the time to speak to Australian music media even with the crazy time differences!

5. LIVE PERFORMANCE INDUSTRY

The live performance industry in Australia is in good shape, and according to Live Performance Australia, approximately 17.93 million tickets were issued in 2013 with a total revenue of \$1.479 billion. Of this, contemporary music generated a whopping 42.5% to the tune of \$628 million with 6.27 million attendees. The 2013 figures were buoyed by a large number of national stadium-sized tours that saw the likes of Bruce Springsteen, Beyonce, Justin Bieber, Pink and One Direction all in the market. (4)

In 2013, the New Zealand industry earned an estimated \$96.9 million in live performance revenue from concerts, music festivals and other live music. (22)

FESTIVALS

Festivals make up a huge part of the live performance market, and Australia and New Zealand are home to a vast array of both large and small-scale music-focused events. Revenue from single-category festivals in Australia was up in 2013, and increased by 9.2% from \$98.37 million in 2012 to \$107.37 million in 2013. (4) There is a question mark over the sustainability of the festival market though, and with the announcement that stalwart event The Big Day Out will not be going ahead in either country in 2015, there has been some industry speculation over the viability of one-day and mega festivals in the market.

Big Day Out, which first took place in Sydney in 1992, had grown to include events in Melbourne, Brisbane, Adelaide, Perth, Gold Coast and Auckland (New Zealand), and had become one of the region's most-

loved and iconic music festivals. Reports suggested a large drop in attendance from 2013 to 2014, and new owners, American company C3 Presents (now part of Live Nation), announced in mid-2014 that it would not be taking place in 2015. Future iterations of BDO have not been ruled out, but the industry remains skeptical. Other festivals to face the axe in recent years have included Harvest Festival, Peat's Ridge, Homebake, Pyramid Rock and Foreshore Festival in Australia and Parachute in New Zealand.

Niche and genre specific festivals are succeeding though, and single-day festivals like Soundwave and Westfest (metal, hardcore, punk), Laneway (indie) and Stereosonic (dance, EDM) have done exceptionally well in recent years. Multi-day festivals and those offering camping or an 'experience' have also fared well.

The peak summer season of festivals runs from December through to March with a number of large multi-day festivals happening outside of capital cities. Over the extended New Year's Eve period, Falls Festival (indie, rock, dance) takes place at three sites – Lorne (Victoria), Marion Bay (Tasmania) and Byron Bay (New South Wales); Woodford Folk Festival (folk, world, roots, soul, rock, pop, first nations) is a huge arts event that runs for six days in Queensland; Southbound (indie, rock, pop) hits regional Western Australia; Origin (urban, club) takes place in Perth and newcomers Lost Paradise (New South Wales) and Beyond the Valley (Victoria) entered the market in 2014/15. In New Zealand, Gisborne in the north-east plays host to Rhythm and Vines and BW Summer



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

Festival over New Year's Eve, while Rhythm & Alps takes place on the South Island.

In regional Victoria, Meredith Music Festival and Golden Plains are eclectic multi-day music events that take place in an outdoor amphitheatre in December and March respectively and include on-site camping.

Summer also sees Laneway Festival bring cutting edge indie music to Sydney, Melbourne, Brisbane, Fremantle, Adelaide and Auckland (NZ) during Feb/March, while those months also see horns raised in Adelaide, Sydney, Melbourne and Brisbane for Soundwave and Auckland for Westfest. These large, multi-city events often have their own sideshows, and can offer international touring artists the opportunity to play headline shows in addition to festival performances.

Boutique, limited capacity festivals are popular too, with many selling out via word-of-mouth or small digital marketing campaigns. Secret Garden Festival (outer Sydney) regularly sells out before its line-up is even announced, while festivals like Wave Rock Weekender (Western Australia) and Boogie (Victoria) keep their attendance numbers very low to maintain a community feel.

These smaller scale festivals do book international artists, but this will normally only happen if the artist has been brought out by a promoter or already has a tour in place – there is rarely a budget to cover high performance fees and travel expenses, so playing at these is less about huge financial returns and more about building new audiences.

City-specific arts and culture festivals also take place in most capital cities and include contemporary music in their programs alongside various other art forms. Sydney Festival is Australia's biggest, and takes place for three weeks in January with Hobart's adventurous four-day music event MONA FOMA happening in the same period. Perth Festival is next up in February/March, followed by Adelaide Festival, which draws large crowds along with its alternative counterpart, Adelaide Fringe Festival and multi-day world music spectacular WOMADelaide. WOMAD also hit's New Zealand's New Plymouth in March as does Auckland Festival, so there are opportunities to cross the Tasman Sea as part of a festival tour.

Exclusive deals aside, many of the summer festivals share the cost of touring international artists, so it's possible to work with a programmer or promoter to play at a number of festivals throughout the country as part of a larger tour.

In line with their warmer climes, Darwin and Brisbane Festivals take place later in the year (August and September respectively) which makes it a little harder to build a multi-festival tour. Hitting at the same time as summer in the Northern Hemisphere, they may also be a slightly less appealing option if there are opportunities closer to home.

Other big festivals to take place during the year in Australia include Groovin' The Moo (April/May) which tours to six regional sites across Australia and, despite featuring predominantly Australian acts, has in the past featured Canadian artists Holy Fuck, Tegan and Sara and City and Colour; Splendour in the Grass, a large multi-day indie festival that happens in Byron Bay (NSW) and caters for approximately 25,000 patrons; and the ever-popular Bluesfest, which as the name suggests, focuses on blues, roots, and folk music over the Easter period in Byron Bay (NSW). These large festivals are very selective with their international artists, and it would be tough to gain a spot on the bill without some success at radio, in particular triple j.

The importance of the dance music festival market in Australia was perhaps exemplified by the 2013 acquisition by American EDM giant SFX Entertainment of the Totem Onelove Group, producers of touring EDM festival Stereosonic. The festival, which takes place in November/December, is a stadium-sized affair that draws in some of the biggest DJs, producers and live acts in the EDM world. Other large-scale touring dance festivals include Future Music (February/March) and Listen Out (September). Dutch techno festival Awakenings also looks set to make its Australian debut in 2015, while long-running outdoor art and music festival Rainbow Serpent (Victoria) has broadened its palette and expanded its music program to include more than just trance as it celebrates nature, music and art in January.



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

A Selection of Music Festivals in Australia and New Zealand

Americana & Country

Out on the Weekend (Melbourne, Brisbane)

October
www.outontheweekend.com.au

Gympie Muster (Queensland)

August
www.muster.com.au

Tamworth Country Music Festival (New South Wales)

January
www.tcmf.com.au

Blues, Roots, Folk & World

Adelaide & International Guitar Festival (South Australia)

July
www.adelaideguitarfestival.com

Blue Mountains Music Festival (New South Wales)

March
www.bmff.org.au

Bluesfest (Byron Bay, New South Wales)

April
www.bluesfest.com.au

Boomerang Festival (Byron Bay, New South Wales)

October (biennial)
www.boomerangfestival.com.au

Canberra National Folk Festival (Australian Capital Territory)

April
<http://folkfestival.org.au>

Forth Valley Blues Festival (Tasmania)

March
<http://forthvalleyblues.com>

Illawarra Folk Festival (New South Wales)

January
www.illawarrafolkfestival.com.au

Port Fairy Folk Festival (Victoria)

March
www.portfairyfolkfestival.com

Queenscliff Music Festival (Victoria)

November
www.qmf.net.au

Queenstown Blues & Roots Festival (New Zealand)

April
www.queenstownbluesrootsfestival.co.nz

West Coast Blues & Roots (Fremantle, Western Australia)

March
<http://westcoastbluesroots.com.au>

WOMADelaide (Adelaide)

March
www.womadelaide.com.au

WOMAD New Zealand (New Plymouth)

March
www.womad.co.nz

Larger folk festivals with a history of booking international artists have been included here. For a full list of folk festivals across Australia, visit the Folk Alliance Australia website: www.folkalliance.org.au/festivals-calendar/. Try KiwiFolk for additional folk festivals in New Zealand: <http://kiwifolk.org.nz/festivals.html>

Metal, Punk & Hardcore Soundwave (Adelaide, Melbourne, Sydney, Brisbane)

February/March
www.soundwavefestival.com

Westfest (Auckland, New Zealand)

March
<http://westfest.co.nz>

Jazz

Brisbane International Jazz Festival (Queensland)

June
www.brisbanejazzfestival.com.au

Melbourne International Jazz Festival (Victoria)

May/June
<http://melbournejazz.com>

Perth International Jazz Festival (Western Australia)

May
www.perthinternationaljazzfestival.com.au

Sydney International Women's Jazz Festival (New South Wales)

November
www.sima.org.au

Wangaratta Jazz & Blues (Victoria)

October/November
<http://wangarattajazz.com>

Wellington Jazz Festival (New Zealand)

June
<http://jazzfestival.co.nz>

Electronic, Dance, Hip-Hop, Urban

A State of Trance (Melbourne, Sydney)

February
www.astateoftrance.com



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

Defqon (Sydney)

September
www.defqon1.com.au

Earth Frequency (Ivory's Rock, Queensland)

February
www.earthfrequency.com.au

Field Day (Sydney)

New Year's Day
<http://fielddaynyd.com.au>

Future Music Festival (Sydney, Perth, Brisbane, Melbourne, Adelaide)

Feb/March
www.futuremusicfestival.com.au

Let Them Eat Cake (Werribee, Victoria)

New Year's Day
www.letthemeatcakenyd.com.au

Listen Out (Sydney, Melbourne, Brisbane, Perth)

September/October
<http://listen-out.com.au>

Luminate Festival (Canaan Downs, New Zealand)

Jan/Feb
www.luminatefestival.co.nz

Northern Bass (Auckland, New Zealand)

New Year's Eve
<http://northernbass.co.nz>

Outside In (Sydney)

November
<http://outsideinfestival.com>

Rabbits Eat Lettuce (Byron Bay, New South Wales)

April
www.rabbitseatlettuce.com.au

Rainbow Serpent (Lexton, Victoria)

January
www.rainbowserpent.net

Return to Rio (Wiseman's Ferry, New South Wales)

March
<https://www.facebook.com/ReturnToRio>

Soulfest (Brisbane, Sydney, Melbourne, Auckland New Zealand)

October
www.soulfest.com.au

Stereosonic (Sydney, Perth, Adelaide, Melbourne, Brisbane)

November/December
<http://stereosonic.com.au>

Strawberry Fields (Victoria/ New South Wales)

November
www.strawberry-fields.com.au

Subsonic (Monkerai Valley, New South Wales)

December
www.subsonicmusic.com.au/festival

Indie, pop & rock

Beyond The Valley (Phillip Island, Victoria)

New Year's Eve
www.beyondthevalley.com.au

BW Summer Festival (Gisborne, New Zealand)

New Year's Eve
www.bwsummerfestival.com

Falls Festival (Lorne – Victoria, Marion Bay – Tasmania, Byron Bay – New South Wales)

New Years Eve
www.fallsfestival.com.au

Golden Plains (Meredith, Victoria)

March
goldenplains.com.au

Groovin' the Moo (Various regional locations in South Australia, Western Australia, Victoria, ACT, New South Wales and Queensland)

April/May
www.gtm.net.au

Laneway Festival (Melbourne, Sydney, Brisbane, Adelaide, Fremantle, Auckland)

February/March
<http://lanewayfestival.com>

Lost Paradise (Glenworth Valley, New South Wales)

New Year's Eve
www.lostparadise.com.au/line-up

Meredith Music Festival (Meredith, Victoria)

December
mmf.com.au

Mullum Music Festival (Mullumbimby, New South Wales)

November
www.mullummusicfestival.com

Panama (Golconda, Tasmania)

March
www.panamafestival.com.au

Rhythm and Alps (Cardrona Valley, New Zealand)

New Year's Eve
www.rhythmandalps.co.nz

Rhythm and Vines (Gisborne, New Zealand)

New Year's Eve
www.rhythmandvines.co.nz



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

**Splendour in the Grass
(Byron Bay, New South Wales)**
July
<http://splendourinthegrass.com>

Secret Garden Festival (Sydney)
February
www.secretgardenfestival.com.au

**Southbound Festival
(Busselton, Western Australia)**
New Year's Eve
<http://southboundfestival.com.au>

Sugar Mountain (Melbourne)
January
<http://sugarmountainfestival.com>

Wave Rock
<http://waverockweekender.com.au>

Experimental, New Music & DIY

Liquid Architecture (Melbourne, Sydney, Brisbane, Perth)
September/October
www.liquidarchitecture.org.au

The Now Now (Sydney)
January
<http://thenownow.net>
Visit the New Music Network for additional resources:
www.newmusicnetwork.com.au

Music and Art

Adelaide Fringe
February/March
www.adelaidefringe.com.au

Adelaide Festival
February/March
www.adelaidefestival.com.au

Auckland Arts Festival
March
www.aucklandfestival.co.nz

Dark MOFO (Hobart)
June
<http://mofo.net.au>

Darwin Festival
August
www.darwinfestival.org.au

Melbourne Festival
October
<https://www.melbournefestival.com.au>

MONA FOMA (Hobart)
January
<http://mofo.net.au>

New Zealand International Arts Festival (Wellington)
Feb/March (Biennial)
www.aucklandfestival.co.nz

Perth Festival
February/March
<https://perthfestival.com.au>

Tasmanian International Arts Festival
March
www.tendays.org.au

Sydney Festival
January
www.sydneyfestival.org.au/



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND



Interview: Chloe Goodyear

Head of Programming, Woodford Folk Festival (Queensland, Australia)

<http://www.woodfordfolkfestival.com/>

How many people attend Woodford Folk Festival each year?

The Festival has an aggregate attendance of approx 120,000.

How many Canadian artists on average play at Woodford each year and what are some of the acts that have been part of the event in recent years?

This year we have nine - it's been as many as 15. Half Moon Run, Buffy Sainte Marie, Matt Andersen, Rose Cousins, Tim Chaisson, The Once, Gordie MacKeeman and His Rhythm Boys have played in the last three years.

How do you choose international artists? What do you look for?

We look for a style that is not already being represented in Australia - something unique to the territory, or something outstandingly good in its genre.

Why is Woodford a good festival for international artists to play?

As a six-day live in festival with a holistic programming approach (not a 'headliners/hierarchy' and 65% new artists each year, new artists are welcomed by a captive audience. We tailor shows to reflect an anticipated growing interest in new artists from our audiences over the six days and artists can expect devoted fans by the end of the event.

What should Canadian artists have in place if they are applying to perform at Woodford?

We aren't concerned with album cycles or teams on the ground, but it'd be a shame for an artist to miss the chance to leverage the opportunity Woodford affords in terms of visibility and access to public. We'd suggest at least a publicist and soft release strategy for product, and certainly a strategy around plans to return within 12 months.

Do you have any tips for Canadian artists looking to tour Australia?

Be prepared to invest, and don't be discouraged if things don't happen immediately. We are touring an artist here at the moment who we wanted to book for two years before we finally pulled it off in the third year, and since then he's been back four times in two years.



Canadian Association for the Advancement of Music & the Arts

(Canadian Association for the Advancement of Music and the Arts)

THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

Touring Australia & New Zealand

Much like Canada, Australia is a huge country geographically speaking, so touring the width and the breadth of the land is a challenge for local and international artists alike. As an example, flying direct from Sydney on Australia's east coast to Auckland or Wellington on New Zealand's North Island takes a little over three hours but flying from Sydney to Perth on Australia's west coast takes around five hours. This could make an east coast tour of Australia with shows on New Zealand's North Island a more viable touring option than trying to play all of Australia's capital cities.

As such, when considering touring Australia and New Zealand, it's worth looking at how a tour can be broken down so you can identify the most time and cost effective options.

East coast tour of Australia

The majority of live music ticket buyers reside on the east coast, with Sydney and Melbourne the major touring hubs. Brisbane follows next, and has a thriving live music scene. An east coast tour would generally include Melbourne (Victoria), Sydney (New South Wales) and Brisbane (Queensland). In addition, smaller and regional cities could be included if time and finances permit: Canberra (ACT), Wollongong (New South Wales), Newcastle (New South Wales) and Byron Bay (New South Wales). This tour could include driving, but keep in mind that the distance to drive between Melbourne and Sydney is between 8-10 hours when a flight is a little over an hour.

National tour of Australia

To undertake a full tour of the country, an artist would generally cover the east coast as above then play Adelaide (South Australia) and Perth (Western Australia) and possibly Hobart (Tasmania) and Darwin (Northern Territory). With a strong music community that fostered the talents of world-beaters Tame Impala and Pond, Perth is a great city for music, but its isolation (a four or five hour plane ride from Melbourne and Sydney respectively) makes it a challenge unless there is real demand.

Capital cities tour of Australia

A tour of the major cities would generally only include Melbourne, Sydney, Brisbane, Perth and Adelaide, and take place over the course of a week. It would also require flying between all cities!

Regional Australia presents additional touring opportunities, but is essentially only a viable option if driving and there is time.

North Island tour of New Zealand

Key cities includes Auckland, Wellington and Hamilton, and, if you have success at commercial radio, Whangarei, Tauranga, Palmerston North, New Plymouth, Napier and Gisborne.

South Island tour of New Zealand

A South Island tour would generally include the focus towns of Christchurch and Dunedin (during university term time) plus Queenstown, Nelson and Invercargill.

National tour of New Zealand

A national tour would include both islands, but essentially focus on the five major cities of Auckland, Wellington, Christchurch, Dunedin and Hamilton.



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

Venues

Venues for live music in Australia and New Zealand vary greatly, and it's essential to take into account size and target audience when choosing the right space for a performance.

Most capital cities have large-scale venues suitable for established, high profile artists. These venues include stadiums, arenas, theatres, wineries and outdoor parks and can range in size from 1000 - 80,000. Internationally renowned artists will often play a number of nights in the one venue.

Pubs and hotels are key live music venues, and there are hundreds across both Australia and New Zealand. The styles of music suited to each vary, so visit their websites to get a feel for the kind of music they program. It's also worth remembering that the legal drinking age in both Australia and New Zealand is 18, so if you are playing a licensed venue like a pub or hotel, it is unlikely anyone under the age of 18 will be able to attend. There may also be some issues if performers are under the age of 18, so ensure you confirm this with an agent or venue prior to booking a show if a young performer is involved.

Dedicated music venues and clubs also exist in both countries and again, spend some time familiarising yourself with the artists they have performing to ensure your sound is the right fit. Most cater to a specific style, be it folk, jazz, indie or club, so some solid research will pay off!

Key Venues in Australia and New Zealand

AUSTRALIA

Australian Capital Territory

ANU Bar (Canberra)

Cap: 1800

www.anuunion.com.au/the-anu-bar

Front Gallery (Canberra)

Cap: 60

www.frontgallerycafe.com

Royal Theatre (Canberra)

Cap: 2500

www.nccc.com.au

The Phoenix (Canberra)

Cap: 128

<http://lovethephoenix.com>

Tilley's Devine Café

Cap: 280

<http://tilleys.com.au>

Transit Bar (Canberra)

Cap: 220

<http://transitbar.com.au>

Trinity Bar (Canberra)

Cap: 300

<http://trinitybarcanberra.com.au>

New South Wales

Agincourt Hotel (Sydney)

Cap: 500

www.agincourthotel.com.au



Allphones Arena (Sydney)

Cap: 21,000

www.allphonesarena.com.au

Bald Faced Stag (Sydney)

Cap: 250

www.baldfacedstag.com.au

Beach Hotel (Byron Bay)

Cap: 1000

<http://beachhotel.com.au>

Big Top Luna Park (Sydney)

Cap: 2000-2950

www.bigtopsydney.com

Brass Monkey (Cronulla)

Cap: 100

<http://brassmonkey.com.au>

Cambridge Hotel (Newcastle)

Cap: 450

www.yourcambridge.com

Camelot Lounge (Sydney)

Cap: 150

<https://camelotlounge.wordpress.com>

THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

Cat and Fiddle (Sydney)

Cap: 127
www.catandfiddle.com.au

Enmore Theatre (Sydney)

Cap: 2500
www.enmoretheatre.com.au

Factory Theatre (Sydney)

Cap: 800
www.factorytheatre.com.au

Frankies Pizza (Sydney)

Cap: 400
<http://frankiespizzabytheslice.com>

Goodgod Small Club

Cap: 300
www.goodgodgoodgod.com

Hordern Pavilion (Sydney)

Cap: 3,500-5,500
www.playbillvenues.com.au

Lazybones Lounge

<http://lazyboneslounge.com.au>

Lismore City Hall

Cap: 664
www.lismorecityhall.com.au

Manning Bar (Sydney University)

Cap: 927
www.manningbar.com

Metro Theatre (Sydney)

Cap: 1200
www.metrotheatre.com.au

Newcastle Entertainment Centre

Cap: 1,500-7,528
<http://nec.net.au>

Newtown Social Club (Sydney)

Cap: 300
<http://newtownsocialclub.com>

Oxford Art Factory (Sydney)

Cap: 200-500
<http://oxfordartfactory.com>

Petersham Bowling Club (Sydney)

Cap: 200
www.thepbc.org.au

Plantation Hotel (Coffs Harbour)

Cap: 1100
www.plantationhotel.com.au

Rad Bar (Wollongong)

www.radbarcafe.com

Red Rattler (Sydney)

Cap: 300
www.redrattler.org

Revesby Workers' Club

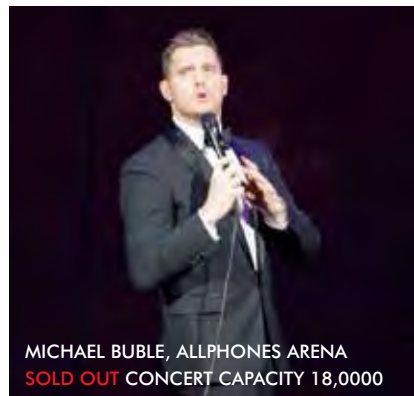
Cap: 1200
www.rwc.org.au

Rooty Hill RSL

Cap: 895
<http://rootyhillrsl.com.au>

Spectrum (Sydney)

Cap: 210
<http://spectrum.exchangesydney.com.au>



Stadium Australia (ANZ Stadium, Sydney)

Cap: 83,500
www.anzstadium.com.au

Sydney Entertainment Centre (Qantas Credit Union Arena)

Cap: 2,500-13,250
www.qantascreditunionarena.com.au

Sydney Opera House

Cap: Various
www.sydneyoperahouse.com

The Basement (Sydney)

Cap: 400
www.thebasement.com.au

The Hi-Fi (Sydney)

Cap: 1400
www.thehifi.com.au

The Lansdowne Hotel (Sydney)

Cap: 250
www.lansdownehotel.com.au

The Northern Hotel (Byron Bay)

Cap: 450
www.thenorthern.com.au

The Roller Den (Sydney)

Cap: 550
www.kingdomsounds.com.au/#!the-roller-den/mainPage

The Small Ballroom (Newcastle)

Cap: 350
www.facebook.com/themallballroom

The Vanguard (Sydney)

Cap: 160-220
www.thevanguard.com.au

UNSW Roundhouse (Sydney)

Cap: 2,200
www.manningbar.com

Venue 505

Cap: 160
www.venue505.com

Waves (Wollongong)

Cap: 1450
www.towradgibeachhotel.com.au/towradgi/waves.html



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

Northern Territory

Darwin Entertainment Centre

Cap: 1,054
www.yourcentre.com.au

Darwin Railway Club

www.darwinrailwayclub.com

Darwin Ski Club

www.darwinskiclub.com.au

Discovery Darwin

Cap: 1000
<http://discoverydarwin.com.au>

Happy Yess / Browns Mart

<http://happyyess.tumblr.com>

Queensland

Alhambra Lounge (Brisbane)

Cap: 400
www.alhambralounge.com.au

Black Bear Lodge (Brisbane)

Cap: 200
www.blackbearlodge.com.au

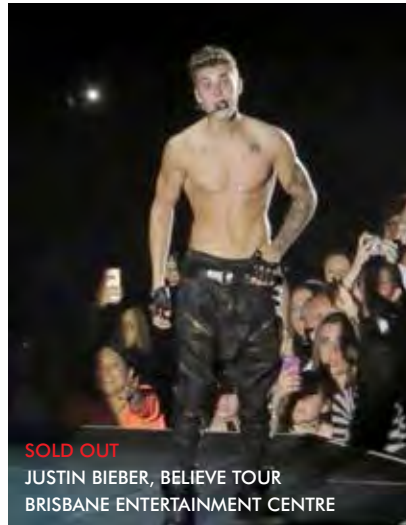


Brisbane Entertainment Centre

Cap: 500-14,500
www.brisent.com.au

Elsewhere Bar (Gold Coast)

Cap: 250
www.elsewherebar.com.au



New Globe Theatre (Brisbane)

Cap: 195-700
www.thenewglobetheatre.com

Ric's Bar (Brisbane)

Cap: 150
www.ricsbar.com.au

Soundlounge (Gold Coast)

Cap: 300-800
<http://soundlounge.com.au>

The Brightside (Brisbane)

www.thebrightsidebrisbane.com.au

The Coolangatta Hotel (Gold Coast)

Cap: 1000
www.thecoolyhotel.com.au

The Hi-Fi (Brisbane)

Cap: 1200
www.thehifi.com.au

The Rev (Brisbane)

Cap: 650
<http://therevbne.tumblr.com>

The Spotted Cow (Toowoomba)

Cap: 400
www.spottedcow.com.au

The Tivoli (Brisbane)

Cap: 700-1,500
www.thetivoli.net.au

The Zoo (Brisbane)

Cap: 450
www.thezoo.com.au

Wooly Mammoth (Brisbane)

Cap: 500
<http://mammothmanestage.com.au/>

South Australia

Adelaide Entertainment Centre

Cap: 1,000-12,000
www.theaec.net

Enigma Bar (Adelaide)

Cap: 380
www.enigmabar.com.au

Fowlers Live (Adelaide)

Cap: 500
www.fowlerslive.com.au

Grace Emily Hotel

Cap: 150
<http://graceemilyhotel.com.au>

HQ Adelaide

Cap: 1100
www.hqcomplex.com.au

Jive (Adelaide)

Cap: 300
<http://jivevenue.com>

Rhino Room (Adelaide)

Cap: 80-120
www.rhinoroom.com.au

The Gov (Adelaide)

Cap: 710
www.thegov.com.au

UniBar Adelaide

Cap: 510
www.adelaide.edu.au/unibar

THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

Wheatsheaf Hotel (Adelaide)

<http://wheatsheafhotel.com.au>

Tasmania

Brisbane Hotel (Hobart)

Cap: 450

<facebook.com/thebrisbanehotelhobart>

Republic Bar & Café (Hobart)

Cap: 320

www.republicbar.com

The Alley Cat (Hobart)

<facebook.com/pages/The-Alley-Cat>

The Royal Oak Hotel (Launceston)

<https://www.facebook.com/royaloaktas>

UniBar Hobart

Cap: 1000

www.utas.edu.au

Victoria

170 Russell (Melbourne)

Cap: 900

<http://170russell.com>

Bar Open (Melbourne)

Cap: 200

www.baropen.com.au

Barwon Club (Geelong)

Cap: 380

www.barwonclub.com.au

Bella Union (Melbourne)

Cap: 220

www.bellaunion.com.au

Boney (Melbourne)

Cap: 265

<http://boney.net.au>

Caravan Music Club Oakleigh (Melbourne)

www.caravanmusic.com.au

Cherry Bar (Melbourne)

Cap: 200

<http://cherrybar.com.au>

Corner Hotel (Melbourne)

Cap: 850

<http://cornerhotel.com>

Ding Dong Lounge (Melbourne)

Cap: 350

www.dingdonglounge.com.au

Evelyn Hotel (Melbourne)

Cap: 450

<http://evelynhotel.com.au/>

Festival Hall (Melbourne)

Cap: 5,445

www.festivalhall.com.au

Forum Theatre (Melbourne)

Cap: 800-1500

www.forummelbourne.com.au

Hisense Arena (Melbourne)

Cap: 10,500

www.hisensearena.com.au

Howler Bar (Melbourne)

Cap: 400

<http://h-w-l-r.com>

Karova Lounge (Ballarat)

Cap: 260

<http://karovalounge.com>

Margaret Court Arena (Melbourne)

Cap: 5,000-8,000

www.margaretcourtarena.com.au

Northcote Social Club (Melbourne)

Cap: 300

<http://northcotesocialclub.com>

North Melbourne Town Hall Hotel

townhallhotelnorthmelbourne.com.au

Palais Theatre (Melbourne)

Cap: 2896

www.palais theatre.net.au

Prince Bandroom (Melbourne)

Cap: 950

www.princebandroom.com.au

Revolver Upstairs (Melbourne)

Cap: 350

<http://revolverupstairs.com.au>

Rod Laver Arena (Melbourne)

Cap: 14,820

www.rodloverarena.com.au

Ruby's Music Room (Melbourne)

Cap: 95

www.rubysmusicroom.com

Shebeen (Melbourne)

Cap: 200

<http://shebeenbandroom.com.au>

The Bendigo Hotel (Melbourne)

Cap: 250

www.bendigohotel.com.au

The Curtain (Melbourne)

Cap: 300

www.johncurtinhotel.com

The Espy (Melbourne)

Cap: 130-600

<http://espy.com.au>

The Flying Saucer Club Caulfield (Melbourne)

Cap: 350

www.flyingsaucerclub.com.au

The Gasometer Hotel (Melbourne)

Cap: 350

www.thegasometerhotel.com.au

The Grace Darling (Melbourne)

Cap: 100-250

<http://thegracedarlinghotel.com.au>

The Hi-Fi (Melbourne)

Cap: 900

www.thehifi.com.au

The Liberty Social (Melbourne)

Cap: 300

www.thelibertysocial.com.au

The Old Bar (Melbourne)

Cap: 175

www.theoldbar.com.au



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

The Public Bar (Melbourne)

Cap: 200
<http://thepublicbar.com.au>

The Toff (Melbourne)

Cap: 300
<http://thetoffintown.com>

The Tote (Melbourne)

Cap: 300
<http://thetotehotel.com>

The Workers Club (Melbourne)

Cap: 200
<http://theworkersclub.com.au>

Yah Yahs (Melbourne)

Cap: 200
<http://yahyahs.com.au>

Western Australia

Amplifier Capitol (Perth)

Cap: 700-1200
www.amplifiercapitol.com.au

Dunsborough Hotel

Cap: 340
www.thedunsborough.com.au

Metropolis (Fremantle)

Cap: 1250
<http://metropolisfremantle.com.au>

Mojo's Bar (Fremantle)

Cap: 197
www.mojosbar.com.au

Perth Arena

Cap: 15,000
www.pertharena.com.au

Perth Concert Hall

Cap: 1729
www.perthconcerthall.com.au

Prince of Wales Hotel (Bunbury)

Cap: 400
<http://princehotel.com.au>

Rosemount Hotel (Perth)

Cap: 700
<http://rosemounthotel.com.au>

Settler's Tavern (Margaret River)

Cap: 420
www.settlerstavern.com

The Bird (Perth)

Cap: 150
www.williamstreetbird.com

The Ellington Jazz Club (Perth)

Cap: 140
www.ellingtonjazz.com.au

NEW ZEALAND

North Island

Altitude Bar (Hamilton)

Cap: 600
<http://altitude.net.nz>

Bodega (Wellington)

Cap: 550
<http://bodega.co.nz>

Bruce Mason Centre (Auckland)

Cap: 1000
www.bmcentre.co.nz

Civic Theatre (Auckland)

Cap: 2378
www.aucklandlive.co.nz/thecivic.aspx

Diggers Bar (Hamilton)

Cap: 170
www.diggersbar.co.nz

Galatos (Auckland)

Cap: 250
www.galatos.co.nz

Hamilton City Theatres

Cap: Various
www.hamiltontheatres.co.nz

Ink Bar (Auckland)

Cap: 150
www.inkbar.co.nz

James Cabaret (Wellington)

Cap: 750
<http://jamescabaret.com>

Laundry Cuba Street (Wellington)

www.laundry.net.nz

Leigh Sawmill Café (Auckland)

www.sawmillcafe.co.nz

Meow (Wellington)

Cap: 420
<http://welovemeow.co.nz>

Moon (Wellington)

facebook.com/MOonMoonMoonMoon

Mystery Creek (Hamilton)

Cap: 5000
www.mysterycreek.co.nz

Pacific Events Centre (Auckland)

Cap: 3000
www.pacific.org.nz

Positiviey Wellington Venues (Various)

Cap: Various
www.pwv.co.nz/our-venues

Posonby Social Club (Auckland)

www.ponsonbysocialclub.co.nz

San Fran (Wellington)

Cap: 500
<http://sanfran.co.nz>

Studio (Auckland)

Cap: 800
<http://studiovenue.co.nz>

The Cabana (Napier)

Cap: 250
www.cabana.net.nz



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

The Dogs Bollix (Auckland)

Cap: 250
www.dogsbollix.co.nz

The Golden Dawn: Tavern of Power (Auckland)

Cap: 200
www.goldendawn.co.nz

The Kings Arms (Auckland)

Cap: 400
www.kingsarms.co.nz

The Powerstation (Auckland)

Cap: 1100
www.powerstation.net.nz

The Tuning Fork (Auckland)

Cap: 350
www.tuningfork.co.nz

TSB Showplace (New Plymouth)

Cap: Various
www.tsbshowplace.co.nz

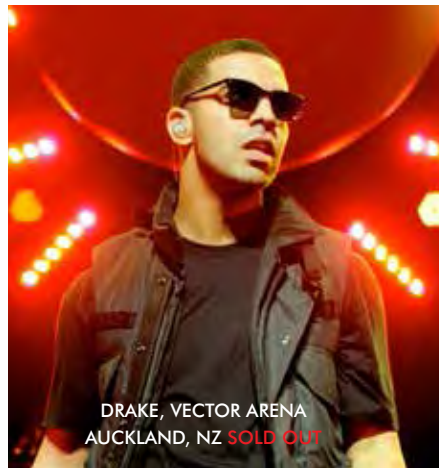
Valhalla Tavern (Wellington)

Cap: 150
www.valhallatavern.com



Vector Arena (Auckland)

Cap: 12,000
www.vectorarena.co.nz



Whammy Bar (Auckland)

Cap: 250
facebook.com/thewhammybar

Wine Cellar (Auckland)

Cap: 100
facebook.com/WineCellarStKevins

South Island

Allen St Rock Club (Christchurch)

Cap: 375
<http://allenst.co.nz>

Chick's Hotel (Dunedin)

facebook.com/ChicksHotel

Churchills (Christchurch)

Cap: 300
facebook.com/Churchills.Live

Darkroom (Christchurch)

Cap: 50
<http://darkroom.bar>

Dunedin Musicians Club

<http://dunedinmusosclub.com>

Dux Live (Christchurch)

Cap: 250
www.duxlive.co.nz

Isaac Theatre Royal (Christchurch)

Cap: 1266
<http://isaactheatreroyal.co.nz>

Sammy's Dunedin

Cap: 800
facebook.com/pages/Sammys-Dunedin

The Bedford (Christchurch)

Cap: 500
www.thebedford.co.nz

The Regent Theatre (Dunedin)

Cap: 1617
www.regenttheatre.co.nz

Wunderbar (Christchurch)

Cap: 120
www.wunderbar.co.nz

THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

Booking Agencies + Promoters

For the most part, Australian and New Zealand booking agencies work with domestic acts to coordinate local tours and performances. Some do have international artists on their rosters, but it is more often than not local promoters who will pull together an Australia/New Zealand tour for an international artist. Although it is also possible to book and promote a tour via DIY methods, working with a local agent or promoter will make the process of securing an entertainment visas a whole lot easier.

Australian agencies and promoters also have their sights firmly fixed on Asia, which is reflected in the number of both Australian festivals and agencies expanding into the territory in recent years. As examples, Laneway Festival and Future Music Festival both take place in Singapore while agency Artist Voice now has offices in Sydney, Melbourne, Auckland, Hong Kong and Singapore and hip-hop promoters Slingshot have moved into Asia. Promoters like NOOK in Darwin, in Australia's top end, are also looking at ways to leverage their geographical proximity to the Asian region to build new touring pathways, so this is worth keeping in mind.

Select Booking Agencies

123 Agency (Melbourne)

www.123agency.com.au

Artist Voice (Sydney, Melbourne, Auckland, Hong Kong, Singapore)

<http://artistvoice.com.au>

Billions (Perth, Chicago)

www.billions.com.au

Brent Eccles Entertainment (Auckland)

<http://eccles.co.nz>

Code One / Indica (Miranda, New South Wales)

www.codeone.net.au

Heartstop Music (Melbourne)

www.heartstopmusic.com

IMC (Sydney)

<http://imcmusic.net>

Konkrete Agency (Melbourne)

<http://konkreteagency.com>

Maker Agency (Sydney)

<http://makeragency.com>

Nomadic Fish (Sydney)

<http://nomadicfish.net>

Premier Artists (Melbourne)

www.premierartists.com.au

Select Music (Sydney)

www.selectmusic.com.au

Straight Up Agency (Melbourne)

www.straightupagency.com.au

The Harbour Agency (Sydney)

www.theharbouragency.com

Top Shelf (Sydney)

<http://topshelf.com.au>

Village Sounds (Sydney, Byron Bay)

<http://villagesounds.com>

Select Tour Promoters

Billions (Perth)

www.billions.com.au

Brent Eccles Entertainment (Auckland)

<http://eccles.co.nz>

Chugg Entertainment (Sydney)

www.chuggentertainment.com

Dainty Group (Melbourne)

www.daintygroup.com

Destroy All Lines (Melbourne)

www.destroyalllines.com

Feel Presents (Sydney)

www.feelpresents.com

Frontier Touring (Melbourne, Sydney, Auckland)

www.frontiertouring.com

Funkdafied (Sydney)

www.funkdafied.com.au

Isaac Promotions (Auckland)

www.isaacpromotions.com

Love Police Touring (Sydney)

<http://lovepolice.com.au/tours>

Handsome Tours (Melbourne)

<http://handsometours.com>

Live Nation (Melbourne)

www.livenation.com.au

Metropolis Touring (Sydney)

www.metropolistouring.com

Mistletone (Melbourne)

www.mistletone.net

Mobile Industries (Sydney)

<http://mobileindustries.com.au>

Much More Music (Auckland, New Zealand)

www.muchmoremusic.co.nz



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

**Mystery Girl
(Auckland, New Zealand)**
www.mysterygirl.co.nz

Nook Events (Darwin)
www.nookeventmanagement.com.au

Popfrenzy Presents (Sydney)
www.popfrenzy.com.au

Secret Sounds (Byron Bay, Sydney)
<http://secret-sounds.com.au>

Select Music (Sydney)
www.selectmusic.com.au

Slingshot (Sydney)
<http://slingshotentertainment.com.au>

Straight Up Agency (Melbourne)
www.straightupagency.com.au

Tombowler (Melbourne)
<http://tombowler.com.au>

Top Shelf (Sydney)
<http://topshelf.com.au>

Wild Thing Presents (Melbourne)
www.wildthingpresents.com

MERCH

If you'd like to get merch produced in Australia to save on freight, try one of the below companies. Many can also help coordinate sellers:

Label State
www.labelstate.com

Love Police ATM
<http://lovepoliceatm.com.au>

Mammoth Merchandise
www.mammothmerchandise.com.au

Sound Merch
<http://sound-merch.com.au>

ILLY'S TOP TIPS FOR TOURING AUSTRALIA

Hip-hop artist Illy is one of Australia's most popular rappers. He's an ARIA Award winning artist with his own label, ONETWO Records, and his most recent album Cinematic debuted on the album charts at #4.

Illy has toured Australia extensively, from playing major festivals like Splendour in the Grass and Groovin' The Moo to huge headline shows across the country. On the even of his first tour to Canada, he shares some tips for making the most of a trip down under!

FLY PLACES.

Australia is big, and spread out. Similar to Canada, except with way more things that want to eat/kill you. From our southern most city (Hobart) to our northern most (Darwin) it's a 6-hour flight. Our eastern most city (Brisbane) to western most (Perth, aka the actual most isolated city in the world), 7 hours. You will be playing somewhere between these 4 cities. Fly. You'll end up saving money.

IF YOU DONT FLY, KNOW A CHIROPRACTOR.

We've already established that drive times are fucked for artists doing smaller/capital city runs out here. But the fuckedness of 10 hour drives between Adelaide > Melbourne > Sydney > Brisbane etc, is compounded by Australian law which outlaws your fancy North American tour buses. Seriously, we don't have them. Worse, it's illegal to lie flat in a moving vehicle here, so even small splitter vans with a busted mattress shoehorned into the back are out. So get comfy. If you can. Which you can't.



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND



PACK FOR SUMMER IF IT'S YOUR WINTER

Our seasons occur at the opposite times to yours. You probably know this, so sorry for insulting your intelligence. But yeah, if it's winter in Canada, pack for summer. The humidity anywhere north of Brisbane in summer is like a hot bath, so pack really light clothes if you're heading that far north and don't want to pass out on stage. No one will care - 35+ degrees Celsius and 95% humidity isn't black jeans weather, people up there get that.

PACK FOR SUMMER IF IT'S YOUR SUMMER BUT ADD A JUMPER

On the other hand, our winters are relatively mild. I live in Melbourne, the closest mainland city to Antarctica, and we hit 0 Celsius maybe 3 times a year. From what little I know of Canada, entire provinces are in a state of year round permafrost. You have TV shows about truck drivers who operate on roads of ice; even our pussy snowfields only have snow 4 months of the year. So unless you ARE playing gigs on the snowfields IN WINTER, you can save on the baggage costs and skip the big jackets and boots.

"THONGS" MEAN FLIP FLOPS

A small, yet crucial, point.

THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND



LOOK TO TRIPLE J FOR LOCAL SUPPORTS

We have a national radio station in Australia called triple j aka the greatest radio station in the world. It's a youth station and is government not commercially funded, so their only aim is to support good music and promote cool shit. Triple j is staunchly supported by a huge section of the gig-attending young people here, and if you're looking for a good support act, this is where you start and finish looking. They have an online sister station, unearthed, which supports up-and-coming artists, so if you need a main support you go to triple j's playlist, and for an opener, unearthed will be a good database for each city. Check it at triplej.net.au. But if you're a Canadian artist touring here, you're probably already up on triple j because they'd have been playing your stuff. They're probably presenting your tour.

STAY FOR A WHILE

So many artists come from the other side of the world, do 6 shows in a week, then bounce. Don't do that. I get there might be no option financially for new artists, and fair enough. But if it's an option, try and stay and space out the shows. We have a different culture of touring than I've experienced overseas, and Mon-Wed night shows are tough to get people to. If you get 50 extra people to a Friday gig than a Wednesday gig, at \$20 a ticket, that's basically a few rooms covered for the extra days. You get down time in a new part of the world and are only out of pocket what you spend. Seems simple, but I think the mindset of overseas artists/management is different to here, so worth mentioning.

DO THE TOURIST STUFF

Just drop your cool for a bit and be a dumb tourist and fuck anyone giving you shit about it. Climb the Harbour Bridge, hug a koala (also, google "flava flav koala" right now for one of the internet's best photos. If Flav can do it, you can), go to the cricket or an Australian football match, go to the Great Barrier Reef. EAT VEGEMITE (it's seriously awesome with butter, avocado and grilled cheese). Just do all the dumb stereotypical shit that's unique to here. Because why not. Same way I'm gonna be guzzling maple syrup and riding mooses while playing hockey when I get to Canada. Some things just gotta be done.

ENJOY YOUR SHOWS

We are good eggs down here. We are friendly and love a drink. The gig going young people are really passionate about music and if you do your part on stage, you will not be left wondering if they're enjoying it. We also love to have lesser-known acts from overseas tour, because we know it's a fucking effort to get here. So you won't be short of people wanting to show you a good time, and there are a lot of good times to be had. I'm about to tour Canada for the first time, and am taking that same view of your hood. I've heard good things to the point it's hard to believe it all. Hope it's true, and hope to see you at a show.

<http://illyal.com/>
<https://www.facebook.com/illyal>



Canadian Association for the Advancement of Music & the Arts

THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

6. MUSIC PUBLISHING

In Numbers

The transitional nature of the music industry is also having an impact on music publishers in the region, and despite evolving with technology, revenue growth has not been large – IBISWorld estimates annual growth for 2009-2014 in Australia to be 1.3% but predicts growth of only 0.9% for 2014-2019.

Revenue from music publishing in 2013-14 was expected to reach \$497.3 million with an estimated 51.4% of this attributed to media licensing, 18.1% to sound recordings and 14.8% to cover and sample licences. (23)

In Australia and New Zealand, the Australasian Performing Right Association Limited (APRA), the Australasian Mechanical Copyright Owners Society (AMCOS) the Phonographic Performance Company of Australia (PPCA) and Recorded Music NZ collect and distribute royalties to a membership of 87,000+ songwriters, composers and publishers.

In 2013-2014, APRA AMCOS reported a 5.9% increase in traditional broadcasting revenue (not including online and digital) to \$117.6 million, with approximately 36% attributed to radio and 64% to television. There was also a 27.6% increase on video on demand revenue and an increase of 132% in revenue for music streaming services.

In total, APRA's gross revenue grew by 6.7% to \$213.74 million and AMCOS' gross revenue declined by 1.7% to \$69 million. This resulted in APRA distributing a total of \$190.4m to members and affiliate societies in 2013-2014 (a 7.3% increase) and AMCOS distributing \$65.8m, an increase of 1.1%. (24)

APRA is an affiliate of SOCAN, and collects royalties on behalf of the Canadian society. In 2012, revenue collected by APRA in Australia and New Zealand on behalf of SOCAN was \$1.766m and \$1.517m in 2013. Distribution by SOCAN to Australian artists in 2012 was \$1.575m and \$1.443m in 2013, so the balance falls slightly in the favour of Canadian writers and composers. (25)

In good news for Canadian artists, the use of imported music licenses in broadcasting or advertising is on the rise and there is demand for international music in the Australian market. The US has the highest market penetration, and advertisers often look for recognisable or popular songs to pair with their products or services.

The major publishers dominate the industry, with Universal (which now includes EMI), Sony/ATV and Warner holding a large chunk of the market and a host of independent operators also representing the interests of local and international artists alike.

The Australasian Music Publishers Association (AMPAL) is a trade association that represents Australian and New Zealand music publishers, and is a good source of information on the local industry with over 50 publishers as members: www.ampal.com.au



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

Synch

Synch in Australia and New Zealand can offer opportunities for both revenue and exposure, and a strong placement at the right time in an album or touring cycle can add some heat to a campaign. That said, it can be difficult for emerging artists to gain such placements given a predilection amongst advertisers for known or recognisable music. Some publishing companies also hold exclusive deals with local television programs, so only their writers will gain placements.

A number of independent music companies and individuals also specialise in the placement of music in film, TV, advertising and beyond. Depending on the needs of their client, these companies will look to both publishers and artists for content, and can also commission compositions and productions.

Select publishing companies / Reps

Alberts

albertmusic.com

Centrifuge Music Publishing

centrifugemusic.com

Fable Music

fablemusic.com/publishing.shtml

Gaga

gaga.com.au

Hebbes Music Group

hebbesmusicgroup.com

Isaac Promotions

www.isaacpromotions.com

Kobalt Music Publishing

kobaltmusic.com

Midnight Choir

<http://midnightchoir.com.au>

Mushroom Music Publishing

mushroommusic.com

Native Tongue

nativetongue.com.au

peermusic

peermusic.com

Perfect Pitch Publishing

www.perfectpitchpublishing.net

Universal Music Publishing Australia & New Zealand

umusicpub.com.au

Warner Chappell Music

warnerchappell.com

Sony/ATV Music Publishing

www.sonyatv.com/en-au

Select Sync Companies / Music Supervisors

Insync Music Services

<http://insyncmusic.com.au>

Level Two

<http://leveltwo.com.au>

Mana Music

<http://mana.com.au>

Music Mill

www.musicmill.com.au

Seeger Music

www.seegermusic.com



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND



Interview: Zoe Coverdale

International Manager, Mushroom Music Publishing

(Melbourne, Auckland)

<http://mushroommusic.com/>

What are some of the Canadian artists you work with?

We're very proud to publish The Besnard Lakes in Australia. We also represent a number of Canadian artists on behalf of our various international catalogues including Bahamas, Adventure Club, Metric, Lindi Ortega, Matthew Barber and Mother Mother. We're always open to working with more!

Are there any key trends in Australian publishing right now?

Where are international writers seeing the greatest returns?

There definitely seem to be a lot more collaborations happening between acts which is producing some really interesting results. I would say that international writers who are also artists are seeing strong returns from spending time touring our market and coming back regularly. And any international writers who manage to get a cut on a big charting song in Australia are obviously going to see some healthy royalties flow their way.

Are there any particular sounds that are working well in Australia and New Zealand right now?

The Australian and New Zealand markets generally mirror what's going on in the US and the UK, especially at the commercial end of the spectrum, so musically, our landscape is quite similar to what's happening overseas. We also have a particularly vibrant local scene and it's been well documented how many Australian and New Zealand acts have broken internationally in the last couple of years – which definitely opens the door for new acts to be heard on a global scale. Psychedelia (Tame Impala, King Gizzard & The Lizard Wizard) and downtempo electronic music (Chet Faker, Flume, Flight Facilities) seem to be “on trend” at the moment and the EDM movement has certainly had an impact here with a bunch of dance festivals attracting big crowds. Indie label Future Classic has also definitely been influential recently, as has Mushroom affiliated label, I Oh You.

What kind of syncs are we predominantly seeing in Australia and New Zealand, and can these syncs help international artists gain a foothold in the Australian and New Zealand markets?

We find that more often than not, brands want a recognisable track for their campaigns. Re-recording famous songs has become a popular idea – which both keeps the licensing costs down, and gives the song (and brand) a contemporary freshness. Something to remember is that the Australian and New Zealand market is very small with a combined population of just over 27 million people. We import the majority of our film and TV from overseas (especially the US) and our advertising industry is also heavily influenced by decisions that are made internationally. The most common categories for advertising sync in Australia are financial institutions, department stores/fashion, food and beverage and cars.

Whether or not this helps artists gain a foothold depends predominantly on the quality of the ad and the media buy, which are usually unknown variables at the time that the artist grants approval for the use. Given that a lot of sync relies on a song already being known (either a current charting song or a classic hit), the percentage of syncs that result in new fans in our market can be small. At the same time, there are usually a handful of syncs a year that can create a terrific launching pad for a new song, or greatly increase its life-span. Often these are the result of TV promo spots which we focus a lot of our efforts on as some of our placements have had a really strong impact.



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

How can a Canadian artist make best use of a relationship with their Australian publisher or sub-publisher? What can be offered in addition to traditional publishing services?

Communication is obviously an important part of all our international relationships. We rely on our partners to keep us informed of the additions to their roster and any new music they have to share. I think sometimes the publisher can be forgotten or overlooked at times and it's important to keep us in the loop with plans for new releases and also touring – it helps us focus our efforts and get people excited about the music and artist. Our strengths are in the foundations of publishing – administration and creative services which encompasses our extensive sync and A&R departments. Within the Mushroom Group, we also have the advantage of being internally connected to a touring company, label and merchandise company which means we can offer more than just publishing services to our writers. I also think that Canada and Australia should work together more – we are similar sized markets with a familiar culture that translates well between the two countries. Artists should be encouraged to help each other out more whether that be touring together or even recording together.

6. PROMOTION AND MEDIA

AUSTRALIA

Radio

Radio is still the lynchpin of any publicity campaign aimed at connecting with Australian audiences. The radio sector consists of community radio, metropolitan commercial radio, public radio and regional commercial radio. Commercial broadcaster Southern Cross Media has a share of 25.6% of the market, while the country's public broadcaster Australian Broadcasting Corporation (ABC) follows close behind with 22.1% market share. APN News & Media Limited and Nova Entertainment (Australia) both have a 9.6% share. (26)

Triple j + ABC

Australia is in a unique (and very lucky) position to have triple j, a publicly funded national broadcaster dedicated to music and youth. Primarily pitched at the 18-24 demographic, triple j is a truly national network that caters to both metropolitan and regional audiences alike. The ABC station currently reaches 1.85 million weekly listeners in the five capital cities that are officially rated (Sydney, Melbourne Brisbane, Perth & Adelaide), with a much broader reach when other major cities and regional areas are taken into account (they don't feature in radio ratings).

The station has a self-imposed quota of 40% Australian music, although often airs more local content than this. Triple j plays indie, rock, hip-hop, alternative and electronic music with specialist shows that cover hip hop, metal, roots, dance and punk, so when servicing the station, it's worth identifying any potential fans among specialist presenters and producers.

The impact of triple j on the Australian musical landscape is vast, and gaining a spot on the station's weekly playlist or the coveted 'Feature Album' of the week can do a huge amount for profile along with album and ticket sales. Seeking airplay on the station well in advance of a tour or release is highly recommended, as success on the station can help to shape a publicity strategy.

Its sibling is digital station Double J, pitched at the demographic that grew up listening to triple j in its youth. This station plays music 24/7 and plays a mix of old and new music pitched at listeners aged 30+. As a digital-only station, and given that it only launched in 2014, its reach is not as great as triple j's, but it may gain a stronger foothold in the market as the uptake of digital radio grows.

In addition to triple j, the ABC has a station dedicated to classical music plus digital stations dedicated to jazz and country. The ABC's city and region specific stations also incorporate some music into their programming and can offer promotional opportunities for artists – generally if they are touring to a certain location.



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

As government funded entities, there is no advertising on ABC stations, including triple j, however there are opportunities to partner with stations that may be happy to 'present' a tour. This usually equates to additional on-air and online promotional support.



Interview: Nick Findlay

triple j Assistant Music Director

What Canadian artists have received a lot of airplay or been added to playlists at triple j?

triple j has a focus on Australian music but obviously we can't ignore the immense amount of excellent music being made around the world, and Canada keeps delivering the goods! In the past few years we've had a heap of airplay from acts like Ryan Hemsworth, Mac DeMarco, Grimes, Caribou, Deadmau5, City And Colour, Austra, Half Moon Run, and of course (one of my favorite acts of all time) Arcade Fire.

How do you choose music for triple j? What do you look for?

We look for a diverse and exciting range of new music that suits our alternative 18-24 yr old demographic. Our listeners have a wide range of musical tastes, from indie to dance to hip-hop to hardcore and more, and are keen seekers of new styles and artists. Because of this, we actively seek out the freshest stuff around to be at the forefront of any new music curves.

What proportion of local to international music do you play on triple j?

triple j is all about new music with a focus on emerging Australian artists. We have a self-imposed minimum of 40% local content, but on average we hit closer to the 50% mark for Australian music.

Why is triple j such a unique radio station?

There are many reasons why triple j is so unique but I would say the music we play is one of the most diverse and unique mixes you can find on any radio station around the world. We play a lot of music most stations would deem as being not suitable for airplay – be it a challenging sound, an unknown artist or something with strong language – we let the music speak for itself. Also being a part of the Australian Broadcasting Corporation, we are a public funded broadcaster so are proudly commercial free and hence are never influenced by commercial entities.

How should international artists get their music to you?

What should they ideally have in place before seeking radio play on triple j?

We're in contact with many publicists and record labels who service us with music from international artists, but we also encourage independent artists and labels to contact us directly. With artists meeting more and more financial challenges these days, you don't necessarily need to go through a radio plugger if you can do it yourself and save some coin for other aspects of your career. Nowadays we prefer to be digitally serviced new music (e.g. a download link, a digital press release and an online stream) but can still be serviced with a physical CD by mail or in person. Before presenting your music to us, it's also important to actively listen to triple j and make sure your artist's sound would suit what we play. We also have lots of specialist programs (punk, metal, roots, hip-hop etc) which you may be able to service directly. Also, the more active you are as an artist the better, so if you're touring locally or internationally, support local acts, build an online fanbase through social media and let us know all about it.



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

Public Broadcasters
triple j
www.abc.net.au/triplej

Double J
<http://doublej.net.au>

ABC Country
<http://abccountry.net.au>

ABC Classic FM
www.abc.net.au/classic

ABC Jazz
<http://abcjazz.net.au>

ABC 891 Adelaide
www.abc.net.au/adelaide

ABC 612 Brisbane
www.abc.net.au/brisbane

ABC 666 Canberra
www.abc.net.au/canberra

ABC 91.7 Gold Coast
www.abc.net.au/goldcoast

ABC 105.7 Darwin
www.abc.net.au/darwin

ABC 936 Hobart
www.abc.net.au/hobart

ABC 774 Melbourne
www.abc.net.au/melbourne

ABC 1233 Newcastle
www.abc.net.au/newcastle

ABC 720 Perth
www.abc.net.au/perth

ABC 702 Sydney
www.abc.net.au/sydney

Commercial Radio

Commercial radio in Australia is essentially controlled by the three aforementioned networks and is largely funded through advertising and sponsorship. These networks syndicate highly influential programs across the states and territories, and for the most part play popular music that charts. It is incredibly difficult to gain airplay on these stations without the backing of a major label or huge international success. That said, commercial radio stations in Australia are only required to play between 5-25% local content (depending on format), so a lot of international music can be heard. If your music has mass-market appeal and you have a great radio plugger or well-established label behind you, there is a chance of support from commercial radio.

For detailed information on the commercial radio sector and an extensive list of stations, please visit the Commercial Radio Australia website: <http://www.commercialradio.com.au/>

Key Commercial Networks

APN News & Media (Australian Radio Network & The Radio Network NZ)

Includes: Mix, Classic Hits/Pure Gold, KIIS 1065, The Edge 96.1, The Hits (NZ), Flava (NZ), ZM (NZ), Mix 98.2 (NZ), Coast (NZ), Radio Hauraki (NZ)

www.apn.com.au

www.arn.com.au

www.radionetnetwork.co.nz

Nova Entertainment

Includes: Nova FM, Smooth FM

www.novaentertainment.com.au

Southern Cross Austereo

Includes: Today's Hit Network, Triple M

www.southerncrossaustereo.com.au

Community Radio in Australia

Community radio plays an important role in the development of audiences for emerging artists. These stations are largely run by volunteers, and, as the name suggests, are focused on serving a local community. As such, they tend to play a lot of local music, or the music of an artist that will be touring the city or region in which they broadcast.



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

Community stations often have specialist shows that cover various genres of music, so it's worth identifying any potential supporters among producers and presenters of shows that fit with your sound.

While community stations don't have advertising per se, it is possible to pay for a sponsorship package that includes on-air promotion for your album or tour. These usually come at a fixed rate and can include the creation of the on-air spot by the station. This is a great option if you are looking for cost-effective promotion, but it's also worth noting that stations have the right to refuse sponsorship if they deem it is not appropriate for their audience – do your research to find the best fit.

For more information on community radio in Australia and an extensive list of broadcasters, visit the Community Broadcasting Association of Australia (CBAА) website: <http://cbaa.org.au/>

Key Community Radio Stations in Australia

2SER (Sydney)

www.2ser.com

SYN FM (Melbourne)

<http://syn.org.au>

Three D Radio (Adelaide)

www.threedradio.com

Eastside Radio (Sydney)

<http://eastsidefm.org>

Triple R (Melbourne)

www.rrr.org.au

Edge Radio (Hobart)

www.edgeradio.org.au

FBi (Sydney)

<http://fbiradio.com>

4ZZZ (Brisbane)

www.4zzzfm.org.au

PBS FM (Melbourne)

www.pbsfm.org.au

RTR FM (Perth)

<http://rtrfm.com.au>

Television

Australia has a number of free-to-air commercial television networks, national networks and subscription stations. At the time of writing, a number of on-demand online streaming stations have announced their intention to launch in the market in 2015. It is expected that these services will have a large impact on the declining industry.

When it comes to music, the number of opportunities for artists to perform on television has all but dried up, and only a handful of free-to-air programs include musical performances. These opportunities really only fall to very well-known or prominent artists, in a fashion similar to commercial radio. A great publicist and solid label backing can help secure these though!

One beacon of light in the Australian television landscape is much-loved music program *Rage*, which airs on ABC TV on Friday and Saturday evenings. It's a music video program that runs through the night into the early morning and often features 'guest programmers' who choose their favourite music videos. The program includes most styles of contemporary music and often themes its episodes as well as airing new clips each week. If you have a well-made music video in an appropriate format and submit it for play, there's a good chance it will be screened - even if it's at 4am!

Rage

www.abc.net.au/rage/



Canadian Association for the Advancement of Music & the Arts

(Canadian Association for the Advancement of Music and the Arts)

THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

Subscription Television

There are a number of television subscription services that include dedicated music stations. Although their audience numbers are much smaller than those of the free-to-air networks, these stations can offer on-air promotional opportunities and additional support online, including featuring music videos.

Channel [V]

www.vmusic.com.au

MAX

www.maxtv.com.au

Country Music Channel

www.countrymusicchannel.com.au

MTV

www.mtv.com.au

Print in Australia

Coverage of music in the Australian press generally happens in the arts and entertainment section of newspapers, in magazines and in dedicated music and arts street press – free publications that are distributed in major cities.

Although traditional newspaper sales are generally declining, many of the major metropolitan mastheads increased their audiences overall in 2013-2014, thanks to digital content. Roy Morgan Research reports that a growing number of consumers are only accessing newspaper content via websites or apps, so aiming for coverage across all platforms is important. (27)

The majority of magazines and street press publications have also moved into the digital space, and will often seek or create unique content to accompany coverage in print publications. Some street press publications have also moved solely online – indicative of where print media in Australia is headed.

International publications can also be found in Australia, so coverage in publications like Mojo, Q, Vibe and NME can also help to promote your music, particularly as part of an album campaign.

Major Metropolitan Newspapers

The Australian (National)

www.theaustralian.com.au

Sydney Morning Herald (NSW)

www.smh.com.au

The Daily Telegraph (NSW)

www.dailytelegraph.com.au

The Age (Victoria)

www.theage.com.au

Herald Sun (Victoria)

www.heraldsun.com.au

The Courier-Mail (Queensland)

www.couriermail.com.au

Adelaide Advertiser (South Australia)

www.adelaidenow.com.au

The West Australian (Western Australia)

thewest.com.au

Street Press

The Music (Sydney, Melbourne, Brisbane, Perth)

<http://themusic.com.au>

The Brag (Sydney)

www.thebrag.com

Beat Magazine (Melbourne)

www.beat.com.au

Forte Magazine (Geelong, Ballarat, Bendigo)

<http://fortemag.com.au>

Scene Magazine (Queensland)

<http://scenestr.com.au>

DB Magazine (Adelaide)

www.dbmagazine.com.au

X-Press Magazine (Perth)

<http://xpressmag.com.au>

BMA Magazine (Canberra)

www.bmamag.com



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

Key Long-Lead Music/Art/ Fashion Magazines

Acclaim

Hip hop, electronic, pop
www.acclaimmag.com

Australian Guitar

Guitar-based music
www.australianguitarmag.com.au

Blunt Magazine

Metal, Rock, Punk, Hardcore
www.bluntmag.com.au

Frankie

Indie, folk, pop
www.frankie.com.au

Online

While Australia does have dedicated bloggers and music websites, audiences have a very healthy appetite for international publications. Sites like Pitchfork, Stereogum, Brooklyn Vegan, The Line of Best Fit and The Quietus are extremely influential and can add additional weight to your campaign.

Forums on Australian music sites can also be a good source of information on local scenes, venues, festivals and artists. Try Mess & Noise, Fasterlouder or Inthemix to tap into large online communities. All three are run by Sound Alliance, one of the key publishers of music sites in Australia. Sound Alliance also represents international site Pitchfork, NME and Hype Machine for advertising in Australia. <http://thesoundalliance.net>

Select Websites & Blogs

Acid Stag

Indie, electronic, remixes
<http://acidstag.com>

Bombshellzine

Metal, Rock, Punk, Hardcore
www.bombshellzine.com

Broadsheet

Music events
www.broadsheet.com.au

Concrete Playground (Auckland, Brisbane, Melbourne, Sydney, Wellington)

All
<http://concreteplayground.com>

Cyclic Defrost

Experimental, electronic, noise, hip hop, avant garde
www.cyclicdefrost.com

Heavy

Metal, Rock, Punk, Hardcore
<http://heavymag.com.au>

Hysteria (Digital)

Metal, Rock, Punk, Hardcore
<http://australianhysteria.com.au>

Limelight

Classical
www.limelightmagazine.com.au

Mixdown

All, gear, production
<http://mixdownmag.com.au>

Oyster Magazine

Indie, pop, electronic, hip hop
www.oystermag.com

Rhythms

Blues & Roots, Americana, Folk, Soul, World, Country, Jazz
<https://rhythms.com.au>

Rolling Stone

All
<http://rollingstoneaus.com>

Time Out

All
www.au.timeout.com

Fasterlouder

All
www.fasterlouder.com.au

Happy

All
<http://hthhappy.com>

Indie Shuffle

Indie, rock, electronic, hip hop, folk
www.indieshuffle.com

In the Mix

Dance, electronic, club
www.inthemix.com.au

Mess & Noise

Generally local content only
<http://messandnoise.com>

Metal As Fuck

Metal, Rock, Punk, Hardcore
<http://metalfuck.net/zine>

Metal Obsession

Metal, Rock, Punk, Hardcore
www.metalobsession.net

Noise 11

All, music news
www.noise11.com

One A Day

All
www.1songday.com

Pages Digital

Indie, pop, dance, electronic
www.pagesdigital.com



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

Pedestrian TV

Indie, pop, rock, electronic, hip hop
www.pedestrian.tv

Pilerats

Indie, rock, electronic
www.pilerats.com

Polaroids of Androids

Indie, rock, DIY, hip hop, electronic
<http://polaroidsofandroids.com>

Resident Advisor

Electronic, dance, club
www.residentadvisor.net

Reverb Street Press (Newcastle)

All
www.reverbstreetpress.com

Rip It Up (Adelaide)

All
<http://ripitup.com.au>

Scenestr

All
<http://scenestr.com.au>

Semplesize

Indie, rock, pop, electronic
www.semplesize.com

Something You Said

Indie, rock, pop, electronic
<http://somethingyousaid.com>

Sounds Better With Reverb

Psych, shoegaze, indie, rock, electronic
www.soundsbetterwithreverb.com

Stoney Roads

Electronic, dance
<http://stoneyroads.com>

The AU Review

All
www.theaureview.com

The Dwarf

All
www.thedwarf.com.au

The Music

All
themusic.com.au

The Ripe

Indie, electronic
www.theripe.tv

The Thousands (Adelaide, Brisbane, Hobart, Melbourne, Perth, Sydney)

Indie, pop, rock, electronic, hip hop
thethousands.com.au

The Vine

Indie, rock, pop
www.thevine.com.au

Timber and Steel

Folk, roots, Americana, country
<https://timberandsteel.wordpress.com/>

Tone Deaf

All
www.tonedead.com.au

NEW ZEALAND

Radio

New Zealand doesn't have a government funded youth/music station like triple j, and commercial radio is dominant. The largest independent station is 95bFM, which prides itself on being "challenging without being inaccessible" and covers a diverse range of contemporary music:
<http://www.95bfm.co.nz>

Print

Christchurch Press (Christchurch)
press.co.nz

Dominion Post (Wellington)
dompost.co.nz

Groove Guide (National)
www.ripitup.co.nz

Otago Daily Times (Dunedin)

<http://www.odt.co.nz>

Rip It Up (National)

www.ripitup.co.nz

The New Zealand Herald (Auckland)

<http://www.nzherald.co.nz>

Waikato Times (Hamilton)

waikatotimes.co.nz

Online

Cheese on Toast

<http://cheeseontost.co.nz>

Eventfinda

<http://www.eventfinder.co.nz>

Obscure

<http://obscure.co.nz>

Punk As

<http://www.punkas.com>

Under the Radar

<http://www.undertheradar.co.nz>

Marketing & Advertising

Chances are that if you have a tour or release planned, your label or promoter will coordinate a marketing campaign. Depending on budget, a typical advertising campaign would include a mix of outdoor and venue advertising (billboard posters, pole posters, café posters, venue posters), print ads in street press, ads on websites, blogs or digital publications, ads in digital newsletters, community radio carts, Facebook advertising, YouTube advertising, and, with a large budget, TV advertising (most likely on subscription stations).



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND



Interview: Pam Thornback

Head of Marketing and Communication, Inertia (Sydney)

<http://www.inertia-music.com/>

What Canadian artists have you worked with at Inertia?

Caribou, Current Swell, Frazey Ford, The Once and The Pack AD

How have the Canadian artists you've worked with been received by media in Australia?

Caribou has a strong following in Australia and will soon be here for Laneway Festival and sideshows of his own.

Frazey Ford has a strong, loyal following of dedicated fans, which she has built up over the years.

Current Swell, The Once and The Pack AD have tight-knit, but growing Australian fan bases. For these artists, regular touring and supports with well-established, like-minded local and international acts will grow their fan bases further in coming years.

What makes an international artist attractive to Australian media?

A strong US and UK/European profile can often help start the story and gain attention, along with excitement from the international music websites (Pitchfork, The Guardian, etc) and Hype Machine chart results, if the artist works within the electronic realm.

What marketing tools should Canadian artists have ready to go if they are looking to enter the Australian music market?

If an artist generally writes longer songs, radio edits that make it easier to gain radio play are very handy.

Videos are always wonderful but their value greatly increases once there is broader awareness of the artist, which still comes from radio airplay here.

A simple, logistical request: lots of high res. artist images please, portrait AND landscape, in colour if you possibly can! This will make it as easy as possible for your Australian publicist to place stories about you online or in print media.

What are some key trends in Australian music promotion and media right now? Is radio play still the key to music and tickets sales?

For independent (or independent-sounding) artists, radio play, especially triple j airplay, is still the most effective way to develop an engaged national fan base, who will buy your music and come to your shows.

Commercial radio is extremely powerful for pop artists when it comes to driving tour and music sales. This market is heavily singles-focused.

Community and ABC radio airplay, print and online media support will help develop an artists' following in Australia or will help grow a loyal fan base gradually, but these sorts of coverage, if received in isolation, aren't always enough to create a national fan base on their own. Regular touring is especially important for artists getting this sort of media interest in order to ensure their presence is warmly felt in Australia.



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

Select Music Publicists and Agencies in Australia

Anouk Van Meeuwen Publicity
<http://anoukpublicity.com>

Bossy Music
www.bossymusic.com

Chrissie Vincent Publicity
<http://chrissievincent.com.au>

Comes With Fries
<http://comeswithfries.com>

Death Proof PR
www.deathproofpr.com.au

Heapsaflash
www.heapsaflash.com.au

Higher Plains
www.higher-plains.com/

Ferris Davies PRM
www.ferrisdaviesprm.com.au

Kaos Management
<http://kaosman.com.au>

Lance Rock Publicity
www.lancerock.com.au

ReCon (by Remote Control)
<http://reconmusic.com.au>

Remedy PR
www.remedymusic.com.au

Riot House Publicity
www.riohouse.com.au

RiSH Publicity
<http://rishpublicity.com>

SGC Media
www.sgcmedia.com

Show Off Services
<http://showoffservices.com>

Shows in Space
<http://showsinspace.com>

Super Duper
www.super-duper.com.au

The Right Profile
www.therightprofile.com.au

Varrasso PR
www.varrassopr.com

Vice Royalty
www.viceroyalty.com.au

Select Music Publicists and Agencies in New Zealand

Elephant Publicity
www.elephantpublicity.co.nz

Isaac Promotions
www.isaacpromotions.com

Maiden New Zealand
<http://maidennz.com/>

Mushroom Promotions NZ
<http://mushroomgroup.com>

Noise PR NZ
<http://noisepr.co.nz>

The Label
<http://thelabel.co.nz>

7. BUSINESS AND SHOWCASE EVENTS

Australia presents a number of music industry showcase and conference events throughout the year. BIGSOUND in Brisbane has grown to become one of the most important, and the event regularly hosts delegations of Canadian artists and industry. Entering into its 14th year in 2015, it offers great opportunities for networking with hordes of the Australian music industry, and can be worth attending as a delegate, even if you are not showcasing.

The Australasian World Music Expo considers itself the premier roots music conference and showcase event in the Southern Hemisphere, and draws an excellent array of delegates from across the Asia Pacific region to Melbourne. It's held at the same time as Face the Music, which has a focus on Victoria, but also attracts some of the best in the Australian industry. Similarly, WAM in Western Australia is focused on music from that state, but may be worth attending as a delegate if timing is appropriate.

Australasian World Music Expo (Melbourne)
November
www.awme.com.au

BIGSOUND (Brisbane)
September
www.qmusic.com.au/bigsound

Face the Music (Melbourne)
November
www.facethemusic.org.au

Western Australian Music Festival (Perth)
November
<http://wam.org.au/event/wam-festival>



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND



Interview: Nick O'Byrne

Head of Programming, BIGSOUND

How do you choose the international artists appearing at BIGSOUND?

All artists must apply through BIGSOUND's website. We'll check out the music, read about the artist's plan for the Australian market and if needed, ask them questions. The entire festival is tightly curated and quite competitive, we only want to invite artists who we think have a genuine opportunity to build a sustainable Australian audience.

What are the dates for BIGSOUND 2015 and when is it likely that applications will open?

BIGSOUND always happens in the second week of September, the beginning of Spring in Queensland. We'll open for applications in March.

At what point in a Canadian artist's career would you recommend showcasing at BIGSOUND?

When an act comes halfway around the world to BIGSOUND it's important that they already have a few established relationships on the ground here. It shouldn't be a speculative trip. BIGSOUND should be a journey where a Canadian can plan their next release in the market and hopefully have the capacity to start touring the country within the 12 months proceeding.

What are the benefits to Canadian artists or industry of attending or performing at BIGSOUND?

Australia's music buying public is as big as Canada's and there's an incredibly strong live market with loads of festivals. Australia could basically become a second musical home. Also - so many Australian bands travel through Canada that establishing these relationships early with local managers and labels could prove beneficial from an importing perspective too.

Have there been any great success stories for Canadian artists coming out of BIGSOUND?

The obvious success story at this year's BIGSOUND was July Talk - although I suspect that may be the case everywhere they go. They played some killer showcases, really invigorated their local label partners and promoters and are planning a kick-ass tour in 2015.

How can Canadian artists best prepare for a showcase at BIGSOUND?

Get in touch with key delegates and Australian contacts long before you go to BIGSOUND and attend the Aussie BBQ at Canadian Music Week (and anywhere else) so you can meet some locals. Ask us (BIGSOUND) for advice about the market.

What similarities are there between the Canadian and Australian music markets? What differences?

We have similar audience sizes and geographic impediments. We both benefit from a (relatively) supportive government grants structure, an industry culture which increasingly supports export and a strong work ethic amongst our artists and industry reps. The most obvious difference that comes to mind for me is the difference in media landscape, which is an important consideration for anyone touring both Australia and Canada. Also - Canada's proximity to the USA compared to our isolation could be seen as both an advantage and a disadvantage.

Do you have any other tips for Canadian artists looking to export to Australia?

Speak to a bunch of different Australian people at different music marketplaces around the world and get some different opinions, then find partners who understand the live market and media environment here. It's not that complicated but a little bit of know-how will get you a long way.



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

8. ADDITIONAL TOOLS AND RESOURCES

A number of tools exist that can help international artists and industry connect with their Australasian counterparts. Sounds Australia is Australia's music export office and has a free smartphone app available for both iOS and Android users. It is used to market Australian artists and industry at international showcase events, and can serve as a handy directory of Australians with an eye on international markets and artists. Search 'Sounds Australia' on the App Store or Google Play.

The Sounds Australia team is also behind Australian export showcase event The Aussie BBQ, which you'll find at Canadian Music Week, SXSW, The Great Escape, Music Matters and more. Head along to this, and many of the other Sounds Australia produced events around the world to meet Australian artists and industry. <http://www.soundsaustralia.com.au/>

Similarly, the NZ Music Commission regularly attends international music conferences and events and puts on events where you can be sure to be introduced to New Zealand artists and industry. Their site is a great source of information and it's worth getting to know their team: <http://nzmusic.org.nz/>

The Australasian Music Industry Directory (AMID) is published annually and is an extensive 'who's who' and 'what's what' guide to the Australian and New Zealand music industry. It's an excellent resource for newcomers to the market and can be purchased here: <http://themusic.com.au/meta/the-mags/australasian-music-industry-directory>

Australia and New Zealand also have a plethora of industry bodies and associations which, although for the most part, exist to serve their local market, can also be a great source of information. Some have directories and listings on their sites, and can provide a good overview of a specific sector or region.

AUSTRALIA – NATIONAL INDUSTRY / ASSOCIATIONS

APRA | AMCOS
www.apraamcos.com.au

ARIA Charts
www.ariacharts.com.au

Association of Artist Managers (AAM)
www.aam.org.au

Association of Independent Record Labels (AIR)
www.air.org.au

Australian Association of Campus Activities (AACA)
<http://aaca.net.au>

Australia Council for the Arts
www.australiacouncil.gov.au

Australian Music Industry Network
www.amin.org.au

Australasian Music Publishers Association (AMPAL)
www.ampal.com.au

Australian Recording Industry Association (ARIA)
<http://aria.com.au>

Folk Alliance Australia
www.folkalliance.org.au

Jazz Australia
<http://jazz.org.au>

Live Music Office
<http://livemusicoffice.com.au>

Live Performance Australia
www.liveperformance.com.au

Music Australia
<http://musicaustralia.org.au>

Phonographic Performance Company of Australia (PPCA)
www.ppca.com.au



THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

AUSTRALIA - STATE BODIES

MusicACT

www.musicact.com.au

Music NSW

www.musicnsw.com

MusicNT

www.musicnt.com.au

Music SA

www.music.sa.com.au

Music Tasmania

www.music.tasmania.org

Music Victoria

www.music.victoria.com.au

QMusic

www.qmusic.com.au

West Australian Music (WAM)

<http://www.wam.org.au>

NEW ZEALAND - NATIONAL INDUSTRY / ASSOCIATIONS

APRA | AMCOS NZ

www.apraamcos.co.nz

Arts Council of NZ

www.creativenz.govt.nz

Independent Music New Zealand

www.indies.co.nz

New Zealand Music Commission

<http://nzmusic.org.nz>

NZ On Air

www.nzonair.govt.nz

NZ Music Charts

<http://nztop40.co.nz>

Recorded Music NZ

www.recordedmusic.co.nz

Sounz

<http://sounz.org.nz/>

AUCKLAND, NEW ZEALAND



Canadian Association for the Advancement of Music & the Arts

(Canadian Association for the Advancement of Music and the Arts).

THE MUSIC MARKET IN AUSTRALIA AND NEW ZEALAND

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