

PRESENTED BY ENKI MUSIC

MUSIC EXPORT GUIDE

MUSIC BC GUIDE TO EXPORTING MUSIC BUSINESS



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INTRODUCTION

The ability to travel to new markets to showcase, tour and meet with new fans and music executives is not as viable or as safe as it used to be. This guide presents the strategy and tools for building a music business internationally in a new world, with new metrics and new methods. Whether making initial enquiries into the music industry of a new territory or building on already established foundations, this collection of European market handbooks will help navigate the way to developing opportunity and establishing growth across a diverse musical continent.

The first part of this guide covers the homogenised elements of the European music markets; the geography, the digital providers and framework that serve each country, and the European-wide infrastructure and business access points for live representation, touring basics and rights management.

This guide is presented by Enki Music, a company dedicated to building sustainable careers for artists by providing forward thinking strategy within a global network and experienced approach. Enki provides research, market knowledge and campaign management to deliver impactful music projects.

STRATEGY

For anyone with a serious interest in building a fanbase and music career, the idea of performing in some of the world's most vibrant cities and iconic venues is often at the top of the list of boxes to check off. All musicians have grown up with stories of their heroes performing notorious shows in exotic locations steeped in history. However, if unprepared, this dream could fall at the first hurdle without a good understanding of why, how, who and when exporting your music makes the most sense.

In the current climate of digital reach and technological advances in music it can often feel as if we are drowning in data and gasping for breath at the thought of understanding how that data can help us reach global markets and build huge fanbases. This access to data, if used correctly, can help us refine how we build an international business and form a plan.

Planning for international development is nine tenths of any export campaign; knowing when you should initiate your campaign, how you should approach markets and build networks and who your audience are.

TRAIN HARD FIGHT EASY (90/10)

The 90/10 concept represents the preparation to work ratio that goes into successful export campaigns. For all of the work committed into developing an international career, 90% of it occurs at home. The final 10% happens once on the ground in another country. Here are some things to look out for and coordinate to maximise the success of an international campaign, including marketing strategies, online tools and available networks to utilise.

A.R.E.A

ACKNOWLEDGE

successful artists and release campaigns that resonate with a similar style and sound.

RESEARCH the market and similar artists to identify opportunities and analyse the data available to create a compelling pitch.

EVALUATE the strengths and weaknesses and develop a strategy and target lists.

ACCESS through showcasing opportunities, collaborations and networks.

EXPORT READY CHECKLIST

STEP 1	Example answers
Why focus on [fill in target country]?	Streaming numbers and festival booking
Who has advised on the target country focus?	My fanbase & booking agent
How does a campaign function in the target country?	I have good streaming numbers
When would be the best time to start this campaign?	I am booked to play a festival
STEP 2	
Is there music available via online platforms?	Yes on Spotify, Apple Music, etc
Is there a social media presence in the target country?	Yes but low numbers
Is there a fanbase in the target country?	Very small one
Is there a team member based in the target country?	I have a booking agent there
Is there a direct opportunity or reason for this focus?	My research and strategy
STEP 3	
Is there a strategy that includes the target country?	Yes, new music and live activity
Is there a compelling business case for that country?	Yes based on my research.

GEOGRAPHY

This guide outlines the grouping of the key European music markets to show access points, industry make-up and cultural similarities. The accompanying market handbooks will provide informative flashcards for travelling musicians, recommended genre-focused gatekeepers across the different sectors of the industry as well as key hints and tips to building strategy and impact.

RECORDED MUSIC

Europe hosts record labels of every size and genre. The UK accommodates the head offices for all of the major labels with satellite offices situated across mainland Europe (most cover broader territories than a single country ie Warner Poland will cover all other central and eastern markets) Often the distribution networks will be shared across labels within countries that have fewer physical outlets and who's market isn't deemed large enough to invest in new infrastructure.

Europe is also home to an incredibly entrepreneurial independent label landscape with heavy market shares across the major markets and genrebases. In Germany, for example, you can find some of the worlds greatest techno labels, in France, boutique electronic music and fashion houses and in the UK a heavy presence of indie/alternative record labels.

THE ROLE OF PHYSICAL MUSIC PRODUCT

In many established music markets it is still really important to supply vinyl and CD as part of a release campaign and to carry product when touring to sell as part of the merchandise offering. Not only has the appetite for vinyl remained but the promotional and curatorial opportunities have accelerated in their importance with most local and national record stores providing their own release day recommendations and in store performance opportunities. Furthermore the popularity of online shopping has made Amazon and similar ecommerce sites a crucially important marketplace for music to be sold.

RECORD STORES

The UK and European music markets are prolific suppliers and buyers of vinyl. The independent spirit and tribal attitudes of music fans makes some record stores the cornerstone of a community. There are also a number of key dates to celebrate their position within the cultural calendar; Record Store Day; Independent Label Market; BBC Independent Music Day; are all examples of events focused at stimulating sales of existing, limited release and used vinyl.

Many record stores and independent record labels also run successful memberships that deliver curated releases each month along with their 'staff recommended picks'. This can be a useful tool for a new artists marketing campaign and should be considered alongside digital ad spend and social media promotion strategies.

PHYSICAL DISTRIBUTION

To get the desired shelf space and support from the retail tastemakers it can be as easy as searching for the name and email address of the store and the product buyer. However that can be a very laborious process that lacks the added relationship and thus influence that distribution companies provide alongside their far reaching distribution network and knowledge of the market in question.

Some distributors can also help with manufacturing support and financing as well as storage. This can be an immense benefit for new touring artists to save on postage and help with cash flow. This should always be understood as an advance on sales revenue and will only be proposed if the release can prove there is a market for it and the cash injection can be quickly recouped.

ARTIST & LABEL SERVICES

Artist and label services companies operate as campaign management solutions for artists and small music businesses who require a set of services to get their music to market. Primarily positioned to facilitate the relationships between distribution and marketing around a release campaign and provide the basic infrastructure of a record label but without the transfer of copyright.

This model is often presented as a list of 'a la carte', 'plug and play' services that can be purchased for a fee with no revenue split on earnings (outside of the agreed distribution commission*) or loaned on a recoupable deal that involves sharing a percentage of the revenue made. 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 to these deals, 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 the release process.

*Each A&L Services company will work with a distributor to deliver music to the DSPs, some may have their own service, others exclusive agreements with a distributor, and some can work across providers.

DIGITAL MUSIC LANDSCAPE

As technology has advanced and created access points to releasing music internationally without the assistance and infrastructure of a large record label, so too has the ability to access new markets and build new revenue streams. However, whilst digital music platforms exist in every country some do not accommodate the same platforms and others have preferred providers. Understanding the pipeline to getting music heard in each territory and the nuances of preference is a good starting point to any fledgling international plan and will provide the focus to any impactful campaign.

The digital music landscape is made up of;

- **Digital Service Providers** (DSPs), these are the commercial platforms for music streaming and downloads; Spotify, Apple Music, etc. Most platforms allow artists to showcase other facets of their business from live shows to merchandise.
- **Digital Distributors**, these are the aggregators who ingest music, metadata and artwork and distribute to the DSPs. Furthermore, distributors have other inbuilt services that can help access greater impact for a music release, such as; playlist pitching, neighboring rights collection, marketing support and exclusive content.

The below table highlights the key DSPs and the added features built into each platform.

DIGITAL SERVICE PROVIDERS (DSPs)

Spotify	<p>The global powerhouse that can help communicate your in-market presence and popularity to third party music companies and new fans alike.</p> <p>Key benefits;</p> <ul style="list-style-type: none"> • Market specific playlists; NEW MUSIC FRIDAY UK; NETHERLANDS TOP 50; GERMANY NEW MUSIC FRIDAY; etc. • Genre specific playlists; handy for niche genre artists. • Syncable with Songkick to list any shows in your profile in relation to the geography of the listener. • Syncable with online merch stores to sell merch within your profile. • Spotify for Artists feature allows you to pitch for playlisting around new releases which can help make releases more discoverable. <p>Things to note;</p> <ul style="list-style-type: none"> • New in Russia and surrounding territories and so currently doesn't have a large listenership. This will change as the market adopts the platform's functionality.
Apple Music	<p>Key benefits;</p> <ul style="list-style-type: none"> • Market specific playlists; NEW MUSIC FRIDAY UK; NETHERLANDS TOP 50; GERMANY NEW MUSIC FRIDAY; etc. • Genre specific playlists; handy for niche genre artists. • Syncable with an online merch store. • Apple for Artists feature allows you to pitch for playlisting around new releases which can help make releases more discoverable.
Deezer	<p>Key benefits;</p> <ul style="list-style-type: none"> • Market specific playlists. • Genre specific playlists; handy for niche genre artists. <p>Things to note;</p> <ul style="list-style-type: none"> • The strongest platform in France. If France is a focus territory it is crucial to have music distributed to Deezer.
Bandcamp	<p>Key benefits;</p> <ul style="list-style-type: none"> • Self managed platform that does not require the use of a digital distributor. • Provides the ability to sell digital and physical music and other merchandise direct to fan. • Bandcamp Daily, in-house curated music magazine platform made up of; <ul style="list-style-type: none"> ◦ Album of the Day ◦ Artist Features ◦ Genre Lists ◦ Label Profiles ◦ New & Notable • Bandcamp Weekly radio show.

	<ul style="list-style-type: none"> • Lot's of music fans use the platform to discover new artists. • Follow other artists and create your own communities.
YouTube	<p>Key benefits;</p> <ul style="list-style-type: none"> • Self managed platform that does not require the use of a digital distributor. • Users can organise video content for their audience on their YouTube channel and upload new content as frequently as required. • YouTube channels enable users the ability to grow and communicate directly with their fanbase. • Provides the ability to share private and unlisted links to videos. • Lots of music fans use to view music videos and live performances • YouTube Live enables users to reach their community in real time with the ability to live stream. • Second most widely used social media platform with over 1.9bn logged in monthly users. • The world's second largest search engine and second most visited site after Google. <p>Things to note;</p> <ul style="list-style-type: none"> • 70% of YouTube views come from mobile devices. • You can navigate YouTube in a total of 80 different languages (covering 95% of the Internet population) • The platform has also launched in over 91 countries.
Amazon Music	<p>Key benefits;</p> <ul style="list-style-type: none"> • Amazon is the world's largest online retailer. • Market specific playlists. • Genre specific playlists. • Offers lossless music for audiophiles through Amazon Music HD. • Content on Amazon Music is either delivered by a record label or distributor. • Through Amazon Music for Artists, users gain access to success metrics, including the Daily Voice Index, a fan insights tab and a custom date filter. <p>Things to note;</p> <ul style="list-style-type: none"> • When consumers purchase physical products through the Amazon store they are given a digital version in the app on Amazon Music. This can encourage physical purchases through the Amazon Music store.
Soundcloud	<p>Key benefits;</p> <ul style="list-style-type: none"> • Self managed platform that does not require the use of a digital distributor. • Provides the ability to share private links to music streaming. This is a preferred tool for pitching new music. • Provides the ability to build a community of music fans. • Lot's of music fans use the platform to discover new artists. • Create your own playlists and communities. <p>Things to note;</p> <ul style="list-style-type: none"> • Soundcloud provides two different plans for creators. Pro Unlimited and Repost by SoundCloud. Pro Unlimited includes access to Repost by SoundCloud, plus more tools to share your music and grow your career on SoundCloud and beyond.

DIGITAL MUSIC DISTRIBUTORS

Digital music distributors all offer a very similar service and most can act as a fully functioning record label and usually provide a tiered set of services from simple ability to release music digitally to the DSP's, added resources such as project management and finances to help with marketing and promotion in support of a release. Each tier of support comes with a different agreement based on future income of your release.

In general digital distributors offer the following resources;

- Global digital music distribution.
- Offices in all major markets.
- Operate as a managed or a self run mechanism with different deal structures for resources used.
- AnR teams will determine if music is appropriate for release.
- Have good relationships with playlist curators and actively pitch.

MAJOR LABEL DISTRIBUTORS; The Orchard/RED (Sony): ADA (Warners): Caroline (Universal)

- Can involve heavy investment and long recoupment periods with 50/50 profit splits on net revenue

INDEPENDENT DISTRIBUTORS:

AWAL / Kobalt: Believe Digital: Absolute

- On average Artists keep around 85% revenue.

SELF MANAGED DISTRIBUTORS: Tunecore: EMUbands.

- 100% revenue deals as Artists are required to pay for releases.

*No active playlist pitching offered at basic level of support.

CASE STUDY BANDCAMP

Interview with Aly Gillani, EU Label & Artist director Bandcamp

Aly Gillani is the European Label Rep for Bandcamp, a thriving, global music community where fans discover new artists, intimately connect with them, and directly compensate them for their work. Aly's role involves expanding and managing the growing network of labels and artists using Bandcamp to connect with their fans. He is also the founder / A&R for Worldwide Awards Label of the Year First Word Records, home to Children Of Zeus, Tall Black Guy, Eric Lau, Kaidi Tatham, Tawiah and many more. Originally a club promoter he ran seminal club nights Funky Mule and New Bohemia in his adopted city of Leeds for many years. Starting First Word in 2004, he is also an acclaimed DJ with regular spots at a host of European venues and London radio stations Balamii and Worldwide FM.



Q: What is Bandcamp and how does it differ from other commercial music platforms?

A: Bandcamp's mission is to create the best possible service for artists and labels to share and earn money from their music, and for fans to discover and enjoy it. We believe that music is an indispensable part of culture, and for that culture to thrive, artists—no matter the size of

their audience—must be compensated fairly and transparently for their work. Without this belief, our mission would be meaningless, and it's why we've built our business around a model that puts the artist first. We differ from other platforms in that we focus on fans buying music rather than renting it (as streaming platforms do) and also the clear and fair way in which we pay artists. When a fan purchases music on Bandcamp 80-85% of the amount paid goes direct to the artist. We also pay out every day making Bandcamp a vital tool for DIY artists and established labels alike.

Q: What features does Bandcamp offer to support music discovery and audience growth?

A: Bandcamp isn't just a bunch of isolated direct-to-fan storefronts, it's a marketplace and community of millions of music buyers discovering and supporting hundreds of thousands of independent, but interconnected, artists. That community — via features like discover, tag hubs, artist recommendations and fan collections drives almost a third of Bandcamp's monthly sales. You can find a series of recommendations on how to use these features in our helpful artist guide at bandcamp.com/guide

Q: Do you have any hints and tips to get the most out of the Bandcamp platform?

A: Again this is best summed up on our artist guide at bandcamp.com/guide which I'd really recommend anyone who uses Bandcamp checks out. But, if you wanted a top 3, I'd say: 1) Personalise - design your page to make it your own, if there's a space for some info to be added, add it, if you can upload an image, make sure you use that space. The page is yours to make uniquely your own!
2) Add merch - around 50% of income across Bandcamp is from physical sales so adding merch, be it vinyl/CD/tapes or T-Shirts/posters etc, is really worth doing.
3) The Bandcamp Daily - The Daily is our editorial platform that launched in 2016 to highlight the breadth of amazing music on Bandcamp. We'd love to know about your music, so please send us a link to your release on Bandcamp (BC links only please!) to editorial@bandcamp.com

Q: Are there any other 'tools' that you would suggest artists use when planning international campaigns?

A: There are two recent features that will help you out in promoting your music: your artist dashboard (the landing screen when you log in to your account) gives you advice on what's missing from your page and also provides, links, widgets and tools to promote your presence on Bandcamp to your fanbase. Alongside that our newly launched Community Tab allows you to message your followers and establish a meaningful connection between them and you. I'd also recommend downloading our free Artist App which is a really good way of staying on top of what's happening with your page.



LIVE STREAMING

The global impact of the COVID-19 pandemic has dramatically changed the way we conduct and digest live music performance. This has led to the creation of new platforms and templates to promote and monetise music businesses digitally. Offline tactics for music promotion have become an incredibly important part of any campaign and now play a vital role within the online ecosystem. This benefits export campaign preparation and allows for a new access point to building foundations with online media and fanbases in focus markets. Any new release or export plan should employ live streaming tactics. Artists can learn a lot about an audience through exploiting the available tools and asking the right questions. Furthermore this type of performance can create a very efficient and effective pipeline to selling merchandise and building healthier ecommerce business around music.

WHAT IS LIVE STREAMING?

Live streaming is the broadcasting of a live performance via the internet to an audience. There are a variety of standards for this type of performance, from a completely stripped down 'acoustic' delivery (ie no external microphones, amplification or added effects outside of those inbuilt to your device) to a fully amplified performance with scaled up production and styling.

The main variables for delivering a live stream are relatively simple and widely available; computer with a camera and microphone built in, an internet connection, a live streaming platform account and an audience to perform to. However, more sophisticated variables come into play with the addition of added production and aesthetic of an artist. Depending on the ambition and the production available it is important to understand what kind of performance and experience is desired as this will help determine which streaming platform is suitable and how to make the most of the chosen delivery partner.

Most streaming platforms also allow for pre recorded performances to be broadcast as 'live' which requires extra attention to other online tools and production elements. For example, recording software is required and thus adding an extra link to the delivery chain.

GETTING STARTED

The basics of live streaming require some obvious pieces of kit (a computer with video and audio, wifi) however before diving headfirst into the world of live streaming there are a number of accessible and affordable measures that can be taken to enhance quality and increase the experience of the performance for the audience.

Other than streaming directly from a smartphone to a social media platform or broadcasting software, the basic specifications for running a successful stream from a laptop or desktop computer are:

Mac	macOS Mojave or macOS Catalina or higher running an i5 dual-core CPU and 4GB of RAM
PC	Windows 7 Home Premium or higher running an Intel Core i5-4670 or AMD equivalent with 8GB of DDR3 RAM

***NOTE:** Minimum wifi connection speed of 3 Mbps for 480p, 6 Mbps for 720p and 13 Mbps for 1080p is required

Hardware	Soundcard	This provides the interface for audio input and output. There are many options available ranging from \$150 to \$1000+
	XLR Condenser Microphone	Typical purchase for artists with a simple acoustic set up but are sensitive so can pick up unwanted noise. Require phantom power (most soundcards should provide this)
	XLR Dynamic Microphone	Not as sensitive as condenser mics so are better for multiple channel set ups and potentially noisy environments and do not require phantom power. They are typically cheaper to buy.

	Web Camera	For the best quality it is recommended to purchase 2 HD web cameras (1080p) and running different angles via a chosen broadcasting software (see below)
Software	There are a number of free software providers that provide the ability for professional quality broadcasting. It is important to understand which platforms are supported as some only work with chosen partners and to ensure that they have a choice of input sources. The main providers are; OBS, Streamlabs, Restream, StreamYard and Yellow Duck.	

STREAMING PLATFORMS

The user experience of streaming will help or hinder an artist's progress with a chosen platform. It is integral to understand what different platforms offer before committing to an extensive series of streams. Here are some of the main streaming platforms that have been supporting music performances and different types of online music experiences such as album playbacks, release parties and virtual meet and greets;

INSTAGRAM / IG LIVE [Mobile only]		
Strengths Free & easy to use instant streaming from a smartphone. Good options for solo artists and smaller bands with low production ambitions and a large following.	Weaknesses Limited quality for audio and visual recording and few options to increase production value. 1 hour limited broadcast time. No built in revenue options.	Opportunities New software Yellow Duck allows broadcasters to stream from other software allowing added features.
FACEBOOK		
Strengths Free & easy to use instant streaming from smartphone and computer. 4 Hours max stream time & the ability to schedule a stream 1 week in advance & to moderate comments.	Weaknesses No inbuilt revenue stream options. Difficult to find quality content on FB Live so it is important to reference FB groups and promote a stream ahead of time.	Opportunities Largest social networking tool in the world and operates as a second website for most artists so good place to centralise information and link ecommerce sites.
MIXCLOUD		
Strengths Perfect for DJs and radio show distribution. It is the only legal option for streaming pre-recorded music. Max 215 mins quality MP3 files.	Weaknesses Pro account needed (\$15 monthly) video element is only licensed for the live broadcast and isn't available for playback.	Opportunities Compatible with most broadcasting software and so comes with added features for added production value and monetisation.
TWITCH		
Strengths High quality audio and video output & the ability to embed into artist websites. Revenue options through subscription and short links to merch and tipping. 48 hour live streaming time and rewards for hitting key broadcasting milestones.	Weaknesses Subscription revenue is shared with Jeff Bezos. Compared with social media platforms Twitch has a much smaller audience base.	Opportunities Partnership with BandsinTown allows artists to promote and monetise through their existing listings account. Vast growing audience using the platform and cross engagement with the gaming community.

YOUTUBE		
Strengths The most popular and accessible video streaming platform in the world with the ability to 'go live' instantly via all devices. 12 hour stream length and monetised per viewer stream. Pre recorded performances also accepted.	Weaknesses Videos with non licensed music will be taken down. Not a very strong promotional ability within the platform so advised to promote via other social media accounts.	Opportunities The more viewers you attract to your stream, the more money you make via the pre agreed advertising revenues.
ZOOM		
Strengths Well used professional video call platform that offers a quality experience to an audience. Very interactive so good for connecting with fans and offering experiences such as meet & greets. Good option to run ticketed virtual events through.	Weaknesses Free plan only offers 40 minutes streaming. Paid plans extend up to 24 hours. Maximum audience is 1000. Audio & Video quality is not as good as some of the other platforms.	Opportunities Private meetings and more exclusive fan experiences can be run through this platform that can create higher revenue streams and merch sales.

LIVE

The live music industry has been hit hardest by the pandemic, to the extent that going to a gig may never be the same again. Live music venues and festivals have had to adopt measures that drive their operational costs below the line of viability causing a tsunami of pressure through the whole of the music ecosystem. There are however cracks of light appearing through the darkness; innovators within the sector are trialling hybrid events that merge the physical and digital spheres to measure the economic and social frameworks for operation and experience, venues are toying with the implications presented by reduced capacity shows and added infrastructure to maintain distancing and cleanliness standards. The truth is that live music will never disappear, but it will certainly evolve to be a new form of performance experience that will open up more opportunities for new artists to export their talent and cultivate new fanbases and focused industry support.

BUSINESS & SHOWCASE EVENTS

A vital entry point to a new market for many artists are the showcase festivals that take place in most countries. These events have been crucial moments in the story of developing careers and building the right in-market infrastructure, many artists cite events like SXSW, The Great Escape and Reeperbahn as the turning point in their development in a given market.

MUSIC FESTIVALS

One sector of the live music industry that could integrate safety measures and maintain viability and opportunity are the festivals that occupy the European Summer season. Those that survive the economic pressures of a fallow year will be required to showcase discipline and ingenuity in order to maintain their place within the highly contested marketplace. However, the larger scale outdoor events will be able to redesign their sites and build in the extra capacity and resources to successfully execute the festival experience that we all know and love. The larger opportunity to

Some Key European Showcase Festivals

UK The Great Escape, FOCUS Wales, Liverpool Sound City

GER Reeperbahn, C/O Pop

HOL New Skool Rules, Eurosonic

FRA MaMa, Les Bourge Du Rock

SPA Primavera Pro

EST Tallinn Music Week

relieve financial pressure on festivals will present itself in the fees paid to artists and if headliners accept a reduced amount.

This is a promising realisation as the plethora of independent festivals that book artists early in their careers will be required to come back stronger than ever and with more opportunities for artists with lower fee expectations.

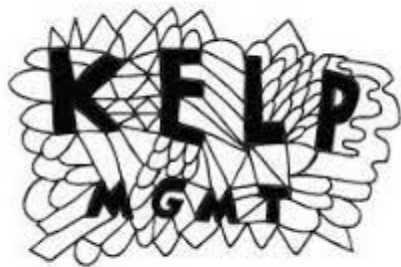
CASE STUDY ANDY SHAUF

Interview with Jon Bartlett of Kelp Management

Kelp Management is a division of Kelp Records, a label and artist services company formed in 1994 by Jon Bartlett. Based in Ottawa, Canada, Kelp has spent much of its time as a record label focused on pushing music from the National Capital Region, before migrating into management and artist services in 2010. Kelp's sister company MEGAPHONO also formed in 2010 to push music for synch licensing in film, TV and video games. MEGAPHONO has grown into a music showcase festival that takes place annually in early February in Ottawa.



Kelp Management represents Andy Shauf, Lido Pimienta, Jasmine Trails and Foxwarren.



Q: What were the first steps you took to introduce Andy Shauf in the UK and Europe?

A: Right after I started working with Andy, we immediately got some very generous funding from Creative Saskatchewan that allowed us to do some showcasing, focusing on the US and Europe (Great Escape / Altersonic). He also played School Night in LA and Rockwood in NYC around this time. A lot of showcasing, a lot of conversations with labels, publishers and agents, trying to put the team together.

Q: Was the first attempt a success? Did you achieve the targets set out?

A: I think we had a few immediate results in terms of our European team coming together, but things took a bit longer in the US. We wanted to have a full international plan in place before we moved forward with his next release, so it took a bit of time and a lot of showcasing, and saying yes to opportunities presented through Breakout West and CIMA.

Q: Did you have a plan before entering the European markets?

A: I'd gone to Europe with a lot of acts previously, so had a sense of what worked and what didn't, and a pretty extensive network established. It was more about identifying playing opportunities where the right people would have a strong likelihood of being in the room, and putting all of our efforts on getting those people to the shows.

Q: Is there a specific moment, period or person that you identify as a catalyst to taking Andy's career to the next step?

A: We had one showcase in LA where both our publishing and label deals were solidified within 24 hours after the show, so I'd say that was the pivotal moment, and informed our European plan as well.

Q: How have you approached international development with your other artists?

A: I'd say any artist we've developed internationally at Kelp and had a strong focus on showcasing in key cities and at key events...LA, NYC, London, Paris, and showcasing festivals like The Great Escape. Usually if we are building a team from scratch, we draw up a wishlist of agents, labels, publishers, and then create opportunities whereby we can get the artist in front of these people. I feel strongly that if you are going to develop an artist internationally, you need to focus most of your efforts on getting that team in place, and then coordinating the whole machine around a release plan.

Q: What do you look for when starting to work with artists?

A: It's probably what everybody says but I would say a unique artist who has something to say and also is great on stage. You just know when you see it I guess, and as you get to know the person behind the music...I work with wonderful kind and generous artists.

Q: What are the strengths that you see in artists who have been able to successfully export and sustain their business into Europe?

A: I think if you're going to sustain in Europe, you need to prioritize and not treat it like an afterthought...you need to keep going back. You also need to ensure you have the right people on the ground supporting you, from PR to booking to label services.

LIVE TOURING

International touring is a very complicated and stressful endeavour filled with numerous financial boobytraps and logistical contradictions. It can be a challenging part of a new artist's business but with good planning and qualified guidance touring can stimulate the profile and revenue needed to build stable foundations in a new market. In Europe musicians are able to tour extensively. This is mainly due to the short geographical distance between most major markets, even linking the UK to France can be achieved without a day off. This is a major point to note, as well considered routing and understanding the market nuances can lead to accurate budgeting and fewer complications.

This section is designed to help expose the true costs of touring in Europe and list things that should be considered before confirming the shows. In order to better prepare and avoid unnecessary costs. Overall things you should know about touring in Europe;

- **Roads** are generally of a high standard. They range from motorways; some have a toll system in place. Dual carriageways and secondary roads with two-way traffic are common with winding country lanes in more rural areas.
- **Licence and insurance** a valid, full national driving licence is mandatory and must be carried at all times.
- **Speed Limits** 130kmph in mainland Europe and 70 mph in the UK on major roads with signposted limits made clear on B roads and inner city areas.
- **Power** Canadian voltage is 110 whereas European voltage is double at 220 so a step down transformer will be required for all pedal boards and keyboards etc requiring mains power. Transformers can be hired along with all backline or bought at a reasonable cost.

COSTS OF TOURING TRANSPORT

Splitter Van

- Usually hired as self-drive but can be hired with a driver from most suppliers (day rates for drivers do not include accommodation and per diems so these costs are added on top)
- Most Splitter Vans seat 6-8 people
- If touring in winter months ensure chain tyres are provided
- Cost is on average £100 per day depending on the supplier, range of van and the weight of the load you are carrying.
- Weight considerations
 - Basic vans can carry a gross weight of up to 3.5 tonnes (plus a 5% overage) which includes the weight of the people in the tour party and their luggage as well as back line, instruments and merchandise. If checked by authorities the vehicle will be held until the weight is reduced.
 - If carrying a heavy load of above 3.5 tonnes there are options for van hires of up to 5 tonnes but these include a driver (and their added expenses) and are hired on average at £350 per day.
 - Heavier vans have a restricted speed of 60mph so it will take longer to travel between destinations and should be considered when planning tour itineraries.
- Most vans will include its own Wifi which can help save on personal data costs. This comes as an extra charge on top of the van hire.
- Some companies offer discounts of up to 50% off if you are touring during quiet periods (January/early February)
- Most companies will discount the day rate for extensive hire periods (1 month+)
- Fuel is expensive compared to Canada - prepare for double the cost.
- Parking can be very expensive especially when in city centres and most city centre hotels do not have parking space for vans - see hotel section for tips on where to book to save costs and include parking.
- 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>

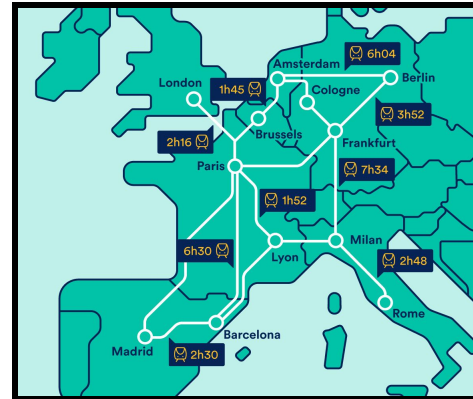


*Image from Vans For Bands

Sleeper Bus

- Recommended for touring parties of over 8
- Cost from £800 per day for cheaper options and scale to include all mod cons.
- Included within the cost of a basic bus hire; 1 driver, trailer, fuel, parking, tolls and other fares including ferries.
- 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.

	<ul style="list-style-type: none"> Trailers are needed to transport equipment and often come with a sleeper hire but make sure to double check. Trailers offer loads of 2 tonnes and this is regulated separately to the bus. There are extremely strict regulations in Europe concerning driver working hours, driving times and rest periods. Drivers cannot exceed 9 hours driving per day and breaks of 45 minutes must be added for drives of 4.5 hours or more. There is a 56 hour weekly limit on driving hours. This can greatly affect your touring schedule or tour budget. <ul style="list-style-type: none"> 2 drivers can be hired in order to share the drive times and thus work around the regulations but this includes added costs that will be built into the hire package. More information on this can be found here; https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/856360/simplified-guidance-eu-drivers-hours-working-time-rules.pdf Sleeper Buses can be a cost effective solution to touring as accommodation is included with minimal overnight parking costs if planned correctly.
Car	<ul style="list-style-type: none"> Ideal and affordable option for solo artists or small tour parties of upto 3 people. Wide range of cars and vans available starting from £30 per day. There can be lots of hidden costs so ensure to read the small print. There are hundreds of companies and so the costs are very competitive.
Bus / Coach	<ul style="list-style-type: none"> Can be the cheapest way to travel by far if not carrying a lot of luggage. Journeys can be very long and uncomfortable usually doubling the journey time of trains and cars. Storage space is very limited so not advised if travelling with a lot of equipment.
Train	<ul style="list-style-type: none"> This can be a very efficient way to tour for a solo artist or small group with little equipment. The train network across Europe is extensive, regular and very quick. Tickets can be very expensive if not booked well in advance. Train capacities can vary and so in some countries a ticket does not exactly equate to getting a seat and you may have to stand.
Plane	<ul style="list-style-type: none"> Flying can be very cheap if booked in advance through a 'city hopper' flight via a 'budget' airline (Easyjet, Ryanair, Wizz, Norwegian, Jet2) Most 'budget' airlines offer a number of 'add ons' for baggage allowance, food, insurance, change of seats etc so your ticket may not include hold baggage or a meal. The added costs of transport to and from the airport should be considered as most major airports are situated outside of their associated cities and taxi rates can be very high. Most will have public transport services (train, bus) which will be more affordable options but can be complicated to understand and have limited luggage space.
Ferry	<ul style="list-style-type: none"> There is a very regular and well serviced ferry system from England, Scotland and Wales to Northern and Republic of Ireland and mainland Europe 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. France and the Channel Islands can also be accessed by ferry from certain points in Ireland. Tickets http://www.directferries.co.uk/



TICKET & SUPPLIER LINKS

SPLITTER VAN
SLEEPER BUS
CAR HIRE
BUS/COACH
TRAIN
PLANE
FERRY

Directory
Directory
[Car Rentals UK](#)
[National Express](#)
[The Trainline](#)
[Skyscanner](#)
[Direct Ferries](#)

COSTS OF TOURING ACCOMMODATION

Hotels

Hotel rooms should always be pre booked where possible with as much advance as possible in order to get the cheapest rates and avoid any unplanned extra costs.

Hotels are the more convenient option whilst touring and most include;

- Consistent policies across brands meaning no surprises.
- Secure parking.
- Late check in options.
- Free wifi.
- Free Breakfast.

Rough Hotel Rates

- **Affordable** £50-£120 (Travelodge, Ibis, Jury's Inn, Hostelworld)
- **Medium** £120-£180 (Holiday Inn, Premier Inn, Accor)
- **High** £150-£250+ (Hilton, Radisson, Marriott)

Hotel Tips

- Aim to book hotels at least 1 hour outside of a city centre to ensure lowest prices and parking capacity. Also reduces next day travel.
- Hotels situated next to / close to major highways are good options as they are the lowest priced and include parking.
- Hotels near to airports can also provide affordable options with required parking but will likely be slightly more expensive than those located next to major highways. Very convenient when flights are part of touring itineraries.
- **UK Recommendation** Holiday inn express (£50-75)
 - Free secure parking for vans
 - Free wifi
 - Free Breakfast
 - Twin room = 2 x double beds (4 people)
- **French Recommendations** Novotel / IBIS / Campanile (french motorway lodges and campsites) are all good affordable options.
- **Belgium & Holland** Van der valk hotels are good quality and affordable and next to highways for travel ease.
- **Germany** can be the hardest place to find good consistent hotels.

Airbnb	<p>Convenient if</p> <ul style="list-style-type: none"> • Travelling light. • Staying in the same location for a lengthy period of time. • Looking for city centre accommodation options. • Accommodating a large tour party requiring multiple rooms and self service amenities. <p>Negatives</p> <ul style="list-style-type: none"> • Price options vary dramatically depending on size/number of rooms, location and standard of the property. • Parking can be a problematic requirement with most central properties not able to provide secure options for vans. • Rarely have secure storage areas for valuable instruments and equipment. • Late check in can be an issue with some properties. <p>Conclusion</p> <p>Airbnb can often be an affordable option when touring as a group; smaller per head rates for larger groups with multi bedroom options and living areas which can make extended stays feel more homely with added clothes washing and cooking facilities. Inner city options can be expensive, small and rarely come with parking spaces or have the secure capacity to accommodate valuables.</p>
Local B&Bs	<p>These can be good cheaper options but they are hard to come by and have very limited availability. B&Bs are very rarely located in convenient locations so extra transport costs should be considered. They vary dramatically and late check in options are rare.</p>

COSTS OF TOURING TOUR PARTY & EQUIPMENT		
<p>Crew (all suggested fees are per day and not inclusive of accommodation, Per Diems and travel costs)</p> <p>*Most of these job roles can be doubled up between people but you will only find that 2 jobs per person is the maximum (T M & Lighting. Driver & FOH. Driver & Merch Seller. etc)</p>	Tour Manager (TM)	£100-£250 A TM is responsible for the full planning and operation of a tour once show deals are secured.
	Driver	£60-£150 A good driver can make all of the difference to avoiding extra charges and ensuring the safety of the party.
	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.
	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.
	Merch Seller	£50-£130 Merch is a vital part of a live touring business and so requires trust and experience. A good merch seller will know how to locate and present items for maximum sales. Most venues will provide a seller if required which will save a lot of added expense and many venues will charge you a fixed rate or a percentage of sales which can be up to 25% + VAT or as little as 10%.

Back Line	The Back Line (drums, bass amp, guitar amps, etc.) is the most financially and logistically troublesome aspect of touring for Canadian artists as most venues do not supply quality alternatives.	It is recommended to hire a backline. Some van companies may also supply this and so there may be room for negotiation on the overall price. Important to note <ul style="list-style-type: none"> Back line does not include a drummers 'Breakables': <ul style="list-style-type: none"> Snare drum, Kick drum pedal, Cymbals, Felts, Ride clamps Check each venue's tech specs carefully for what production and basics they provide: Microphones & Mic stands, D.I Boxes, PA and Lights, Staging
Consumables	Tour consumables are the extra things a touring musician should always carry (strings, sticks, batteries, gaffer tape), they 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 each member of the band and tour party, including yourself, a per diem. This should be - £15/£20 per person ¹ .	

WORK VISAS & WITHHOLDING TAX

Most countries require official documentation that allows access to said country, this is called a visa and also represents an acknowledgement of their rules as well as your legal right to visit and earn in that country. VISA means charta visa, in Latin which means "document that has been seen". It is a document issued to a person or a stamp marked on the passport of a person who wants to visit another country. It is the permission given by a country to a person to enter and stay in the country for a specified period of time.

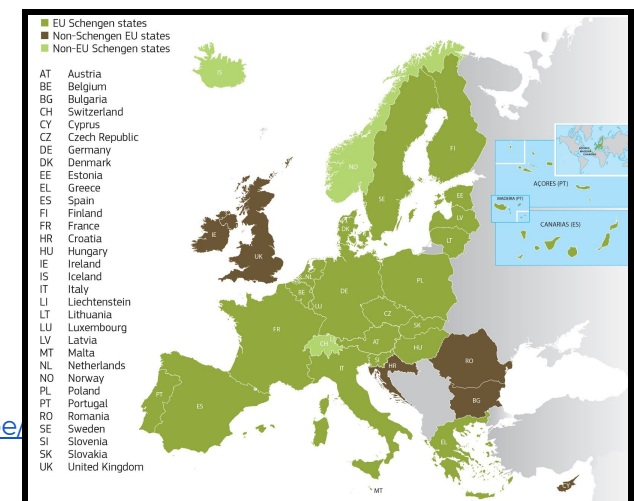
Across Europe the majority of countries are part of the 'Schengen' agreement that allows travel between all member states under one binding visa agreement. Other countries such as the UK, US, Russia and India plus many more operate under their own individual visa systems that require registration and often payment for entry to that country. Furthermore each country enforces its own tax systems that require further understanding and compliance in order to conduct business whilst within their borders.

SCHENGEN

The Schengen Agreement is a treaty that led most of the European countries towards abolishment of their national borders, to build a Europe without borders known as "Schengen Area".² The Schengen visa is a short stay visa allowing its holder to circulate in the Schengen area.

¹ <http://www.theguardian.com/music/musicblog/2008/jun/11/costoftouring> and <http://livemusicbusiness.com/artist-resources/advice-for-us-and-canadian-bands-touring-in-europe/>

² <https://www.schengenvisainfo.com/schengen-agreement/>



The Schengen area covers 26 countries without border controls between them. These countries are: Austria, Belgium, the Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Italy, Liechtenstein, Lithuania, Luxembourg, Malta, the Netherlands, Norway, Poland, Portugal, Slovakia, Slovenia, Spain, Sweden and Switzerland ³

Latvia,

GENERAL EU TAX INFORMATION

Three key principles which arts professionals should adopt:

1. Don't assume that tax and social security will be organised in the same way as in Canada.
2. Get advice from colleagues with experience of working in the particular country or professional context you are going to.
3. Always check that you have the most up-to-date information.

Within the EU there is no standardisation of national systems of income tax and widely divergent rates and processes for calculating taxes are found.

WITHHOLDING TAX

Each country sets its own rate of withholding tax and in Europe this is generally 15-30%. The rate must not be higher than the normal income tax rate for residents. Countries have been able to choose whether to tax the full fee without deducting expenses or to allow the deduction of 'direct' expenses before applying withholding tax on the actual performance fee only.

Withholding tax is deducted by the organisers at the time of a performance. If there is a bilateral tax treaty between the country of performance (where the tax is deducted) and your home country, this payment will normally be considered as part of your tax liability for that income. Under a bilateral tax treaty, the artist or live performance company who has already paid withholding tax abroad will receive financial compensation in the form of a tax credit or a tax exemption.

There are various ways of ensuring that you are not taxed twice on the income and you need to consult your tax authorities or accountant. The most important element of avoiding double taxation is to obtain a tax certificate, in your own name, for the foreign earnings. Ask the employer for this before you leave the country and make sure that the certificate states the earnings and the tax. The main problem which performing artists encounter is that the contract and fee may be negotiated by a company and therefore the fee (and tax certificate) will be made over to the company, rather than to the individual performers. If you know that withholding tax will be deducted, try to ensure that this is dealt with in the contract so that individual tax certificates for each performer can be issued. You send the tax certificate to the authorities in your own country when you submit your annual accounts in order to receive a credit for the withholding tax you have already paid.

³ https://ec.europa.eu/home-affairs/what-we-do/policies/borders-and-visas/visa-policy/schengen_visa_en

DEFINITION OF CARNET

A Carnet is an international customs and temporary export-import document. It is used to clear customs in 87 countries and territories without paying duties and import taxes on merchandise that will be re-exported within 12 months. Carnets are also known as Merchandise Passports or Passports for Goods.

What do Carnets Allow you to do?

Carnets facilitate temporary imports into foreign countries. By presenting an ATA Carnet document to foreign customs, you pass duty free and import tax free into a carnet country for up to one year. There are 87 countries and territories that accept carnets. See a complete list of Carnet countries here.

How Long is a Carnet Valid for?

A carnet is valid for up to 1 year from its issue date except for Exhibitions and Fairs which is valid for 6 months from date of issue. The carnet can be used multiple times and in multiple countries during the period of validity. Split shipments are allowed however items cannot be added to the General List once the carnet is issued.⁴

EUROPEAN UNION

EU CUSTOMS CODE is the set of rules covering customs matters in trade with non-EU countries.

http://ec.europa.eu/taxation_customs/customs/procedural_aspects/general/community_code/index_en.htm

ENTRY SUMMARY DECLARATION (ENS) This contains advance cargo information about consignments entering the EU. It must be lodged at the first customs office of entry to the EU by the carrier of the goods - even if the goods are not going to be imported in the EU (termed as 'lodging'). The deadline for lodging the ENS depends on the mode of transport carrying the goods:

- Short haul flights (less than 4 hours): at least by the actual time of take off of the aircraft
- Long haul flights (4 hours or more): at least 4 hours before arrival at the first airport in the customs territory of the EU
- Road traffic: at least 1 hour before arrival.

***Note** The Entry Summary Declaration requires information included in documents originating with the exporter (invoices, etc). Make sure these documents reach the party responsible for lodging the declaration in time.

More information: http://ec.europa.eu/ecip/documents/procedures/import_faq_en.pdf

Customs procedures When goods arrive at the customs office of entry to the EU, they are placed into temporary storage under customs supervision (no longer than 90 days) until they are assigned a customs procedure and released for circulation once all the import requirements have been met:

- all applicable tariff duties, VAT and excise duties have been paid
- all applicable authorisations and certificates (e.g. health requirements) have been presented

CUSTOMS DECLARATION SINGLE ADMINISTRATIVE DOCUMENT (SAD)

Goods are placed under customs-approved treatment or use using the Single Administrative Document (SAD).

⁴ <https://www.atacarnet.com/what-carnet>

The SAD can be presented to the customs authorities by the importer or a representative, either electronically (each EU country has its own system) or by delivery directly to the premises of the customs. SAD covers the placement of any goods whatever the mode of transport used and under any customs procedure.

See also:

- [Download Single Administrative Document \(SAD\)](#) (Excel document)
- [More information on customs declaration](#)
- [Generic import scenario](#) (European Customs Information portal)
- [Transit movements electronic map](#)

Value for Customs purposes

Most customs duties and VAT are expressed as a percentage of the value of the goods being imported. Customs authorities define the value of merchandise for customs purposes based on its commercial value at the point of entry into the EU. This is defined as the purchase price plus delivery costs up to the point where the goods enter the customs territory. This value does not always equal the price stated on the sales contract and may be subject to specific adjustments.⁵

office. The

BOOKING AGENCIES & CONCERT PROMOTERS

The way booking agencies and promoters work in Europe is similar to how it works in Canada however a European based agent will want to represent an artist for the world outside of North America covering Asian, African and South American markets as well as Australia. Most smaller/independent agencies are separated by genre and each with their own speciality. European booking agents are mostly situated in the UK and work with partners in each European market to plan the shows that make up a tour. There is a growing number of independent agents operating outside of this standard but it is a key point to understand as in this relationship, each agent has a promoter in each European territory who they subcontract 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. For more established artists, it is common to sell an artist to a promoter nationally, so a promoter can spread the risk across a number of shows.

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 represent.

There are dozens of promoters operating across each territory with each often broken down into different districts with regional operators. In the UK promoting concerts is one of the only sectors of the music industry 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 England there are regionally based promoters and in London, there are over a dozen promoters that only promote in the city.

It can be incredibly difficult to sign with a good booking agent, but increasingly easier to work with a promoter independent of agency representation. As a result, it is often advisable for artists to work with a promoter or two for their initial concerts, and use them as promotional vehicles to attract agents to see them perform live. When signing with a booking agent, the agent immediately assumes responsibility for all European touring (genre-standards permitting) 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.

⁵ <https://trade.ec.europa.eu/tradehelp/eu-import-procedures>

INSURANCE

For all businesses it is recommended that basic business insurance is obtained where there is a potential for loss of earnings or damage to goods associated with that business. For musicians and composers, there's a number of elements you can insure, including instruments and mechanisms, such as your hands. Before you export, if you are likely to take an instrument abroad then instrument insurance is recommended, which can be as cheap as £150 per year with an excess of £25 in some circumstances. There are a number of recognised insurance companies who offer instruments as basic business packages.

TOURING TIPS

1. **Etiquette** It is important to 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. You are at their mercy on stage.
 - a. **Tip** 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 replace any 'charge' for selling merch on site.
 - b. Remember the names of the venue staff and local crew.
 - c. Get to know the bands on the same bill and watch their set. This can create a number of future opportunities.
 - d. Try and say a few words in the local language. This will endear you to the audience and win their support.
 - e. Where possible make local references to cultural or sport moments and people to show interest and common grounds.
2. **Consumables** Carry your own - tape, leads, plectrums, batteries, marker pens, other unique requirements, etc as you can't rely on the venues to cater for these.
3. **Accommodation**
 - a. Book way ahead of time to get the best prices and availability.
 - b. Join membership programmes for discounts and extra luxuries.
 - c. Check that wifi is free as that will save on data charges.
 - d. Ensure secure parking for vans is available and included.
 - e. Check that breakfast is free and provides options for different dietary requirements.
4. **Merchandise**
 - a. Quality merchandise is important
 - b. Invest in good travel boxes and spend the time preparing and organising merch to ensure efficient set up and pack down.
 - c. Make clear signs (including costs the local currency)
 - d. Carry your own desk lamps to ensure people can see the prices and what is available.
 - e. Carry a mobile card reader and in app sales system (POS) to help manage transactions and stock levels.
 - f. Carry cash in the local currency.
 - g. Bundle merchandise together to help increase sales; upsell record bags with vinyl and T Shirts for a slightly discounted price.
 - h. Sell limited release tour designs to create more desirability around the products.
 - i. Make sure to have fulfilment partners ready to provide stock when levels are running low.
5. **Advancing** 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.

CASE STUDY TOUR MANAGER / FRONT OF HOUSE ENGINEER

Interview with Matt Daly, tour manager and FOH

Matt started touring as a musician in 2009, and worked as a sound engineer in his home town of Leicester, UK, in-between tours. Once he'd cut his teeth in local venues he started working sound for bands on the road, and learnt the ropes as a tour manager. The band he was playing with slowed down and the TM/FOH work took over. Matt has since worked all over the world on tours and festivals with a bunch of amazing bands and artists like Okkervil River, Marika Hackman, Sam Evian, Hannah Cohen, Nick Hakim, Sons of Kemet, Blood Red Shoes, Myrkur, Knuckle Puck, Michael Malarkey, and Soko, to name a few.

The job of TM/FOH is a two-for-one. It's best executed by two individuals but the realities of touring budgets mean it's fairly standard practice for it to be done as a combo. The tour management element is one of organisation, planning, and responsibility. Managing budgets, planning logistics, and being responsible for a team of people working in different environments each day. Front of House sound is the reinforcement of the sound of the band for the listening audience. It's working mostly on instinct with what the band is providing down the microphones, using the PA system and the room to give the best possible listening experience. For Matt the job is a balance of science and art. The science of planning, organisation, technology, PA systems, mixing consoles. The art of mixing music, and developing personal relationships and a positive atmosphere in high stress environments.



Q: What is the first thing you do when planning out a European tour for a new/international artist?

A: When I'm booked for a tour most often the scheduling and routing has already been decided between the management and the booking agent, so my first thing is to look at where we're going to and when. I'm primarily looking for things that require some considerable logistical planning (I've started three tours in Oslo, for example), and basically making sure that what's being proposed is possible and can be done within budget, which is the next main consideration. Budget responsibility varies from artist to artist. Most of the time management will look after budgets, particularly if there's label tour support funds involved, and I'll work with them to manage the costs of the tour. Sometimes, particularly for overseas artists, I'll run the budgets myself and provide an overall quote for the tour.

Every client I work for involves me mixing FOH sound, either as a sole responsibility or in combination with tour managing. Though tour management can in a way be an art itself, for me the joy comes from mixing the live sound. With some clients, before the shows are confirmed I'm consulted on venue choice. This is to check that the venue is suitable to house a good concert for us. This comes from a few experiences where a venue in some way may not be up to scratch, and because of inaccurate (or a complete lack of) information this has led to a compromised show. That quickly becomes a situation you want to avoid.

Q: What assets do you expect the artist to provide you?

A: Before the tour can be advanced, which is the process of exchanging information and agreeing details with the promoters and/or local representatives in advance of the show, I'll need a hospitality and technical rider for the band. These documents form part of the contract between artist and promoter, and outline catering and technical requirements for the band to make sure the show can run smoothly. Most of



the time bands will have existing riders of sorts, so it's a case of transferring the information onto my template. Along with this I'll collect scans of all the travel documents, and personal information such as dietary requirements, illnesses, allergies etc.

From the mixing perspective it's great to hear any new music that the tour may be supporting the release of, and of course a conversation about the live sound and what the artist wants to achieve with their show. A lot of tours involve rehearsals and pre-production which gives us lots of scope for technical preparation. Assets for that might include setlists, backups of playback files, presets and samples for things like keyboards and SPD's, pre-show playlists, and anything else relevant to the technical aspects of the tour. Other useful assets include design material - graphics/logos etc, for press, marketing, tour documents etc. An equipment list - everything coming on the tour, with serial numbers for insurance and security purposes. If the band has a backdrop for stage I'll need a fire safety certificate, a lot of venues won't let you get it out of the bag without one and it's something that often gets forgotten!

Q: How do you choose which artists you work with and are there any black flags that you look for?

A: It's a people game. If you're spending weeks at a time in close quarters with a group of people, you want to get on. As a sound engineer I'm craving music that is enjoyable and engaging to work with, that I can listen to at 100dB with a critical ear every night. I enjoy working with musicians that have a sympathy for the compromises of live music, that understand we're fighting the laws of physics and the acoustic limitations of rooms, stages, and PA systems. People that understand tonal balance and dynamics, and that are as good at listening as they are at making a sound.

I would love to say that I have the luxury of choice but that's not often the case. I've contacted a few bands and artists that I've been really interested in working with, but that's usually when there's an existing link somewhere through managers, agents, or previous clients rather than a cold call. That's more down to my personality than some kind of industry practice but everyone develops their own way of working. I'm not on retainer with any of my clients, so in the situations where there's been more than one offer on the table, I decide based on a combination of chronology - who booked first, who's been the longer standing client - and who's more suited to having someone cover the job for me.

I think the only black flags would be if I really didn't like the music, to the point where I wouldn't be able to do it service as a mixer, or if there was an obvious personality clash that I wanted to avoid. Developing personality skills as a touring crew member is vitally important, learning a well timed balance of introversion and extroversion, and an awareness of other people and their mental well-being. Sometimes that isn't enough though and you can foresee tension and clashes that you'd rather not be a part of. That's maybe happened once or twice in over ten years of doing this, virtually everyone I've met and worked with in this job are beautiful human beings

Q: In terms of budgeting, what costs should artists look out for that are (potentially) unique to Europe?

A: Van weight and road regulations in general is an important one for Europe, particularly for artists and bands coming over from North America as it differs to the situation there. There's a key threshold of 3.5 tonnes, above which things can get complicated and expensive. Splitter vans often have an unladen weight of up to 2.5 tonnes, leaving you with a payload of 1 tonne for equipment, people, and personal items. Because of that it's very easy to run overweight, and though the weight limit is the same across Europe the implementation and fine

values vary from country to country. Larger vehicles running a gross weight over 3.5 tonnes are treated as commercial vehicles, so require the driver to have an operators license and use a tachograph, and incur much higher costs on ferries and tolls.

Tyres are a consideration for the winter months, and this can be discussed with the rental company. The rules vary from country to country, but in some places the use of winter tyres is mandatory for particular months of the year.

The use of tolls and vignettes is common in Europe. Countries operate different road tax systems but they're all fairly easy to navigate. The tolls are self explanatory, the vignettes are a tax system based on road usage for a time period. You buy a sticker at the border and it clears you for road usage in that country for a certain period of time. They're very common in central and Eastern Europe. Another consideration is that Switzerland and Norway are outside of the EEA, so special consideration has to be taken for carrying commercial goods into those countries. This involves a tax on the merchandise you sell whilst in the country.

Q: What tips would you give to a band touring Europe for the first time?

A: Go in with an open mind for the different cultures, languages, and landscapes. Check your power supplies, we're on 220v in Europe. Hire a Tour Manager that knows all the good bars and restaurants!

Q: Anything else to add? How far in advance should tours be planned out? Any gear you rely on? How to organise whilst on the road?

A: From my end it's good to have at least 6 months to plan things, as with anywhere in the bigger cities things get booked up pretty quickly, and you can save on most transport costs by booking well in advance. My best friend uses Master Tour. A very helpful bit of software that helps to organise everything tour related and saves me so much time in collecting and distributing information for the tour. It's a great point of reference for all crew members and management, and is much more efficient than printing out day sheets. I rely heavily on my phone and laptop for working, but my noise cancelling headphones help me escape and get a break from everything. Also I consider a memory foam pillow an essential item. For mixing I have a few bits of outboard that I bring, I have a couple of effects units and compressors that are nice to have on the road.

RIGHTS MANAGEMENT & COLLECTION

It is important to understand royalties and copyright management and ensure that all works are registered with the appropriate societies in each territory when developing an export strategy. It is also key to recognise the opportunities to increase revenue and profile through the exploitation of copyright as wherever music is used, the royalties are collected abroad through a network of reciprocal agreements via a domestic provider. There are two main types of royalties for composers:

Performance royalties Based on each performance or broadcast of a performance. Can include: live performance, performance broadcast on radio or TV, broadcast of a recorded work on CD etc.

Mechanical royalties Based on a mechanical reproduction (ie recording) of a work and paid per purchase or stream of music via a record label or digital distribution provider.

A third, uncommon form of royalty also exists;

Grand rights

This only accounts for works which are staged (not only opera and dance, but also if an existing work is staged or has dance set to it) this form of royalty is individually negotiated and normally a % of box office

THE ROLE OF PERFORMING RIGHTS ORGANISATIONS (PRO)

Most countries have their own PRO in place to collect performance and mechanical royalties when music has been performed via media or in a live capacity. SOCAN is the Canadian rights Society and has existing contracts in place to collect royalties on behalf of an artist across all markets. It is worth checking to make sure that works are registered with the appropriate collection society for each country. It is possible for a musician to contract directly in each market for collection of that market only and some countries, such as the US, have a choice of multiple societies to assign royalty collection to.

SUBMITTING SETLISTS

When performing original compositions live, in order to be paid a royalty for both performance and composition, setlists of each performance must be submitted to PRS in the UK and Europe or Neilson in the USA and Canada. This can usually be submitted online via the collection societies web platform or can be handled by the venue manager or promoter. Each show is charged a fee based on the number of tickets sold and the number of performances it stages, and this fee is distributed pro-rated to collection society members. Submitting a setlist ensures the collection society knows what works were performed so the rights holders can be credited accurately.

THE ROLE OF A PUBLISHER

Music publishing is the management of all commercial use of music and for the royalty management and collections for the author and composer. When music is used commercially (whether sold, licensed, or publicly performed), the songwriter and copyright owner is owed royalties. A music publishing company can offer multiple services for songwriters. There are four types of publishing available in the UK;

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

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

Sub Publishing

- Bespoke deals to fit the needs of the writer
- Involves some rights assignment
- Small advances can be negotiated

Exclusive Deals

- The assignment of all compositions
- Long-term copyright ownership
- Involves high advances against future earnings
- Can involve heavy revenue splits

CASE STUDY RIGHTS COLLECTION

Interview with Lara Baker, Director Business Development Songtrust.

Named in Music Week's Women in Music Roll of Honour and SheSaidSo's Alternative Power List in 2018 and 2017, I am an experienced music industry professional, with over 15 years experience in artist/label relations, business development, event programming, comms and PR. Reliable, self-motivated and an effective communicator, I combine a commercial business mind with a passion for supporting and empowering independent music creators. I have a wide range of contacts across the music, media and entertainment industries, and proven success in driving organisational growth.

Passionate about improving diversity, gender balance and inclusivity in the music business, I have sat on UK Music's Diversity Taskforce, support the Love Music Hate Racism campaign and organise regular women in music and diversity-focused events. I blog regularly on these matters for The Huffington Post, and have contributed to articles in Marie Claire, Forbes, Music Week and many other publications, as well as having delivered a TEDx talk on addressing the music industry power imbalance.



Q: What is Songtrust and how does it differ from other commercial music platforms?

A: Songtrust is the world's largest technology solution for global music publishing royalty collection and administration. It was founded to simplify music rights management and remove the complexity of the publishing landscape. Songtrust's core mission is to help musicians, publishers, labels, and distributors easily track and collect global publishing royalties for their music catalogs. Songtrust administers more than 2,000,000 songs and represents more than 300,000 songwriters, including those who have written songs recorded by Drake, Billie Eilish, and Kendrick Lamar. The company works with publishers and distributors such as CD Baby, Downtown Music Publishing, and Sub Pop Publishing. Songtrust maintains the most extensive, accessible publishing network in the music industry by having direct relationships across more than 50 rights societies around the world covering more than 215 countries and territories.

Q: What features does Songtrust offer to support artist business growth?

A: Songtrust was founded to help creators, publishers, labels and distributors easily collect their publishing royalties from around the world and get the full return on their music catalogue. Without Songtrust, music rights holders who don't have a publisher would have to register their works one by one with each collection society in the world, or entrust their collection society to handle global collections via reciprocal deals which isn't seen as an entirely reliable or effective solution. The Songtrust dashboard provides global royalty collection and income statements in one simple dashboard, so writers can see exactly what they're earning and from where, and when they will receive it.

Q: How can Songtrust support an artist's international development?

A: In the streaming age, a writer may find that their music is being streamed all over the world, and thus they are due royalties from many different countries and territories. Once songs are registered on the Songtrust platform, Songtrust registers those works with more than 50 collection societies around the world, which collect royalties in more than 215 countries and territories. Without Songtrust, songwriters

without a publisher would have to register their works one-by-one with all of these collection societies and likely lose out on performance and mechanical royalties owed to them in regions where their works aren't registered.



Q: What roles can/does Songtrust play within the greater infrastructure of a touring artist?

A: Through the Songtrust dashboard, writers can submit their set lists to claim the performance royalties due to them for live performances of their works anywhere in the world. The royalties due to songwriters when their songs are performed live can be significant, and often writers forget to submit their set lists to claim these, or expect that the promoter will have done it on their behalf which very often isn't the case. The Songtrust dashboard makes it quick and easy to claim these performances royalties from shows anywhere in the world.

Q: Do you have any hints and tips to get the most out of the Songtrust platform?

A: The first step is ensure you correctly register all your songs, with co-writer information and accurate % splits - if you get this wrong then you won't receive the royalties due to you! Always agree when co-writing exactly what splits each writer has, and record this on a split sheet (there's a free template split sheet on the [Songtrust website](#)). Once the song is correctly registered, it is important to add recording information for that song (use our integrated Spotify search tool to link the recording of the song to your song registration). Once the song is completely registered in this way, we will be able to track and collect everything you are due from around the world. Also remember to use the set list tool when you are playing live shows, to claim the performance royalties due. And you may also find Songtrust's YouTube monitor tool useful for claiming royalties due to you from YouTube. Accurate song data is the number one tip for ensuring that Songtrust can get the most royalties back to you!

MEDIA & MARKETING

Developing the right media support for your music is an integral part of the greater development for your business internationally. It may be that the right coverage gets the attention of a key music industry professional or that the support of a radio station accelerates the growth of your fanbase. Understanding the opportunities, challenges and process to building strong foundations within the media infrastructure in each country will allow for a more focused, affordable and ultimately successful growth campaign.

There are a number of different types of media that make up the dominant traditional platforms for exposure. Physical press including broadsheet and tabloid newspapers and music and lifestyle magazines are still recognised areas for music discovery and promotion within specific countries across Europe, whilst coverage on digital sites is more accessible and available for new artists aiming to reach new fans.

Radio and TV operate slightly differently than print and digital press as they are still very difficult to access for new artists and usually require an artist to develop some press profile through blog and website coverage and some print results before promoting a song through the various playlist stages. There are always outliers whose songs have caught the attention of an influential radio or TV producer and managed to gain support across the station but these success stories are few and far between.

Whichever branch of the media is targeted (usually all simultaneously) knowing your audience and crafting an effective and compelling pitch is paramount to engaging the right journalist. This means prioritising pertinent information, making music links clear and ensuring that they are up to date complete with artwork. Always include;

- A link to stream the music you are pitching in the pitch email (double check that this is active before sending)
- Release information (impact date, record label, tour dates)
- Active links to full biography, press use photos, credits and all active social media accounts.
- Be direct and personal.

Gaining access to information about the right journalists to pitch to can be as easy as following them on social media to better understand the type of music they enjoy and often cover. Paying attention to what journalists like and providing succinct information is far more effective than regular pitching without any real understanding of their interests.

Knowing the print lead times for a target outlet is crucial in knowing when to pitch for coverage; if pitching for a record that is released in one months time to a publication that has a 2-3 month lead time, not only will the music not be featured but it will also be difficult to pitch any further music to that same journalist as they may be hesitant to trust your future pitches. The below table shows a 'rule of thumb' guide to lead times for pitching for press coverage across each of the main media.

TYPE OF PRESS	LEAD TIME FOR PITCHING	PITCHING & NOTES
Digital Press	1 Month at the earliest	Email with active links and press release attached. NO OTHER ATTACHMENTS
Physical Press Daily Weekly Monthly	1 Month + 1 Month + 3 Months +	Try to make all emails personal and targeted to the right person. Try not to waste anybody's time.
Radio	1 Month + for introducing & spot play targets 3 Months + for playlist	Only approach radio when you have started seeing developments in other media.
TV	6 Months + for full campaign pitching	There are very few accessible TV opportunities so don't be disheartened if not successful.

THE ROLE OF A PUBLICIST (Physical & Digital)

A publicist's role is to know how to pitch an artist's release to the right publications at the right time in order to maximize the exposure of that release. This job is the cornerstone of any marketing plan and demands a different set of contacts for each country, an acute understanding of the lead times for each publication and the interests and styles of the target journalists. The job description of a publicist looks like this;

- Maintaining a network of music industry contacts, including journalists and editors of music magazines, newspaper music and arts sections, and music websites.
- Deciding where to concentrate publicity efforts for an album launch, concert or other music venture.

- Preparing and circulating press releases, artist biographies and promo (promotional) CD's.
- Following up initial publicity activities by phone, email or in face-to-face meetings.
- Drawing up concert guest lists.
- Arranging publicity events, such as media interviews and personal appearances.
- Escorting artists to publicity events.
- Promoting clients' work to the broadcast media to make sure their music gets airtime on radio and TV shows.
- Organising promotional photo sessions.
- Collating records of press coverage.
- Advising clients on the best timing for releasing a new single or album.
- Constantly, through demos or gigs, seeking out new talent for the record label (known as A&R work - artists and repertoire).

THE ROLE OF A TV & RADIO PLUGGER

'Pluggers' form a complimenting part of your promotional team as they sit alongside an artists publicist and pitch the same materials but to the radio and TV parts of the media. Pluggers operate at slightly different lead times and have fewer outlets to pitch for and so their job can be much more difficult with far fewer returns. However, an effective plugger is able to build momentum within target stations in order to garner the right internal support and gain 'spot' plays for early releases before pushing for playlisting and heavy rotation near to a release impact date. Similarly to a publicists role, plugging is a very contacts driven job with a heavy reliance on lobbying for exposure whilst socialising with a targeted producer or presenter.

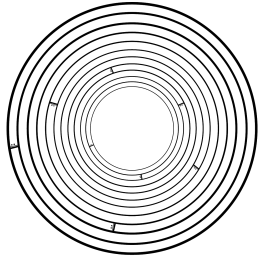
CASE STUDY MEDIA & MARKETING

Interview with James Barker, MD Mystic Sons PR

James is the director and founder of Mystic Sons, a Music Press and Radio company with an online magazine based in London. Mystic Sons strives to discover and source new and fresh musical talent from all over the world and has a notable track record for providing artists of all sizes with effective promotional campaigns in the UK & International markets.

Prior to founding Mystic Sons, James learnt his trade working at a number of top press and events companies, boasting a history of working with artists such as Gary Numan, Squarepusher, Swim Deep, XYYXX, James Lavelle (UNKLE), Slow Magic, Pendulum, The Bloody Beetroots, Ladytron and Leftfield to name a few. Mystic Sons has recently collaborated with Canadian artists The Dead South, Joey Landreth, Royal Canoe, The Franklin Electric, Close Talker, Slow Down Molasses, Jordan Klassen, In-Flight Safety, Yukon Blonde along with working alongside Dine Alone Records, Nevado Records, Six Shooter Records and Indica Records.





MYSTIC SONS

Q: What is the current media landscape in Europe?

A: I'm speaking primarily from a UK Point of view, although we do service 'some' magazines and online publications in Europe, but only English speaking for obvious reasons. But I think we are still in a really fortunate position where there are still a large number of music dedicated magazines in the UK, Germany, France and beyond but especially the UK, although admittedly, like everywhere in the world, print media is declining in terms of numbers.

Radio is still very strong, we're lucky with the BBC in the UK having a strong influence worldwide in terms of recognition for artists. But as with radio in lots of countries, it's often the harder to achieve success and in a market like the UK, it's very very competitive. I'd focus on press/online and work out a solid presence in the market before spending too much on radio.

Q: How important is a PR & marketing plan for an artist's international development?

A: Whilst numbers have dwindled in the physical press markets, online is thriving. And yes, your 'Noisey Premiere' isn't going to get TWO MILLION VIEWS, but it never used to either. What's key about PR for a marketing plan is the support you can give to other areas of the market, for example live, streaming, radio, stores etc. There's no quicker way to get some kind of tastemaker support than to hire a 'good' publicist and work a track to online tastemakers. Yes, you might be one of the lucky few and get instant Spotify recognition, but if you don't, you need drivers to show that your product is worth paying attention to. Press/digital press and then radio can give you this.

Q: What questions should be asked before approaching a pan European marketing strategy?

A: Simply:

What are my long term goals (don't just aim to breach a market but a little tour ONCE. There's got to be more than this)?

Why is Europe a focus market (Have you had anything that can suggest the music works here)?

Who do other artists/peers I like work with (if other artists are doing well, speak to them, who do they work with and why)?

Start here, and then see where you're at.

Q: What budget expectations should be set for the various roles and ads investment?

A: Hard to say, if press/online for a typical album run I'd be prepared to pay anything from £2000-4000. If less, for a proper release, I'd be worried you're not getting a good service.

Q: Do you have any hints and tips to get the most out of marketing?

A: No – write good music, create good content, and if your music video turns out really shit, don't release it. Don't ruin a good song with a BAD video, urgh..