

ARTISTS TO WATCH IN 2006

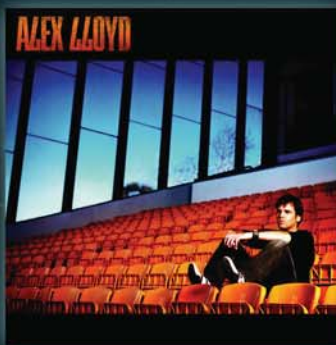


PETE MURRAY

- Over 650,000 units sold in Australia (9 x Platinum)
- 2 x No.1 albums
- 2 x No.1 airplay songs
- New album 'See The Sun' currently 3 x Platinum
- Sold out National tour just completed

Australian contact: wayne.ringrow@sonybm.com

Log on to www.petemurray.com for music & videos

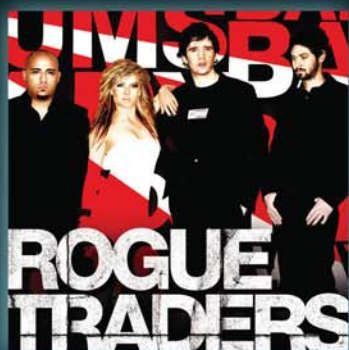


ALEX LLOYD

- Massive touring base across Australia
- Over 500,000 units sold in Australia
- ARIA award winner
- New album 'Alex Lloyd' currently Platinum in Australia

Australian contact: wayne.ringrow@sonybm.com

Log on to www.alexlloyd.com for music & videos

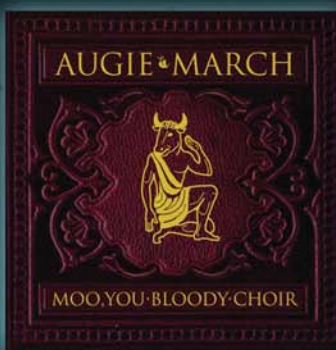


ROGUE TRADERS

- Artist success story of the last 6 months
- Double Platinum sales of the album 'Here Come The Drums'
- 2 x Top 5 singles and 1 x Top 10 single
- ARIA Award winners
- Huge airplay success in Australia

Australian contact: rob.cannon@sonybm.com

Log on to www.roguetraders.com.au for music & videos



AUGIE MARCH

- Together for 10 years
- Lyrically brilliant & melodically captivating
- 'Moo You Bloody Choir' is the record of their career
- New single 'One Crowded Hour' No.1 airplay track at alternative radio

Australian contact: rob.cannon@sonybm.com

Log on to www.augie-march.com for music & videos



SOMETHING FOR KATE

- Triple Platinum album sales in Australia
- Huge touring base in Australia
- Toured extensively across Continental Europe
- New album due for release June 2006

Australian contact: karena.cameron@sonybm.com

For previous music & videos log on to www.somethingforkate.com



SHANNON NOLL

- Over 600,000 units sold in Australia
- 2 x No.1 albums
- 4 x No.1 singles
- Current album 'Lift' is 2 x Platinum
- Sold out National tour just completed

Australian contact: marcus.seal@sonybm.com

Log on to www.shannonnoll.com.au for all music & videos

BUILDING ON AUSTRALIAN SUCCESS GLOBALLY

www.sonybm.com.au

AUSTRALIA'S NUMBER ONE LABEL

Touring Down Under

The following information is excerpted from the book "Touring Down Under" by Millie Millgate which incorporates all aspects of how to plan and launch a successful tour of Australia and New Zealand. The book has an incredible amount of information on media, industry and other contacts and how to work your way through the logistics and legal requirements.

This is only a small portion of the book which is available for purchase at the Australians @ SxSW stand for \$20 or by mail order for US\$20 and US\$7.50 mailing costs.

All references to AMID (AustralAsian Music Industry Directory) are a separate service. For the 212 page paper or identical online version, go to <http://www.immedia.com.au/amid>. Cost is US\$50 for the book (published January 20, 2006) or US\$40 for the online version which is updated every fortnight with changes in an email alert to subscribers..

Setting The Scene

Australia and New Zealand (NZ) as live touring destinations offer excellent opportunities for US and other artists (independent or otherwise) who are ready to take the next step and tour abroad. Despite the tyranny of distance, this is a great 'first export market' for artists who are prepared to do their research and planning and spend a lot of contact hours.

North American artists across all music genres have done particularly well in Australia and NZ over the years - not only those with major label support, but also indie artists. It's encouraging to learn that Australian/NZ industries allow a vibrant and creative independent scene to flourish and that it's possible to break into the Australian/NZ market independently and to achieve a high level of success.

Location, Location, Location

Flying time between the United States of America and Australia/NZ is approximately 13 hours (LA to Sydney). This book contains far more extensive information than we have excerpted here and we have eliminated the New Zealand info for space reasons.

Types of Australian tours

When considering another territory it is important to note the way in which tours can be broken down, so as to decipher the most time and cost effective option available to suit your specific act.

East coast tour of Australia includes: Queensland (QLD), New South Wales (NSW), Victoria (VIC), Australian Capital Territory (ACT) and some regional areas in-between (Byron Bay, Newcastle, Wollongong). (See state by state breakdowns in this magazine)

National tour of Australia generally includes: all of the above plus Western Australia (WA) and South Australia (SA).

Capital cities tour of Australia only includes: Perth, Brisbane, Sydney, Melbourne and Adelaide - generally done in a week and by flying to each city.

Types of live entertainment venues in Australia and New Zealand

It is important to note the many different types of venues that host live music in Australia/NZ so as to determine the particular venues you should be tailoring your pitch to, respective to the size and stature of your act.

Entertainment centers / tennis arenas / football stadiums / race tracks / outdoor parks

Locations: Sydney, Melbourne, Brisbane, Adelaide, Perth, Cairns, Newcastle, Wollongong, Auckland,

Wellington, Christchurch and Queenstown.

- Predominately for very large international touring acts.
- Audience capacities range between 4 000 - 16 000 and many acts require more than one night, especially in the larger cities (Sydney/Melbourne).

Theatres

Found in all capital cities and some larger regional and suburban areas.

- Multipurpose in their usage - also playing host to musical productions, dance performances, orchestras, choirs and plays.
- Usually cater for more renowned acts and operate at the higher end of the ticket-pricing bracket.

Sporting and recreational clubs

Located everywhere across both countries - from local town districts through to the major million dollar complexes.

RSL / war memorial / ex-serviceman's clubs

Located nationally - traditionally cater to more adult styles of music (including Country / Blues / MOR / Folk and Covers).

Hotels and pubs

There are literally thousands of hotels and pubs throughout Australia and New Zealand that have live music, from very occasionally, to every night of the year. The trick is deciphering which would suit your music and size.

Dedicated music venues

There are certain venues whose whole purpose is to cater for a certain style of music.

eg. The Basement (Sydney) is a prominent dedicated live music venue catering to mainly Jazz, Soul, Blues and Roots music.

University campuses - student unions

Lunchtime, Bar nights, Theme nights, End of Semester Parties, O-Week events (Orientation Week).

Generally seem to be bigger and more active in NZ, easier to get gigs, dedicated budgets and more people appear to attend these shows.

Night clubs

DJs spinning various styles of dance music (including House / Techno / Drum & Bass / R&B etc).

Town halls

Much more prevalent in NZ for everyday use where as in Australia, they would usually only

ever be used for all ages shows in country/regional areas or school concerts.

Outdoor festivals

The climate in Australia/NZ lends itself to many outdoor festivals catering to many genres. Each annual festival is very specific and targeted at different audiences and artists.

Youth councils / all ages events

Both indoor and outdoor events covering a range of genres - however particularly those enjoyed by young people (Rock/Hip Hop/DJ Beats/Nu Metal/Punk).

Promotion

Just as each venue needs to be treated individually, so too are the types of promotion and the channels and methods available in each state/country.

Following are common marketing activities that are undertaken when promoting a tour, highlighting the idiosyncrasies that are prevalent to each city/state/country.

Also included are approximate costs (all in Australian or NZ dollars and inclusive of GST), recommended media outlets (in the book more extensively) and frequency variables.

Outdoor and venue advertising

When doing it yourself all these costs are borne by the artist, however there are occasions where you can negotiate for venues/labels/promoters etc to contribute towards them, particularly if their logos are included.

2 Sheeter Posters (1.5 x 1m (approx 59" x 39"))
4 Sheeter Posters (3 x 2m (approx 118" x 78"))

Australia

Mainly undertaken in Sydney and Melbourne, due to the cost and infrastructure of the advertising. These posters are glued on construction sites, dedicated wall spaces, sideboards and scaffolding around the city areas.

Approx costs (AU\$) AU\$1 = US .75 cents:

Printing:

2 Sheeters 2 color - 100 = \$1012 & 300 = \$1463

Full color - 100 = \$1958 & 300 = \$2662

4 Sheeters 2 color - 100 = \$1300

Distribution:

2 Sheeters

One Week 100 = \$462, 150 = \$693

Fortnight 100 = \$924, 150 = \$1386

4 Sheeters \$9.60 per poster per week

Pole posters

Sized to be stuck onto a telegraph street pole (14.9" x 40.1").

Australia

Most commonly used in Sydney and distributed the week of the show and perhaps the week prior also if budget allows. The legalities of pole posting are determined by each local government council and thus vary across the country. It is best to check with the venues as to what you can do in their area as in some municipalities they are illegal and they will certainly be cut down and you risk the possibility of being fined!

Approx costs of Pole Posters (AU\$):

Printing:

Mono 100 = \$165, 200 = \$220

2 color 100 = \$245, 200 = \$325

Distribution:

One Week 100 = \$462, 150 = \$693

Fortnight 100 = \$924, 150 = \$1386

Café posters - generally A3 (11.69" x 16.54") or A2 (16.54" x 23.29") in size are distributed to cafés/restaurants, record stores, appropriate retail outlets, video stores, and bookstores. Distributed approx 2-3 weeks out from performance.

Café posters don't really happen in NZ as poster advertising is mainly treated as an outdoor exercise.

Tour Posters - one generic poster design for the entire tour that lists ALL the dates the act is playing, regardless of the location. Artists or their representative should send directly to the venue at least 3-4 weeks prior to the performance date.

Venue specific posters - generally A3 or A2 in size and whilst they all have the same image/font for the band, they also allow a clear space for the date and support information to be hand written on by each individual venue. Artists or their representative should send directly to the venue at least 3-4 weeks prior to performance.

Approx costs:

* *As printing quantities increase, unit costs are reduced.*

Printing:

1000 x A2 size posters = \$990

Distribution:

In cafes/record stores etc, between 80c and \$1.20 per poster

In Millie's Book, she goes through all print media. Radio and Television outlets. Here we have just excerpted key radio info.

Radio

Radio in Australia can be split into three distinct categories:

1. National broadcasters
2. Commercial stations
3. Community stations

It is important to highlight the impacts each type can have on an artist and thus the subsequent touring in support of a recorded local release.

National Broadcasters

Australia is fortunate that it has national broadcasters, which if you are successful in receiving airplay, will automatically increase your ability to tour to more areas/regions.

The Triple J Network is part of the ABC, which is the government funded national broadcaster and is affectionately known as the Youth Network. Airplay on JJJ will most definitely ensure a number of people in all areas of the country are familiar with you before your tour.

It is highly recommended that you seek airplay on Triple J well in advance of your actual tour and even before the initial promotion of it. As an aside, whilst Triple J assists considerably with an artist's ability to tour in Australia, it doesn't necessarily translate so handsomely into record sales.

As it is government owned, there is no advertising with Triple J. However they do endorse and present a number of tours throughout the year, so if you have been successful with achieving airplay and the station seems to be getting behind your act, it is always worth pitching for a "presents" on your run. Bear in mind that you will more likely be successful with this if you are touring with other "Triple J" bands. The Triple J website is also a terrific resource and their gig guide is worth submitting to.

Web: www.abc.net.au/triplej

Commercial radio

Commercial radio in Australia is controlled by a number of stations that broadcast within cities/regional areas across the country and are often affiliated, with their programs being syndicated between the states.

In short, it is incredibly hard to have your music played on commercial stations unless you have a major label plugging you and even then there are no guarantees.

Hailing from another country will actually give you a heads up in commercial radio land, so as an independent artist it would still be worth submitting your material to them. If you feel that

your music is targeted towards commercial consumption, then it would be recommended to employ the services of a reputable radio promo person, preferably one who would also handle your publicity, so as to combine costs.

Advertising on commercial radio is far too expensive to even consider as an independent act.

Web: www.commercialradio.com.au

Community radio

In terms of local radio, it is community stations where you can build up a lot of support with relatively minimal expense. There are hundreds of community stations across Australia and New Zealand, each targeting specific listeners and subsequent memberships.

It is worth taking the time to discover which stations would specifically appeal to the type of music that you produce and the type of artist that you are. The most active stations are listed in the AMID and you can also visit the Community Broadcasting Association of Australia (CBAA) www.cbaa.org. A vital tool and new initiative from the CBAA via AMRAP (Australian Music Radio Airplay Project) is the recent inclusion of the servicing of overseas artist's products.

This means that for a very reasonable fee they will (upon hearing your music) give you the number of stations that fit your genre, mail your album out to them (you need to provide the albums and bio information), provide you with a list of the primary music contact person at each of the stations plus their phone and fax details, and one month later will supply you with any feedback they have received on your product.

AMRAP

Web: www.amrap.org
Level 3, 44-54 Botany Rd, Alexandria NSW 2015
Ph: +612 9310 2999 Fx: +612 9319 4545
Email: amrap@cbaa.org.au
Project manager: Paul Mason
pmason@cbaa.org.au

AMRAP is a community radio initiative that works with musicians and community broadcasters to create increased radio airplay opportunities.

Whilst community stations don't have "advertising" as such, they do accept "sponsorship" of the station which ultimately allows an artist/agent/venue/promoter to pay for a decided amount of promo carts to be produced by the station which are then aired at certain times and during specific chosen programs.

Each station will have a "sponsorship" rate card available, although they do reserve the right to refuse certain sponsorship if they feel it isn't appropriate to their audience.

A number of community stations will also offer a "Presents" package on a show (at a set price) that will mean that in return for including their logo on all your advertising materials, they will include additional support in the form of on air reads of tour dates, ticket giveaways, promotion on their websites and through their newsletters and other communications with their audience.

Some examples of community radio "Sponsorship" costs:

4ZZZ (QLD) - 10 x 30 sec spots = \$440
3RRR (VIC) - 10 x 30 sec spots = \$550
6RTR (WA) - 10 x 30 sec spots = \$330
FBI (NSW) - Presents package = \$1000

Visas, Immigration & Taxation

General visa requirements

All travellers to Australia, other than Australian and New Zealand citizens, are legally required to hold a valid visa.

Please note that:

- airlines may refuse to allow travellers without valid visas and passports to board their aircraft

- visitors are subject to visa requirements whilst in Australia
- tourists are not allowed to work during their visit to Australia.

People who want to work need to apply to an Australian visa office for a temporary residence visa. Penalties apply for people who breach work conditions.

Peak Body: Australian Department of Immigration and Multicultural and Indigenous Affairs (DIMIA).

National inquiry line: 131 881
Web: www.immi.gov.au

There are two possible visas for US artists and industry personnel to enter Australia. It is however essential that each individual clearly understands the terms and conditions involved with each visa and it's respective implications.

1. Temporary Residence Visas

Are for those who intend to come to Australia temporarily, to undertake specific activities. People involved in a range of activities such as employment, study, amateur and professional sporting, **entertainment** or cultural activities can use this type of visa.

All people from overseas wishing to work in the entertainment industry need to obtain an Entertainment Visa, as follows:

Entertainment Visa (Subclass 420)

The Entertainment 420 Visa is for people in the entertainment industry who intend to undertake work in film or television or live productions in either a **performance** or **behind the scenes role**.

Entry of overseas entertainers

Australia's policy regarding the temporary entry and stay of entertainment industry professionals seeks to facilitate the Australian community's access to a wide range of social and cultural events and activities without jeopardizing the employment of Australians in the industry.

Sponsorship is required regardless of the period of stay. In most instances the sponsor would be the agent or promoter that has set up your tour, however the sponsor could, for example be an Australian person or business.

Where there is a cultural/non-commercial activity there are no fees for the sponsor or the visa applicant.

For all **commercial productions** fees apply, and sponsors need to consult within the entertainment industry **prior** to lodging applications at the Sydney Entertainment Processing Center (SEPC) of DIMIA.

Sponsors should undertake consultation with the appropriate union in order for the department to be satisfied that a net employment benefit to the entertainment industry will occur.

The following bodies are responsible for Entertainment Visa Consultation in Australia:

All instrumental musicians need to consult with:

Musicians Union Australia

Web: www.musicians.asn.au/union
Key contact: Lynda Thompson
(Federal Imports Officer)
+61 2 9440 4611

For all actors, entertainers, variety performers, vocalists, dancers, light, sound, front of house, technical personnel etc:

Media, Entertainment & Arts Alliance (MEAA)

Web: www.alliance.org.au

For all imports information please contact imports@alliance.org.au, or contact the Alliance Imports Office on +61 7 3846 0044.

Role of the sponsor

Process

To provide as speedy a service as possible for the entertainment industry, department processing of

all Entertainment Visas is centralized in its Sydney office:

Sydney City Office, DIMIA

Level 2, Gateway House
26 Lee Street, Sydney NSW 2000
PO Box 9984, Sydney NSW 2001
Fax: +61 2 9032 4048

The Australian sponsor is required to lodge the sponsorship and visa application forms together at the Sydney office. An application lodged at any other office is not a valid application.

Applicant/s should complete an application form that is obtainable from www.immi.gov.au/allforms/tempentertain.htm or any departmental office (either in Australia or overseas) and send it to the sponsor. Faxed copies are acceptable.

If applicants do not wish to forward the application form to sponsors, it may be sent directly to the department at the above address, but this may lead to delays in processing. Sending a completed application form to the sponsor will result in a faster processing time of an application.

If a visa cannot be granted because of the need to resolve an identity, health, character, documentation or bona fides issue, an applicant may be asked to provide additional information to a departmental office either overseas or onshore.

Applications for overseas performers and technical personnel to be engaged for concerts, electronic live performances such as those undertaken by disc jockeys, cabaret, performances, variety performances in casinos are considered within the parameters of the Migration Regulations and, in particular, with reference to the extent to which the application complies with the provisions of the **net employment benefit test**.

The net employment benefit test requires the sponsor to demonstrate that the engagement of the overseas person/s will lead to greater employment of Australians in the entertainment industry than would have been the case had Australian personnel been engaged.

The Media Entertainment and Arts Alliance believes that a test is satisfied by the engagement of Australian supports and expects that the Australian supports will be afforded the appropriate billing and production values.

It is advisable to commence discussions with MEAA / Musicians Union as early as possible. If the application complies with the Migration Regulations, the procedure is simple and quick. If the application does not comply with the Migration Regulations, MEAA / Musicians Union will advise accordingly.

MEAA / Musicians Union endeavors to process all applications quickly. However, applications should be made no later than 14 days prior to the person's entry into Australia.

It is necessary to provide the following information:

- an outline of the production
- a letter outlining the reason for importing an overseas person/s setting out why the application complies with the net employment benefit test and specifying the Australian support acts who will be engaged to perform on the same bill
- a copy of the completed 148 form that will be lodged with DIMIA
- a copy of the deal memo/contract with the overseas person/s
- a copy of the overseas person/s resume.

Provision of deal memos/contracts is treated strictly confidentially. Most importantly, it is necessary that the deal memo/contract set out that:

- the overseas person is to receive remuneration and terms and conditions including accommodation, travel and transport within Australia, and per diems no less than favorable than those con-

tained in the relevant Australian award/agreement

- the sponsor will provide the overseas person with return international air fare/s and take out medical insurance on that person's behalf or insist that medical insurance is taken
- MEAA / Musicians Union will advise in writing whether in its view the application complies with the Migration Regulations and copy that advice to DIMIA
- please note that delays will occur if all the information required to consider the application is not provided.

2. Electronic Travel Authority (ETA)

Australia's Electronic Travel Authority (ETA) system is the world's most advanced and streamlined travel authorization system.

A recent innovative enhancement to ETA arrangements allows a traveller to apply for an ETA over the internet. The ETA is an electronically-stored authority for travel to Australia for a short-term tourist or business entry. It replaces the visa label or stamp in a passport and removes the need for application forms.

ETAs are issued within seconds of being requested through computer links between the department, travel agents, airlines and specialist service providers around the world.

Tax requirements

We have only used a small amount of information here, there is far more detailed info in Millie's Book.

Once your sponsor has submitted your Entertainment Visa and it has been approved, the DIMIA will notify the Australian Tax Office that you are coming into the country to perform with the intent to earn money.

The Australian Tax Office will then send a notice (*under section 255 of the Income Tax Assessment Act 1936 (ITAA 1936), requiring you to pay an amount to the Tax Office representing the tax payable by the non-resident on certain income*) to the nominated **employer** (who may or may not be the same person as the sponsor), but the person who is identified as such on your visa application forms, to take responsibility for withholding a percentage of your income earned whilst in Australia.

The paperwork will outline what percentage of your income earned is required to be withheld for tax purposes, based on the forecasted budget information that you provided.

Australian Tax Office

Web: www.ato.gov.au

On completion of your tour, it is the employers responsibility, with your assistance, to submit all relevant paperwork to the ATO, identifying all the costs associated with staging the tour (including those costs incurred in the USA during the setup - with appropriate documentation) and all the income earned whilst in Australia. You will then need to pay a taxable percentage based on their assessment.

If you are required to pay tax on your income earned whilst in Australia, it is important to note that **double taxation agreements** are special treaties that Australia has entered into with certain countries. The double taxation agreements prevent double taxation and foster cooperation between Australia and other international tax authorities in enforcing their respective tax laws.

Well, there you have it, a number of key issues to consider in touring Australia. For more information, obtain a copy of the book "Touring Down Under" at the Australians @ SxSW stand for \$20 or by mail order for US\$20 and US\$7.50 mailing costs from IMMEDIA!, 20 Hordern St., Newtown 2042 Australia or go to the website www.immedia.com.au/books.