



CAAMA 2016 PRESENTS

UK MUSIC MARKET REPORT

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THE MUSIC MARKET IN THE UNITED KINGDOM

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THE MUSIC MARKET IN THE UNITED KINGDOM

1. UK AT A GLANCE

The United Kingdom ranks fourth among its international counterparts and is one of the most important live and recorded markets in the world outside of the United States, Japan and Germany. From Glastonbury to T in the Park, Cambridge Folk Festival to the Isle of Wight, it boasts many of the most respected and important music festivals in the world. In addition, its capital city, London is the one of the most important music cities in the world, hosting the head offices of all major record labels, promoters and thousands of innovative, inventive companies. London is a major magnet for those wanting to work in the music industry both in the UK and Europe. It is said that if one succeeds in the UK, then the rest of the world listens.

The UK hosts the most extensive music heritage in the world, from Liverpool and The Beatles to The Rolling Stones, The Who and currently, artists like Adele, Arctic Monkeys and Sam Smith. The United Kingdom boasts some of the world's most famous recording studios, from Abbey Road to Metropolis and a healthy touring circuit made up of a number of cities with bustling universities and thriving city centres.

The United Kingdom remains one of the most accessible export markets for North Americans, due to language and the way that Britons do business. While it is competitive, the rewards can be substantial, as revenues are often higher than they are across the continent and the population actively consumes music, both online, in-store and live.

There are countless examples that prove that the UK is one of the most important markets in the world and should be the first stop in one's export-driven business strategy. In order to do so, one must be aware of the methods the country works and its movers and shakers. This is itemised below in this study.

A FEW STANDARD PRICES, IN MOST UK CITIES, FOR BASIC ESSENTIALS ARE:

• Coffee	£2.50
• Pint of Beer	£3.50 to £4
• Single Tube (Metro) Ticket	£2.50
• Big Mac Meal	£6.50

POPULATION

The population of the United Kingdom (UK) is particularly dense in the South and Southwest and more rural and less populated in the North. The urban population in the UK made up 82.3% of the total population in 2014 and that percentage continues to rise. Major urban cities include the capital city London (10.2m), Manchester (2.6m), Birmingham (2.4m), Glasgow (1.2m) and smaller cities, such as Leeds, Southampton/Portsmouth and Liverpool.

In total, the UK has a population of 63.7m as of 2014, which is 23rd in the world. Its average age is 40.4.² It's GDP ranks 11th in the world at 2.42 trillion USD and English is the main language spoken, with 90% of the population using it as their first language. London is one of the most diverse cities in the world, with over 150 languages spoken across the city.

There are more than 2,500 museums in the UK³, a thriving restaurant culture that ranks among the world's best in Michelin rankings and thousands of art galleries and cinemas. The west end of London is the world's second most populated theatre district, next to Broadway in New York City.

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

¹ <https://www.cia.gov/library/publications/the-world-factbook/geos/uk.html>

² <https://www.cia.gov/library/publications/the-world-factbook/geos/uk.html>

³ <http://www.museumsassociation.org/about/frequently-asked-questions>

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TRANSPORT NETWORK:

The United Kingdom is serviced by an extensive motorway network (called the M roads) and a large rail network. Singer-songwriters, for example, can commute between gigs on the train, either by purchasing individual tickets or a monthly rail pass, called a 'Eurail Pass' or 'UK Rail Pass'. The UK's rail network is decentralised, but operated through a few main websites, in terms of times and tickets. The aggregator of this is a firm called National Rail, which offers all routes on its website, www.nationalrail.com. The most inexpensive train ticket website is www.thetrainline.co.uk or www.redspottedhanky.com. The UK also operates a sizable bus network, mainly through National Express (the UK equivalent to Greyhound) or low-cost carrier Megabus.com. Both offer frequent routes to all major UK cities and towns, but accessing more rural or remote parts of the country is often best done through the train network.

While the UK drives on the left side of the road (the opposite of Canada), renting a touring vehicle is often the most economic route to take for a band on tour, especially one with a backline. There are no standard prices for gear rental and the market is very competitive, both in the UK and outside of the UK, where firms from the Netherlands and the Czech Republic often drive their vans to the UK for artists. On average, for a four-piece band that self drives, a van and gear package costs between £400 - 750 per week and most companies will arrange airport pick-up and drop-off. A tour manager and driver will cost an extra £75-150 per day, depending on the agency involved or status/experience of the crew member in question. For information on equipment providers and more extensive tips on touring, please see the contacts section of the primer.

OTHER LOGISTICS:

The United Kingdom's voltage is different to that in Canada. It is 220v, rather than 110v. For those bringing large pedal boards or amplifiers, one will require a voltage transformer; Other electrical items (razors, chargers) will require convertors, which are purchasable at any airport. Most equipment providers rent out transformers at a rate of £10-20 per day, per transformer.

FURTHER INITIAL TIPS FOR BANDS:

- When one first enters the UK, ensure you look both ways before crossing the street. The traffic can be confusing at first.
- The least expensive lodging option on tour is AirBNB in the United Kingdom. There are properties in all major cities and towns.
- The United Kingdom is very temperate but changeable weather-wise. It is rarely very hot or cold, but often windy and rainy. Ensure you bring a number of different layers, including a raincoat and / or an umbrella.

1.2 United Kingdom Geography

The UK is made up of four countries: England, Scotland, Wales and Northern Ireland. The main body of land comprises of England, Scotland to the north and Wales to the West, Northern Ireland sits above Ireland, a sovereign state across the Irish Sea. There are also a few islands included in the United Kingdom, including the Isle of Man, Guernsey and Isle of Wight. The national currency of the United Kingdom is Pound Sterling (GBP) and different notes are printed between the Bank of England and the Bank of Scotland. At the time of writing, £1 equates to \$2 Canadian.

THE MUSIC MARKET IN THE UNITED KINGDOM

ENGLAND

Bedfordshire
 Berkshire
 Buckinghamshire
 Cambridgeshire
 Cheshire
 Cleveland
 Cornwall
 County Durham
 Cumbria
 Derbyshire
 Devon
 Dorset
 East Riding of Yorkshire
 East Sussex
 Essex
 Gloucestershire
 Greater London
 Greater Manchester
 Hampshire
 Herefordshire
 Hertfordshire
 Isle of Wight
 Isles of Scilly
 Kent
 Lancashire
 Leicestershire
 Lincolnshire
 Merseyside
 Norfolk
 North Yorkshire
 Northamptonshire
 Northumberland
 Nottinghamshire
 Oxfordshire
 Rutland
 Shropshire
 Somerset
 South Yorkshire
 Staffordshire
 Suffolk
 Surrey
 Tyne & Wear
 Warwickshire
 West Midlands
 West Sussex
 West Yorkshire
 Wiltshire
 Worcestershire

SCOTLAND

Aberdeenshire
 Angus
 Argyll & Bute
 Ayrshire
 Banffshire
 Berwickshire
 Borders
 Caithness
 Clackmannanshire
 Dumfries & Galloway
 Dunbartonshire
 East Ayrshire
 East Dunbartonshire
 East Lothian
 East Renfrewshire
 Fife
 Highland
 Inverclyde
 Kincardineshire
 Lanarkshire
 Midlothian
 Moray
 North Ayrshire
 North Lanarkshire
 Orkney
 Perth & Kinross
 Renfrewshire
 Shetland
 South Ayrshire
 South Lanarkshire
 Stirlingshire
 West Dunbartonshire
 West Lothian
 Western Isles

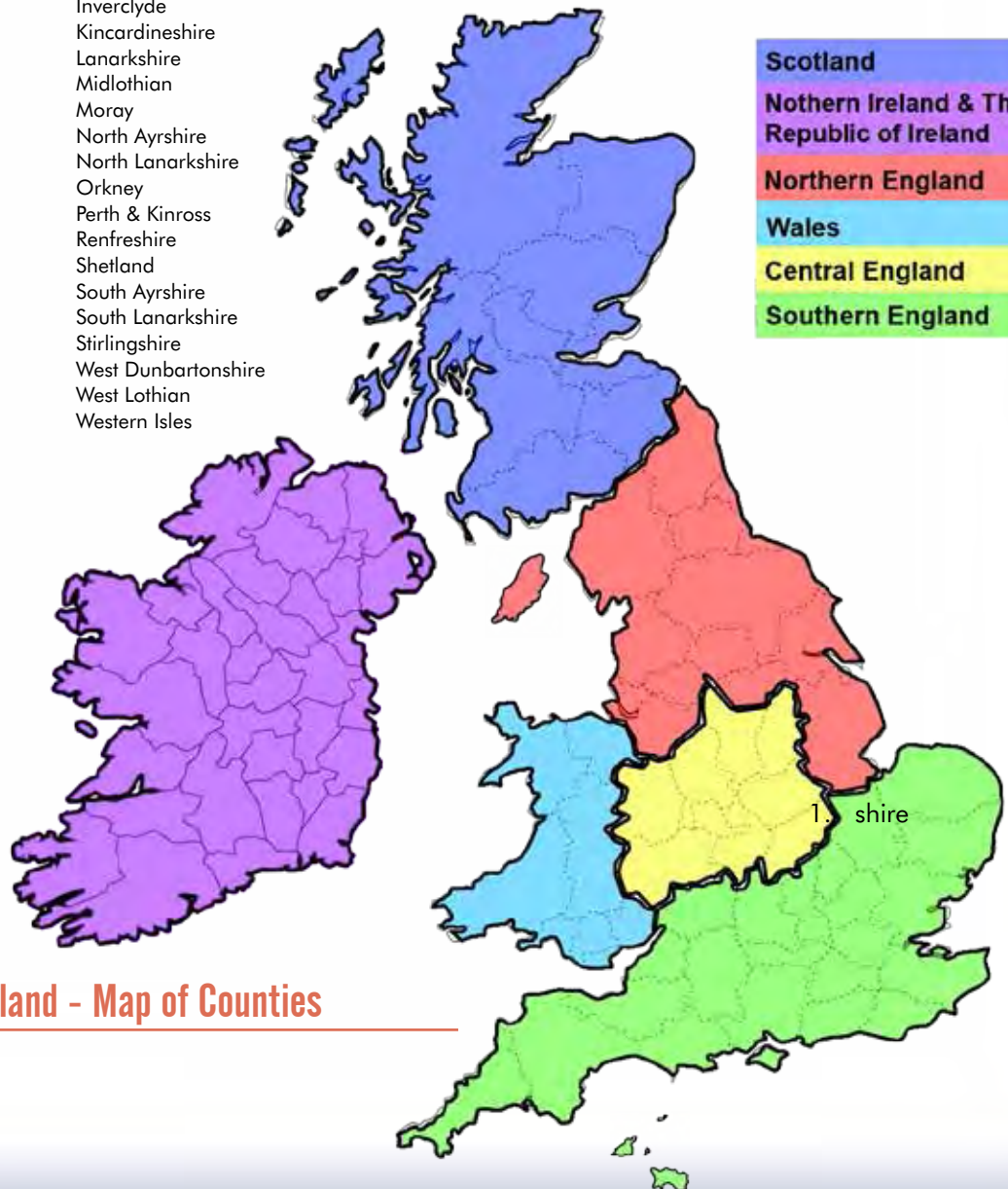
WALES

Blaenau Gwent
 Bridgend
 Caerphilly
 Cardiff
 Carmarthenshire
 Ceredigion
 Conwy
 Denbighshire
 Flintshire
 Gwynedd
 Isle of Anglesey
 Merthyr Tydfil
 Monmouthshire
 Neath Port Talbot
 Newport
 Pembrokeshire

Powys
 Rhondda Cynon Taff
 Swansea
 Torfaen
 Vale of Glamorgan
 Wrexham

NORTHERN IRELAND

Antrim
 Armagh
 Down
 Fermanagh
 Londonderry
 Tyrone



England - Map of Counties

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2. The British Recorded Music Market

2.1 HISTORY AND CURRENT STATE

The United Kingdom has enjoyed a free-market driven music industry since the '50s and '60s originally spearheaded by Alexis Korner and his Blues Band. Alex was a musician and radio broadcaster often referred to as the founding father of British blues. British pop was rooted in music hall, dance bands and folk music; '50s post-war artists such as Vera Lynn or Lonnie Donegan, Britain's most influential artist before The Beatles and the king of Skiffle (a combination of jazz, blues, folk and roots music played on handmade instruments.) British artists shaping the face of popular music through the '50s and '60s include Dave Clark 5, Gerry & The Pacemakers, Petula Clark, the Kinks, Dusty Springfield, Herman's Hermits, the Mersey Beats, Cilla Black, Cliff Richard, Little Millie Small (the first bluebeat artist - a music style that gave birth to reggae.) Chad & Jeremy or The Yardbirds to name a few. A new breed of UK folk artists broke onto the scene, with artists such as Donovan, the Pentangle, Sandy Denny, Fotheringay, John Martyn or Nick Drake. Radio Caroline was founded in 1964 by Ronan O'Rahilly to circumvent the record companies' control of popular music broadcasting in the United Kingdom and the BBC's radio broadcasting monopoly. In 1964 the pirate radio ship brought an invasion of British music to the rest of the UK and to world introducing artists such as the Beatles, the Rolling Stones, the Who or Cream.



Dave Clark 5

London is head office for legendary music companies such as Island Records, Apple Records, Rough Trade, The Beggars Group, The Marquee Club and the Royal Albert Hall. British Punk emerged from art schools in London, new wave from council estates in Manchester and surrounding areas, Britpop from its college campuses and more recently, indie-rock from its basement clubs and dive bars. As a result, the British music industry has shaped musical tastes worldwide, with artists as varied as the Sex Pistols, The Smiths, Joy Division and scores of artists from every genre, from metal to jazz, reggae and ska, folk, hip-hop and dance. Currently, the United



Kingdom is home to some of the most inventive hip-hop music in the world, from grime to dancehall and is a world leader in music production and technical, audio & recording advances, being home to companies like Sonos and Ableton.



Sex Pistols

As a result, the United Kingdom is one of the most robust and exciting music markets in the world. It is a world leader in recorded music sales and boasts a healthy touring and festival market, a number of specialised genre markets and a healthy, expansive music press. As such, it is one of the most accessible markets to export into in terms of facilitating new networks, business partners and licensing arrangements. Its policy oversight, state structure and copyright system is strong and transparent, ensuring that placement and usage in the market is easily accounted for and reported. However, along with Japan it is one of the most expensive markets to export into and is often regarded as a labyrinthine, due to the many 'music industries' that exist within the market and the dominance of local repertoire in promotional opportunities. It can be cutthroat, highly competitive and unforgiving to new artists and labels.

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MEDIA

It's systems of access are straightforward and systematic. It operates a nationalised radio system run through the BBC that operates a number of stations (BBC 1 (pop/top40), BBC2 (adult contemporary), BBC3 (jazz and classical) and 6 Music (indie /alternative) alongside a number of smaller, niche private operators, such as This is Global or Absolute. Radio continues to dominate listenership across most demographics and is an integral part of the music discovery process for audiences all over the country. According to BPI, in a study with nearly 3,000 respondents, over 50% said that they listened to music via AM/FM radio in the past day.



It's press is separated into broadsheets, weeklies and tabloids with the 'free at the point of access' magazines, such as Timeout and NME, garnering as much importance as The Guardian or The Times. Television remains a key promotional platform in the United Kingdom, however accessing it is extremely challenging with one live music program, Jools Holland, dominating the sector. It has one of the most active and professional dance communities in the world and boasts the world's Association of Electronic Music, as well as over 700 local festivals including some of the world's most famous, such as Glastonbury and WOMAD.

VALUE OF MUSIC INDUSTRY TO UK ECONOMY

In a UK Music study in 2014, the British music's economic contribution to the nation's economy was £4.1b, of which £2.1b were exports. This equates to 117,000 full time jobs in the music industry. UK based music accounted for 13.7% of music consumed worldwide in 2014. Today, the UK is the world's fourth largest music market, behind the United States, Japan and Germany. However, some of the most compelling and forward-thinking new business models are born and bred in the UK, including the rise in 'Artist and Label Service' models that democratise how artists can bring their content to market, and more solid publishing offerings, including those from music supervision companies and radio stations. These new business models do not exist as robustly in Europe and remain, at time of writing, unique to the UK.

As a result, the barriers between sectors are being broken down in the UK, with major labels serving as label service companies, music placement services offering publishing services and publishers, such as Kobalt, offering collection and royalty administration services. As a consequence, the UK has one of the most diversified revenue models for music in the world, with advertising, brand partnerships, gaming, co-writing and other activities blending with more traditional forms of music manipulation, such as recording and releasing material, live and publishing.

While it can be noted that the music consumption in the UK has dropped in the past year, streaming practically doubled from 2013 to 2014, moving to 15 billion streams and 14.3 billion music videos streamed. This equates to a 41.1% decrease in revenue from physical sales, and a 24.3% increase in online sales, fanned by an 85.2% increase in streaming, now worth £34m to the local music industry. This form of consumption has increased since the launch of Apple Music, for example, with more than 1 million new paid subscribers from the UK joining the service. This could even spur a higher level of investment from record labels in new material from artists and more joint-ventures, including those involving promoters (Live Nation) and radio companies (Global) have emerged. In recent years, there has been an upward trend in vinyl sales revenue, which is particularly true in the UK, where Record Store Day showed a 65% increase in sales.

Although consumption of recorded music continues to ebb and flow from year to year, live performance revenue is generally on the rise.

⁴ <http://www.thecreativeindustries.co.uk/industries/music/music-facts-and-figures/uk-music-market-size-and-value>

⁵ BPI: Music Market 2015

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Below is a breakdown of the amount of units sold in the UK, according to albums, singles and genre breakdowns.

2.2 Recorded Music Market

SALES IN GBP: 2013/2014:

Physical: £323m

Online: £248.1m

Streaming: £114.7m

ALBUMS UK MARKET VOLUMES BY FORMAT – FOR THE PAST FIVE YEARS 2009-2013

FORMAT	2009	2010	2011	2012	2013	2012 %	2013 %
CD	112.5m	98.5m	86.2m	69.4m	60.6	64.4%	-12.8%
LP	0.219m	0.234m	0.337m	0.389m	0.781m	0.8%	+100.8%
Digital	16.1m	21.0m	26.6m	30.5m	32.6m	34.7%	+6.8%
Other*	0.146m	0.104m	0.052m	0.147m	0.073m	0.1%	-50.5%
TOTAL	128.9m	119.9m	113.2m	100.5m	94.0m	100.0%	-6.4%

Recorded Music Album Sales - Top by Genre (BPI) - Percentage of Chart Placements

Pop / Top 40: 34.5%

Rock & Alternative: 33.2%

Dance / EDM: 7%

34.5

Recorded Music Singles Sales - Top by Genre (BPI) - Percentage of Chart Placements

Pop / Top 40: 36.0%

Rock & Alternative: 24.3%

Dance / EDM: 16.2%



Ed Sheeran – X



Sam Smith – In The Lonely Hour



Paolo Nutini – Caustic Love

BPI TOP SELLING ALBUMS 2014

1. Ed Sheeran – X
2. Sam Smith - In The Lonely Hour
3. Various Artists - Now 89
4. Original Soundtrack – Frozen
5. Various Artists - Now 88
6. George Ezra - Wanted on Voyage
7. Various Artists - Now 87
8. Paolo Nutini - Caustic Love
9. Coldplay - Ghost Stories
10. Paloma Faith - Welcome to Ghost Stories

BPI TOP SELLING SINGLES 2014

1. Pharrell Williams - Happy
2. Clean Bandit Ft. J. Glynne- Rather Be
3. John Legend - All Of Me
4. Mr. Probz - Waves
5. Ed Sheeran - Thinking Out Loud
6. Ella Henderson – Ghost
7. Pitbull ft. Ke\$ha – Timber
8. Sam Smith - Stay With Me
9. Idina Menzel - Let It Go
10. Meghan Trainor - All About The Bass



Canadian Association for the Advancement of Music & the Arts

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Number of Breakthrough Artists (UK / International)



George Ezra



Laura Mvula

Royal Blood



UK International

Source: BPI based on official Charts Company data

*streaming included in methodology in 2014

CANADIAN ARTISTS WHO HAVE BROKEN INTO THE UK

- Arcade Fire
- Purity Ring
- Celine Dion
- Bryan Adams
- Viet Cong
- Broken Social Scene
- Dan Mangan
- Grimes
- Drake
- Kiesza



Arcade Fire, O2 Arena London



Purity Ring, The Art School, Glasgow



Dan Mangan, Komedia, Brighton

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CHART ANALYSIS

The British contemporary popular music industry, across all four nations, are dominated by major-label, mainly Top 40 recording artists across pop, dance and rock. While the most successful track in the country in the previous 12 months was an American track, local content still dominates the charts, with only 2.7% of all sales occurring from Canadian artists and songwriters. The majority of chart placements are dominated by the three major labels, as well as a select number of independents, including the Beggars Group and Ministry of Sound. However, the charts are not the only place to monitor how the UK consumes music. There are many opportunities outside of these structures to develop robust, sustainable careers, but the pathway the chart success is often, like in Canada, through major-label structures. The most successful Canadian artists in this regard in the last five years is Kiesza, whose single 'Hideaway' reach #1 in the UK Singles charts in 2014.

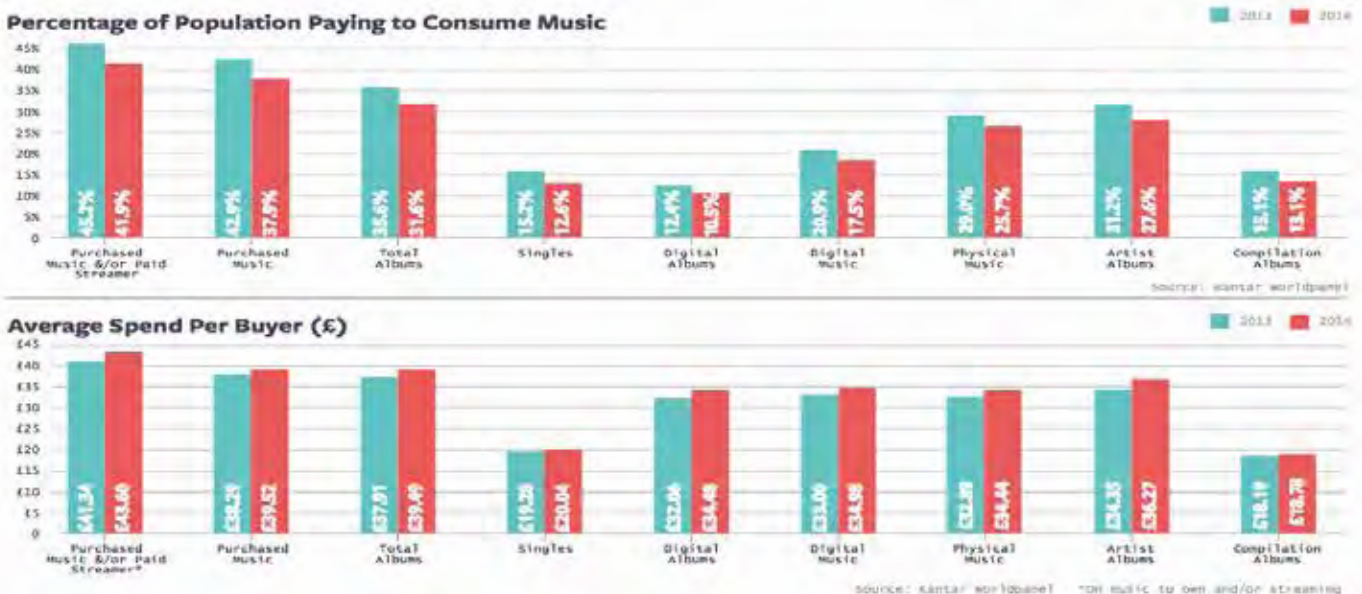
PIRACY

Piracy has become less frequent in the United Kingdom due to the rise of both free and premium streaming services. In April 2012, there were a recorded 20.4m visits to BitTorrent sites from UK IP servers. This has dropped to 11.2m in April 2014 according to the UK Intellectual Property Office (IPO), a 45% decrease in two years.



In 2009, the British Parliament proposed the Digital Economy Act, which addressed copyright infringement, Internet domain names, media content, local radio and video games. It adopted the 'Graduated Response' protocol, also known as three strikes, enforcing penalties for unlawful file sharing. The Act was passed into law in 2010. Offenders are warned when they have infringed copyright, and provided with legal alternatives. Repeat-offenders risk technical measures such as bandwidth reduction, protocol blocking and, in a worst-case scenario, temporary account suspension. In 2015, the British Parliament blocked streaming websites to deter piracy.

In support of copyright protection, the British High Court passed a decision to shut down sites that are streaming illegal content – protecting copyright owners on all digital fronts (including film, literature, music, tv, games and sports.) Digital piracy issues have now taken a backseat to issues of monetization and transparency across streaming providers, such as YouTube, Spotify and Apple, and the relationship with copyright holders, similar to the issues faced by Canada, the USA and other developed nations.



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2.3 Digital Music Service Providers

The UK has a number of music service providers across streaming services, online stores, aggregators, genre-specific services and more niche operators. They include:

TOP TIER STREAMING PROVIDERS

1. Apple Music
2. Spotify
3. Deezer
4. Bandcamp
5. SoundCloud
6. Napster
7. TiDAL
8. YouTube
9. Vevo
10. Google Play
11. Vidzone

DIGITAL MUSIC AGGREGATORS AND DISTRIBUTORS

1. The Orchard
2. ADA
3. Kobalt
4. Believe Digital
5. Absolute
6. Ingrooves
7. RSK
8. 7Digital
9. Phonofile
10. Tunecore



THE MUSIC AGGREGATOR MIX

Curation is one of the most important forms of music discovery in the UK. The wealth of music available is understandably overwhelming so the use of trusted sources curating playlists has become a hugely popular vehicle to find music suited to your tastes. There are dozens of services that offer this and these vary from the larger services (YouTube, Spotify) to more niche operators (Muzu). In addition, third-party services, from Bandcamp to Songkick offer integration with your digital aggregator, which offers both opportunity within the market, but also an abundance of choice in terms of who lists and distributes one's music. As a result, it is advisable to understand the services one's digital distributor offers in terms of liaising and engaging with curatorial services, as often in the UK this is an equally lucrative pathway to developing audiences as garnering radio play or performing live and most often, must be done in tandem with the aforementioned.

2.4 Streaming In the UK

According to the British Phonographic Industry (BPI), 41.9% of the UK population utilised free and paid streaming services in 2014; Of these, 23.6% engaged in free, ad-supported streaming services while 6.4% paid for the service. Of these services, YouTube is the most active, with 28.8% of all streams; Spotify is second with 17.1%, but bear in mind these statistics were compiled before the introduction of Apple Music in July 2015. All streaming services in the UK have a 'buy' button, and of these the most utilised download sites in the UK were iTunes, Beatport, Google Play and Xbox Music.

BBC TO RIVAL STREAMING SERVICES

The BBC announced in September 2015, it will launch its own fully-fledged streaming service, rivaling the likes of other servers such as Apple Music and Spotify. The new platform will host the 50,000 tracks played on the BBC outlets each month, as well as curate new and exciting content for users. The BBC service will engage audience with interactive capabilities to export playlists into third-party apps where they will be able to play tracks that have recently expired.



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2.5 Record Labels and Distribution in the UK

The UK has a competitive physical record market, despite the downturn in record label activity. However, most of the successes - physical and digital - are dominated by the three major labels (Universal, Sony, Warner) and a select few independents (Ministry of Sound, Beggars Group, Domino, Cooking Vinyl).

Record labels in the UK are diversified businesses. Each of the major three record labels offers a more 'production and distribution' style service, called 'Artist and Label Services', which is explained later. Universal Music's is called Caroline, while Sony calls theirs RED and Warner, ADA Global. These are more sales and marketing outfits for recording artists, which function as marketing departments that are either financed through flat fees or higher percentage of revenues. It is also common for major labels to function primarily as publishing outfits for new and emerging artists, signing artists for their publishing first, before offering on their recorded output. This has created a disjointed structure where development deals are not always turned into recording deals; while no statistics exist to this, it is estimated that there is a 10-15% success rate in development deals for artists whose records make it to market. Furthermore, each major label is made up of a number of imprints that compete against each other under the same roof (Island, Mercury etc...). As a result, the competition in the UK is substantial and signing with a major label, especially for international artists, is not a common occurrence.

Unfortunately, signing to a Canadian major-label subsidiary is not a guarantee of being picked up by their UK partners. It is common for major-labels to sign territorial deals, preferring to develop and market local artists for their local market, which is the same in the UK. There are no regional local offices for the major-labels in the UK. All are based in London and all scouting is coordinated from their headquarters, all in the Kensington area of the city.

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It is uncommon to release a full-length album at the start of a campaign in the UK, unless the artist is within the folk, metal or world music genres. In the UK – across all four countries – it is more common to release a full-length album at the end of a campaign (one can last up-to 2 years), so labels are often more interested in signing artists that can provide a wider range of content across a longer period of time. This includes singles, EPs, videos and other forms of content, other than a full-length album. While most labels expect that artists provide finished masters upon licensing, the master of the full-length is often split into a number of releases over a long period of time, so it is inadvisable for artists to release content in their home market across digital properties as a full-length offer, because that can often compromise the ability to sell into the UK – a market more concerned with individual tracks than full-length albums.

Interview with Pip Newby: Play It Again Sam (PIAS)

TOPIC: RECORD LABELS

<http://www.playitagainsam.net> / www.pias.com

Play It Again Sam (PIAS) is an international recording, licensing, distribution, sales, and marketing company for independent music. London is the home of the groups headquarters with a further 15 offices across the world that help promote and distribute music from over 100 independent labels.



[PIAS] RECORDINGS PIAS Recordings is the recorded music division and acts in the same way a traditional record company does; through discovering and developing artists ready for market. The current label roster includes Agnes Obel, Andy Burrows, Balthazar, Editors, Enter Shikari, Ghostpoet, Lord Huron, Melanie De Biasio, Mew, Pixies, Other Lives, Roisin Murphy and Soulwax/2ManyDJs.

Pip Newby is the A&R Manager across the PIAS labels and currently works with a varied and successful roster of artists.

1. What Canadian acts do you work with?

Have there been any great success stories with any Canadian artists?

We're not currently working with any Canadian bands. In previous incarnations of the label and our label services division we've worked with acts such as Crystal Castles and Metric though. Those were both before my time though! That said, never say never. The Canadian music scene is pretty vibrant at the moment, we've certainly taken a pretty close look at some acts from Canada before. We've collaborated pretty successfully with Canadian labels in the past on releases though – off the top of my head we worked The Jezabels with Dine Alone and we're the European partner for Elliot Moss which is through Grand Jury in the States and Dine Alone in Canada. We also did a band called Zulu Winter with Arts & Crafts a few years ago.

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

Our deals as a label are pretty bespoke dependent on the act. We work with a lot of international acts and the deals can vary pretty dramatically depending on their situation. Play It Again Sam is the frontline label of the [PIAS] Entertainment Group, which has offices or partnerships all over the world. Most of our offices have their own localised A&R operations and we're always open to recommendations of acts they're working with which we think we can make work in a broader range of territories. Play It Again Sam is based out of London but we're certainly not adverse to signing acts on a worldwide basis even if the UK isn't their home market. We also do a lot of territory specific licences from acts in conjunction with other labels; Elliot Moss, who I mentioned previously, is with Dine Alone, Grand Jury and Inertia in various parts of the world; Lisa Mitchell's an Australian act we're working with and she's signed to Parlophone in that part of the world; Spookyland are another bunch

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of Aussies and they're with Inertia in ANZ, and Lucius are with Mom & Pop in the US. There are probably others that I'm forgetting.

In terms of what we're looking for, I'm an A&R purist. I look for really fantastic songs first. There are a tons of other really important factors which come into consideration when we look at signing an act – performance, aesthetic, demographics, statistics – loads of stuff. For my ears though the song is my primary concern. If you want to get my attention, write a killer song. The internet has had a hugely democratising effect both on music discovery and marketing. The boundaries between territories are far less important than they've ever been before. If I hear a great song from a fantastic act that I think can work in multiple territories their location is certainly a much smaller concern now. That said, there has to be that international potential – there are some acts that will simply only ever work in their homeland – this can be as a result of language or more nuanced reasons.

3. What makes the UK music market unique?

I guess there's always going to be big competition when it comes down to the question 'who invented popular music?' but Britain certainly has a fair claim to the crown. We've definitely punched well above our weight for such a tiny island. I guess we have a bit of a reputation in recent years of being quite closed to music that's not either from the UK or the US. That's certainly changing though. As I said before, borders are largely irrelevant nowadays if your music is undeniably great.

I guess that the fact we're such a small country it makes it relatively easy to tour – there's a lot less landmass to cover although arguably there are a disproportionate number of different territories to cover. It's fine to come in and just visit London on your first visit, but in order to create career longevity you really do have to go out beyond the capital.

Another thing to take note of is that the UK media, certainly in terms of tastemakers, moves far more quickly than any other territory that I can really think of. It's very easy to become old news fast over here. We've not only got a great wealth of domestic music but also many international acts see having success over here as invaluable in terms of their global campaign. This means we're inundated with new acts so attention spans can be really short. Shelf life of records at media, particularly radio, can be disconcertingly short for a lot of acts from overseas. It can certainly be a tough nut to crack, you've really got to have something that appeals strongly first and then be prepared to work really, really hard at it. I'm not saying that's unique to us- those are (or should be) prerequisites for success anywhere, but the impression I get is that overseas acts visiting here are certainly playing the music industry at 'extra hard' difficulty.

4. What are some potential challenges for Canadian artists looking to release in the UK?

I guess I've already highlighted a lot of these problems previously. For the sake of brevity I'll try and divide it up:

- We're really picky, and although we're getting more open as a market, it's still a lot easier for domestic acts than it is for a lot of international artists.
- It's a long way – breaking out of your own country is hard because it costs a lot of money. Again, this isn't an issue unique to the UK, but I guess it needs saying. I know there's strong funding for Canadian acts to export so I suppose that lessens the load slightly.
- Speed of UK media – see above.
- Finding a champion/partners. If you're going to come over here you should really have some form of support network in place. In an ideal world you'd have an agent and a PR team in place before you visit, and in a really ideal world you'd have a label in place before you ever set foot over here. You can probably make do without a couple of these elements but there's no point making the trip or putting a record out if there's no demand.

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Again, I'm trying to think of really unique problems but these are pretty universal. There are a lot of horror stories about international acts touring the UK and getting treated appallingly. I guess there's a truth in any story like this. It's not abysmal and varies from promoter to promoter, but don't expect particularly high fees or to be treated well. Go to Europe for a decent feed!

5. What are some potential positives for Canadian artists looking to release in the UK?

A big plus for English speaking Canadian acts is that you're a native speaker of the language. Regardless of the quality of the music it's always going to be an uphill struggle to get Brits to care about a song that's not sung in English. Again, the size of the country is another big factor. A lot of our acts from outside of town are shocked by how short the drives are between shows and you can tick off key markets very quickly. With regards to releases, I guess the limited number of print and radio outlets and the fact that most of them are national can work both for and against you. If you can get a key influencer like the NME or Radio 1 behind you, you know that they're going out nationally – many European territories treat things much more regionally. Obviously, if you're being ignored by these channels though, you're going to have to find alternative routes and be much more creative. There's also a decent history of Canadian acts having success over here. Just off the top of my head I can think of Arcade Fire, Hot Hot Heat and DFA1979 who all built up their profile here really quickly and are enjoying significant sales and touring careers.

Maybe I'm being an arrogant Brit, but I do think that having a successful UK plot can impact significantly on an acts career in the rest of the world. Despite our small size we do seem to have a really high number of tastemakers. I see it time and time again that if we can get a good reaction with fans and media over here with overseas acts, that impacts positively on their careers elsewhere.

6. How can Canadian artists maximize the impact of their release in the UK?

There's no such thing as an easy win. Bands need to work really, really hard to make it over here. Not that that's particularly different from elsewhere but I do think it can sometimes be extra hard. If you really want to make a splash in the UK, you need to really work your record and be present. You need to tour it and find a champion. Spend significant time here and make sure you've got well respected people fighting your corner. Obviously this is much easier if you've got a UK label working with you, but if you don't, find an experienced and trustworthy person (or group of people) to be your feet on the ground. They've all got websites and many of them are even decent human beings with a love of music. If what you're doing is good enough you'll be able to find someone to help you out. It's by no means easy as an independent artist, but I would say the opportunities to work independently are far more widely available.

7. Do you have any other advice for Canadian artists looking to release in the UK?

I think that's my lot. Generally my first piece of advice doesn't waver, no matter where you're from; be really, really good and work really, really hard – combine that with a load of luck and someone will pay attention.

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SELECT UK RECORD LABELS

4AD Ltd

London
Simon Halliday, Managing Director
4ad@4ad.com

A&R Ed Horrox

www.4ad.com

BMG Rights

London
Genre: Any
Karen Christie
karen.christie@bmg.com

Cherry Red Records

London
Genre: Blues, Rock
Adam Velasco, Managing Director
infonet@cherryred.co.uk
www.cherryred.co.uk

Cooking Vinyl

London
Genre: Hard Rock, Rock
Leyla Leonard, General Manager
A&R Wally Van Middelorp
info@cookingvinyl.com
www.cookingvinyl.com

Deltasonic

Liverpool
Genre: Indie Rock
Ann Heston
annheston@live.com
http://deltasonicrecords.co.uk

Demon Music Group

London
Genre: Classic Oldies
info@demonmusicgroup.co.uk
www.demonmusicgroup.co.uk

Domino Recordings

London
Genre: Indie
Paddy O'Neil
info@dominorecordco.com
www.dominorecordco.com

Dramatico

Surrey
Genre: Singer/Songwriter
Mike Batt
mail@dramatico.com
http://www.dramatico.com

Kobalt Music Group

London
Genre: Any
Sian Gardiner
info@kobaltmusic.com
http://www.kobaltmusic.com

Lucky Number Music

London
Genre: Alternative
Stephen Richards, Michael Morley
info@luckynumbermusic.com
http://www.luckynumbermusic.com

Matador

London
Genre: Indie Rock
Mike Holdsworth, General Manager
www.matadorrecords.com
info@matadorrecords.com

Ministry of Sound Recordings

London
Genre: Electronic
A&R Simon Hunt, A&R Coordinator
A&R info@ministryofsound.com
www.ministryofsound.com

Nettwerk

London
Genre: Alternative/Indie Rock
Charlie Larby
info@nettwerk.com
http://www.nettwerk.com

New State Entertainment Ltd

London
Genre: Dance
Tom Parkinson, Managing Director
info@newstate.co.uk

A&R Tim Binns, A&R Director
www.newstate.co.uk

Play It Again Sam

London
Genre: Electronic, Alternative, etc.
info@piasuk.com
A&R Pip Newby
http://www.playitagainsam.net

Sony Music

London
Genre: Any
reception.enquiries@sonymusic.com
http://www.sonymusic.co.uk

Union Square Music

London
Genre: Any
Steve Bunyan, Marketing Director
info@unionsquaremusic.co.uk
www.unionsquaremusic.co.uk

Universal Music Group UK Ltd

London
Genre: Any
David Joseph, Chairman/CEO
A&R Elias Christidis, A&R Director at EMI / Parlophone
A&R elias.christidis@emimusic.com
www.umusic.co.uk

Warner Music

London
Genre: Any
A&R Phil Christie
A&R phil.christie@warnerchappell.com
http://www.wmg.com

XL Beggars

London
Genre: Indie/Experimental Rock/Hip Hop/Pop
Ben Beardsworth, Managing Director
xl@xlrecordings.com
A&R Imran Ahmed
A&R info@xlrecordings.com
www.xl-recordings.com



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SELECT WALES LABELS

Turnstile Music, Cardiff

www.turnstilemusic.net
Genre: Alt pop rock
Contact: Kev Tame
T: +44 (0) 2920 394200
E: info@turnstilemusic.com
turnstilemusic.com

Paski Records, Cardiff

Genre: Alt Pop rock
Contact: Rhys Edwards
info@peski.co.uk
peski.co.uk

Placid Casual, Cardiff

Genre: Placid Casual retains an amateur status and an a&r policy of blatant nepotism. We exist to expose to the world (when we can be bothered), songs that come our way that may be ignored otherwise

Plastic Raygun, Cardiff

Genre: Breakbeat
Contact: Neil Cocker

SELECT SCOTLAND LABELS

Rock Action Records, Glasgow

Genre: Post Punk, Rock, alternative, experimental
Contact: Stuart Braithwaite
info@rockactionrecords.co.uk
rockaction.co.uk

Electric Honey, Glasgow

Genre: Alternative pop/rock -
Student run label
Contact: Ken McCluskey & Douglas MacIntyre
info@glasgowkelvin.ac.uk
facebook.com/electrichoneymusic

KFM (Knife Fighting Monkeys) Edinburgh

Genre: Hip Hop / Alternative
Contact: Scott MacDonald
info@kfmrecords.com
www.kfmrecords.com

Pro B Tech, Glasgow

Genre: Dance Music
Contact: Brent Lawson
brent@ProBtechrecords.com
www.proBtechrecords.com

SELECT N. IRELAND LABELS

Lyte Records, Belfast.

Genre: Jazz, Folk, Hip Hop
Contact: David Lytle
info@lyterecords.com
www.lyterecords.com

Cupboard Love Records, Belfast

<http://cupboardloverecords.com/>
Genre: Independent

Champion Sound, Belfast

Genre: Electronic
Contact: colum@championsoundmusic.com
csrecordings.mysupadupa.com

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SELECT UK A&L DISTRIBUTORS

A&L stands for artist and label services. This is a unique agreement between a record label or distributor and an artist, or their representatives. Instead of licensing material to a label partner and handing over the rights to one's master, an A&L agreement does not, in most cases, involve any transfer of copyright. Instead, an artist or their representatives either purchase or loan marketing, distribution and production services from a label, either for a fee or for a percentage of sales. All UK major labels operate resilient, active A&L structures and increasingly, more releases are being coordinated through those services than traditional label licensing models. In addition, there are a number of independent companies providing a variety of A&L services, which can range from basic distribution of content to offering a wide range of marketing services, including arrangements with YouTube, Spotify and other streaming service providers. There is no standard format these deals occur in, nor is there an arrangement that is more favourable to an artist – it does depend on the artist, their budget, their willingness to control more of the business operations and all associated costs. As a result, these deals have democratised how one releases content in the UK, offering a wide range of options – from the simplest to the most complex.

SELECT A&L DISTRIBUTORS

Absolute Marketing & Distribution

The Old Lampworks, Rodney Place
London SW19 2LQ
Henry Semmence, Mg. Director
020 8540 4242
info@absolutemarketing.co.uk
www.absolutemarketing.co.uk

ADA Global Ltd

Electric Lighting Station
46 Kensington Court
London W8 5DA
Colleen Theis, Vice President
020 7938 5678
info@ada-music.co.uk
www.ada-global.com

Autonomy Music Group

Unit 15, Tileyard Studios
Tileyard Road, Kings Cross N79 AH
Richard Engler, Partner,
David Rowell, Partner
hi@autonomymusicgroup.com
http://autonomymusicgroup.com

AWAL Digital Ltd

Sheffield Technology Park
Arundel Street
Sheffield S1 2NS
info@awal.com
https://www.awal.com

Caroline International

SARM Music Village,
105 Ladbroke Grove
London, W11 1PG
Ed Scott, Head of International
ed.scott@caroline.com
http://carolineinternational.com

Kobalt Music Group

4 Valentine Place
London SE1 8QH
Sian Gardiner
020 7401 5500
info@kobaltmusic.com
www.kobaltmusic.com

Red Music

see SONY
Ian Dutt
917 421 7601
ian.dutt@sonymusic.com
https://www.redmusic.com

RSK Entertainment

Units 4 & 5, Home Farm,
Welford, Newbury,
Berkshire RG20 8HR UK
Gavin Kelly
01488 608900
info@rskentertainment.co.uk
http://www.rskentertainment.co.uk

The State51 Conspiracy

17 Hereford Street, London, E2 6EX
William Reid
+44 (0)20 7729 4343
william@state51.com
http://state51.com

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SELECT UK RECORD DISTRIBUTORS

The United Kingdom still has an active distribution network, comprised of companies that handle both physical and digital distribution requirements. It is unheard of in the UK for an artist to arrange physical distribution with a specific firm without also agreeing to digital distribution, although a few niche deals exist, such as vinyl only, or vinyl plus digital. Each company offers different services and the market is extremely competitive, with deals often requesting a longer period of license than is expected in other territories. A traditional arrangement would vary from three-to-seven years, per release.

There are a number of services available for artists to deliver their content directly to service providers (Google, YouTube, Spotify) but the difference, or competitive advantage that distributors have is their marketing or 'shop window' presence on the retail platforms. These marketing initiatives can be accessed through distributors internal dashboard. A dashboard is a sales ledger of every instance a client's music has been bought, streamed, watched or used and the major distribution companies – including the major labels – have complex, intricate dashboards that are becoming increasingly powerful. Two examples of this, both created in the UK, are Kobalt and The Orchard. Most companies will share a beta version of these tools with prospective clients, so it is advisable to understand the analytics and reporting tools a distributor offers before agreeing to work with them. However, most distributors will sign global arrangements, so how your music is distributed in Canada often dictates who manages it in the UK, and elsewhere. Lastly, there is no difference in the UK between the 4 countries in terms of distribution. All companies are serviced out of London and handle shops – physical and online – across the country.

SELECT RECORD DISTRIBUTORS

FUGA

Cristofori building,
Prinsengracht 583 11
1016 HT Amsterdam
The Netherlands
Dorothee Imhoff
<http://fuga.com/contact/>
<http://fuga.com>

The Orchard

The Biscuit Factory
London, SE16
distributionrequests@theorchard.com
<http://www.theorchard.com>

PIAS UK

Unit 24, Farm Lane Trading Centre
101 Farm Lane, London SW6 1QJ
020 7471 2700
info@piasuk.com
www.piasuk.com

Sony DADC UK

19-22 Rathbone Place
London W1T 1HY
Colin Lammie
+44 7919 330 734
colin.lammie@sonydadc.com
<http://www.sonydadc.com/en/>

Warner Music

<http://www.wmg.com/culture#contact>
<http://www.wmg.com>
info@warnermusic.com

RECORD SHOPS

The UK has a number of important, active independent record stores. These records stores comprise of the physical record market, outside of top tier titles that are stocked at supermarkets such as Asda (UK version of Walmart), Tesco and Sainsbury's. These record stores are very important in relation to community development and promoting oneself in these markets. Many host in-stores, signings and commission new or exclusive content to sell, plus offer consignment options for emerging artists that want their content to be stocked in the shops. While each shop is unique and must be communicated to one at a time, each welcomes offers from international labels and artists, on a case-by-case basis.



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SELECT RECORD SHOPS

Spillers Records

27 Morgan Arcade, Cardiff CF10 1AF
<http://www.spillersrecords.co.uk>

Piccadilly Records

53 Oldham St, Manchester M1 1JR
<http://www.piccadillyrecords.com/counter/index.php>

New Slang

1 St James Road, KT1 2AH
Kingston upon Thames
<http://www.newslangkingston.co.uk>
Suitable for in-store performances

Rough Trade East

Old Truman Brewery
91 Brick Lane, London, E1 6QL
<http://www.roughtrade.com>
Suitable for in-store performances

Rough Trade West

130 Talbot Road, London, W11 1JA
<http://www.roughtrade.com>
Suitable for in-store performances

Rough Trade

5 Broad Street, Nottingham NG1 3AJ
<http://www.roughtrade.com>
Suitable for in-store performances

Rare & Racy

164/166 Devonshire Street
Sheffield, South Yorkshire, S3 7SG
<http://www.rareandracy.co.uk>

Flash Back

131 Bethnal Green Road
Shoreditch, London E2 7DG
<http://flashback.co.uk>
Suitable for in-store performances

Jumbo Records

5-6 St Johns Centre, Leeds
West Yorkshire LS2 8LQ
<http://www.jumborecords.co.uk/>

Grey n Pink Records

57 Brook St, Chester
Cheshire CH1 3DZ
<http://greypinkrecords.com>

Pie & Vinyl

61 Castle Rd
Southsea PO5 3AY
<http://www.pieandvinyl.co.uk>
Suitable for in-store performances

Resident

28 Kensington Gardens
North Laine, Brighton, East Sussex.
BN1 4AL
<http://www.resident-music.com>

3. Live Performance Industry in the UK

Live music is a huge business in the UK and a global leader that boasts a seasonal touring and festival market unlike any other. The UK also offers some of the world's most successful music venues and is home to three best-selling arenas globally, the O2 in London, the Phones 4U Arena in Manchester and the SSE Hydro in Glasgow (1). These rankings are further encouraged by rising attendance at venues on a regional level showing year on year progress with the total box office takings growing 26% in 2013 to £1.2bn (2).

The major concerts and music festivals that take place in the UK attracted more than 9.5m music tourists in 2014 (3), including approximately 550,000 visiting the UK from overseas for its music attractions. Direct spend by music tourists – buying tickets, paying for transport and accommodation – was worth £1.9 billion. Further indirect music tourism spend – additional spending along the supply chain generated by music tourists adds a further £1.2bn, making a total spend of £3.1bn. It is estimated that 38,238 full time jobs are sustained in the UK by this music tourism (4).



Drake, Phones 4U Arena, Manchester



SSE Hydro, Glasgow

Due to the very urbanised make up of the UK and its musical heritage there is a very healthy touring circuit that is very well serviced by international and domestic acts alike and is at its most active during the months of February to May and September to December. The tertiary touring market is made up

(1) <http://www.pollstarpro.com/files/charts2015/2015YearEndWorldwideTicketSalesTop200ArenaVenues.pdf>

(2) <http://www.efestivals.co.uk/news/14/140918d.shtml>

(3) http://www.ukmusic.org/assets/general/WYWH_2015Report.pdf

(4) http://www.ukmusic.org/assets/general/WYWH_2015Report.pdf

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of the major cities across England, Scotland and Wales; London, Manchester, Birmingham, Cardiff, Glasgow, Brighton, Liverpool, Nottingham, Sheffield, Bristol. These cities also accommodate Universities so there is a clear youth demographic and demand for live music at all levels.

'Routing' is a very considered part of booking tours around the UK so it helps to understand the specific regions and which major cities fall into which region, eg; Liverpool, Manchester, Chester, Preston and Blackpool are all in the North West of England. Lots of tours are routed by grouping key cities together based on their locality and overall distance as this will reduce costs for travel and make the tour far more efficient by reducing the amount of time travelling.



Justin Bieber performs live on stage at O2 Arena, London

3.1 Music Festivals

The UK has a reputation as the music festival nation of the world, offering more than 600 music focused events catering to all tastes, budgets and schedules. These wide variety of festival experiences can be single or multi-site festivals and genre varied or specific. They can also be either one-day or span the course of up to five days. Leading events like Glastonbury, the largest greenfield music and performing arts festival in the world, contributes more than £100m annually to the UK economy which has set the standard on a global scale.



While the outdoor festival season generally runs between the months of March to September, the trend of multi-venue urbanised festivals are on the rise and have seen events establishing themselves in the 'off months'. Those events are dotted across the country, ranging from Dot-to-Dot in Nottingham, Liverpool International

Festival of Psychedelia, Swn Festival in Cardiff Sounds from the Other City in Manchester and Celtic Connections in Glasgow.

One of the most accessible avenues to exporting to the UK is through its music festivals, both inner-city and outdoor. The UK boasts two of the most important showcase festivals in Europe – The Great Escape in Brighton and Liverpool Sound City – and a range of expansive genre-specific festivals, including Cambridge Folk Festival, Bloodstock, We



Are Fstvl and Africa Oye. Often, festivals offer earlier slots on secondary stages for emerging artists and the programmers attend music conferences around the world to scout talent, such as Canadian Music Week.



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Interview: Rebecca Ayres

Chief Operating Officer of Liverpool Sound City

<http://www.liverpoolsoundcity.co.uk>

Rebecca Ayres is COO of Liverpool Sound City (28th - 29th May 2016) which is a world renowned international music, media and technology conference and live arts and music festival. Hosting hundreds of artists performing to an audience of 40,000 music fans and 3,600 industry professionals from 26 different countries, it packs controversial debate, unparalleled networking, amazing music, groundbreaking film, fantastic photography, eclectic art, an Expo, and even a football tournament into 3 inspirational days and hedonistic nights in the world's most legendary music city. Rebecca is passionate about emerging talent succeeding and one of the favourite parts of her role is overseeing the international and emerging artist programme. She also runs the Sound City Entrepreneur Training Programmes, aimed at anyone who has a burning desire to work in the music industry. She also oversees a development programme for 75 digital and creative businesses in the Liverpool City Region..



1. How many people attend Sound City each year?

3,631 Registered Delegates, 22,000 music fans

2. Ten to fifteen Canadian artists perform at Sound City each year. What are some examples of recent Canadian artists that you booked to play?

Single Mothers, Socalled, Forest in His Heart (Ira Lee), Beat Market, 36?, Fist City, Young Benjamins, Close Talker, The Lytics, Leaf Rapids, Vogue Dots, Gabrielle Papillon

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

They need to be creating original music, and we're looking for quality, talent, readiness to perform, enthusiasm and for them to be 'export ready'. They should have a manager in place, or a member of the band who can act as manager and converse with industry professionals to create opportunities for the artist while they're in the UK. They should be looking at Sound City as part of their UK plan, and should be ready to play other shows around their Sound City dates and not just be doing it as a one off.

4. Why is Sound City a good festival for international artists to play?

Sound City is a good festival for international acts because it has an industry focus as well as a music fan focus, with a particular emphasis on the North of the UK. So it attracts a lot of promoters and industry from areas including Manchester, Liverpool, Leeds, Sheffield, Newcastle, Glasgow, Edinburgh, Belfast, which are all important areas for artists to tour when they are establishing their UK presence, as fans tend to be very receptive to new music and it's a way that international artists can start to build their fanbases. The UK is a tiny fraction of the size of Canada so it's possible to play in multiple places when establishing a tour.

5. What should Canadian acts have in place when applying to perform?

They need to be able to provide audio and preferably video recordings of their music, preferably as an electronic press kit including media links and reviews plus social media links and stats

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

London is an important market when establishing an artist but don't ignore the rest of the UK. As said above, it's much smaller than Canada so it's possible to tour extensively within a short period. Make contact with emerging and ascending UK artists who are of a similar genre to you - those who are touring a lot and are starting to build fanbases and become friends with them so that you can support them in the UK, and offer for them to support you in Canada. Sound City is a great place to establish these relationships as there are 300 artists performing. When contacting industry in advance of your visit, do your research and only contact people who you know work with the type of artist you are. So don't contact a metal label if you're a singer songwriter - it sounds obvious but a lot of artists don't do this.

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SELECT UK MUSIC FESTIVALS - ENGLAND

The Great Escape Festival

Brighton, UK
19th-21st May 2016
Genre: Indie, rock, pop, hip hop
Kat Morris, MD
020 7688 9000
info@greatescapefestival.com
www.greatescapefestival.com

Liverpool Sound City

Liverpool Docklands
28th-29th May 2016
Genre: Indie, rock, pop, hip hop
Alex Simmonds
0151 707 9754
info@liverpoolsoundcity.co.uk
www.liverpoolsoundcity.co.uk

Glastonbury

Glastonbury, Somerset
22nd-26th June 2016
Genre: Indie, rock, pop, hip hop, world, jazz, folk, Electronic, EDM
Michael Eavis
01749 890470
worthy@glastonburyfestivals.co.uk
www.glastonburyfestivals.co.uk

Birmingham Intl Jazz Festival

Birmingham, UK
July 3rd-12th, 2015
Genre: Jazz
Tim Jennings
0121 454 7020
admin@bigbearmusic.com
www.bigbearmusic.com

2000 Trees Music Festival

Gloucestershire
7-9 July 2016
Genre: Rock
info@twothousandtreesfestival.co.uk
www.twothousandtreesfestival.co.uk

Bestival

Isle of Wight
8-11 September 2016
Genre: Indie, rock, pop, hip hop
020 7379 3133
hello@bestival.net
bestival.net

Boardmasters

Cornwall
10-14 August 2016
Genre: Indie Rock, Surf Rock, Alternative, Hip-Hop/Soul/R&B
boardmasters@visionninegroup.com
Artist Enquiries: info@sw1productions.co.uk
http://www.boardmasters.co.uk

Boom Bap (Suffolk)

29-31 July 2016
Genre: Hip-hop
info@boombapuk.com
boombapfestival.co.uk

Born and Bred

Haggerston (London)
4-5 June 2016
Genre: Underground Hip-hop/Bass/Electronic
hello@foundseries.co.uk
www.bornandbredfestival.com

British Summer Time

London
2 July 2016
Genre: Indie, rock, pop, hip hop
0844 8240 300
customer@bst-hydepark.com
www.bst-hydepark.com

Cambridge Folk Festival

Cambridge
28th-31st July 2016
Genre: Folk
01223 357851
admin.cornex@cambridge.gov.uk
www.cambridgefolkfestival.co.uk

Camden Rocks

London
4 June 2016
Genre: Rock/Alternative
Band Submission: http://camdenrocksfestival.com/band-submission/
camdenrocksfestival.com

Camp Bestival

Dorset
28-31 July 2016
Genre: Indie
0203 3274810
hidehi@campbestival.net
www.campbestival.net

Citadel

London
17 July 2016
Genre: Indie Pop/Alternative
http://citadelfestival.com

Cornbury Music Festival

Oxfordshire
8-10 July 2016
Genre: Folk
020 7229 2219
mail@cornburyfestival.com
www.cornburymusicfestival.com

Deer Shed Festival

Yorkshire
22-24 July 2016
Genre: Singer/Songwriter, Folk, Indie Rock
01845 595980
info@deershedfestival.com
www.deershedfestival.com

Download Festival

Leicestershire
10-12 June 2016
Genre: Rock
020 7009 3393
info@downloadfestival.co.uk
www.downloadfestival.co.uk

Electric Beach Festival

Cornwall
8-9 June 2016
Genre: Techno, Electronic, Dance, House
info@cornwallciderfestival.co.uk
www.electricbeachfestival.co.uk

THE MUSIC MARKET IN THE UNITED KINGDOM

End of the Road

Wiltshire
2-4 September 2016
Genre: Alternative Rock, Singer/
Songwriter, Folk
01342 410 665
info@endoftheroadfestival.com
www.endoftheroadfestival.com

Field Day

London
11-12 June 2016
Genre: Alternative, Indie Pop, Rock,
Grunge/Shoegaze
info@fielddayfestivals.com
www.fielddayfestivals.com

Gate to Southwell Folk Festival

Nottinghamshire
9-12 June 2016
Genre: Folk
01636 816678
information@southwellfolkfestival.org.uk
Artists: artists@southwellfolkfestival.
org.uk
www.southwellfolkfestival.org.uk

Green Man Festival

Brecon Beacons
18-21 August 2016
Genre: Indie/Alternative Rock,
Singer/Songwriter, Indie Pop, Folk
0871 424 4444
info@greenman.net
www.greenman.net

Indietracks Music Festival

Butterley, Derbyshire
29-31 July 2016
Genre: Indie
07814 43992
indietracksfestival@gmail.com
www.indietracks.co.uk

Isle of Wight Festival

Isle of Wight
When: 9-12 June 2016
Genre: Indie, rock, Alternative
info@isleofwightfestival.com
www.isleofwightfestival.com

Kendal Calling

Penrith
28-31 July 2016
Genre: Indie, rock, pop, hip hop
info@kendalcalling.com
www.kendalcalling.co.uk

Latitude

Southwold
14-17 July 2016
Genre: Indie Pop, Alternative
0207 0093001
info@latitudefestival.co.uk
www.latitudefestival.co.uk

Let's Rock Bristol

Bristol
3-5 June 2016
Genre: Retro
customerservices@gigantic.com
www.letsrockbristol.com

Lovebox Festival

London
15-16 July 2016
Genre: pop, hip hop
info@lovebox.net
loveboxfestival.com

Lunar

Tanworth
3-5 June 2016
Genre: Indie Pop/Rock, Alternative,
Electronic
info@lunarfestival.co.uk
lunarfestival.co.uk

No Tomorrow

Nottingham
6-7 June 2015
Genre: Indie Pop/Rock, Alternative,
Electronic
info@notomorrowfestival.com
www.notomorrowfestival.co.uk

Port Eliot Festival

Cornwall
28-31 July 2016
Genre: Indie Pop/Rock, Alternative,
Singer/Songwriter, Electronic
01503 232783
info@porteliotfestival.com
www.porteliotfestival.com

Ramblin Man Fair

Kent
23-24 July 2016
Genre: Classic Rock, Prog, Country
and Blues
info@ramblinmanfair.com
www.ramblinmanfair.com

Reading Festival

Reading
24-28 August 2016
Genre: Indie, rock, pop, hip hop
020 7009 3000
Reading@FestivalRepublic.com
www.readingfestivals.com

The Secret Garden Party

Huntingdon
21-24 July 2016
Genre: Indie Pop/Rock, Alternative,
Folk, Americana, Singer/Songwriter
info@secretgardenparty.com
www.secretgardenparty.com

Shrewsbury Folk Festival

Shrewsbury
26-29 August 2016
Genre: Folk
01743 892800
sandra@shrewsburyfolkfestival.co.uk
www.shrewsburyfolkfestival.co.uk

Sidmouth Folk Week

Devon
29 July - 5 August 2016
Genre: Folk
01395 577952
info@sidmouthfolkweek.co.uk
www.sidmouthfolkweek.co.uk

Somersault

Devon
25-27 July 2015
Genre: Indie Pop/Rock, Folk,
Americana, Singer/Songwriter
info@somersaultfestival.com
somersaultfestival.com

THE MUSIC MARKET IN THE UNITED KINGDOM

Standon Calling

Standon
29-31 July 2016
Genre: Indie Pop/Rock, Alternative, Electronic
info@standon-calling.com
www.standon-calling.com

Tramlines

Sheffield
22-24 July 2016
Genre: Indie Pop/Rock/Hip-hop
info@tramlines.org.uk
http://www.tramlines.org.uk

Visions

London Fields, East London
6 August 2016
Genre: indie, rock, folk
Paul Lilley
info@ritualbeat.com
www.visionsfestival.com

We Are FSTVL

London
28-29 May 2016
Genre: Electronic/Dance/DIY
info@wearefstvl.com
www.wearefstvl.com

Wild Life

Brighton
11-12 June 2016
Genre: Electronic, Hip-Hop/R&B, Indie Pop/Rock
wildlifefestival.com

Wilderness

Charlbury
4-7 August 2016
Genre: Indie Pop/Rock, Alternative, Folk, Singer/Songwriter
info@wildernessfestival.com
www.wildernessfestival.com

Wireless Festival

London
8-10 July 2016
Genre: hip-hop, indie, r&b, rock
Shane Bourbonnais
0207 0093484
info@wirelessfestival.co.uk
www.wirelessfestival.co.uk

WOMAD

Wiltshire
28-31 July 2016
Genre: world, folk
Paula Henderson
0845 1461735
info@womad.org
www.womad.org

Y-Not Festival

Matlock, Derbyshire
29-31 July 2016
Genre: Indie Pop/Rock, Hip-Hop/R&B, Alternative, Singer-Songwriter
info@ynotfestivals.com
www.ynotfestivals.co.uk

SELECT MUSIC FESTIVALS - SCOTLAND

T in the Park

Perthshire
8-10 July 2016
Genre: Indie Pop/Rock, Electronic
info@ynotfestivals.com
www.tinthe park.com

Doone The Rabbit Hole

Central Scotland
19-21 August 2016
Genre: Indie Pop/Rock, Alt, DIY
info@dounetherabbithole.co.uk
dounetherabbithole.co.uk

Belladrum Tartan Heart Festival

Inverness
4-6 August 2016
Genre: Adult Alternative, Indie Rock
info@tartanheartfestival.co.uk
www.tartanheartfestival.co.uk

MUSIC FESTIVALS - WALES

Festival No.6

Portmeirion
1-4 September 2016
Genre: Indie Pop/Rock, Alternative
0844 967 0002
contact@festivalnumber6.com
festivalnumber6.com

S n Fest

Cardiff
9 April 2016
Genre: Indie Pop/Rock, Alternative
info@swnfest.com
swnfest.com

Green Man

Brecon Beacons
18-21 August 2016
Genre: Indie Pop/Rock, Alternative
info@greenman.net
www.greenman.net



THE MUSIC MARKET IN THE UNITED KINGDOM

SELECT MUSIC FESTIVALS - NORTHERN IRELAND

Belsonic

Custom House Square, Belfast
June 2016
Genre: Indie
www.belsonic.com

Belfast Guitar Festival

Belfast
22 - 24 July
Genre: Guitar Based Music
Email: hello@belfastguitarfest.com
www.belfastguitarfest.com

Celtronic

Various Locations Derry
29 June - 3 July
Genre: Electronic
www.celtronicfestival.com

The Danny Boy Jazz and Blues Festival

Various Venues Limavady
9 - 12 June
Genre: Jazz and Blues
Tel.: +44 (0) 7710 977765
Email: info@dannyboyjazzandblues.com
www.dannyboyjazzandblues.com

Sunflower Fest

Tubby's Farm Hillsborough
5 - 7 August
Genre: Various
Email: info@sunflowerfest.co.uk
www.sunflowerfest.co.uk

Tennents Vital

Boucher Playing Fields, Belfast
25 August
Genre: Indie / Rock
tennentsvital.com



THE MUSIC MARKET IN THE UNITED KINGDOM

3.2 Touring the UK

The United Kingdom is an accessible and relatively simple market to tour, due to its relatively small size and abundance of large and mid-sized cities with large student and youth populations. However, it is often recommended that for most genres, to perform in London multiple times in one's first visit to the market, rather than perform across the country. This is due to a number of factors; it is less expensive to remain in London and perform multiple times in multiple scenarios (support, first on, multi-bill, headline) than it is to tour, as the costs of transport and equipment can be high. Second, the country music press and tastemakers are clustered in London, so it is said that it is difficult to penetrate the market as a whole without succeeding in London first. It is common for artists to perform five times in one trip in different parts of the city and most promoters are agreeable of this as long as the artist communicates this to them in advance. If these initial engagements are successful, it is advisable to return no more than six months later and begin to expand to other parts of the country, starting with Manchester, Liverpool and Glasgow.

In order to engage festivals in the UK, many artists often perform initially in the spring or autumn, in hopes to develop a fanbase and an audience to entice festival programmers for the following summer bookings. This is because the nation's showcasing events are often across the spring and autumn months. Furthermore, it is common for artists to contract PR and Radio support no less than three months before touring, so the appropriate press and promoter networks can be alerted to one's upcoming tour. London and the UK is extremely competitive and unforgiving, and often artists are given one chance to be 'new'. If traction is not achieved in one's first tour, it is very difficult to engage the market on the second run, so patience is the best form of market readiness.

In addition, it is extremely important what venue you perform in, as each venue contains its own networks, politics and history. Each genre has its own primary venues and performing outside that circuit can often tarnish one's brand and growth potential. This is especially true in London, where location of venue and its programming structure are integral to the success of the artists that perform in them. It is not difficult to book a concert in London, but it is more difficult to book the right concert in London. No two bookings are the same and often, the simpler and easier the booking, the more it could negatively impact one's growth potential. This isn't the case in all other cities across the four countries, as venues are scarcer and more targeted towards genre and existing promoter networks.

The UK's top tier markets are as follows:

Initial Tour: London (up-to 4-5 concerts)

Secondary Tour: Manchester, Glasgow, Liverpool

Third Tour: Bristol, Leeds, Brighton, Birmingham, Nottingham

FOLK CIRCUIT:

NOTE: The aforementioned analysis is not true for all genres. The UK's music industry is actually a number of 'music industries'. The folk and acoustic market operates in a different manner to rock, indie and alternative. There is only one folk club in Greater London and performing in folk clubs, each dotted in small towns and villages across the UK is more important than performing at more traditional venues. The UK's folk booking agents operate in a different spectrum to its more mainstream agents.

There is an active and lucrative folk circuit in the UK, which is frequented by Canadian singer-songwriters. Clubs that host these communities include Hebden Bridge Trades Club in Yorkshire, Twickenham Folk Club, Celtic Connections in Glasgow and a number of traditional folk festivals, including Moseley, Cambridge, Birmingham, Twickenham and Southsea.

THE MUSIC MARKET IN THE UNITED KINGDOM

SELECT VENUES IN THE UK

LONDON MAJOR ARENA/STADIUM TOURS



Drake performing at O2 Arena

O2 Arena

London
Cap: 18,000
www.theo2.co.uk



Bryan Adam, Wembley Stadium

Wembley Stadium

London
Cap: 90,000
www.wembleystadium.com

Concert Halls

Royal Albert Hall

London
Cap: 5272
www.royalalberthall.com

Earl's Court Arena

London, UK
Cap: 20,000
www.eco.co.uk

GENERAL VENUES

Birthdays

London
Cap: 250
birthdaysdalston.com

Brixton Academy

London
Cap: 5000
www.o2academybrixton.co.uk

Bush Hall

London
Cap: 400
www.bushhallmusic.co.uk

Cargo

London
Cap: 650
www.cargo-london.com

The Dublin Castle

London
Cap: 300
thedublincastle.com



The Weeknd, The Electric Ballroom

The Electric Ballroom

London
Cap: 1100
electricballroom.co.uk

Electric Brixton

London
Cap: 1500
electricbrixton.uk.com

The Forum

London
Cap: 2300
theforumlondon.com

The Garage

London
Cap: 600/150
thegaragehighbury.com



Carly Rae Jepsen performs at Heaven

Heaven

London
Cap: 1595/1200
www.heaven-live.co.uk

Hoxton Square Bar & Kitchen

London
Cap: 300
hoxtonsquarebar.com

The Jazz Cafe

London
Cap: 420
thejazzcafelondon.com

KOKO

London
Cap: 1410
www.koko.uk.com

The Lexington

London
Cap: 200
www.thelexington.co.uk

Notting Hill Arts Club

London
Cap: 218
www.nottinghillartsclub.com

The Old Blue Last

London
Cap: 100
www.theoldbluelast.com



THE MUSIC MARKET IN THE UNITED KINGDOM

Proud Camden

London
Cap: 700
proudcamden.com

Scala

London
Cap: 1145/800
scala.co.uk

Shepherd's Bush Empire

London
Cap: 2000
www.o2shepherdsbushempire.co.uk

Union Chapel

London
Cap: 900
www.unionchapel.org.uk

The Waiting Room

London
Cap: 120
www.waitingroomn16.com

The Windmill

London
Cap: 150
windmillbrixton.co.uk

XOYO

London
Cap: 800
www.xoyo.co.uk

SOUTH EAST

Green Door Store

Brighton
Cap: 240
www.thegreendoorstore.co.uk

Concorde 2

Brighton
Cap: 600
www.concorde2.co.uk

Komedia

Brighton
Cap: 400/100
www.komedia.co.uk/brighton

South Street Centre

Redding
Cap: 220/80
www.readingarts.com/southstreet

O2 Academy

Oxford
Cap: 1,350 (flexible)
www.o2academyoxford.co.uk

SOUTH WEST

Louisiana

Bristol
Cap: 140
www.thelouisiana.net

Moles

Bath
Cap: 220
www.moles.co.uk

Clwb Ifor Bach

Cardiff
Cap: 460
www.clwb.net/eng

The Cavern

Exeter
Cap: 220
exetercavern.com

MIDLANDS



Kiesza at The Institute, Birmingham

The Institute

Birmingham
Cap: 1500/300
theinstitutebirmingham.com

Academy

Birmingham
Cap: 3000
www.o2academybirmingham.co.uk

Rock City

Nottingham
Cap: 2450/300
www.rock-city.co.uk

Kasbah

Coventry
Cap: 1000
www.kasbahnightclub.com

The Tin Music and Arts Centre

Coventry
Cap: 200
thetinmusicandarts.org.uk

The Musician Pub

Leicester
Cap: 220
www.themusicianpub.co.uk

NORTH WEST



Academy, Birmingham

Academy

Manchester
Cap: 2600/900/620/450
www.manchesteracademy.net

Deaf Institute

Manchester
Cap: 260/175/70
www.thedeafinstitute.co.uk

Heebie Jeebies

Liverpool
Cap: 375
https://www.facebook.com/Officialheebiejeebies/timeline

Kazimier

Liverpool
Cap: 480
www.thekazimier.co.uk/home

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Night & Day

Manchester
Cap: 250
www.nightnday.org

The Cavern Club

Liverpool
Cap: 350
www.cavernclub.org

Telford's Warehouse

Chester
Cap: 150
www.telfordwarehousechester.com

Central Station

Wrexham
Cap: 900/550
www.centralstationvenue.com

53 Degrees

Preston
Cap: 1500/400
www.53degrees.net

NORTH EAST



O2 Academy, Leeds

O2 Academy

Leeds
Cap: 2300/400
www.o2academyleeds.co.uk

A Nation of Shopkeepers

Leeds
Cap: 400
www.anationofshopkeepers.com

Belgrave Music Hall and Canteen

Leeds
Cap: 250/100
www.belgravemusichall.com

The Duchess

York
Cap: 500
theduchessyork.co.uk

Fibbers

York
Cap: 280
www.fibbers.co.uk

Head of Steam

Newcastle
Cap: 90
www.theheadofsteam.co.uk

The Cluny

Newcastle
Cap: 300/180
www.thecluny.com

The Independent

Sunderland
Cap: 400/100
www.independentsunderland.com

The Adelphi

Hull
Cap: 220
www.theadelphi.com

SCOTLAND – SELECT VENUES

O2 Academy

Glasgow
Cap: 2550/1100
www.o2academyglasgow.co.uk

King Tuts Wah Wah Hut

Glasgow
Cap: 300
www.kingtuts.co.uk

Mono Cafe Bar

Glasgow
Cap: 350
www.monocafebar.com

Stereo Cafe Bar

Glasgow
Cap: 300
www.stereocafebar.com

Sneaky Pete's

Edinburgh
Cap: 150
www.sneakypetes.co.uk

Bannermans

Edinburgh
Cap: 175
www.bannermanslive.co.uk

Cabaret Voltaire

Edinburgh
Cap: 500/120
www.thecabaretvoltaire.com

Electric Circus

Edinburgh
Cap: 250
www.theelectriccircus.biz

Lemon Tree

Aberdeen
Cap: 550/166
www.aberdeenperformingarts.com/venues/the-lemon-tree

Ironworks

Inverness
Cap: 1000
www.ironworksvue.com

The Old Bridge Inn

Aviemore
Cap: 100
www.oldbridgeinn.co.uk/index.html
This venue is off the beaten path

Reading Rooms Dundee

Dundee
Cap: 350
www.readingroomsdundee.com

WALES – SELECT VENUES

Cardiff Motorpoint Arena

Cardiff
Cap: 5,000 Seated - 7,500 Standing
livenation.co.uk/cardiff



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St David's Hall

Cardiff
Cap: 2000
stdavidshallcardiff.co.uk

Cardiff Students' Union

Cardiff
Cap: 1500
www.cardiffstudents.com

Tramshed

Cardiff
Cap: 250-1000
tramshedcardiff.com

Buffalo Bar

Cardiff
Cap: 150
buffalocardiff.co.uk

Clwb Ifor Bach

Cardiff
Cap: 150
clwb.net

Full Moon Bar / The Moon Club

Cardiff
Cap: 150
thefullmooncardiff.com

The Globe

Cardiff
Cap: 350
globecardiffmusic.com

Gwdih Café Bar

Cardiff
Cap: 100
gwdihw.co.uk

Undertone

Cardiff
Cap: 200
undertonecardiff.com

10 Feet Tall

Where: Cardiff
Cap: 150
10feettall.co.uk

NORTH IRELAND – SELECT VENUES

The Belfast Empire Music Hall

Belfast
Cap: 450
www.thebelfastempire.com



THE MUSIC MARKET IN THE UNITED KINGDOM

Costs of Touring

Touring the UK can be a very cost heavy affair, despite the fact that it has one of the highest concentration of markets in the world, The UK is home to a very healthy touring business and is a great territory for international artists. Below is an explanation of how touring works, along with some guidance to prepare oneself to perform in the UK.

SHOW FEES

There are several types of deals to be made on live touring in the UK and most will not include any of the necessary ancillary factors which include accommodation, food or travel costs.

Flat Fees are the most common type of payment at the beginning of an artists touring career and will usually be a round figure of £50 or £100. This 'token' fee is a low risk investment to a promoter who has booked an international touring band, but it is still a risk as it is unlikely that the band will be able to sell any tickets in the market hence essentially losing money for the promoter.

Once an artist or band are able to sell tickets to their own show the deals that the promoters start to offer will become a little more interesting and start to include extra things (as mentioned above) These deals are usually calculated based on amount of tickets sold and profile in the market.

Percentage deals start to come into play once the band are able to sell larger numbers of tickets and help incentivise the team to promote outside of their usual fanbase or mailing list. The common percentage split in the UK is 80/20 in favour of the artist but this split always comes after costs spent on production, promotion and the venue so make sure you scrutinise the deals before and after the show to make sure there are no unnecessary costs added to the show that would eat into your profit.

EXAMPLE SHOW BUDGET SHEET

Here is an example of a show budget sheet covering all the costs involved with an 800 capacity venue in central London:

	COST	VAT
SUPPORT	£100	
CATERING	£300	
ADS	£500	
ONLINE ADS	£500	
VENUE ROOM HIRE	£1100	
STAFF	£300	
SECURITY	INC	
SOUND TECHNICIAN	INC	
PA & LIGHTS	INC	
INSURANCE	£406.67	
PRODUCTION PHONE/FAX	INC	
TOWELS	£50	
FLYER/POSTER PRINTING	£400	
PROMO DISTRIBUTION	£600	

THE MUSIC MARKET IN THE UNITED KINGDOM

PRS	£400	
MOJO BARRIER	£150	
CREW	£300	
TICKETING PRINTING	£80	
TOTAL COSTS (EXCLUDING ARTISTS FEE)	£5186.67	
ARTIST GUARANTEE (GBP)	£6000	

FINAL COSTS (INCLUDING ARTISTS FEE)	£11186.67	
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TICKET ONE	
CAPACITY	£800
VAT RATE	20%
TICKET PRICE	£20
ARTIST PERCENTAGE	80%

BREAK EVEN ANALYSIS	
BREAK EVEN TICKET SALES POINT	£311.20
BREAK EVEN COST POINT	£ 5,186.67
TICKET RECEIPTS	
TICKET ONE SALES	£800
TOTAL SALES	
TICKET ONE NBOR	£13333.33
TOTAL NBOR	£13333.33

BALANCE	£8,146.67
VS 80% ARTISTS SHARE	£6,517.33
20% PROMOTER SHARE	£1,629.33
SELLOUT POTENTIAL	£6,517.33

As you can see, the promoter has to put a lot of trust in an artist to sell tickets as their financial risk when booking a show is very high and the profit split is vastly weighted towards the artist - Four fifths of the profit is promised to the artist in this instance. The 80/20 split has become an industry standard for headlining artists in the UK.

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LOGISTICAL COST OF TOURING

Transport

SPLITTER VAN HIRE

£100-£180 + VAT per day

- A splitter van is basically a large van with a closed off compartment at the rear that can only be accessed through the rear doors and a large passenger compartment (usually seating six to eight people) situated behind the driver. The passenger compartment and rear equipment storage is separated by a fixed bulkhead.
- Splitter vans have very comfortable seats and may also come with a table (situated in the passenger compartment between two rows of seats that will be facing each other on either side, full audio visual entertainment systems (DVD, games consoles etc) for the passengers, tinted windows and air conditioning. They are fast (usually adapted Mercedes 'Sprinter' vans), safe and very reliable. They are able to transport a full set of standard band back line equipment i.e. drums, bass and guitar cabs and heads, stands etc.
- Splitter vans are usually self-drive but can be hired with a driver from most suppliers or drivers can be hired separately.
- This cost is reduced depending on the booking/ touring period
- Fuel in the UK is expensive compared to Canada - You should think around 2 times the cost.
 - Current fuel rates (per litre) for the UK are currently around:
 - Petrol, £1.15
 - Diesel, £1.20
- Parking is also very expensive in the UK especially when in city centres as space is a commodity so premium fees are applied, even on short stay periods.
- London has a 'Congestion Charge' zone which charges vehicles to enter the centre of the city.
 - More information can be found here - <https://tfl.gov.uk/modes/driving/congestion-charge>

SLEEPER BUS

(for touring parties of over 8) - £480 per day

- This is often a double-deck coach with a lounge, kitchen, bathroom and toilet on the first floor and bunks on the second. They are very well catered for and come fitted with full audio-visual entertainment systems and in most cases, wifi.
- Trailers are needed to transport equipment and often come with a sleeper hire but make sure to double check.

- If the touring band and crew are eight or more it would make financial sense to hire a Sleeper Bus, however the following are usually included in the daily rate:
 - Fuel
 - Oil
 - Driver
 - Charges
- There are extremely strict regulations in Europe concerning driver working hours, driving times and rest periods. These will greatly affect your touring schedule, making some planned routings impossible.

TRAIN

www.thetrainline.com

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

BUS/COACH

www.nationalexpress.com • uk.megabus.com/

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

FLIGHTS

- Domestic flights can be the most cost effective way to get from one end of the country to the other as long as they are booked well in advance. Luggage and equipment costs for transport must be considered as most smaller airlines add charges for size, weight and fragile cargo.
- Traveling into Europe is very cheap and easy from the UK providing tickets are booked well in advance.

FERRY

www.directferries.co.uk

- There is a very regular and well serviced ferry system from England, Scotland and Wales to Northern and Republic of Ireland, but places must be booked in advance and ferry's often leave early in the morning or late at night as the journey time can be long depending on where you board and weather conditions.
- Europe is also accessed by Ferry from certain points in England.

THE MUSIC MARKET IN THE UNITED KINGDOM

Accommodation

HOTELS

- You should always pre-book your hotel rooms so you get the cheapest rates possible and are not hit with any unplanned extra costs.
 - Cheap hotel options
 - Travelodge
 - Ibis
 - Jury's Inn
 - Hostelworld
 - Medium cost options
 - Holiday Inn
 - Premier Inn
 - Accor
 - High cost options
 - Hilton
 - Radisson
 - Marriott

AIRBNB

- This is often the cheapest way to live when touring in the UK as you can accommodate larger numbers with a lesser per head charge.

LOCAL B&BS

(Bed & Breakfast)

- These can be great options both in terms of experience and cost but they are hard to come by and very rarely in convenient locations so extra transport costs should be considered.

Other Costs & Charges to consider

CREW

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

TOUR MANAGER (TM)

£100-£250

- A tour manager is responsible for each stage of your touring business once your booking agent has secured the deals and tour routing.
 - Show advancing
 - Sharing the artists tech and hospitality rider requirements and promo material.
 - Hiring all transport and booking accommodation
 - Budgeting the tour
 - Producing tour itineraries
- On the road management
 - Managing the merch deals including space to 'set up shop' and charges to the venue

DRIVER

£60-£150

FRONT OF HOUSE ENGINEER (FOH)

£150-£250

- FOH is responsible for how your 'mix' is heard by the audience and can be as useful as having an extra member in the band
-

TM/DRIVER/FOH

£150-£300

- Hard to come by a good 'all rounder'
- Most people who offer this service will be FOH Engineers who drive and add show advancing to their responsibilities.
-

LIGHTING ENGINEER

£150-£250

- Most venues will supply someone who is responsible for the show lighting but if you have a particularly complicated show or carry your own lights then you will need to hire someone to control this for you.

BACK LINE

- Back line is the term used for the basic kit that a band needs - Drums, Bass amp/head and cab, Guitar Amps/head and cabs, etc.
- This is the most financially and logistically troublesome aspect of touring the UK for Canadian artists as it is very difficult to fly your equipment without it costing huge amounts.
 - Most standard hold baggage cannot exceed 20kg per person
 - All 'fragile' luggage needs to be in specifically made flight cases
 - You cannot carry instruments on to your flight as hand luggage unless pre-agreed and as a substitute to any other hand luggage.
- Most venues in the UK will not supply basic band back line so there are 2 options that you will need to consider and both can be very expensive and freighting is very time consuming:
 - Hiring full back line
 - Shipping your existing back line
- With this in mind, you should always consider allowing time for rehearsal on arrival to the UK to check your instruments and get comfortable with them.
 - There are a few tips you should consider when flying with your instruments, especially stringed instruments as the strings will contort mid flight and have been known to snap the neck of a guitar.



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- Always double check each venue's tech specs and advance sheets, as not all venues will have the basics that you may need;
 - Microphones & Mic stands
 - D.I Boxes
 - PA and Lights
 - Staging
- Also drummers must note that back line does not include your 'Breakables' which are:
 - Snare drum
 - Kick drum pedal
 - Cymbals
 - Felts
 - Ride clamps

MERCHANDISE

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

CONSUMABLES

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

PER DIEMS

- You should be issuing yourself a per diem. This should be - £15/£20 per band and crew member.

Tips About Touring

TOP SIX TIPS FOR THE ROAD IN THE UK:

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

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Interview with Charles Watson of Slow Club

TOPIC: ADVICE FOR TOURING ACTS

slowclubband.com

Charles Watson is a member of the duo Slow Club. The band formed in 2005 when they were both still teenagers and spent the next two years touring relentlessly around the North of England. A support slot with US band Tilly And The Wall brought them to the attention of Moshi Moshi Records who released their debut album Yeah So in 2009. Relentless touring ensued including multiple tours in North America, Europe, Australia and Japan.



Slow Club are currently working on their 4th studio album due for release in 2016.

1. What are some of the difficulties to traveling around the UK?

Distance

In relation to North America, the distance between cities in the UK is nothing. So take it steady.

COST

Petrol is always a big cost so it's wise to try and route the tour properly. You don't want to be going from Manchester to Glasgow to London so get your agent to look at their A-Z first!

POWER/TECHNICAL DIFFERENCES

I normally have problems with being electrocuted (minor shock) when on tour in the US. We use pedal boards with voltage switches from 110v to 240v. Do your research before, because you may fry all your pedals if you just plug straight in to UK mains. I learned the hard way.

2. What promotional opportunities should an international act be looking to employ when coming to the UK? NP

RADIO

National radio is pretty amazing in the UK. There are lots of shows on the BBC that do sessions with touring bands so try and get in touch, as this will almost definitely help you play to audiences that consist of more than just bar staff and support bands.

REGIONAL MEDIA

It's hard to measure the usefulness of most press but, if you don't take advantage of media opportunities, you'll never know. There are plenty of real life Alan Partridges out there so it can boost morale levels sometimes.

*For those who don't know Alan Partidge https://en.wikipedia.org/wiki/Alan_Partridge

3. How long should an international act tour in the UK?

COST

If you're going to pay for flights and visas and all that stuff it makes sense to make the most of your trip. The rest of Europe is so bloody close so make use of it. I can get to Paris quicker than Sheffield from London on the train. You could wait and see if you can drum up excitement by press things but I don't believe there's anything better for a band than playing as many shows as possible.

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DEMAND

It's pretty rare that a band arrives in a new country and have a ready made fanbase. I've always thought it's a way to start again and try new things because no one knows anything about you. Like in the movies when someone decides they're going to move to a new town and wait tables and start all over again. It's like that but without the uniform or the getting paid bit.

4. How should a new artist spend their free time while in the UK?

RECOMMENDATIONS FOR CULTURAL ACTIVITIES

If you have time in London you can find something for any weirdo band member. I'm personally a fan of finding a good pub and holding up there until it's necessary to leave. Collaborating with other artists is always a possibility and a good idea as well.

5. Any additional advice.

Always go A1 as opposed to M1. Don't eat yellow snow. Good luck folks.

3.3 Booking Agencies

The way booking agencies and promoters work in the UK is similar to how it works in Canada. There are ten major mainstream booking agencies in the UK, a number of large folk agencies, large dance/EDM agencies and smaller, more boutique agencies. Most agencies, minus the largest ones, are separated by genre and each with their own speciality. Booking agents in the UK – outside of those who operate in the folk and acoustic markets – represent artists for the UK and all of Europe. In this relationship, each agent has a promoter in each

European territory they sub-contract the artist to, on a case-by-case basis. In the UK, a booking agent 'sells' an artist to a promoter, who then takes the financial risk to stage each concert. It is common to sell an artist to a promoter nationally, so a promoter can spread the risk across a number of shows. This is common for more established artists across multiple genres.



Folk booking agents operate in the same capacity, but often tend to act as promoters or festival programmers alongside, often having a more in-depth relationship with the artist they manage.

Agencies that specialise in hip-hop, metal or dance/EDM operate like traditional mainstream agencies, selling artists to promoters.

There are dozens of promoters in the United Kingdom. There are eight 'national promoters', who will represent artists for each local territory. However, promoting concerts is one of the only sectors of the music industry in the UK that is split nationally. There are independent promoters in Scotland, Northern Ireland and Wales that service their respective countries, often in partnership with national promoters. In London, there are over a dozen promoters that only promote in the city – both clubs shows and festivals.



It is very difficult to sign to a booking agent in the UK, but increasingly easier to work with a promoter. As a result, it is often advisable for artists to work with a promoter or two for their initial London concerts, and use them as promotional vehicles to attract agents to see them perform live. Agents make 10% commission on show bookings, so until fees become more substantial, it is very difficult to encourage an agent in the UK to invest in an artist.

In addition, when an artist signs to a booking agent, then the agent immediately assumes responsibility for all European touring (outside of folk music) and as a result, any pre-existing arrangements with promoters or agents on the continent are often reviewed (and sometimes changed) by the agent. It is best to exercise caution when communicating with agents; they come to you when they are interested, not the other way around.

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SELECT BOOKING AGENCIES

13 Artists

Genre: Rock, Pop, Alternative
11—14 Kensington Street
Brighton BN1 4AJ
Charles Myatt
Tel: +44 (0) 1273 601 355
postmaster@13artists.com
www.13artists.com

Active Events

Genre: Folk
The Courtyard, 22 Hayburn Street
Partick G11 6DG Scotland
Lisa Whytock
0141 337 2062
active.events@virgin.net
www.activeevents.org.uk

ADASTRA

Genre: Folk
The Stables, Westwood House
Main Street
North Dalton, Driffield
East Yorkshire YO25 9XA
Chris Wade
+44 1377 217 662
chris.wade@adastra-music.co.uk
www.adastra-music.co.uk

Arts and Industry

Genre: All
Unit 406, Screenworks
22 Highbury Grove
London, N5 2ER
Mick Griffiths
mick@artandindustry.co.uk
+44 (0)20 3422 1000
www.artandindustry.co.uk

Asgard

Genre: Folk
125 Parkway, London NW1 7PS
Paul Charles
+44(0)207 387 5090
info@asgard-uk.com
www.asgard-uk.com

ATC

Genre: Rock, Pop, Alternative
166-168 Camden Street
London, NW1 9PT
Alex Bruford

+44 (0)20 7580 7773
info@atc-live.com.
www.atc-live.com

Bob Patterson Agency

Genre: Folk
Bob Paterson, BPA Live
One Flint Cottage, Kiln Lane
Stowlangtoft, Bury St Edmunds
Suffolk IP31 3JZ
Bob Patterson
Tel: +44 (0)1359 230357
info@bpa-live.com
www.bpa-live.com

CAA

Genre: All
5th Floor, 3
Shortlands, Hammersmith, London
W6 8DA
Mark Ngui
020 8846 3000
info@caa.com
www.caatouring.com

CNL Touring

Genre: Punk, Rock
Jon Barry
info@cnltouring.co.uk
www.cnltouring.co.uk

CODA

Genre: All
CODA House, 56 Compton Street
Clerkenwell London EC1V 0ET
Andy Clayton
+44 (0)20 7017 2500
reception@codaagency.com
www.codaagency.com

Diplomats of Sound

Genre: Hip Hop, Jazz, Pop
Kambe House, 34 Portland Square
Bristol BS2 8RG
Si Chai, Founder & Creative Director
sichai@diplomatsounds.org
diplomatsounds.org

Earth Agency

Genre: Rock, Pop, Alternative
Unit 12, 2-18 Warburton Road
London E8 3FN

Luke Williamson
luke@earth-agency.com
earth-agency.com

Elastic Artists

Genre: Rock, Pop, Alternative
Elastic Artists Agency Ltd
31-35 Kirby Street, London EC1N
8TE
Mike Deane
Tel: +44 (0)20 7239 9000
info@elasticartists.net
www.elasticartists.net

Electric Harmony

Genre: Rock, Pop, Alternative
Bristol
Rob McGee
07446 823 550
rob@electricharmonymusic.com
www.electricharmonymusic.com

Factory Music

Genre: Rock
216 Cheriton High Street
Folkestone, Kent CT19 4HS
Andy Richardson
+44 (0) 1303 274189
info@factorymusic.co.uk
www.factorymusic.co.uk

Free Trade Agency

Genre: Rock, Pop, Alternative
15 Timber Yard
Drysdale Street, London N1 6ND
Paul Boswell
Tel: +44 020 3700 3377
info@freetradeagency.co.uk
www.freetradeagency.co.uk

The Industry Group

Genre: Rock, Pop, Alternative
Metropolis Studios
The Powerhouse,
70 Chiswick High Rd.
London W4 1SY
Andrew Pountain
0203 0800 023
info@chooseindustry.com
industrymusicgroup.co.uk

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International Talent Booking (ITB)

6th Floor, 9 Kingsway
London, WC2B 6XF
Liam Keightley
+44 (0)207 637 6979
info@itb.co.uk
www.itb.co.uk

Leighton Pope Agency

Genre: Rock, Pop, Alternative
Glenthorne Mews,
15A Glenthorne Rd.
London W6 0LJ
Sarah Casey
info@l-po.com
www.l-po.com

Midnight Mango

Genre: Folk, Alternative
The Old Stables, Spring Farm
Moorlinch, Bridgwater TA7 9DD
Pip Martin
+44 (0) 1458 210 954
info@midnightmango.co.uk
www.midnightmango.co.uk

MN2S

Genre: DJ, Dance
MN2S, 4-7 Vineyard, London SE1
1QL
Joanna Miles
+44 (0) 207 378 7321
info@mn2s.com
mn2s.com

Primary Talent

Genre: Rock, Pop, Alternative
The Primary Building, 10-11
Jockey's Fields
London WC1R 4BN
Andy Duggan
Tel: +44 (0) 20 7400 4500
mail@primarytalent.com
www.primarytalent.com

This is Now

Genre: Rock, Pop, Alternative
258 Kingsland Road
London E8 4DG
Adam Gainsborough
+44 (0) 7871 018835
adam@thisisnowagency.com
www.thisisnowagency.com

United Talent Agency (Formerly The Agency Group)

Genre: All
361-373 City Road
London EC1V 1PQ
Neil Warnock
+44-207-278-3331
SamanthaHenfrey@theagencygroup.com
www.theagencygroup.com

William Morris Agency

Genre: Rock, Pop, Alternative
100 New Oxford Street
London WC1A 1HB
David Levy
Tel: +44 020 8929 8400
www.wma.com

X Ray Touring

Genre: Rock, Pop, Alternative
2 Holford Yard (off Cruikshank Street)
London, WC1X 9HD
Jamie Wade
+44 (0)20 7749 3500
info@xraytouring.com
www.xraytouring.com

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4. Music Publishing in the UK

Music publishing is the management of all commercial use of music and for the royalty management and collections for the author and composer. Traditionally 'commercial' use was the issuing of sheet music and the publishing of songbooks to be used for other performance artists in the classical music genres but has evolved into a broader scope of licensing and royalty management across recordings, synchronization and live performance.

There are four different types of music publishing available in the UK: the administration deal, the sub-publishing deal, the exclusive song deal - known as the single song assignment - and the exclusive publishing deal.

1. The Administration Deal
 - Short-term contracts
 - High percentage royalty to the artist (10-15% 'admin fee' is the industry standard)
 - No assignment of rights
 - No advance against future earnings
2. Sub Publishing
 - Bespoke deals to fit the needs of the writer
 - Involves some rights assignment
 - Small advances can be negotiated
3. Single Song Assignment
 - This is the assignment of rights per composition
 - May involve small advances
 - Higher revenue split to the publisher
 - Less control to the artist on the use of the song
4. Exclusive Deals
 - The assignment of all compositions
 - Long-term copyright ownership
 - Usually involves high advances against future earnings
 - Can involve heavy revenue splits

Music publishers set up links with societies which administer licences for the uses of songs (Mechanical, Synchronisation and Performance). The royalties are fed through to the songwriter from the collecting society via the publisher. On the way, various fees are extracted from these royalties to pay for the publishers' advance and for commission. Royalties are the monies accrued for use of music and are then paid out.

- Mechanical
 - This is the collection of royalties from sales of recorded music which is usually owned by the record label and trafficked by the MCPS (Mechanical Copyright Protection Society).
- Performance
 - Performance royalties are collected by two dedicated societies PRS (Performing Rights Society - responsible for collecting monies for music performance on behalf of the composer from public performance on both the recorded and live spectrums i.e radio play) and PPL (Phonographic Performance Limited - responsible for collecting monies for the performers on the recording). Neighboring rights are also collected in this way although in this instance the collectors of these royalties may not necessarily be the author or the performer of the work but could include the producer or engineer.
- Sync
 - Sync is the placement of music on an image and used as part of a TV, Film, Game or internet video. This can be a very lucrative way of earning on your music as deals are usually done on a per side basis (master and copyright).

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4.1 Trends and Development

As the music market continues to grow in the UK, as do the various industries within the larger music industry umbrella. This can be seen in the publishing industry, as in 2013 when publishing contributed £436m to the overall revenue of the music industry, indicating an eight percent rise from the previous year.

4.2 Sync and its Impact

As can be seen across almost every music market in the modern age, falling revenues from recorded music sales have driven artists to look elsewhere for additional streams of income. One of the most advantageous of these alternative streams is synchronization with television, film and video games. If a rights holder successfully harnesses the power of sync licensing, they are likely to see a fruitful return, especially if the sync is placed within a work that acts as a profile booster for the artist. Artists in the UK have seen a breadth of success with sync licensing, enjoying a healthy income of £18.2m in 2012 from television, film and video game synchronizations, a 12% rise from the previous year. A number of UK artists have seen their careers take off after a successful sync deal. Gossip, featured on the TV series *Skins*, and James Vincent McMorrow have both benefitted generously from these opportunities.

When looking to find sync licensing opportunities, a rights holder should consider working with a freelance music supervisor or a third-party sync company with a particular level of expertise, especially if importing from another country or territory. It is of equal importance to do independent research on the sectors that you anticipate targeting and seek out the relevant personnel in those sectors. In this research, be sure to establish an understanding of the leading agencies, the brands they represent and which particular personnel should be sought after at that agency. Be aware of the agencies that use in-house supervision and those that hold music showcase events, many of which overlap.

4.3 Interview with Miller Williams at Kobalt Music Group

TOPIC: PUBLISHING

kobaltmusic.com

Kobalt Music Group is an independent rights management and publishing company that was founded in 2000 by CEO Willard Ahdritz. It represents artists such as: Kelly Clarkson, Dr. Luke, Nick Cave and the Bad Seeds, Gwen Stefani, and Ryan Tedder. Kobalt added a Label Services division in 2012 with the addition of AWAL to the company. Kobalt also offers Neighbouring Rights collection and management as part of their services. Through the acquisition, Kobalt obtained access to AWAL's worldwide distribution network of more than 200 digital retail partners, including iTunes, Amazon, Spotify, eMusic, Rhapsody, 7Digital, Beatport, Deezer, and Nokia. Kobalt acts primarily as an administrative publishing company, not owning any copyrights.

Kobalt has its head office in London and is the largest independent music publishing company in the world.



1. What Canadian artists do you currently work with?

Kobalt both non-performing writers and artist writers include: Walk off the Earth, Henry Walter pka Cirkut, Adrien Gough, Dallas Green of City & Color, Grimes, Sum 41, Noah '40' Shebib, A-Trak, Anna & Kate McGarrigle.

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2. Have you noticed any key trends in UK publishing right now? Where are international writers seeing the greatest returns?

Hit songs - that's what all A&R's and managers are looking for. UK is mostly collaborations with artist and songwriter/s - writer/producers although we are asked for acapellas and piano/vocal or guitar/vocal demos for various DJ artists such as Sigma, MK, Kove, and Gorgon City. They'll compose the music bed and produce. We also receive tracks from DJ artists who are in need of a hit 'topline'.

3. Are there any particular sounds that are working well in the UK right now?

It's varied and I'd advise listening to Radio 1 online, check Radio 1 playlist, and have a look at UK Top 40 every week to get a good overview of what artists and records are performing well in the UK market. Also look at what's trending on Spotify UK.

4. What kind of syncs are predominantly seen in the UK? Can they help international acts gain a foothold in the UK market?

I'd say UK TV ads are best way to get profile. For example "Wings" by Birdy is in the charts from a recent UK TV ad campaign.

5. How can Canadian artists make the best use of a relationship with their UK publisher or sub-publisher? What can be offered beyond traditional publishing services?

Make sure your UK publisher knows what songs / records are being released in the UK, on what label, and when. Drip feed any important news such as tour dates, chart info, links to new videos and UK travel plans. Also let your publisher know if you want to collaborate outside your band or artist project (and if you have time to do this). Send your publisher any demos you think might be suitable for pitching and syncs (doesn't just have to be released material). We've helped artists with A&R, producers, remixers, tour support, agents, labels, and more in addition to traditional sync, song plugging and collaborations.

4.4 Select Music Publishers



Beggars Music/4AD Songs

17-19 Alma Road, London SW18 1AA
Amy Morgan
amy.morgan@beggars.com
www.4ad.com

Blue Mountain Music

Bedford House, 8b Berkeley Gardens
London W8 4AP
020 7229 3000
info@bluemountainmusic.tv
www.bluemountainmusic.tv

Fairsplit Music

Village Underground,
54 Hollywell Lane
London EC2A 3PQ

Vikram Gudi, Peter Saville
info@fairsplitmusic.com
www.fairsplitmusic.com

Imagem Music

The Matrix Building, 91 Peterborough Road
London SW6 3BU
John Minch, CEO
020 7384 6470
uk@imagem.com
www.imagemmusic.com



Kobalt Music Group

4 Valentine Place, London SE1 8QH
Sian Gardiner
020 7401 5500
info@kobaltmusic.com
www.kobaltmusic.com

Manners McDade

4th Floor, 40 Mortimer Street
London W1W 7RQ
+44 (0)20 7928 9939
info@mannersmcdade.co.uk
www.mannersmcdade.co.uk/agency



Merlin UK Ltd

2nd Floor, 25-26 Poland Street
London W1F 8QN
Charles Caldas
0207 439 8492
info@merlinnetwork.org
www.merlinnetwork.org

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4.4 Select Music Publishers

Notting Hill Music (UK) Ltd

15 Tileyard Studios, Tileyard Road
London N7 9AH United Kingdom
David Loader, Managing Director
020 7243 2921
info@nottinghillmusic.com
www.nottinghillmusic.com



Rough Trade

81 Wallingford Road, Goring,
Reading
Berkshire RG8 0HL
Matt Harris
01491 873612
info@rough-trade.com
www.rough-trade.com

Sentric Music

Sentric Music, 1st Floor
29 Parliament Street, Liverpool
Merseyside, L8 5RN
Chris Meehan, Simon Pursehouse
0207 099 5991
info@sentricmusic.com
www.sentricmusic.com

Sony ATV Music Publishing

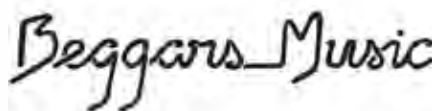
30 Golden Square
London W1F 9LD
Brian Mahoney, A&R Coordinator
020 3206 2501
www.sonyatv.com

Universal Music Publishing

20 Fulham Broadway
London SW6 1AH
Katherine Melling, A&R Coordinator
020 7835 5200
www.umusicpub.co.uk

Warner/Chappell Music Ltd

Griffin House, 161 Hammersmith
Road
London W6 8BS
020 8563 5800
london@warnerchappellpm.com
www.warnerchappell.com



Beggars Music

London
Genre: Indie/Experimental Rock/Hip
Hop/Pop
Jen O'Connell
info@beggars.com
www.beggarsmusic.com

Chrysalis Music

8th Floor, 5 Merchant Square
London W2 1AS
Hugo Turquet
Tel: +44 (0) 203 214 1200
us.bmg.com

Reverb Music

Reverb House, Bennett Street
London W4 2AH
Charlie Pinder
Tel: +44 020 8747 0660
www.reservoir-media.com/
reverbMusic

Kassner

Units 6 & 7, 11 Wyfold Road, Fulham
London SW6 6SE
David Kassner, Managing Director
Tel: +44 (0)20 7385 7700
songs@kassner-music.co.uk
www.kassnermusic.com

Nude Music

Saul Galpan, MD
Contact at: nuderecordlabel.com/
contact/
nuderecordlabel.com/publishing

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4.5 Performing Rights Organisations (PROs) : PRS (and MCPS) & PPL

<https://www.prsformusic.com/> www.ppluk.com

It is important for your rights to be administered and collected properly. In the UK, we have a robust system for collection that has relationships with most international PRO's including SOCAN and CMRRA. It is worth speaking with the account manager responsible for your domestic copyright to check that all the information is correct in the PRS and PPL systems. In some cases, it is wise to deal directly with the UK PRO's if you are seeing a lot of activity for your music in the UK, as you will be paid quicker and without money being taken off for the multiple organisations that effectively represent you in the same space.



In terms of music copyright, there are people who write and publish songs and musical compositions, and people who perform and produce recordings. PRS work with the former, while PPL deal with the latter.

Wherever recorded music is used for public purposes it is likely that a licence will be required from PPL in addition to one from PRS for Music: separate payments for the use of separate rights. PPL and PRS for Music are separately owned by their respective members but both seek a secure environment for music copyright and work to promote its value both in the UK and overseas. This means that all music played in commercial premises' is being payed for its use and then distributed amongst the writers whose music has been used.

"Recent transformations within the music industry have significantly impacted the way music is accessed and used: across borders, across boundaries and on a diverse array of devices. We are meeting the challenges of music in the digital age by ensuring that music rights can be licensed across borders, in an accurate, transparent and efficient manner" - PRS For Music Website Statement

5. Music Promotion and Media

Promoting oneself in the UK comes in a variety of shapes and sizes. Like Canada, there's national press and television, national radio (both public and private), independent radio, blogs and podcasts, the web and social media. However, there are some differences to note when you're working with suppliers in this world, as the UK works differently to other markets. In the UK, it is common for different companies to represent you across different strands: national press, digital press, regional press, radio, social media and TV; An act could have a team of up-to 6 people working for them. In addition, the terminology is different. One who lobbies to get music played on the radio is called a 'plugger' instead of a tracker, and PR could mean a number of things, from social media strategist to typical national press publicist. It is important to know what element of the market your potential service provider excels in and to understand a little bit of the market as well. This is all broken down in the following pages.

5.1 Radio

Radio in the UK is dominated by public service broadcaster British Broadcasting Corporation, the largest broadcasting corporation in the world, commonly referred to as the BBC. The BBC operates a variety of regional and local TV networks in a mixed public and commercial system, providing the public access to hundreds of TV stations throughout the world. Additionally, a large number of commercial and satellite radio services are both available via the BBC.

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In terms of weekly reach in the UK, the population of adults 15 and older listening to radio across a digital platform exceeds 50%, with 28.6M people accessing radio daily via a digitally enabled receiver. In regards to the BBC, listenership of these specific stations makes up over 50% of the overall radio market share. RAJAR (Radio Joint Audience Research Limited) was established in 1992 to operate a single audience measurement system for the radio industry in the United Kingdom. RAJAR is jointly owned by the BBC and the RadioCentre. Prior to this, the BBC and RadioCentre's predecessor (The CRCA) carried out their own measurements independently of each other. According to RAJAR, 47.8 million adults age 15 and older in the UK tuned into a radio station each week in the first quarter of 2015. This figure represents 89.3% of the adult population in the UK, adequately depicting the ongoing relevance of radio in the music industry in the UK. Even with the upturn in smartphone usage, the availability of free streaming services and the easy access of MP3 downloads, 22% of adults in the UK claim to listen the radio at least once a month via a mobile phone or tablet. This percentage is a 20% rise from year to year.

- 34% of 15-24 year olds – claim to listen to the radio via a mobile phone or tablet at least once per month. Up 4% Year on Year.



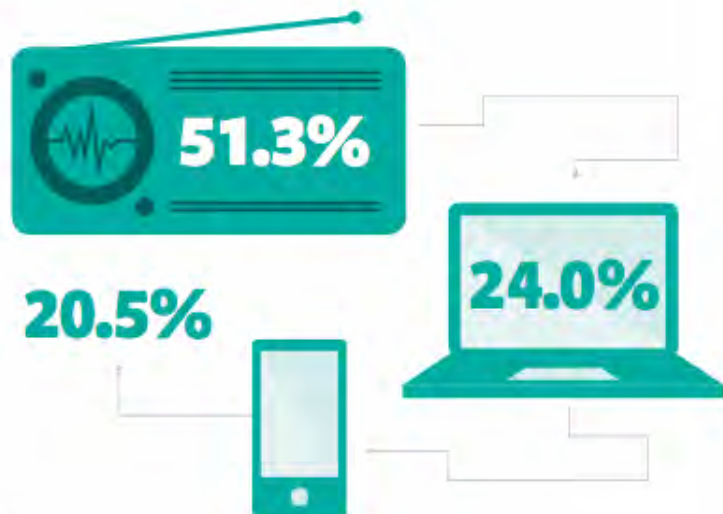
- 44% of 15-24 year old Social Media users claim to receive updates about their favourite Radio Station/Presenter
- 31% of adult Social Media users claim to receive updates about their favourite Radio Station/Presenter

BBC Radio 2, 4 and 1 are the top three stations by listenership in the UK, according to Rajar quarterly listening figures. Following closely behind the top BBC stations, Heart Network and Capital Network sit rather high on the quarterly listening charts. Radio Caroline, the Worlds most famous offshore radio station, is still in existence and boasts a healthy listening community due mainly to its transition to DAB and its history as a maverick and lawless radio station.

Audio Listening – Devices

FM/AM Audio Receiver	51.3%
DAB Radio Receiver	30.0%
Laptop/Netbook	24.0%
Mobile/Smartphone	20.5%
Desktop	15.9%
Television	13.9%
Wired Sound System/Hi-fi	10.5%
Internet/wi-fi-connected Radio Receiver	7.8%
iPod	7.2%
Tablet/e-reader	6.7%

Source: Audiomonitor
 Base: 2,692 online respondents, March 2015
 Q: What devices did you use to listen to audio yesterday?



THE MUSIC MARKET IN THE UNITED KINGDOM

Interview with Liv Slania of Mystic Sons

TOPIC: RADIO

www.mysticsons.com

Liv is the head radio plugger at Mystic Sons PR. With a combined total of 10 years experience in the Music Industry under their belts, they are considered to be one of the best value for money Music PR companies in the UK with specialities in Online and Offline, UK National and Regional Press and Radio Promotion, covering thousands of contacts worldwide.

Previous clients have included breakthrough indie acts and established music giants such as GARY NUMAN, SQUAREPUSHER, PENDULUM, JUSTIN TIMBERLAKE, RICHARD ASHCROFT, DIGITALISM, KAVINSKY, VITALIC, SEBASTIAN, THE BLOODY BEETROOTS, JAMES LAVELLE - UNKLE, DERRICK MAY, XXYXXX, SALVA, SWIM DEEP, SUMMER HEART, GEORGE BARNETT, FRANK HAMILTON, CHARLIE STRAIGHT, COLLEAGUES, MOUNTAIN BIRD and LAKE MALAWI to name a few...



1. Which Canadian artists have received the most airplay or have been added to playlists at UK National Radio?

Close Talker (Nevado Music), Grounders (Nevado Music), In-Flight Safety (Night Danger Records Canada).

2. How do you choose music? What do you look for?

Personally I look for a song which I like, believe in and can get fully behind.

3. What proportion of local to international music do you play?

At this very moment we've got more international acts that we're working on, but it varies from month to month. We haven't got a ratio going on in regards to local versus foreign. If the track is good, it's good.

4. Why is BBC 6 Music a unique station?

Every station has a percentage of shows which play new and upcoming music, and out of all the UK National Stations, 6 Music seems to be the most open to getting behind unknown names and giving the acts even prime time plays on various shows.

5. How should international artists get their music to you?

Preferably email us their soundcloud/youtube/bandcamp links with the tracks they'd like us to work on plus some of their previous material, if they've got any.

6. What should they have in place before seeking radio play on UK National Radio?

Their tracks should be properly recorded, mixed and mastered, if the singles happens to be longer than 4minutes, then have a radio edit handy. What would also help is to have some live shows planned during/ around the release date.

7. What can airplay at certain stations do for an act?

Considering the fact that UK National Radio is massive over here and practically everyone listens to it, the exposure an act would get after airplay on one of the main stations, would be massive and therefore potentially open the doors to hundreds of thousands of new fans including industry individuals as well.

THE MUSIC MARKET IN THE UNITED KINGDOM

SELECT RADIO PLUGGERS

Lander PR

Judd Lander
judd@landerpr.com
www.landerpr.com/

Artists: The Beach Boys, Spice Girls, Rum DMC (many Canadian artists)

Blurb PR

Mike Plumley
mike@blurbpr.com
www.blurbpr.com

Artists: Cage the Elephant, Ani DiFranco, Molotov Jukebox

Blueprint Radio

Chris Slade
chris@blueprintradioradio.co.uk
www.blueprintradioradio.co.uk

Artists: Lucy Rose, Armin van Buuren, Holychild, Jake Isaac, etc

Plugged In PR

James Passmore
james@pluggedinpr.co.uk
www.pluggedinpr.co.uk

Artists: CHVRCHES, Haim, Banks

Hart Media

Jo Hart
jo@hartmedia.co.uk
www.hartmedia.co.uk

Artists: Public Service Broadcasting, The Prodigy, Darlia, Andy Shauf

Mystic Sons

Liv Slania
liv@mysticsons.com
www.mysticsons.com

Artists: Mo Kenney, Gabrielle Papillon, Mumiy Troll, Summer Heart

All About Promotions

Martin Cook
martin@allaboutpromo.com
www.allaboutpromo.com

Artists: Nathaniel Rateliff, Lake Street Dive

All About Promotions

Jay Cox
jay@onaplate.co.uk
www.onaplate.co.uk

Artists: Badbadnotgood, MF Doom

Viaduct Promotions

Russell Churcher
russell@viaductpromotions.co.uk
viaductpromotions.co.uk/

Artists: Public Service Broadcasting, FURS, Buzzcocks

James H Soars Media Services

Jim Soars
james@jameshsoars.com
www.jameshsoars.com/

Artists: Bella Hardy, Greg Russell

Turner Spear

Julian Spear
julian@turnerspear.com
www.turnerspear.com.

AJPR

Rob Platts
rob@ajpr.co.uk
www.ajpr.com

Obscene Strategies

Olli Dutton
www.obscenestrategies.co.uk

Prescription PR

James Parrish
james@prescriptionpr.co.uk
www.prescriptionmusicpruk.com/folk-world-and-country/

Artists: The Kinks, REM, Paul Weller

Your Army

Dan Kinasz
dan@your-army.com
www.your-army.com

Artists: Keisza, Sam Smith

Fleming Connolly

Nick Fleming
nick@fclpr.com
www.flemingassociatespr.com/

Artists: Jools Holland, Sinead O'Connor

THE MUSIC MARKET IN THE UNITED KINGDOM

5.2 Television

The UK has a very restricted and difficult television market, often restricted to more higher profile, major-label funded artists. There are a few opportunities to perform on late night TV, including Later with Jools Holland, Jonathan Ross Show and Graham Norton, while there are subscription channels, such as BBC Live Lounge or SBTV. Very few shows showcase live musicians, with the most prevalent being Sunday morning's 'Sunday Brunch', which highlights one band per week.

Furthermore, there are agencies that syndicate music videos to high street retailers, to show on screens in shops such as H&M. However, these opportunities are most available for artists that have already accumulated a significant amount of acclaim and infrastructure.

Instead, it is best to utilise YouTube and Vevo to maximise audiences. Britons actively watch YouTube videos, making it the second most used search engine in the country, next to Google. Online shows such as The Boiler Room, SBTV, Balcony TV, Indie Kitchen and Black Cab Sessions are popular and provide a wider range of audience options than terrestrial television. As a result, it is always recommended to ensure that one has as much video content as possible before entering the market, but to expect that little to none of it will be used on television. Instead, publishing videos and maximising one's YouTube and Vevo presence can often increase one's fanbase far beyond that of television and most often, become the tool for shows such as Later with Jools Holland to notice you. While music videos as an independent tool are not important to developing artists careers in the UK, they must be used in tandem with other videos (tour videos, studio videos, covers, acoustic videos etc...) to build a rapport with the local audience.

5.3 PR (Print & Digital)

The UK has one of the most active and competitive music press markets. It is split into print magazines (broadsheet and tabloid), monthly magazines, genre specific magazines, weeklies, websites, podcasts and blogs. A few major players dominate the market in terms of utilising press to enhance career development, but one review or feature does not bring about success independently. One needs to be consistently written about in as many places as possible to garner more industry awareness and acclaim. It is even said that being the 'album of the week' in the Sunday Times, a very prestigious feature, means little unless websites and blogs are also covering the content. So the more varied your coverage, the better chance you'll have at leveraging such coverage into fruitful relationships with bookings agencies, promoters, festivals and other sectors.

The Guardian



There are a few select columns that are specifically geared towards new artists. The Guardian publishes a 'Band of the Day' article, written by Paul Lester, that profiles new artists and promotes it through a 'new band podcast'. Websites VICE, The Line of Best Fit, Drowned in Sound and Noisey all profile new artists, as does The Sunday Times in a column called 'rising'. This is mostly reserved for the pop, folk, indie and alternative genres. More niche genres, such as metal, folk or hip-hop have different sources such as Metal Hammer, SBTV (hip-hop) or For Folk's Sake. In total, there are over 500 sources to garner press acclaim in the UK and the more difficult the article to attain, the more valuable it usually is.

Furthermore, reviews are more commonplace than features and are easier to attain. However, one must abide by the timeframes the sources abide by. Monthlies work up-to four months in advance, broadsheets and tabloids up-to one month in advance, weeklies up-to two months in advance while websites, blogs and vlogs vary, depending on the site. Most journalists and editors in the UK are content with a web link to listen to music, although certain genres such as folk, world and singer-songwriter often require physical CDs to be posted to journalists.

Dailies and Weeklies, such as Metro, Evening Standard, Timeout and NME often have the widest audience and as a result, the most desirable reach. A feature in one of those before a headlining concert can help increase sales, while a review in a monthly magazine tends to be better for pull-quotes than actual 'bums in seats'.



THE MUSIC MARKET IN THE UNITED KINGDOM

SELECT NEWSPAPERS

The Guardian

Kings Place, 90 York Way
London N1 9GU
020 3353 2000
music@theguardian.co.uk
www.theguardian.com/music

The Times

Tel: +44 020-7782 5000
culture@sunday-times.co.uk
www.thetimes.co.uk/tto/news

The Observer (Sunday Guardian)

Kings Place, 90 York Way, London
N1 9GU
Tel: +4420 3 353 2000
culture@theguardian.com
www.theguardian.com/observer

The Sun

1 London Bridge Street, London,
SE1 9GF
Tel: +44 020 7782 4000
custserv@the-sun.co.uk
www.thesun.co.uk/sol/homepage

The Daily Mirror

Tel: 020 7293 3000
mirrornews@mirror.co.uk
www.mirror.co.uk

The Independent

Independent Print Ltd
2 Derry Street, London W8 5HF
020 7005 2000
newseditor@independent.co.uk
www.independent.co.uk/i

The Daily Mail

Associated Newspapers Ltd
Northcliffe House 2 Derry Street
London W8 5TT
Tel: +44 020 7938 6000
news@dailymail.co.uk
www.dailymail.co.uk

The Daily Star

The Northern & Shell Building
Number 10 Lower Thames Street
London EC3R 6EN
Tel: +44 0208 612 7000
starletters@dailystar.co.uk
www.dailystar.co.uk

SELECT MUSIC/ART MAGAZINES - MUSIC/ART MAGAZINES

Audience

Audience Media Ltd, 26 Dorset Street
London W1U 8AP
James Hanley, News Editor
020 7486 7007
james@audience.uk.com
www.audience.uk.com

NME

8th Floor, Blue Fin Building,
LONDON, SE1 0SU
Matt Wilkinson, New Music Director
Tel: +44 020 3148 6856
matt.wilkinson@timeinc.com
www.nme.com

Dazed & Confused

112-116 Old Street, London EC1V
9BG
020 7336 0766
isabella@dazedgroup.com
www.dazeddigital.com

BBC Music Magazine

14th Floor, Tower House, Fairfax
Street, Bristol BS1 3BN
Oliver Condy, Editor
0117 314 8334
music@bbcmagazinesbristol.com
www.bbcmusicmagazine.com

Installation International

Intent Media Ltd, 1st Floor
Suncourt House
18-26 Essex Road, London N1 8LN
Paddy Baker, Editor
020 7354 6002
pbaker@nbmedia.com
www.installation-international.com

IQ Magazine

Unit 31 Tileyard Road, London
N7 9AH
Gordon Masson, Editor
020 3743 0303
info@iq-mag.net
www.iq-mag.net

SongLink International

23 Belsize Crescent
London NW3 5QY
David Stark, Editor and Publisher
020 7794 2540
info@songlink.com
www.songlink.com

London In Stereo

Jess Partridge, Editor
jess@londoninstereo.co.uk
www.londoninstereo.com

Ritual

Paul Lilley, Music Editor
paul@ritualcult.com
www.ritualcult.com

The List

The List, 14 High Street, Edinburgh
EH1 1TE
Tel: +44 131 550 3050
music@list.co.uk
www.list.co.uk

The Skinny

Main office: 1.9 Techcube
Summerhall
1 Summerhall Place
Edinburgh, EH9 1PL
Tel: +44 (0)131 467 4630
hello@theskinny.co.uk

England Office

Second Floor, Swan Buildings
20 Swan Street
Manchester, M4 5JW
Tel: +44 (0)161 831 9590
hiya@theskinny.co.uk
www.theskinny.co.uk

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SELECT INTERNET AND SOCIAL RESOURCES - KEY WEBSITES/ BLOGS

Alter the Press

www.alterthepress.com



Record of the Day

PO Box 49554, London E17 9WB
Paul Scaife, Managing Director
020 8223 1224
info@recordoftheday.com
www.recordoftheday.com

Complete Music Update

c/o 3CM Enterprises Ltd, Kemp House
152 City Road, London EC1V 2NX
Andy Malt, Editor
020 7099 9050
andy@unlimitedmedia.co.uk
www.completemusicupdate.com

MUSICBUSINESS WORLDWIDE

Music Business Worldwide

daily e-mail blast of business news.
27 Old Gloucester Street
London, UK WC1N 3AX
General; Email: enquiries@musicbizworldwide.com
- Tim Ingham, Founder tim@musicbusinessworldwide.com
www.musicbusinessworldwide.com

Boiler Room

Boiler Room is the world's leading community of underground music fans.
Blaise Bellville
info@boilerroom.tv
boilerroom.tv

The Line Of Best Fit

Independent online music magazine covering the best in new and alternative sounds
hello@thelineofbestfit.com
www.thelineofbestfit.com

CLASH

Clash

Studio 86, Hackney Downs Studios,
17 Amhurst Terrace, London E8 2BT
Simon Harper, Editor-in-Chief
simon@clashmusic.com
www.clashmusic.com

Hunger

110-114 Grafton Road
London, NW5 4BA
Tel: +44 (0) 207 284 7320
editorial@hungertv.com
www.hungertv.com

Indieshuffle

Music discovery by real people
jason@indieshuffle.com
submissions@indieshuffle.com
www.indieshuffle.com

ID

Levelprint Ltd., t/a i-D Magazine
New North Place
London EC2A 4JA
Tel: +44 (0)20 7749 7999
editorial@i-d.co
i-d.vice.com/en_gb

MusicWeek

Music Week

Suncourt House
18-26 Essex Road
Islington, London N1 8LN
musicweek@abacusemedia.com
Editorial: +44 (0) 207 226 7246
Tom Pakinkis, Editor
Isabelle Nesmon, Head of Charts & Data
www.musicweek.com

NOTE: A lot of websites and magazines organise and sponsor festival stages at both outdoor, city and showcase festivals across the country, so often making contacts and 'friends' with these sources can lead to bookings at these events. DrownedinSound and The Line of Best Fit, for example, have both sponsored stages at The Great Escape, while Q Magazine has been present at Green Man Festival in the past. By providing great content to cover, one can often unearth unique performance opportunities not otherwise available in the country.



THE MUSIC MARKET IN THE UNITED KINGDOM

Interview with Adam Cardew: Absolute Label Services

TOPIC: MARKETING

absolutelabelservices.com

Adam Cardew is the head of digital for Absolute Music. Absolute is a 15-year-old label and distribution service company working directly with artists and managers offering all of the functions that a major label would offer to bring their music to the market. The company's main agenda is to help artists deliver their music and retain their rights and value of their music.



Absolute have worked with a large spectrum of artists from McFly and Dexty's Midnight Runners to Crystal Fighters, Ride and The Libertines. We're yet to work with any Canadian acts but have been interested in a few in the past.

1. What international artists have you worked with?

To name a few, Backstreet Boys, Babymetal, High Higs, Ingrid Michaelson, Darren Hayes, Bowling For Soup, Joe, Anastacia and more...

2. How have they been received by media in the UK?

Varying artist by artist. It takes a lot of effort to break an international artist in the UK and domestic success in their home territory doesn't always make much of an impact in achieving success in the UK. However, the UK press and music consumers in general are open to international artists. As always, it mostly comes down to the quality of the music and plot of the record.

3. What makes an international artist attractive to UK media?

Plot. They are challenging for space in a highly competitive and saturated marketplace. International artists are judged by the same yard stick as domestic acts and need to prove themselves as not just relevant in international markets, but relevant to the UK market. So having a UK-specific promo plan, using local partners and teams is essential to ensure that their approach is tailored to the nuances of the UK media and marketplace.

Once the local promotion plot and support base is secured, then their international success plays a part to demonstrate their relevance and potential on a global scale. But approaching things from the ground in the UK and building the campaign with local partners is key.

4. What marketing tools should Canadian acts have ready if they want to enter the UK market?

Social media stats are global and go some way to impressing contacts with sheer numbers, but being able to back them up with growth figures for what's happening in the UK is important. Also, a UK-centric email database is an undervalued asset - one which proves useful to local partners who may be able to assist in the future - e.g A UK list of emails that an agent can rely on for boosting ticket sales for gigs or that a label can rely on for sales of releases.

5. What are some of the key trends in UK music promotion and media right now? Is radio play still key to music and ticket sales?

Radio still plays a huge part in driving streams and sales on a track. Other media outlets can play a pivotal role but, plainly speaking, radio is still king in determining the success of a release in the UK.

THE MUSIC MARKET IN THE UNITED KINGDOM

SELECT PUBLICISTS AND AGENCIES

9PR

Duncan Clark
duncan@9pr.co.uk
www.9pr.co.uk

Bang On PR

1 Palatine Road, London N16 8SY
Katie Riding
07816 060 425
katie@bangonpr.com
www.bangonpr.com

Be Sharp PR

Kate Stuart
kate@besharppr.com
www.besharppr.com/

Bleached Communications

Sky Studio 70, Hackney Downs Studios
Amhurst Terrace, London E8 2BT
Sarah Richardson
sarah@bleachedcommunications.com
www.bleachedcommunications.com

Outpost Media

Arch 462, Kingsland Viaduct
83 Rivington Street
London EC2A 3AY
David Silverman
+44 (0)20 7684 5634
david@outpostmedia.co.uk
outpostmedia.co.uk

Prescription PR

Kemp House, 152 City Road
London EC1V 2NX
James Parrish
+44 (0) 1223 505328
james@prescriptionpr.co.uk
www.prescriptionpr.co.uk

Purple PR

27-29 Glasshouse Street
London W1B 5DF
Anna Meacham
+44 20 7439 9888
anna.meacham@purplepr.com
purplepr.com

Six 07 Press

21 Ferdinand Street
London NW1 8EU
Ritu Morton
+44 020 7428 0988
ritu@six07press.com
six07press.com

Mystic Sons PR

Floor 2, 40 Mortimer Street, London W1W 7RQ
James Barker, PR Director
Tel: +44 (0)203 444 0571
james@mysticsons.com
www.mysticsons.com

Evans Above PR

Shed London, Basement Unit
284-288 Kingsland Road
London E8 4DN
Lizzie Evans
Tel: +44 07909 901322
lizzie@evansabovepr.com
www.evansabovepr.com

Carry On PR

Unit 312, Bon Marché Centre
241-251 Ferndale Road, Brixton
London, SW9 8BJ
Steve Phillips
Tel: 0207 095 1100
steve@carryonpress.co.uk
carryonpress.tumblr.com

Stereo Sanctity

Loft 88, Hackney Downs Studios
5-9 Amhurst Terrace
London, E8 2BT
Kate Price
info@stereosanctity.co.uk
stereosanctity.co.uk

Vision PR

Victoria House, 64 Paul Street
London EC2A 4NG
Charlee Brown
Tel: +44 020 7499 8024
vision@visionmusic.co.uk
www.visionmusic.co.uk

Stay Loose PR

6A Westfield Park, Redland
Bristol BS6 6LT
Matty Brown
Tel: 07939 527 656
matt@stayloose.co.uk
stayloose.co.uk



THE MUSIC MARKET IN THE UNITED KINGDOM

6. Business and Showcase Events in the UK

Music conference and showcase festivals have grown in popularity in both public and industry sectors over recent years. They have quickly become the main place to find new international talent, for young developing artists to be presented to the Showcase festivals and where you can cut to the chase. In one place, you can have access to dozens of potential supporters and business partners or great developing artists. This is where the value is, and if you choose wisely and do your research, the investment can pay off.

Although the well known names have the profile and attendees, just because they are big (and often more costly to attend) does not mean they are necessarily more valuable. Having the time to get to know five people versus quickly meeting twenty people can often provide the most useful networking opportunities. Or for artists, a boutique showcase may ensure the right targets are in the room when you are playing. Think smartly, not 'big' here, there is sure to be an event out there for you.

The most active and developed event in the country is Brighton's *The Great Escape*, with the second largest being *Liverpool Soundcity*, an event that emerged out of Liverpool's Capital of Culture celebrations in 2008. However, as stated above, a strong showcase to a few key buyers can be as valuable as a larger showcase opportunity, and a number of UK events offer this, both in terms of performing in front of buyers and networking. It is also recommended to attend events, even if one isn't showcasing. This is a great way to meet local industry, network and build contacts

Interview with Kevin Moore from MAMA (The Great Escape Festival)

TOPIC: CONFERENCES/SHOWCASES



MAMA Group is a London based promotion, events and venue management company. Venues: The Jazz Cafe (London) Hoxton Bar & Kitchen (London) The Garage (London) The Barfly (London) The Forum (London) The Borderline (London) The Institute (Birmingham) The Ritz (Manchester) and The Arts Club (Liverpool).



Festivals: The Great Escape, Somersault, Wilderness, Citadel, Lovebox and Global Gathering.

Kevin Moore is the General Manager of the Great Escape Festival (TGE). Situated in Brighton in the South of England (approximately 1.5 hour drive from central London) TGE is the largest music showcase Festival in Europe, operating a multi-venue, inner city 3 day festival which sees over 3000 music industry delegates, 300 international and domestic bands and a public ticket allocation of 18,000.

1. How do you choose international artists appearing at The Great Escape?

Over 50% of the artists programmed to play TGE are international and so our selection process needs to be extremely thorough. We start by inviting any artist that is interested in performing to apply to play via our free online submissions system. All submissions are reviewed by our bookings team at which point we start to put shortlists of artists together ordered by country. We work with a strong network of international music export offices, managers, agents, festivals, media partners etc and always seek out the expert opinions from each different territory we work with. Our booker then makes the final call and invites artists to perform who we think will do best at the festival.

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2. What are the dates for *The Great Escape* (upcoming year) and when do you foresee applications being open?

The next edition of *The Great Escape* takes place from 19th – 21st May 2016. Applications will open in the autumn and close early in 2016.

3. At what point in a Canadian artist's career would you recommend showcasing at *The Great Escape*?

The point at which a Canadian artist should put themselves forward to play at *The Great Escape* differs on a case by case basis, however there are a few important things every artist should ideally have in place. First, you need to have the songs in place, at the bare minimum a handful of strong songs available online so that potential industry partners and fans can check you out prior to the event. You need to have a solid live show in place, showcase festivals are unlike most other live shows so you need to be a tight and well-practised live show. It's also advantageous to have a manager in place who can make the trip across with you. That way bands can focus on the performance and the manager can focus on the business.

4. What are the benefits to Canadian artists and professionals of attending or performing at *The Great Escape*?

The Great Escape is Europe's leading festival for new music and brings together 16,500 festival goers and 3,500 industry delegates who are hungry to discover the best new music from around the world. We've got one of the largest gatherings of UK agents and international festival bookers in the world in attendance and so attending TGE is the ideal opportunity to get a foothold in the UK music scene.

5. Do you know of any success stories of Canadian artists coming out at *The Great Escape*?

There's quite a long list actually! Always, Half Moon Run, Andy Shauf, Fist City, Cousins, Mac DeMarco, Mo Kenney and Grimes have all come through and played some of their first UK shows at TGE.

6. How can Canadian artists prepare for *The Great Escape*?

The best advice I'd give is just to make sure you have belief in your songs and belief in your (thoroughly well practiced!) live show. The only thing you should be thinking about is the show, let your manager worry about everything else!

7. What are some similarities between the Canadian and UK music markets? What are some differences?

I think both markets embrace new music and have a real hunger for new music discovery. I also think both markets have no qualms in holding up a good song and proclaiming it as such, no matter what genre it is.

8. Do you have any other tips for artists looking to export to the UK?

Just make sure that when it gets to your turn, throw yourself into it as much as possible. It's expensive to travel in a band (or even as a solo artist) so your time is precious. If you come over for TGE try and play as many shows as you possibly can do and get in front of as many different audiences as possible during the course of your stay.

THE MUSIC MARKET IN THE UNITED KINGDOM

SELECT SHOWCASES AND CONFERENCES

Focus Wales

Wrexham

When: 12-14 May 2016

info@focuswales.com

www.focuswales.com

The Great Escape Festival

Brighton

When: 19th-21st May 2016

Adam Ryan

info@greatescapefestival.com

www.greatescapefestival.com



Live UK Summit

London

When: October 2016

Tel: 020 7224 2442

info@liveuksummit.com

www.liveuksummit.com

Indie Week

Manchester

When: 25-29 May 2016

Darryl Hurs

darryl.hurs@indieweek.com

europe.indieweek.com

Intl Live Music Conference

ILMC London

When: 3-6 March 2016

Greg Parmley, Managing Director

020 3743 0302

www.ilmc.com



Liverpool Sound City

Liverpool Docklands

When: 28-29th May 2016

Alex Simmonds

0151 707 9754

info@liverpoolsoundcity.co.uk

www.liverpoolsoundcity.co.uk

Norwich Sound & Vision

Norfolk

When: October 2016

Adrian Cooke

nsvfestival@googlemail.com

norwichsoundandvision.co.uk

Roundhouse Rising

When: February 2016

Jane Beese

www.roundhouse.org.uk

Live at Leeds - Unconference

Leeds

When: May 2016

Sam Beckett

unconference@liveatleeds.com

www.liveatleeds.com/events/the-unconference

XpoNorth

Inverness, Scotland

When: June 2016

info@xponorth.co.uk

xponorth.co.uk

Association of Independent Festivals Congress

Cardiff, Wales

When: November 2016

info@aiforg.com

aiforg.com

Wales Arts International

Bute Place

Cardiff, CF10 5AL

Wales, UK

Tel: +44 (0)29 2044 1320

info@wai.org.uk

www.wai.org.uk

THE MUSIC MARKET IN THE UNITED KINGDOM

Additional Tools and Resources

UK INDUSTRY ASSOCIATIONS



Association of Independent Music (AIM)

Lamb House, Church Street,
Chiswick, London W4 2PD
Judith Govey, International & Friends
Manager

020 8994 5599
judith@musicindie.com
www.musicindie.com

The Music Publishers Association (MPA)

6th Floor, Two Pancras Square,
London, N1C 4AG United Kingdom
Will Lines, Communications Officer
020 7637 4051
info@mpaonline.org.uk
www.mpaonline.org.uk



British Phonographic Industry (BPI)

Riverside Building, County Hall,
Westminster Bridge Road, London
SE1 7JA
Matt Phillips, Head of
Communications

020 7803 1300
general@bpi.co.uk
www.bpi.co.uk



UK Music

4th Floor, 49 Whitehall
London SW1A 2BX
030 7306 4446
info@ukmusic.org
www.ukmusic.org



UK Trade & Investment (UKTI)

Phil Patterson
Phil.Patterson@uktispecialist.com
www.gov.uk/government/organisations/
uk-trade-investment

Guild of International Songwriters and Composers

Ebrel House, 2a Penlee Close, Praa Sands, Penzance,
Cornwall TR20 9SR
Carole Jones, General Secretary
01736 762826
songmag@aol.com
www.songwriters-guild.co.uk

PPL

1 Upper James Street, London W1F 9DE
020 7534 1234
memberservices@ppluk.com
www.ppluk.com

International Music Managers Forum (IMMF)

Unit 31 Tileyard Studios, Tileyard Road, London, N7 9AH
Stephen Bond Garvan, Director of Communications
0870 8507 800
stephenbondgarvan@immf.com
www.immf.com

PRS For Music Foundation

2 St Pancras Square, London N1C 4AG
Liam McMahon, Communications Manager
www.prsformusicfoundation.com/About-Us/Contact-Us
www.prsformusicfoundation.com



Canadian Association for the Advancement of Music & the Arts

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https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/394668/Creative_Industries_Economic_Estimates_-_January_2015.pdf
www.ukmusic.org/assets/general/UK_MUSIC_Measuring_Music_September_2014.pdf
www.caama.org/wp-content/uploads/Australia-Report-2015-lr.pdf
ons.gov.uk/ons/taxonomy/index.html?nscl=Economy
www.deloitte.co.uk/mobileuk/assets/pdf/Deloitte_Mobile_Consumer_2014.pdf
<https://www.cia.gov/library/publications/the-world-factbook/geos/uk.html>
www.rajar.co.uk/listening/quarterly_listening.php
www.bbc.co.uk/programmes/b006ml0l
www.bbc.co.uk/programmes/b006xnzc
www.bbc.co.uk/events/rnc5d4
www.mpaonline.org.uk/mpa_news/publishers-help-drive-strong-economic-growth-uk-music