

HAMILTON

LIVE



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CREDITS

Hamilton Live was initiated by the Hamilton Community Arts Council for Tempo 2007
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 More Information from www.hcac.org.nz



Tempo partners are Tompkins Wake and Wintec

HCAC FOREWORD

Hamilton Live is your guide to putting on successful shows in Hamilton and getting the basics right when it comes to managing your music. The product is a collaboration of information, cheats and hints shared by successful local and national musicians relating directly to our City and is a vital starting block for emerging musicians or those touring here. *Hamilton Live* is designed to incorporate what you hear at Tempo for your reference when it counts.

Special thanks to Rohan Marx, Scott Newth, Sam Walsh and Blink for their endless information.

"Why have we got secrets? I don't get it. Are we trying to hold back other people? It's a weird mindset that most people don't see as a weird mindset"

- Blink

SUPPORT LOCAL SHOWS

TEMPO

Every year the hardest working and most successful people in the NZ music industry dedicate their time to presenting at Tempo. 2007 sees the likes of Roger Shepherd, Callum August, The Phoenix Foundation, Pitch Black, Kiwi FM, Blink, Independent Music NZ, NZ Musician, ArtsBiz and ENT all provide essential information to help with the professional development of musicians. With this line-up and alongside the Protocols and the Music Video Production workshops there is both relevance and practicality to the event.

This is the only series of its kind in Hamilton and the Hamilton Community Arts Council will continue to give you access to shortcuts and advice from the best in the industry.

HAMILTON MUSIC CULTURE TRENDS

Knowing your city and audience

Hamilton is a great city, there is a lot of talent here and we have multiple venues with varying capacities that are once again accessible. The music scene has always relied on itself for support so the relationships you build and how you brand yourself will make a difference to gig attendance. Hamilton audiences are unpredictable, effective promotion and use of word of mouth is vital due to having a tight music community attending shows. Housing both a University and Wintec campus there is a mass potential audience that could be attending shows.

Remember that venues come and go, so be proactive. You can find somewhere to play by making the effort with bar owners and by sourcing new venues by thinking outside the norm. Putting on shows in Hamilton used to be an expensive exercise due to venue hire charges, this can now be avoided.

Know the people in your city who can make a difference - use the Hamilton Music Directory located at the back of this publication. Internet communities and the return of student radio in Hamilton have made a huge difference to local music being heard in its own city (once this wasn't possible). As a result more people are attending shows.

PLAYING LIVE

If you are in a band make sure you have common goals and equal dedication to your project, otherwise arranging practices and committing to shows will constantly be a hassle.

First impressions last so play house parties until you are ready to play publicly. Similarly, getting a name takes persistence so play support slots until you generate your own following and a potential crowd for your own shows.

Ironically, gigging too much will start to have a negative effect on audience numbers, kind of like eating chocolate and gaining weight.

“Try and control the Cd music between sets”
- Dead Pan Rangers

“Be clear about set length in advance so everyone knows how long they need to play for”
Rob Shirlow – Sora Shima

“Learn how to set your gear up quickly. Breaking the sound company’s gear only leads to more expensive hire later.”
Scott Newth – Rumpus Room

“Be clear with venue management about your expectations for the show BEFORE the gig”
Trevor Faville – DateMonthYear

“Avoid clashes with other shows by bothering to check what else is on”
Rik ‘o’ Kutt - The Hollow Grinders

“Playing with worse bands will make you sound better”
Geoff Doube – The Shrugs

“Every band I talk to is like ‘yeah this late thing is just ridiculous.’ It’s got to the point where it’s just stupid. It’s got worse and worse over the years.”
- Blink

WHERE TO PLAY

WARD LANE

FREE Venue. Capacity up to 150. 19 Ward Lane, Contact Lorraine and (07) 834 2377 John moeka@xtra.co.nz .Ward Lane is a local icon and very supportive of live music, no house PA or sound engineer.

LA COMMUNE

FREE Venue. Capacity up to 40. 244 Victoria Street. Contact Cam (07) 839 6448 camthedrummer@hotmail.com. Small intimate vegetarian café in central Hamilton. No house PA or sound engineer.

SABBATH BAR

FREE Venue. Capacity up to 300. 270 Victoria Street contact Julian 027 612 2985 or (07) 839 4944. No house PA or sound engineer. This is the old Catalyst venue.

THE YELLOW SUBMARINE

Hire Charge. Capacity up to 500. 12 Ward Street. Contact Mole Music bookings. 027 466 3224 yellowsubmarine@gmail.com. Very cool large underground venue run by Mole Music. PA available. Band practice space available.

WEL ACADEMY OF PERFORMING ARTS

Hire Charge. Various size rooms available. University of Waikato, Knighton Rd. Contact (07) 858 5100 academy@waikato.ac.nz. Used mainly for dance and classical performances.

DIGGERS BAR

Hire Charge 17B Hood Street. Fairly inaccessible venue cost-wise, unless you are the resident covers band or can promise a crowd. There have also been some sound restrictions placed on the venue in the past. Contact (07) 834 2228.

ALTITUDE

Hire Charge. 30 Alexandra Street. Contact (07) 838 2221. Will book big touring shows.

HAMILTON CITY THEATRES

Hire Charge. Includes The Meteor – all ages venue, Capacity up to 500. Black box theatre style. Contact hamiltoncitytheatres@hcc.govt.nz for more details

THE NEW LEVEL

Hire Charge. Capacity up to 150. 5/7 Newton Place. Contact Cadeyn Crawford on 0276661810 or the.new.level.rocks@gmail.com. Primarily booking metal and hardcore bands. Band practice space available. No house PA or sound engineer.

DON'T FORGET RAGLAN

Weekend gigs held in summer tend to be some of the best of the year. Raglan has a very supportive and creative community. Contact details for Raglan venues are in the Hamilton Music Directory at the back

*Information correct at time of print

TOURING AND GIGGING IN NZ

Blink (Ian Jorgensen) from Wellington is arguably the most experienced tour manager in the country having taken almost 70 bands (NZ and International) on tour throughout New Zealand, from Leigh, to Motueka, to Barrytown, to Oamaru. 2007 is the second year he has been a guest speaker on Touring and Gigging in NZ offering tips and advice on how to set-up and prepare for your bands/acts tours and shows around the country. He takes bands that have no mainstream appeal on tour, and as such is the expert in how to tour 'bare bones style.' From a small three date jaunt to a comprehensive multi week tour.

The amount you can learn by sitting in on one of his talks during Tempo is amazing. His 'No-Bulls**t' guide to touring NZ known as Local Knowledge has gained a cult following, not only with bands in NZ, but also bands from overseas looking to tour NZ.

The new major update to Local Knowledge is due out Feb '08 and is essential reading for anyone looking to tour. Download Local Knowledge in PDF for free now from www.alowhum.com

NO MATTER THE CITY...

"Playing with a couple of decent local acts should contribute to a decent audience. Local bands assistance in poster, delivering flyers and spreading the word can make or break your show. This is especially true of Hamilton."

"All these bands whinge about not having any money, but why do they have no money? If they spend \$20 a night on beer on tour, that's \$300 a tour - and that's a ticket to Australia."

-Blink

PROMOTION AND ADVERTISING

What works in Hamilton?

WORD OF MOUTH

Getting the word out about your show early enough lessens the possibility of someone planning one on the same night.

THE INTERNET

Post your show details on Internet blogs/sites such as www.htown.co.nz, www.punkas.com, www.loudmouth.com www.undertheradar.com (more in the directory at the back) well in advance.

Lee Wallace at NZ Musician looks after their website and is interested in any potential news features on up and coming artists and events email web@nzmusician.co.nz.

DATABASES

Keep an email database of people who like your music and will come to your shows as well as media contacts who may add it to their gig guides (remembering new spam laws).

POSTERS IN CAFES

This includes friendly cafes in the suburbs, and on campus' (don't restrict yourself to the city). Postering on billboards too early will result in your posters being pulled down or covered up. These spaces are owned so call Terry 027 305 9384 to avoid tears

RADIO INTERVIEWS

Act as good reinforcement so try arranging them the week of your show (as close to your show as you can). Odds of getting an interview and your music played on local stations Contact FM and Community Radio are pretty high though you'll obviously need to ask first. It is also worth sending your gig information and music to National Radio, Kiwi FM, BFM and other student radio stations around NZ.

FLYER DROPS

At other peoples gigs to increase your audience and act as a last minute reminder.

"Try to get the bar to do a happy hour around 8pm or 9pm to encourage people to arrive earlier"
Rik 'o' Kutt – The Hollow Grinders

"Make sure posters are out no less than 3 weeks before your show"
Brian McMillian – Cornerstone Roots

INDUSTRY HINTS

Radio

Fleur Jack, Kiwi FM

Know the station, do they play your type of music? Do they have a specialty show that plays your type of music?

The package you send should include:

THE CDS - addressed to the appropriate person i.e. Music Programmer (do your homework). As well as the music programmer there are a number of DJ's on every station that should be considered on your list, sending one Cd may mean only one person will hear it and it won't get passed on.

THE BIO – Don't send a novel, include who the artist is, the style, point of difference, any achievements, any albums or tours and what's coming up.

CONTACT DETAILS

A COVER LETTER

Follow up if you don't hear back to see if they've had a chance to listen to it or promo your show.

Print Media

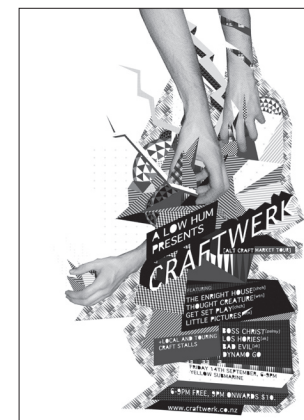
Jeff Neems, ENT

The sooner you can alert the media to what you are doing the better chance you have of getting coverage. Be organised and provide contact details and decent photos for selection by print media. Specify what you are hoping for from the media and try to sweeten the deal for them by offering giveaways.

Proofread everything you send and be polite and professional.

A SELECTION OF LOCAL DESIGNERS

More contacts available in the directory



1	2	3
4		

/ NAME / CONTACTS / SERVICES

- 1 / Scheurbert / scheurbert@gmail.com, www.lv99.com / Illustration, Graphic Design, Publications, Interactives, Internet Design, Art Direction.
- 2 / Glen Leslie / theunderwater@gmail.com / Painty, Mural, Designy, Poster, Printy, T-Shirt.
- 3 / Simian Lines / benjaminanthonythomson@gmail.com, simianlines.blogspot.com / Print, Promotional, Packaging, Publications, Clothing.
- 4 / Luc McPake / endhits@gmail.com / Art Direction for Print and Video, Music Video Direction and Post Production.

MARKETING

Understanding marketing is essential in today's music scene. And getting people to know who you are, support what you are doing, and ultimately buy your CD or a ticket to your gig, is what arts marketing is about. One of the best ways to get people talking about you is by getting the media on your side - having newspaper articles, magazine spreads, through to radio interviews, TV appearances, as well as internet sites, all talking about you and your music. And publicity like this is usually free. But to do that, you need a clear publicity plan which systematically sets out what media you will approach when, and how to keep the publicity going. And that publicity plan needs to be part of a larger marketing plan, which considered who you are, and who your audience might be. Being marketing-savvy in this way shows you are a professional, and such business skills are essential if you want to turn your creative passion into a musical career.

- Dr. Suzette Major, ArtsBiz

Suzette is a senior lecturer in arts marketing at the University of Waikato. She holds a PhD in arts marketing, and has published work in this field, including international conference papers at the International Conference on Arts & Cultural Management.



“Spend some money on promotion and be professional - if you make a street flyer in Microsoft Word, people will assume you are a shitty band.”

Benjamin Thomson - Amy Racecar

Your Music Business

Being savvy about how the music business works is essential for any musician who wants to get ahead. Understanding the basics empowers you to make good decisions, but you don't need to become an expert in everything. It is important to know enough about business issues that are relevant to you so that you can identify where the line should be drawn between what you will do yourself, and what you will hire others to do for you. Setting clear goals and timelines for yourself and the experts you engage will help you to manage your business with as little stress as possible. It will also reduce the overall costs to you – not only in terms of the fees your advisors will charge, but also by reducing the possibility of expensive mistakes.

There is lots of free information out there to get you started, and here are a few essentials:

Inland Revenue Department	www.ird.govt.nz
ACC	www.acc.co.nz
Copyright Council of New Zealand	www.copyright.org.nz

- Lynne Wilkins, ArtsBiz

Lynne walks the fine line between business and music, running both a successful Chartered Accountant practice in Raglan and Auckland, as well as being a professional musician. Lynne has recently released her solo CD *Bead of Glass*.

MUSIC TO MONEY

You can't make money without knowing how much it costs to put on a show, so set your budget first. Your budget takes into account advertising, paying the bands, petrol, venue hire, PA and gear costs and technician costs etc. This budget will tell you how much the tickets or door charge will be.

Start with as few costs as possible, play in a free venue and if you're not going to pull a huge crowd then opt for a vocal PA in a more intimate venue.

MAKING MONEY IS AS SIMPLE AS NOT LOSING MONEY

Rohan Marx – The Mobile Stud Unit

Organise your own gigs and remember to pay yourself. Negotiate with other bands to play your gig for free and expect to return the favour. Similarly, don't agree to do a free show close to your own show. After doing the organisation of the show and if you have arranged to pay bands that are supporting you, take 50% and share the other 50% of the earnings between the support bands.

Set the door charge to your worst case scenario to cover the costs of staging it. Have someone on the door that is trustworthy and loyal to you so people aren't let in for free. Have someone on the door that doesn't drink a lot and is smart enough to do group deals with passers by.

Fill in your APRA returns.

Registering as an entity with the IRD to get a tax number makes you less likely to be personally responsible for everything and it also makes things easier if band members change. File your IRD returns. Set up a bank account in the Bands name and make all financial decisions together. Sooner or later someone will want to pay you for playing by cheque or invoice or you will want to apply for funding, so have that base covered.

Know your rights and contractual obligations, and don't be afraid to negotiate.

APRA

Register to get money for free

Every time your song is played on the radio you will get a return from APRA. If your song is used on an advertisement, as background or theme music on television commercials, programmes, films, or Dvd you will get a return from Apra. Similarly after a live show if you produce a set list that you have played and get it signed by a member of that venue then you claim a return.

Individual musicians are paid returns by APRA - not bands as an entity. It is everyone's individual responsibility if they want to receive a cheque.

APRA does not pay retrospectively so register your songs before you release them.

"The registration process can be tricky and takes time but it is something that brings you money, albeit probably not that much unless you're hot, but at least it's your money. If you are in a band work on APRA registration forms together and keep your contact details updated so the cheque gets sent to the right place."

-Marxi, The Mobile Stud Unit

MUSIC TO MONEY CONTINUED

The NZ on Air Conundrum

NZ ON AIR funds music videos, and New Zealand music shows on commercial radio stations and on the b.net student radio stations. NZ on Air are interested in radio hits so their grants are invested in performers, likely to have commercial success.

MUSIC VIDEOS - We get about 750 applications for music video funding a year - we've got a budget to do 170 projects at \$5,000 each and so the odds are about 1:4. We ask C4, Juice and MTV to vote on a kind of "yes-maybe-no" scale and the songs that get the most "yes" votes go to the top of the list. The last point of selection is whether a song is a radio priority for us as our over-riding New Zealand music mission is to get more New Zealand music played on the radio.

NEW ARTISTS - The New Recording Artist scheme is like a new artist discovery programme. It's about funding new artists and new songs that feed the local content campaign and bring through a new generation of radio hit makers. We get about 1,000 applications a year and we are looking for just 20 projects a year - twenty \$10,000 grants (\$5,000 to record the song properly and \$5,000 for a music video to back up the release of the song to radio). The odds are really tough - 1:50

Our priority is commercial radio airplay because that is where the problem of not enough New Zealand music is.

- Brendan Smythe, NZ on Air

info@nzonair.govt.nz **www.nzonair.govt.nz**

Local Funding

CREATIVE NZ funds are distributed by the Hamilton Community Arts Council to support arts projects (includes music) that take place within Hamilton City. Projects must increase community interest and participation in the arts or increase the diversity of arts available to the community. Projects must have a community wide benefit. Note: Costs of producing artist's Cds are not covered under the scheme.

info@hcac.org.nz **www.hcac.org.nz**

Fundview is a funding database that lists every potential funder in NZ

www.fis.org.nz

The Hamilton City Council has a publication for download that lists every local funder.

www.hamilton.co.nz

SEEKING SPONSORSHIP

"Most people think sponsorship money is free, it's not!"
- P Dombroski

"Once you have a name for yourself you can attempt to secure corporate sponsorship for shows by putting together a sponsorship proposal that promises promotion for the company's brand or product. Alcohol companies are historically a good option."

- Rohan Marx, The Mobile Stud Unit

Who owns the band's songs?

A session musician played on the recording. What happens there?

Who owns the band's recordings?

What is copyright?

Who owns the band's name?

What is a band agreement?

Who makes the decisions for the band?

What happens when the band breaks up?

Has the band signed a management agreement with its manager?

Have these questions got you thinking yet?

Tempo is all about the music industry and how musicians make it in the music business. Often musicians focus on the music and avoid or forget about management. This however, is important when making a career in the music industry.

The questions above are all related to business and legal aspects encountered by musicians. Whether solo artist or band it is worth considering the legal aspects related to the music business.

A musician who is serious about making a career in music faces most of the challenges that confront any start-up business and many that are unique to the music industry. Band agreements, recording contracts, publishing deals, copyright, and the use of managers, A&R guys and roadies all come with significant legal implications which need to be addressed properly to ensure your success. As in all businesses GST, income tax, employment arrangements, and OSH issues need to be considered.

Just as companies document relationships in all aspects of their business, every serious musician should also consider documenting the relationships that affect their creativity and performance. Documenting those relationships will help everyone understand how the relationship works, what each party can and cannot do, who owns what and provides mechanisms for resolving disputes if they arise.

As you consider your career in the music industry - your music business – we recommend you pay attention not only to the music but also to its management. At Tompkins Wake our love of the arts (and, in particular music) is matched by our love of business and we hope to assist you in the future by providing advice on this.

- Scott Ratuki, Associate at Tompkins Wake
Proud sponsors of Tempo – Music & Making It
www.tomwake.co.nz

**TOMPKINS
WAKE**
LAWYERS

Tips from Independent Music NZ

If you are setting up your own record label here are a few tips to help you along.

WHAT IT ENTAILS

You'll play an A and R (artist and repertoire) role, discovering/developing artists. You'll need to be sure that there's an audience for your artists and that you are happy with the quality of the music. You'll distribute releases, or find a distributor. Often you'll be a big part of the album's promotion.

Legally, you're best to set up limited liability company. Check that the label name you have in mind is not already in use. Keep good records of all your financial transactions. Artist's contracts are recommended to reduce potential misunderstandings. It is a good idea to have a lawyer look over these for you.

CD MANUFACTURING

Cd manufacture can be done relatively inexpensively overseas although you can also get some good deals in New Zealand – and you have a much greater degree of quality control, plus delivery is faster and cheaper. IMNZ offers its members a discounted Cd manufacturing rate.

Barcodes are recommended as Cds are scanned by most record stores. It may also be worthwhile to obtain an International Standard Recording Code (ISRC). It's free to obtain, you need to contact RIANZ to get one (see opposite page).

Renee Jones
Independent Music NZ
www.indies.co.nz

"Approaching a local printing firm to do our Cds worked out cheaper than going through the Cd manufacturing plant"
Dead Pan Rangers

HAMILTON MUSIC DIRECTORY

Note: For National contacts use the NZ Media People Directory and Local Knowledge

Promo Websites

www.hcac.org.nz
www.htown.co.nz
www.hamilton.co.nz
www.contactfm.co.nz
www.punkas.com
www.loudmouth.com
www.myspace.com
www.undertheradar.co.nz
www.amplifier.co.nz
www.txttunes.com
www.nzmusician.co.nz
www.grooveguide.co.nz
www.cheeseontoast.co.nz
www.nexusmag.co.nz
www.nzlive.com

Local Media People

Jeff Neems – ENT Waikato Times jeff.neems@waikatotimes.co.nz
Aaron Leaman – ARTS Waikato Times aaron.leaman@waikatotimes.co.nz]
Contact FM – Student Radio contact@contactfm.co.nz
Community Radio – Access Radio admin@communityradio.co.nz
Nexus – Student Magazine nexus@waikato.ac.nz
Radioworks – jskulander@radioworks.co.nz
Radio Tainui – pd@tainuifm.co.nz
Raglan Radio - ragradio@ihug.co.nz
Hamilton Press – Hamilton.press@wrcn.co.nz
City News - citynews@hcc.govt.nz
Hamilton Community Arts Council – info@hcac.org.nz
Hamilton This Week Newspaper – john.aldworth@htw.co.nz

Sound & Lighting Equipment Hire

Rock Lighting and Sound 021 384 709
Click Sound (07) 849 4720
Souzngood (07) 856 1550
Audio Visual Solutions (07) 855 2444

Local Venues

Ward Lane (07) 834 2377
The Yellow Submarine 027 466 3224
WEL Academy of Performing Arts (07) 858 5100
La Commune (07) 839 6448
Diggers Bar (07) 834 2228
Altitude (07) 838 2221
Hamilton City Theatres hamiltoncitytheatres@hcc.govt.nz
Sabbath Bar (07) 839 4944
The New Level 0276661810

Raglan Venues

Aqua Velvet (07) 825 8588
Harbourview Hotel (07) 825 8010
Salt Rock Café (07) 825 8022
Tongue and Groove (07) 825 0027
Raglan Town Hall (07) 825 8129

Designers

Luc McPake endhits@gmail.com
Duotone Design duotone@duodesign.co.nz
Simian Lines garyteko@gmail.com
Matt Scheurich scheurbert@gmail.com
Underwater Collective glenwles@yahoo.com

Local Distributors

Mole Music Ltd www.molemusicltd.com

Poster Distribution

Terry 027 305 9384

Recording Studios

Dudley Studios (07) 850 1145
Wintec (07) 834 8800 Ext 8647
Hurtle Music Studio (singer/songwriters) (07) 853 8525

Useful Organisations

Hamilton Community Arts Council www.hcac.org.nz
Arts Waikato www.artswaikato.org.nz
Department of Internal Affairs <http://www.dia.govt.nz/>
Tompkins Wake Lawyers www.tomwake.co.nz
RIANZ www.rianz.co.nz
NZ on Air www.nzonair.govt.nz
APRA www.apra.co.nz
ArtsBiz info@artsbiz.org.nz
Independent Music NZ www.indies.co.nz
Wintec www.wintec.ac.nz
University of Waikato www.waikato.ac.nz
Legalised Art www.hcac.org.nz
A Low Hum www.alowhum.com
Local Knowledge <http://alowhum.com/local-knowledge/>

Music Clubs

For a wide selection of music clubs visit www.hamilton.co.nz

Hamilton Blues Society - www.blues.co.nz/hbs
Hamilton Acoustic Music Club - www.hamc.org

Local Radio Stations

Contact FM (07) 858 5050 contact@contactfm.co.nz
Community Radio (07) 834 2170 admin@communityradio.co.nz
Backbeat FM (07) 838 1034 theman@backbeat.co.nz
Radioworks (07) 838 2693
Radio Network (07) 858 0700 trn.waikato@radionetwork.co.nz

Promo Photography

Petra Jane www.petrajane.com, petra@petrajane.com

Sound Engineers

Scott Newth sonic@thedatsuns.com
Dan Howard downbeatdan@gmail.com
Hook hook@dudleystudios.co.nz

