

MUSIC

BUSINESS IRELAND

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IFPI GLOBAL MUSIC REPORT : GLOBAL RECORDED MUSIC REVENUES GREW 9% IN 2022

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US DEPARTMENT OF HOMELAND SECURITY (DHS) PROPOSES FILING FEE INCREASES FOR VISAS

The Irish Diaspora in America is one of the largest of all countries, with estimates of up to 36.3 million Americans descended from Irish immigrants. Irish music, dance, customs and traditions, have become infused in the US. Families travel from all across the US to attend well over 200 annual weekend festivals of Irish music, culture and dance. Each of these festivals attract tens of thousands of guests.

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ALTERNATIVE REVENUE STREAMS FOR MUSICIANS

By Seán Laffey

In future the Pandemic lockdown will be seen as a pivot point in the way music was made, delivered and paid for, a period when musicians became far more tech savvy; when live gigs stopped, they turned to alternative revenue streams. We ask what avenues for additional income are currently available, and do you think they might work for you?

MONETISE WHAT YOU ALREADY HAVE

Your recordings, your YouTube videos, clips from past performances, CDs, Vinyl and digital downloads, and merchandise can all be sold to fans. You'll probably be doing that online, so make their purchase easy by setting up a PayPal account; it's safe, secure and has been around long enough for buyers to have faith in it. Sites like Shopify can handle your sales for you.

The most important thing to do is register your work with Collection Agencies. Even if you were only a backing singer or a session musician on someone else's album, you are due a share of the performance rights when that track is played on the Radio or TV. The easiest way to register is to join RAAP (it's free), you'll need to fill in a data sheet for each recording you appeared on and submit your banking details so they can pay you any monies that arise.

The technical name for this type of income is **Passive Revenue**; it recurs after you've done the work. If a track becomes hugely popular you might even get a pension from it. That's the attraction of a Christmas Number 1 - Noddy Holder and Shane MacGowan do very well out of Yuletide airplay.



Royalties are an obvious passive revenue stream, they depend on airtime for performance royalties, and downloads and physical sales for mechanicals. Be proactive with your music, for example by working with affiliates and including advertising on your videos. If you tailor those ads to complement your work and support your audience, it can be a win win situation for all of you. Another option favoured by YouTubers is sponsored content, often taking time out during their presentations to mention their sponsor's products and services.

Scale is the critical caveat, there are billions of daily encounters in the digital world and it

will be down to algorithms to discover your work. Playing to an audience of 500 might be a big gig, but the web looks for much larger volumes of traffic, it measures activity as engagement time and repeat visits. Think of how you can regularly connect with your online audience. Uploading a track or a video might get you a view, but do your viewers add a like or a subscription? It's those likes the algorithms detect. Which is why regular online shows work the best for income generation.

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OPENING MESSAGE

WELCOME TO MUSIC BUSINESS IRELAND (MBI) EDITION 2

We were pleased to launch Music Business Ireland (MBI) in both Print and Digital Interactive format and which will provide an invaluable resource to the Irish music industry across all genres and with the primary mission statement of supporting and guiding the music industry post Covid 19.

Brought to you by the team of Irish Music Magazine (Established 1995), Music Business Ireland (MBI) will be available to the Trade in Print and Digital format Free with Distribution through the databases of relevant organisations around the world plus Irish Music Magazine Social Media and also our Musician and Trade Databases.

Our Contributor base will include Music writers, lawyers, accountants, producers, agents, managers, record labels and technical personnel within all facets of the industry.

With over 25 years of Experience, we understand the needs of the music industry and this publication will address each of them as our editorial content evolves.

This edition features articles on Alternative Revenue Streams for musicians, the proposed US Visa Fee Increase which will present fresh challenges for musicians hoping to work in the States, interviews with RAAP's (Recorded Artists Actors Performers) CEO Colman Clinch, Soul Sourced Collective's Kate Nolan, musician & teacher Niamh Parsons, Your Roots Are Showing organisers Charlene Sloan & Brendan McCreanor, and much more.

Thanks to the team at Music Business Ireland (MBI), our Contributors, Advertisers and many positive influences around the World for their support with this Edition.

Until the next time.....

Robert Heuston
Publisher/Editor,
Music Business Ireland

Credits

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News

RECORDED ARTISTS ACTORS PERFORMERS (RAAP) <https://raap.ie/>

Recorded Artists Actors Performers (RAAP) is a not-for-profit organisation set up by performers for performers to ensure that musicians receive performance royalties from broadcast recordings.

Following the introduction of the Copyright Act 2000, RAAP was set up to administer and distribute performance royalties to artists. All artists, main and session musicians, are entitled to a payment when a sound recording, they have contributed to, is communicated to the public around the world. RAAP also represents actors working on their behalf to claim royalties for their audio-visual rights.

Based in Ireland, RAAP has agreements with over 50 territories globally, and continues to cultivate relationships with other markets to ensure all our members are represented equally. Since launching in 2001, RAAP has collected and distributed performance royalties in excess of €100 million, to more than 80,000 performers in Ireland and abroad.

The performance right exists throughout Europe and in many other countries around the world. RAAP continues to engage in collecting income for our members through international reciprocal agreements, entered under E.U. and W.I.P.O. directives.

RAAP continues to lobby Government for legislative change as we take our role seriously in protecting the property rights of our members. We are driven by the belief that all performers should benefit from the exploitation of their performances. The creativity and cultural diversity that performers and their performances bring to society has enriched and defined the fabric of communities. Performers therefore deserve to be rewarded for their endeavours.

Contact RAAP at (01) 278 8724/ info@raap.ie & <https://raap.ie/>

SOUL SOURCED ELOPEMENTS www.SoulSourcedElopements.com

Soul Sourced Elopements was founded by Galway-based photographer Kate Nolan.

As the lead photographer at Soul Sourced, Kate has been specialising in couples elopement photography for many years, viewing her role not as a job, but as a privilege. Having travelled all over the globe, she finds inspiration in the vastness of opportunities the world has to offer for eloping couples. Every last drop of energy and creativity is poured into capturing relationships, connections and individual personalities in a way that feels true to them, so they can relive their most precious moments safe in the knowledge that they're authentic and reflective of the people they truly are.

Kate helps her couples with planning, choosing locations, vendor recommendations, timeline planning and much more. Her goal is to help her clients plan a relaxed session so that on the day her clients can sit back, soak in every moment and enjoy the time spent together and let their emotions fly.

She knows there's no one-size-fits-all approach when it comes to capturing the most precious moments of your life on camera, which is why we take the time to build a genuine connection

with you as a couple – so she fully understands your love story and captures the magnitude of this most wonderful occasion in a way that feels true to you and your bold vision. She offers a complimentary discovery call to all of her clients.

www.SoulSourcedElopements.com

hello@soulsourcedelopements.com

Ig: [@kate_nolan_photography](https://www.instagram.com/kate_nolan_photography)

Tel : +353 851030024

Kate also offers brand photography services for other artists. She regularly shoots for RSVP & RSVP COUNTRY magazine and has a rich portfolio of well-known names in the Irish music industry including Sina Theil, Cliona Hagan, Mike Denver, John McNichol and many more.

MOSCO SOUND LTD & MIKAM SOUND NORTH LTD NEWSLETTER

MOSCO and MIKAM are delighted that demand is booming for the Sound products that they offer from manufacturers **d&b audiotechnik** (loudspeaker and amplification solutions) **Yamaha** (Rivage PM series Digital consoles with Dante audio networking technology and **SHURE** (Axient Digital RF systems). Supply remains an issue but is getting better month by month.

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On Tuesday 14th of March, IMRO hosted the highly anticipated Live Music Venue of the Year Awards, at the Sugar Club, Dublin.

The short list of nominees were selected by over 19,000 IMRO members with a public vote then awarding the National Live Music Venue of the Year 2023 accolade to Allingham Arms Hotel, Bundoran, Co. Donegal.

Eleanor McEvoy, IMRO Chairperson said of the awards, *"Enormous praise is due to each of our award winners tonight. These venues have been recognised for their excellence and for their contribution to live music across Ireland after a very difficult few years. Huge congratulations to you all."*

IMRO Live Music Venue of the Year 2023 Winners:

IMRO National Live Music Venue of the Year 2023 – Allingham Arms Hotel, Bundoran, Co. Donegal

IMRO Dublin Live Music Venue of the Year 2023 – The Workman's Club

IMRO Rest of Leinster Live Music Venue of the Year 2023 – The Spirit Store, Dundalk, Co. Louth

IMRO Connacht Live Music Venue of the Year 2023 – Monroe's, Galway

IMRO Munster Live Music Venue of the Year 2023 – Dolan's, Limerick

IMRO Ulster Live Music Venue of the Year 2023 – McCafferty's, Donegal

IMRO Music Festival of the Year 2023 – Electric Picnic

IMRO Small Music Festival of the Year 2023 – Wexford Spiegeltent Festival

IMRO Tech Crew of the Year Award 2023 – Wexford Spiegeltent Festival

IMRO Outstanding Contribution to Live Music – Dermot Lambert, Musician, Broadcaster and Founder/CEO of Garageland

Hot Press Editor Niall Stokes also gave special commendations, presenting awards to Mike the Pies, The Sound House and the Hot Press Live Music Venue of the Year for 2023 to the 3Olympia.

Safe Gigs Ireland were also in attendance on the night. Safe Gigs Ireland is an initiative to make gigs and nightlife safer, for everyone. Their aim is to eliminate discrimination and sexual violence in nightlife by creating a zero-tolerance environment for all forms of violence and unacceptable behaviour.

Safe Gigs Ireland ask that all venues, event and festival organisers, promoters, crew, artists, staff, security and attendees who sign up to Safe Gigs share the same goal. If you sign up to Safe Gigs you agree to...

- promote Safe Gigs for everyone.
- tackle sexual violence and discrimination in your environment through zero tolerance.
- support those around you to ensure everyone has a good night out, free from harm.

The response will be different depending on your position in the industry and your environment.

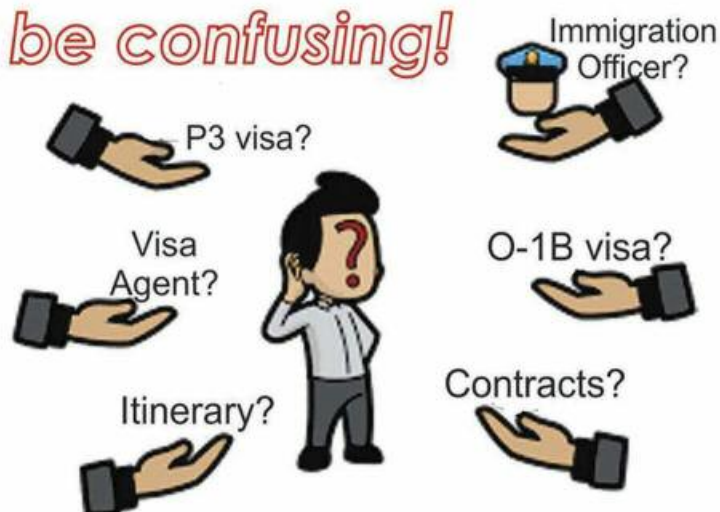
To find out what your response should be check out the Safe Gigs Charter. To sign-up or get involved, you can email safegigs@sexualviolence.ie

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Subscription audio streaming revenues increased by 10.3% to US\$12.7 billion and there were 589 million users of paid subscription accounts at the end of 2022. Total streaming (including both paid subscription and advertising-supported) grew by 11.5% to reach US\$17.5 billion, or 67.0% of total global recorded music revenues. There was growth in other areas too with physical revenues remaining resilient (+4.0%); performance rights revenue increasing by 8.6% and returning to pre-pandemic levels; and synchronisation income climbing by 22.3%.

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Fully aware of Marshal McLuhan's dictum that the medium is the message, it is our aim, at MOSCO design, that the message, be it the audio from Stage Production, Music, Conference, House of Worship, Public Meetings or all else, reaches the listener intact, is pleasing to the listener and faithful to the presenters' wishes.

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News

Commenting on the release of the *Global Music Report*, **IFPI Chief Executive Frances Moore**, said: “This year’s report tells the continued story of record companies’ commitment to their core mission – working with artists to help them achieve their greatest creative and commercial potential over the course of a career. That requires an artist-label partnership that constantly evolves and innovates so that it can capitalise on opportunities in more business areas and more parts of the world.

“Record companies’ investment and innovation has helped make music even more globally interconnected than ever, building out local teams around the world, and working with artists from a growing variety of music scenes. This is driving music’s development whilst enabling fans to seize the expanding opportunities to embrace and celebrate their own local artists and culture.

“However, as the opportunities for music continue to expand, so too do the areas in which record companies must work to ensure that the value of the music artists are creating is recognised and returned. This challenge is becoming increasingly complex as a greater number of actors seek to benefit from music whilst playing no part in investing in and developing it.”

Growth in the world’s regions:

Recorded music revenues grew in every region around the world in 2022:

Asia grew by 15.4% with its largest market, Japan, seeing growth of 5.4% whilst the second largest market, China, grew by more than 20% (28.4%), becoming a global top five market for the first time. In a continuing trend, Asia also accounted for almost half of global physical revenues (49.8%).

Australasia experienced growth of 8.1%, an increase on the prior year’s growth rate of +4.7%. Australia (+8.1%) remained a top 10 market globally and New Zealand saw a rise in streaming revenues push the overall market to growth of 8.0%.

Revenues in **Europe**, the second-largest recorded music region in the world, grew by 7.5%, with the region’s three biggest markets all posting gains: UK (+5.4%), Germany (+2.2%) and France (+7.7%).

Latin America saw gains of 25.9%, maintaining more than 10 years of regional increases. Every market in the region posted double-digit growth.

Middle East and North Africa – previously the fastest growing market in 2021, MENA had the third highest growth rate in 2022, seeing an increase of 23.8%, and representing the highest share for streaming of any region globally (95.5%).

Sub-Saharan Africa – becoming the fastest growing region in 2022 with more than 30% growth (34.7%), SSA was driven largely by a significant boost to revenues in the region’s largest market, South Africa (+31.4%).

The **USA & Canada** region – the world’s largest in revenue terms – grew by 5.0% in 2022; The world’s single biggest market, the USA, grew by 4.8% – exceeding US\$10 billion for the first time – and Canadian recorded music revenues increased by 8.1%.

ICE STRIKES DEAL WITH GAMING AND METAVERSE START-UP STYNGR

ICE and STYNGR, the gaming metaverse start-up, have announced a deal covering the multi-territory use of the ICE Core repertoire. STYNGR’s innovative new service brings new uses of music to gaming & gaming metaverses, where players can choose in-game music channels and event-driven short musical clips to personalise and enrich their in-game experiences. When utilizing STYNGR, game developers are supported with STYNGR’s SDK (Software Development Kit) and can deploy in-game monetisation options.

ICE Core members will begin to receive royalties from these new applications, expanding over time as the STYNGR service is utilised by more and more games. In licensing STYNGR, ICE continues to work with innovative new services, with these new uses of music bringing ICE Core members new revenue streams.

Alex Tarrand (Co-founder, STYNGR) said: “Licensing such a massive and unique aggregation of musical repertoire as that represented by the ICE Core societies and publishers is a great opportunity and we’re delighted to get this deal in place. STYNGR is a bridge for game developers, allowing them to easily incorporate music into all of their experiences. Being able to cover so many important works on a broad multi-territory basis is a boost for our service.”

Tim Rawlinson (VP – Licensing, ICE) said: “As the next generation of web applications start to be realized, we’re constantly assessing new services, understanding their models, and supporting innovation with deals that also reflect the value of songwriting. We’re pleased to be able to work with STYNGR to provide songwriters with new, incremental sources of income as new opportunities for people to experience music emerge.”

The multi-year deal covers a wide range of territories and supports accurate, usage-based writer payments.

The STYNGR Creator Fund

At the same time songwriters and composers can now also apply directly to access the STYNGR creator fund, the fund to boost bespoke musical experiences for game developers and metaverse lands. Specific songwriting camps will commence throughout 2023.

STYNGR is music for gaming and the metaverse. Providing licensed music from the major and indie labels, the STYNGR proprietary platform and SDKs simplify the process to deliver pre-cleared music with user analytics, rightsholder payments, and legal indemnification into any gaming platform. Further shifting music away from being a cost centre, STYNGR recently launched the first fund dedicated to launching artist activations in gaming. **Game developers can apply to the Creator Fund and find out more about the STYNGR service at: www.STYNGR.com/creatorsfund**

ICE is a music technology company created by rightsholders, for rightsholders. It delivers accurate and transparent royalties to songwriters, whilst simplifying the process for DSPs, by providing publishers and Collective Management Organisations (CMOs) with superior licensing, processing and copyright services. Representing over 330,000 rightsholders, ICE has processed trillions of online music uses from music streaming services and paid over €3 billion back to rightsholders since March 2016.

The market-leading ICE Core licence includes repertoire of collection societies PRS, STIM, GEMA, IMRO, BMI, Sabam, AKM and the independent publishers Concord, Songtrust and peermusic and a range of other independent publishers represented through PRS’s Core Collective initiative.

The ICE copyright database holds over 48 million musical works. ICE is based in the UK, Germany and Sweden.

IMRO PRESENTS SPECIAL RECOGNITION AWARDS AT RADIO DAYS IRELAND CONFERENCE

Radio Days Ireland is a unique two-day conference which took place in February in the Gibson Hotel, Dublin. The event is a joint initiative by Learning Waves Skillnet, the training body for the Independent Commercial Radio Sector in Ireland and IBI, the Independent Broadcasters of Ireland and is sponsored by IMRO.

On the opening night of the conference IMRO took the opportunity to present Special Recognition Awards to REDfm and radio DJs Ronan Collins, Claire Beck, Ray Colclough and Louise Tighe in recognition of their ongoing support to music creators.

IMRO also presented an Outstanding Contribution to the Irish Music Industry Award to Niall Stokes and Mairin Sheehy from Hot Press in recognition of their longstanding support for Irish music creators through their various publishing activities, music showcase platforms, lobbying efforts and trailblazing initiatives over many years.

“It is really lovely to have been presented with this Outstanding Contribution to Irish Music Award at the Radio Days conference, which is run by Learning Waves Skillnet and the Independent Broadcasters of Ireland, and supported by IMRO,” Hot Press editor Niall Stokes says. “The timing is particularly appropriate. We are on the countdown to the second Irish Music Month, which involves a partnership between 25 radio stations and Hot Press, with the express purpose of supporting Irish artists and Irish music together.

“With all of that happening, being presented with this Award for supporting Irish music means a huge amount to me, and to Mairin, who founded the magazine with me – along with a bunch of other crazies that we brought together under the Hot Press umbrella back in 1977. We’ve been around the block more than a few times, and through a lot of wild and wonderful adventures since then. But the truth is that we see the establishment of Irish Music Month, in a partnership between the 25 IBI stations, the BAI and Hot Press as one of our greatest achievements.”

“From the very start, at Hot Press, we had all the London offices of the important record labels – including all the majors as well as independents like Island Records, Virgin Records, Stiff Records and newcomers like Rough Trade – on our mailing list,” Hot Press co-founder Mairin Sheehy recalls. “They loved Hot Press. They started to offer us trips to London and further afield to interview their artists. But they also began to read about the Irish scene, which was really buzzing at the time. Suddenly, they realised that – far from being a poor relation of Nashville – Ireland was a hotbed of great new music.

“Windmill Lane studios opened a year after Hot Press. They too knew that being second best would be no use. A band that had been called The Hype changed their name that same year to U2. They, and their manager Paul McGuinness, took the same view. Their aim was to be as good as, if not better than, any other band on the planet.

“In many ways, that was a watershed moment for music – and for music in Ireland in particular. Nothing, you might say, would ever be the same. A lot of Irish bands were signed by UK labels towards the end of the 1970s. Some of them became very successful.



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News

“Hot Press saw supporting and encouraging Irish singers, songwriters, artists and performers as an essential part of our mission. As a result, we played a vital part in enabling, and in encouraging, the transformation that began then.

“The world was now aware: Ireland is an extraordinary source of music talent. And that has been proven over and over again by Irish artists in the intervening years.” To close out the night, Choice Prize Irish Breakthrough Artist of the Year nominee, Lea Heart took to the stage to perform a number of hits, including the Choice Irish Song of the Year nominated *Happier*.

IMRO Special Recognition Award Recipients:

Ronan Collins : “It was a great honour to receive my award from IMRO last week-it was never an effort for me to support Irish musicians and writers. As an Irish broadcaster, I always felt it was a duty and with the quality of songs and music from our Irish writers and performers, it was a privilege to be able to showcase the best of Irish music talent. Thank you IMRO.”

Ronan Collins has spent almost 44 years on daily radio with RTÉ, including 38 years on RTÉ Radio One. Ronan started his working life as a professional musician in 1970. His beginning in radio came in 1979 at the beginning of Radio 2 (Now 2FM). Ronan finished his daily show on Radio One just before Christmas 2022 with an emotional farewell. Now appearing on RTÉ Radio One on Bank Holidays and from March 1st, Ronan will be returning to daily radio on RTÉ Gold. Ronan has been married to Woody for almost 45 years and they are the parents of three children and proud grandparents of two boys!

Claire Beck : “Thank you IMRO for this extremely kind acknowledgement. I still can’t believe that my job is to listen to music and then share it with people, it’s such a privilege and I’m grateful every day for it.” In over 25 years of industry experience, from pirate to legal, presenter to producer, two things have remained constant in Claire Beck’s radio career – an unwavering passion and enthusiasm for the medium itself, and for sharing great music of all genres. Now entertaining a national audience, Claire Beck presents her weekly shows Saturday Soundsystem and All Irish on Today FM. Each week, she uses her platform to break new sounds and artists, spotlight the best of the current music scene and dig deep into her own record collection.

Ray Colclough : “It really is an honour to be acknowledged by IMRO and the many other people from the industry who push and promote our country’s great Irish music scene. But it’s easy to promote and play it on-air when the quality of songs that I get sent from all genres around the country is top-shelf.”

Ray Colclough is the Head of Music and a radio presenter on WLR. Working in radio since the 1990s in pirate, youth, and now in local radio with WLR, Ray is a real champion of music and in particular Irish Music. Appointed Head of Music at WLR in 2015, Ray has introduced many initiatives and programmes to the WLR offering both on-air and online over the last 8 years.

Ray’s passion is music and in addition to his radio work, has worked as a club DJ and event promoter. Ray said: “WLR is a full-service station and plays music for an adult contemporary listener. The Irish music landscape is blessed with major talent at the moment and we are delighted to have so much variety of Irish music on WLR across prime-time radio and specialist Irish music programmes.”

Louise Tighe : “Receiving this award feels very much like a 360 moment for me, thanks to all the musicians and creatives who have shared their talent and time with me over the years.”

Louise has worked in commercial radio for the past ten years, most recently as a presenter and producer in FM104 on weekday interview based show Switched On and the Irish music show Select Irish. Irish music and musicians have been a constant link throughout her years in radio, having worked on many of the Irish music radio shows in Dublin, attending gigs and generally just enjoying all the talented creatives we have here in Ireland.

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The Irish Diaspora in America is one of the largest of all countries, with estimates of up to 36.3 million Americans descended from Irish immigrants. Irish music, dance, customs and traditions, have become infused in the US. Families travel from all across the US to attend well over 200 annual weekend festivals of Irish music, culture and dance. Each of these festivals attract tens of thousands of guests, adding to the local economies while growing and maintaining a vibrant cultural exchange bridging the Celtic world and the US.

But the US Department of Homeland Security (DHS) is actually threatening these events to the point of extinction. The DHS is proposing a 260 percent increase in filing fees for regularly-priced O visa performers from \$460 to \$1,655 per petition. Similarly and just as inhibiting, filing fees for regularly-processed P visa petitions would increase by 251 percent from \$460 to \$1,615 per petition. These increases are intended to “provide services to applicants and petitioners (and to) be able to keep pace with (the) incoming benefit request workload and (improve the) USCIS processing backlogs.”

The USCIS wasn’t created to make money for the Federal government but rather to uphold *America’s promise as a nation of welcome and possibility with fairness, integrity, and respect for all they serve. USCIS mission statement.*

While some fee increases are understandable and almost predictable, more than doubling already significant fees to perform in the US flies in the face of reason.

For information on US Visas contact DP Management, LLC at www.dpworkvisa.com

FLEADH LINE-UP FOR FOREST FEST IN CO LAOIS IN JULY IS FINALISED

July 21st – 23rd, 2023 www.forestfest.ie

The line-up for the Fleadh stage at Forest Fest in Emo village in Co Laois this July is finalised. The Forest Fleadh is a unique initiative for an Irish music festival as it presents a platform to solely showcase the best of Irish trad and folk. The overall Forest Fest programme features an eclectic mix of over 80 artists across four stages on the weekend of July 21 to 23.

The idea to create the Forest Fleadh, a veritable festival within a festival, is that of the event founder and promoter, Philip Meagher.

“Following on from the success of our inaugural Forest Fest last summer it was evident that the renaissance of Irish trad alongside the burgeoning enthusiasm among the innovative new talent in the genre deserved its own special place at our festival. We collaborated with people like Laois trad supremos Dale McKay and Ruaidhrí O’Tiarnaigh to curate what I believe to be the finest gathering of trad and folk talent in the country this year perhaps outside of the Fleadh Cheoil,” says Philip.

The Forest Fleadh programme which will be hosted by Sharon Shannon speaks for itself. On the bill are Paul Brady, Sharon Shannon, Daoirí Farrell Trio, the ollam, Stockton’s Wing, Kila & Brass, Greenshine, Goitse, Emer Dunne, Eric De Builteir, Two Time Polka, Blackie O’Conneil and Cyril O’Donoghue, Carlos Sweeney McCartin, Buíoch, Trad Hits, Bog Bodies, Caoivin, Eva Coyle Band, The Grange Ceili Band and set dancing with Maureen Culleton, Darren Roche and Cillian Doherty, Splendid Isolation, Roo Elizabeth and Band, Tommy Fitzharris, Siobhán Buckley and Aoife Buckley, Alfi, The Cardinal Sins, Music Generation Laois Trad Orchestra, The Offbeats Bodhrán Club, Miadhachughain O’Donnell and Joe Campbell McArdle.

Other headline acts include James, BelX1, Suede, The Proclaimers, Suzanne Vega, Peter Hook and the Light, Alabama 3, Big Country, Ash, Nik Kershaw, The Undertones and Jack Lukeman.

Flexible day tickets for Forest Fest are €85; children 12 and under attend free of charge. For tickets and weekend camping info see www.forestfest.ie

NEW RELEASE FROM NIALL TEAGUE & PADRAIC JOYCE

Galway-based folk duo Niall Teague and Padraic Joyce released their latest single *Guitar Gold*, on Friday, March 24th marking the release of a brand-new Studio album *What Will We Be*. Their latest offering turns over new ground in folk, Americana, country and acoustic music with the best of past and present songwriting at its core. *Guitar Gold* is a beautiful country style ballad featuring lush strings, acoustic guitars and beautiful harmonies.

Niall and Padraic have honed their craft as songwriters and performers since their partnership began in the musical melting pot that is Galway city. With the success of their well-received 2020 release *Taobh le Taobh*, as well as recent successes at the Pan Celtic and Oireachtas Song Contests, the duo were spurred on to record this new album which represents many years of their artistic development.

The album features Niall and Padraic on commanding vocals, exquisite harmonies, and well married acoustic guitars, Maidhc O’hÉanaigh on double bass and a deft Neil Fitzgibbon on fiddle. Their catchy title track *What Will We Be* features contributions from percussion wizard Jim Higgins (The Stunning, Christy Moore, Paul Brady) and haunting, driving melodies on vocals, guitar, and fiddle. There are touching themes of love and hope threaded throughout the track *Come Away with Me* which features a beautiful interplay between piano and fiddle as well as rich vocal harmonies.

People, places, and broken dreams are celebrated and lamented on the tracks; *Martin and Tom*, *Guitar Gold*, *Memories of You* and *Achill Island*. The influence of David Henry Thoreau’s novel *Walden* looms large on the tracks *Simple and Wise* and *Walden*, with the beauty of nature, escape and simple pleasures at their core. The album moves seamlessly from minimalistic folk ballads such as *Galway Ghost* to swirling, string-laden arrangements on the song *Neptune*, both influenced by maritime tales from Galway. Throughout the album each small scene, each line has been thoughtfully painted both lyrically and melodically, resulting in a rich and beautiful acoustic sound. Much of the album’s collaborative work and development was supported by the Arts Council of Ireland, including work with musical arranger Eoin Corcoran and the string ensemble Treo. Recorded at Paddy Jordan Recording Studio, Labane, *What Will We Be* is available now. “*The sound is absolutely beautiful, melodic and beautiful, I’m blown away*” (Keith Finnegan, Galway Bay FM)

“*Gifted singers and musicians and really great songwriters*” (Sharon Shannon)

<https://padraicseoigheagusniallteague.bandcamp.com/>

<https://www.niallteagueandpadraicjoycemusic.com/>

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

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- 31 Button C/G Concertina
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- 7 fold leather bellows
- Solid Exotic Hardwood Ends (Options Available)
- Riveted Round Post Levers, Responsive Action
- Drone Button
- Padded Leather Strap
- Solid Bespoke Hardcase with Strap [options on colour & style]
- Single card bellows with design options available (see website for details)



The Vintage

- Riveted Brass Concertina Reeds
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- 7 fold leather bellows
- Solid Exotic Hardwood Ends (Options Available)
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RAAP EXPLAINED

Recorded Artists Actors Performers CEO Colman Clinch tells Seán Laffey about the organisation's services to Irish performers.



Colman graduated from the Rock School in BCFE in 2004 and took up a junior position in Recorded Artists Actors Performers (RAAP). He returned to college to complete a degree in business management from DBS followed by a masters in UCD Michael Smurfit. Following the retirement of RAAP's founder Éanna Casey in 2022, Colman was appointed as CEO of RAAP.

Seán: "When was RAAP set up and what is its remit?"

Colman: "Following the introduction of the Copyright Act 2000, RAAP was set up in 2001 as a not-for-profit organisation, to administer and distribute performance royalties to artists. RAAP is run by performers for performers. We collect for all artists, main and session musicians. These artists are entitled to a payment when a sound recording they have contributed to, is communicated to the public around the world.

"Working in conjunction with Collective Management Organisations (CMOs) worldwide, RAAP is responsible for the collection and distribution of domestic and international broadcast and public performance royalties for our 4,500 members. We also distribute Irish performance royalties to our affiliated CMOs and Agencies who operate on behalf of one million performers. RAAP has agreements with over 50 territories globally and continues to cultivate relationships with other markets to ensure all our members are represented equally."

Seán: "Can you tell us more about The Copyright Act, 2000?"

Colman: "The Act recognised the rights of performers and provided for their protection in areas such as broadcasting, recording, and public performance. This legislation essentially states that if music is played in public, or broadcast on radio, performers are entitled to secondary income from that.

"Since 2001 RAAP has achieved several significant accomplishments, to name a few:

- RAAP has collected and distributed more than €100 million, to over 80,000 performers in Ireland and abroad for the use of their works and performances in various media.
- RAAP has advocated for performers' rights in various forums and platforms, including the Irish government, the European Union, and international organisations.
- RAAP has provided many forms of support to its members, including financial assistance, legal advice, and educational resources."

Seán: "RAAP went to the ECJ to enhance Performer's payments."

Colman: "In 2020, RAAP brought a case before the European Court of Justice, seeking to enhance performers' payments for the use of their works in Ireland. The action was taken to ensure performers received their fair share of monies generated in Ireland. The ruling now makes clear that each time a musical work generates a payment in Ireland to the record label for broadcasting or public performance, the performers on that recording are entitled to receive an equal share of earnings, or equitable remuneration."

Seán: "How does performer remuneration actually work?"

Colman: "The Music Industry is made up of three very distinctive and complimentary parts, the Author/Composer, the Performer and the Record Label. Without any one of these three components, the industry would not last. In Ireland we have the following organisations.

“ You are entitled to a royalty payment for any tracks that you have performed on, which are broadcast on the radio or played in public ”

- RAAP: artists & performers (featured & non featured).
- IMRO: authors, composers, publishers, live performance.
- PPI: record companies, producers, owners or exclusive licensees of sound recordings.
- IRMA: promotes music industry in Ireland, principally, through lobbying for changes in legislation, dealing with copyright infringement, campaigning against piracy. Collects and compiles Irish charts.
- MCPSI: mechanical rights, reproduction of its members' (composers/publishers) musical works.

"RAAP receives the radio playlists and extrapolates the performers on the different recordings, then assigns monies to the Irish artists, as well as to our affiliates. For performers to receive their equitable remuneration from the broadcast and public performance of their recordings, the following sequence comes into play:

- Their recording receives radio or public broadcast, the usage is then reported, and the license fee is paid by the user.
- PPI share the airplay data with RAAP and pay through the performers share of the licence fee.
- RAAP undertakes the performer calculations and distributes directly to the performer, or via a CMO/Agent.

"The creation of a song has four equally important stages; it needs to be composed, produced, performed and lastly it needs to be heard. Those involved therefore deserve to be rewarded for their endeavours."

Seán: "Is there a threshold that has to be reached before RAAP releases royalties?"

Colman: "RAAP make monthly payments to members once a balance of €20 has been collected on their behalf. Following the outbreak of Covid and the Government lockdown in March 2020 we reacted quickly and reduced the minimum threshold balance from €100 to €40, subsequently lowering this further to €20."

Seán: "How does RAAP know of my performance on a recording?"

Colman: "It is up to individual members to register their performances with RAAP. To exploit fully your earning potential, it is very important for members to update their registered works with RAAP as soon as they are complete. If we have identified their airplay it will be captured



and protected, otherwise we are able to backdate Irish airplay royalties three years. Foreign airplay varies from country to country, but the standard term is also three years.

“Performer/Recording data is also shared amongst CMOs via bilateral agreements. Working with our affiliates, RAAP is at the forefront of an international project providing cross border data processing. This system, VRDB, has become the standard medium for all exchanges of data and claims processing around the World.

“VRDB ensures that performers will receive their income in a fast, efficient, transparent, and economical manner. We are already seeing the benefits of this, and the number of performers receiving payment is increasing year on year, with an additional 8,000 performers last year receiving payment within Ireland for the first time.

“It is possible and encouraged to be a member of RAAP, IMRO and PPI if you meet the membership criteria for each. While advisable to register your recordings with all three organisations, your recordings do not need to be registered with each to release income from another. Under Irish law, once your recording receives broadcast or public performance you are entitled to your equitable remuneration.”

Seán: “What range of performances comes under the remit of RAAP?”

Colman: “RAAP’s remit deals with Neighbouring Rights. Neighbouring Rights, or Related Rights, are the rights of a creative work, protecting performers, phonogram producers and broadcasting organisations. They are not the rights associated with the work’s actual author. Authors have their own protected ‘Authors Rights’, managed in Ireland by IMRO. This right for performers co-exists alongside the right for authors hence the terminology ‘Neighbouring Rights’.

“In Ireland the following Performers Rights are remunerated for:

- Public Performance - When recordings are used in public places, bars, restaurants, discos etc. you are entitled to a royalty if you have performed on that recording.
- Broadcast - If a recording that you have contributed to is broadcast on radio you are entitled to a royalty.
- Cable Transmission - Paid to copyright owners for the use of their copyrighted works in cable television broadcasts.

“In many international territories additional Performers Rights are remunerated for and collected by RAAP via our bilateral agreements with affiliate CMOs.”

Seán: “How does RAAP ensure that performers are rewarded for their work in cyberspace?”

Colman: “We are part of a core group of Performer Organisations including FIM, the Federation of International Musicians, F.I.A. the Federation of International Actors, and AEPO-ARTIS, the Association of European Performers Organisations, who lobby the European Commission to provide protection to Artists for On Demand Services and in particular streaming services.

“The latest Copyright Directive, which was to be implemented in all EU Member States - provides that after authors and performers have transferred rights to producers, they must still



receive “appropriate and fair remuneration” for the exploitation of the rights. However, this is a long way from making sure that performers get a fair share of revenue from streaming.

“Music has largely moved from buying physical products to streaming. It is widely believed by performer organisations that what is needed is a new remuneration right for streaming that cannot be given away by contract. Spain has had this type of right since 2018. In France an agreement was struck with the labels in 2019 and in Belgium, early last year, a remuneration right was written-into the legislation. We are watching these developments and will be lobbying Government to improve on the bare provisions now in our legislation. What we’re looking for now is legislation to reflect the change that has occurred within the music industry since streaming has taken over. The law must allow proper compensation for performers when their music is exploited in this new medium.”

Seán: “Finally, how can a performer become a RAAP member?”

Colman: “Whether you are a main artist or a session musician, any tracks that you have performed on which are broadcast on the radio or played in public, you are entitled to a royalty payment. In order to receive these payments, sign up to RAAP who will collect on your behalf. We pride ourselves on offering a fair, open, and transparent service for both musicians and actors, here in Ireland and abroad.

Membership Benefits are as follows:

- No Joining Fee ● Not for Profit Organisation ● Regular Royalty Payments
- International Collections ● Online Member Account ● Dedicated Membership Team

“Signing up is easy, visit www.raap.ie/joining-raap and return a completed membership form and discography form, along with a copy of your passport/driver’s license to us.”

Contact Information:

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ALTERNATIVE REVENUE STREAMS

Seán Laffey provides some options for Music Business Ireland.



In future the Pandemic lockdown will be seen as a pivot point in the way music was made, delivered and paid for, a period when musicians became far more tech savvy; when live gigs stopped, they turned to alternative revenue streams. We ask what avenues for additional income are currently available, and do you think they might work for you?

MONETISE WHAT YOU ALREADY HAVE

Your recordings, your YouTube videos, clips from past performances, CDs, Vinyl and digital downloads, and merchandise can all be sold to fans. You'll probably be doing that online, so make their purchase easy by setting up a PayPal account; it's safe, secure and has been around long enough for buyers to have faith in it. Sites like Shopify can handle your sales for you.

The most important thing to do is register your work with Collection Agencies. Even if you were only a backing singer or a session musician on someone else's album, you are due a share of the performance rights when that track is played on the Radio or TV. The easiest way to register is to join RAAP (it's free), you'll need to fill in a data sheet for each recording you appeared on and submit your banking details so they can pay you any monies that arise.

The technical name for this type of income is **Passive Revenue**; it recurs after you've done the work. If a track becomes hugely popular you might even get a pension from it. That's the attraction of a Christmas Number 1 - Noddy Holder and Shane MacGowan do very well out of Yuletide airplay.

Royalties are an obvious passive revenue stream, they depend on airtime for performance royalties, and downloads and physical sales for mechanicals. Be proactive with your music, for example by working with affiliates and including advertising on your videos. If you tailor those ads to complement your work and support your audience, it can be a win win situation for all of you. Another option favoured by YouTubers is sponsored content, often taking time out during their presentations to mention their sponsor's products and services.



Scale is the critical caveat, there are billions of daily encounters in the digital world and it will be down to algorithms to discover your work. Playing to an audience of 500 might be a big gig, but the web looks for much larger volumes of traffic, it measures activity as engagement time and repeat visits. Think of how you can regularly connect with your online audience. Uploading a track or a video might get you a view, but do your viewers add a like or a subscription? It's those likes the algorithms detect. Which is why regular online shows work the best for income generation. Look outside of music to see what is working and how other people build a relationship with their audience. What you might notice is that you need high quality content. That's not necessarily 4K video, but content that has meaning and will resonate with your fans and followers.

TAKE ADVICE AND WORK WITH OTHERS

Beware of the pitfalls of DIY, there's a 400-year-old adage that never grows grey: *The man who is his own lawyer has a fool for his client.*

Or as John Copper Clark said in his autobiography *I Wannabe Yours*, don't be your own agent. Your agent will ask for more money than you will, they will play hard ball and they won't be traumatised for months if they don't get the gig. You might think you are saving money by doing it all yourself, but why re-invent the wheel? Sure there are costs involved in the digital world. Be prepared to share. Giving away 10 percent of something is better than earning 100 percent of nothing.

HOW DO THE DIGITAL PROVIDERS MAKE THEIR MONEY?

There are three main methods for host providers to make money from your content: subscriptions, advertising and affiliate programmes.

Subscriptions are easy to understand and the costs are clear and upfront. What you might get for your monthly subscription is space for your tracks, tools and templates to present your work and shopping carts to sell your products. Costs are typically around €10 per month for basic packages and rise through ascending levels, each one promises more and better returns. Read the small print and see who else is using the service, take notes of any analytics you can find - a shiny shop front doesn't mean the stock room is full behind the counter.

Advertising has been the key to YouTube's phenomenal success. As you know if you are a casual viewer, where ads frequently interrupt YouTube sessions. Advertising which generates revenue for your channel is welcome, although scale is key. YouTube for example allows you to monetise your channel with advertising once you've hit a threshold of followers. Currently you'll need 1000 people following you with an annual engagement of a minimum of 4000 clicks, the longer your fans are on your site the better for both you and the advertisers. Remember autobots track activity not content. You will need to sign up to an AdSense account with YouTube to include adverts on your channel; I've a link to AdSense at the end of this feature.

Apple and Amazon run two big Affiliate programs, where you partner with businesses that offer matching and complementary products and services. You are sharing revenue but you are also sharing audiences. Hubspot explains affiliate marketing as:

'An affiliate program is an agreement in which a business pays another business or influencer (the affiliate) a commission for sending traffic and/or sales their way. This can be

“ Be prepared to share. Giving away 10 percent of something is better than earning 100 percent of nothing ”



achieved through web content, social media, or a product integration.' Sounds good, but beware there are time limits; typically the affiliate requires that a purchase is made within 30 days of the viewer clicking on the affiliate's link on your page. You are making money from this system, so is your service provider. The actual revenue can be small, but as traffic grows the money builds.

PATREON

With Patreon your patrons sign up for a monthly fee and you provide them with content. This could be your regular podcast or YouTube show, but to make the most from their support you should create unique work and offer services to them as additions to your regular online activity. One of the most profitable avenues on Patreon is the education course. You can offer skills on techniques, or repertoire, unlocking secrets and giving insider tips about your music. Patreon users are more likely to sign up if the joining fee is small, typically less than \$5 per month. Patreon does take a cut of up to 12% on subscriptions, again check the deal before you sign up for their service.

To make considerable earnings through Patreon you need a lot of subscribers and you need to have regular and meaningful contact with them. A weekly web cast is almost essential. Be disciplined, set a time for each new show, flag it up well in advance and mention it on your social media and website. Establishing a regular day and time allows you to engage in direct and immediate feedback with your subscribers, a useful strategy when planning new content as you can roll over topics and use the patrons' questions to develop your future shows. It will give your Patrons a sense of ownership and because of that, they are more likely to recommend your work to a friend and to repeat their subscription next year.

MAKING MONEY FROM BLOGGERS & PODCASTERS

Currently there are at least 150 active Traditional music podcasts that are looking for weekly content, it's a niche that is easy to access. If your music is more mainstream, you are swimming in a much bigger and crowded pool. There is an enormous community of bloggers who need music for their online shows. As you'd expect a number of services are available to them, many supplying royalty free music. You can upload your music to sites that will include it in online archives that bloggers access. *Sound Stripe's* basic cost for you to upload to their server is \$9.99 per month. *Bensound* has a method of creating free tracks for their clients, which they call Whitelisting. Be careful however, *Epidemic Sound* looks like a great site but a red flag for me is they ask are you willing to opt out of PRO/NRO collecting societies.

In conclusion ask yourself a question. Who am I selling my music to? Fans, Bloggers, Content Creators, there are ways to reach all of those, but remember whatever you do, if it's in the digital space, scale and regular connections with your audience matters.

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NIAMH PARSONS : CONNECTING A CAREER TOGETHER

Seán Laffey talks to singer Niamh Parsons and finds out how she has managed her three-decade career in the Music Business.



Photo : Colm Keating

There is a buzz- phrase currently circulating in third level music education, it is “portfolio career”. To sustain your career you have to master many skills, and you have to be resilient. Talent is vital and so is having the right kind of advice at the right moment. Niamh is a lady who you can turn to for career shaping wisdom.

Niamh Parsons began singing early, really early, around the age of two and she recalls as a young 7 year old being brought into her big sister Anne’s class to sing a duet. There was no easy path to becoming a child prodigy. “I loved singing and I loved songs but I was very shy, and none of my friends were into the music I was into - it took me until I was 26 to start performing seriously.” Later one incident in a folk session shook her confidence as she explains. “I’d sung a song and accompanied myself on the guitar, now I wasn’t a good guitarist, but I was adequate. One person told me my singing was all right but my guitar playing was brutal. It hit my confidence, I stopped playing guitar for the next 17 years.”

By the age of 32 Niamh had quit her job in insurance and was touring with the band The Loose Connections, she was also married to the band’s bass player Dee Moore. “We were living in Belfast and I joined the Musician’s Union and I’ve been a member ever since.” We’ll find out more about her Union connections later in this interview. While with the Loose Connections she also joined Johnny ‘Ringo’ McDonagh’s Arcady, which became a pivotal moment in her development.

“Arcady was a lovely band to work with, there was tremendous respect for each other’s talents; it wasn’t a band dogged by egos. I got to tour overseas, and I found the feedback from American festival organisers was so positive that it fed into my own self belief. Many American festivals run workshops and summer schools and it was on that circuit that I first became involved with teaching about singing and traditional songs. Teaching is not for everyone, you need a certain temperament to be able to give of your best to your students. Working with adults who are already immersed in the music and culture is a very uplifting experience. If you are able offer your services and teach a few classes, I’d recommend it to anyone who finds themselves booked for a festival tour.”

Today Niamh can be found each Monday teaching on the Ceoltóir course at the Ballyfermot College of Further Education. “I’ve no formal teaching qualifications, but as I teach the first years performance element I don’t need the heavy duty academic

background.” And how did she find herself teaching at the College? “Paul McGrattan had known me for a long time, he knew my repertoire contained an extensive number of traditional songs and ballads, and I had the experience of working with adults in those American workshops. He asked me to come on board with the VEC in 1996 and I’ve been there ever since.

“We run a Monday folk club with the students each performing a song or a small set to their class, and we learn how to positively critique each other. We learn how to listen to the songs, learn about their provenance, phrasing and the emotional intelligence we can bring to each performance. We learn to take criticism, it is never about closing someone down for years. My teaching is about helping my students to become better performers by them creating a rapport with their audience. The stories between songs are important bridges to build between the audience and yourself.” She names Daoirí Farrell as a past student of her course and tells me her students regularly perform at the Cobblestone and Áras Chrónáin.

Niamh also offers private mentoring, often but not only with older singers, who may be returning to the art form after years of work in other areas. How is the experience of mentoring different to teaching? “My introduction to mentoring came when I met a lady at one of my concerts in America. She said she sang and would like to improve, we’d no opportunity for me to offer a workshop there and then, so she suggested we set up a Skype link when I got home. That was in the days before electronic money transfer, so she would pay by cheque for our mentoring sessions, the money would arrive by post 3

“ We learn how to listen to the songs, learn about their provenance, phrasing and the emotional intelligence we can bring to each performance ”

weeks later and it would take another 3 weeks before it was cleared and lodged. It wasn't a way to make easy money, but it did teach me about how mentoring works.

"The person with whom I am working maybe already has a repertoire and is familiar with their material; what they need from me is a sense of direction, and that often comes through a conversation, where I can ask questions that help them become more focussed on their art. For example do they want to concentrate on Irish ballads, are they interested in political song, are they drawn to lyrics from a feminist perspective? I'm not there to judge if this is a good route to follow or even if they have the vocal skill and technique to be successful. I can give them my opinion as to what is working for them and when things aren't going to plan suggest a number of alternative avenues. I often help people who want to make a recording of their songs, skills I learnt in Ceoltoir. In contrast to teaching there is much less preparation time on my part, but I do have to be more sensitive and aware of each person's strengths and weaknesses, and always be supportive. From that perspective it can be emotionally challenging."

Talking of emotionally challenging projects, Niamh is involved in the FairPlé movement. "It began by asking venues and festivals to consider the gender balance of their billing. A data collection exercise showed that women had fewer opportunities to perform than men and that the way the data was compiled often overplayed the limited role women actually had in a concert or festival programme. For a time there was a formula of having a token female singer in an instrumental band. Her main job was to break up an evening of tunes, her input might be 3 or 4 songs in each show.

"I remember reading an article in a US paper about the performance of an Irish lady singer, the gist of it was the songs were OK but she dressed in jeans and was letting the side down. That is a sexist view, a view of women performers that was and still is far too prevalent." FairPlé uncovered a darker side of the music business. "Yes it did, and thanks to the work of Dr. Karan Casey and others, they have thrown a spotlight on a shocking chapter in our musical past, namely the abusive exploitation of young women in the industry. I was personally very lucky, not turning professional until I was 32 meant that I was already a mature woman at that stage, and I'm sure men in the business would have thought twice about the kind of behaviour, the scandalous misuse of their power they were inflicting on young women."

In April 2021, Niamh was elected President of the Musicians Union of Ireland. "I grew up in an era when people understood what a union was for. From my first paid gig until now I've been a member of the Musicians Union. In Ireland the MUI works across all genres of music along with music teachers, singers and other music professionals. Our campaigns aim to achieve a better working environment and fair pay for performers. We lobby government and during the pandemic we had a good working relationship with the Minister for the Arts, Catherine Martin. She did a good job in trying times, especially in putting in place supports for professional musicians."

Niamh says the younger generation of musicians should be aware of the philosophy of unions. "A union is a bottom-up organisation; you join because you want to have a strong collective voice. Working together with a clear and common purpose is a noble ideal in itself. The aim of the Union is to make music a proper industry, where people are valued for their talents and those talents are fairly rewarded."

Who could argue against that as a manifesto?

The Musicians Union of Ireland represents Full time and Part time Rock, Pop, Jazz, Traditional and Classical professional musicians. Contact them at:

Liberty Hall, Dublin 1

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Photo : Colm Keating



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YOUR ROOTS ARE SHOWING ANNOUNCED FOR 2024

Robert Heuston in conversation with Charlene Sloan and Brendan McCreanor for Music Business Ireland.



Photo : Ronnie Norton

Robert: Congratulations on delivering *Yours Roots Are Showing*. How was the experience for the organisers in 2023?

Charlene & Brendan: It was amazing! Our vision had been brewing for a long time, and to see it come to life was truly exciting. Since Lark and Owl (our company) also produces festivals and other events, we are adept at working quickly to resolve any hiccups that arise along the way in the planning process. This is what makes working in events so rewarding. The team is looking forward to 2024 and we are expanding our programming to make it even better!

Robert: Tell us a little about the feedback from the delegates and showcased musicians?

Charlene & Brendan: Overall, feedback has been remarkable and overwhelmingly positive. There were a good amount of artists that came away from *Your Roots Are Showing* with new representation or gigs lined up for this year and next which is really what the conference is all about, making those connections between industry and artist. A direct feedback that we received from a number of delegates was to expand and introduce an emerging artist element to our programme which we are delighted to announce for 2024.

Robert: You have announced your dates for January 2024? What changes and updates can the Music Industry expect for year 2?

Charlene & Brendan: Yes, our dates are 17 - 21 of January 2024. We are working really hard to add a little technology to our event! We have an app underway which

“ You'll have the chance to connect with industry professionals, fellow musicians, and fans from around the world ”



Photo : Ronnie Norton

will really help attendees plan their week and build connections between delegates and artists. In addition to an emerging artist stage, we are building some of our panels and workshops around the emerging artist so we can really help boost musicians that are just starting out or may have been honing their skills for a while but lack the technical knowledge to go to the next level. We are also expanding our programme on Folklore, Irish Language and Storytelling. That was such a highlight with our attendees and they are subjects that are very close to our hearts.

Robert: For new delegates considering *Your Roots Are Showing* in 2024 what are the benefits your conference offers?

Charlene & Brendan: Our conference offers a variety of benefits for new delegates, including:

- 1. Networking opportunities:** You'll have the chance to connect with industry professionals, fellow musicians, and fans from around the world.
- 2. Educational sessions:** We offer informative workshops, panels, and discussions that cover a wide range of topics related to folk, roots, country, and world music.
- 3. Showcasing opportunities:** As a delegate, you'll have the chance to showcase your talent in front of music industry leaders and programmers.
- 4. Cultural exchange:** Our conference celebrates the rich heritage of Ireland and provides a platform for artists from different backgrounds to share their stories and experiences.
- 5. Inspiration:** Our conference is designed to inspire creativity and innovation in the folk music industry, so you'll leave feeling energized and motivated to take your career to the next level.

Robert: You Showcased over 60 Artists in year 1. When will the application process be live for 2024 and what procedures will apply?

Charlene & Brendan: Applications for 2024 are open from April 5th and details can be found on our website. We have made the process extremely simple and all questions we have endeavoured on the application page.

<https://www.showingroots.com/showcase-application>

Robert: How important is the support of your funders and sponsors in the development of *Your Roots are Showing* over the coming years?

Charlene & Brendan: The support of our funders and sponsors is absolutely crucial to the development of *Your Roots Are Showing* - Ireland's Folk Conference over the coming years. Their contributions allow us to create an event that is inclusive, educational, and inspiring for artists, industry professionals, and fans alike. Without supporters like *Irish Music Magazine & Music Business Ireland*, it would be difficult to offer the high-quality expertise, showcases, and networking opportunities that make our conference such a valuable experience for everyone involved.

Our funders and sponsors not only provide financial support, but they also bring a wealth of knowledge and industry connections that help us to stay current and relevant in the ever-changing music landscape. They are true partners in our mission to promote and celebrate the rich heritage of folk, roots, country, and world music.

As we look ahead to the future of *Your Roots Are Showing* - Ireland's Folk Conference, we are grateful for the support of our funders and sponsors, and we look forward to continuing to work together to create an event that showcases the best of what the Irish music community has to offer.

Should anyone wish to contact us about sponsorship opportunities our email is contact@showingroots.com

For more details on *Your Roots are Showing* 2024 www.showingroots.com



Photo : Ronnie Norton



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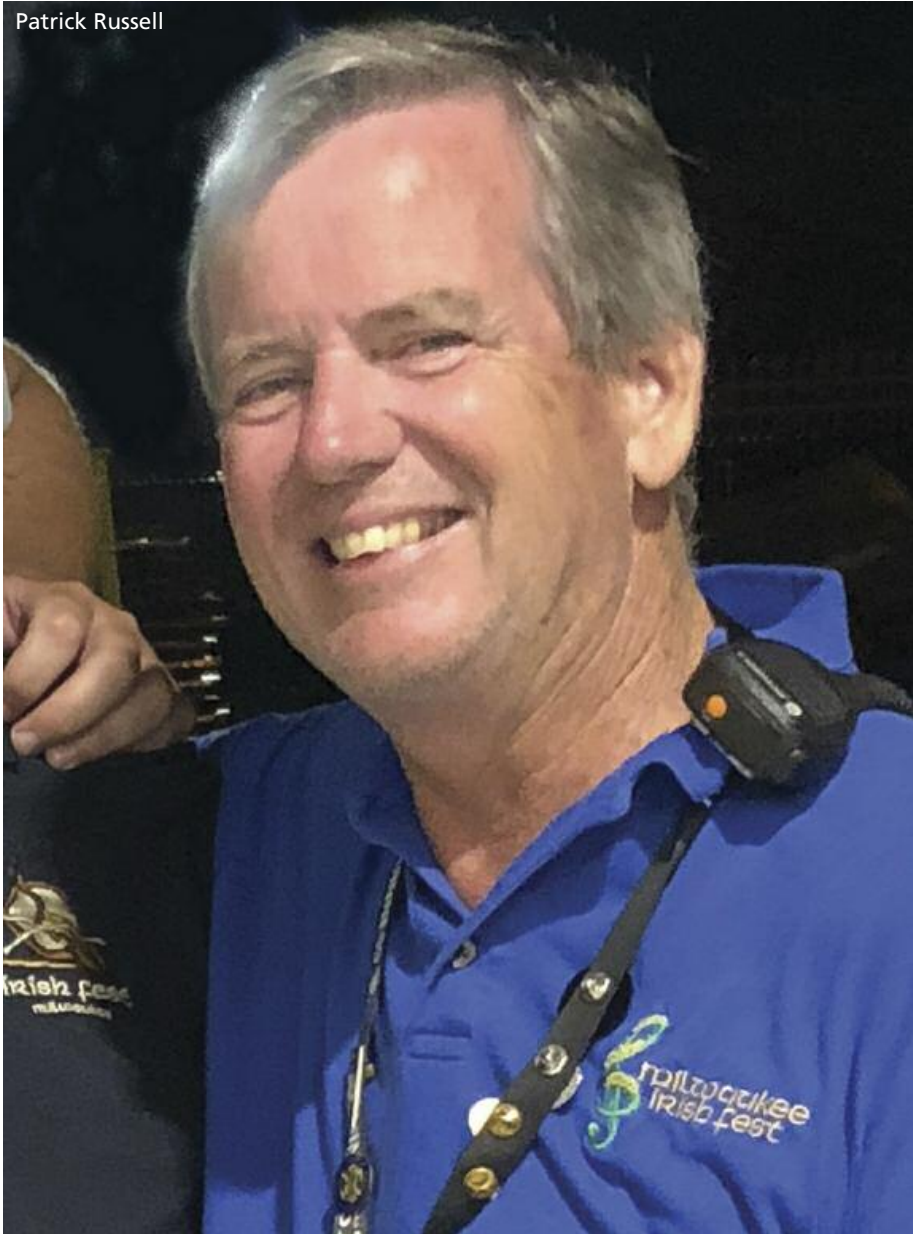
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THE US VISA FEE INCREASE CHALLENGE FOR IRISH MUSICIANS

Mary Beth McCormack reports on the increasing difficulties on the horizon for obtaining a US work visa and how you can help.

Patrick Russell



The Irish have always done things differently. We have our own Irish traditions and customs that distinguish us from every other culture in the world. Our language, music, arts, folklore, industry, politics and even religion are all special to Irish and countless others around the world.

The Irish Diaspora in America is one of the largest of any country. Irish music, dance and culture have become inextricably infused in the US population. Families travel all across the US to attend myriad Irish music, dance and cultural festivals. The US appreciation of that Irish influence has grown exponentially in the past 40 years as evidenced by the growth of Irish music and cultural festivals in America.

When the granddaddy Irish festival, Milwaukee Irish Fest, began in 1981, there was only a small smattering of local gatherings of people enjoying Irish music, dance and culture. Now there are more than several hundred annual weekend festivals devoted to Irish music, dance and culture in the US, with each festival attracting tens of thousands of patrons and adding positively to the local economies while maintaining and progressing a vibrant cultural exchange between the Celtic world and the US.

These festivals not only cater to people of Irish ancestry but to people of all nationalities, and are made possible and available in the US by temporary work visas.

The value to US residents of the assortment of Celtic festivals is that when a person experiences a different culture through musical, educational and cultural exchange they gain a deeper understanding of themselves as well as the world around them - deepening their knowledge of foreign cultures, lifestyles and backgrounds and strengthening international relationships.

Doing things differently the Irish have created a positive and affirmative economic, cultural, family and entertaining enterprise which is literally being threatened to extinction because the DHS (Department of Homeland Security) stated "If DHS does not adjust USCIS fee (visa related costs) it will not have the resources it needs to provide service to applicants and petitioners or be able to keep pace with incoming benefit request workload, and USCIS processing backlogs will not improve." Regulations.gov Docket (USCIS-2021-0010).

The proposed and punitive filing fee increases are:

- Filing fees for regularly-processed O visa petitions would increase by 260 percent from \$460 to \$1,655 per petition (this would include a \$600 surcharge to fund the Asylum Program Fee).
- Filing fees for regularly-processed P visa petitions would increase by 251 percent from \$460 to \$1,615 per petition (this would include a \$600 surcharge to fund the Asylum Program Fee).

The sad reality is with fee increases nearing 300 percent will absolutely slow the pace of the United States Citizenship and Immigration Services (USCIS) to a trickle and backlogs will be eliminated because the vast majority of performers and venues quite simply will not be able to afford the new fees.

The USCIS was NOT created to be a money maker for the Federal government. It was created to uphold America's promise as a nation of welcome and possibility with fairness, integrity, and respect for all they serve. That is the USCIS Mission Statement. Historically, as the number of immigrants rose in the 1880s and economic conditions in some areas worsened, the US Congress began to pass immigration legislation. The goal was to protect American workers and wages while enhancing the US economy.

This proposed punishing policy of an abrupt sharp increase in filing fees for temporary work visas, which allowed the 40-year growth of festivals and entertainment supplied by non-US residents is short sighted and destructive. The proposed spike increase in the fees for temporary work visas does not uphold America's promise as a nation of welcome.

While the internet continues to shrink the world, it has not diminished but instead absolutely expanded global access to customs, knowledge, tradition, dance, music and information that was virtually inaccessible only years ago. Affordable temporary work visas allow US residents to experience that global access to customs, knowledge, tradition, dance, music and information live and in person. This tremendous win-win circumstance will likely come to a screeching halt if and when the changes to work visa filing fees proposed by the USCIS become law. The outrageous spike in the proposed work visa filing fees will result in the majority of non-US resident performers quite simply not being able to afford to come to perform in the United States. The performing arts are an essential part of global society. In the US we have a rich cross-section of cultures and traditions. Engaging international artists is a critical component of the arts and entertainment stratum and essential to cultural diplomacy. Guest artists not only bring global talent to US audiences, but the experience of performing with international artists is an enriching experience for the US artists as well.

Viewing only the revenue generated by filing fees to justify the USCIS proposal ignores the vast ongoing economic increase of both local and federal economies. When the performers cannot afford to perform in the US, the festivals and venues hiring the performers that provide that cultural exchange will close. The performers will avoid touring in the US and the large followings of fans will flock to other countries to enjoy what the US currently offers but will no longer. This will dry up the local and federal economies in the US and negatively affect the art enriching experiences in the US. While some filing fee increases are understandable and almost predictable, doubling and almost trebling already significant fees, costs and expenses to perform in the US flies in the face of reason.

At the Association of Irish Celtic Festivals (AICF) conference in Dallas, Texas last fall there was discussion about the multiple challenges confronting performers trying to obtain work visas



DP Management

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entitling them to perform in the US. The meeting was at a time before the spike increase in filing fees was proposed by DHS in January, 2023. A Task Force was discussed aspiring to be an effective way to accomplish changes in the US immigration laws that could enhance and increase the cultural exchange between the US and other countries. However, after discussions, it became apparent that the proposals of DHS in January 2023 affect the work visa crisis internationally and broad input addressing the matter is a priority.

DP Management (www.dpworkvisa.com) can serve as a clearinghouse or forum for input of ideas and actions. Patrick Russell, DP Management President, is familiar with and experienced in the majority of issues, opportunities and restrictive challenges that performing artists and their contingent face when simply seeking to perform in the US. He has navigated these regulations and rules for hundreds of performers from multiple countries.

DP Management specializes in the processing and procurement of temporary work permits for entertainers who want to perform in the US and, as such, can provide insights based on that experience, as well as serve as a sounding board for additional ideas and concepts needed to address these issues.

Patrick Russell of DP Management, LLC (DPMGT@Yahoo.com 414-745-3126) is gathering and asking for input from Irish/Celtic businesses, performers, venues and interested people and businesses that would be negatively affected by this spike increase in filing fees to determine whether such people and businesses would be willing to participate in such a Task Force. Envisioned is a smaller group of people involved in an initial task force to narrow the focus of these industry issues. We recognize that when the initial task force has a product of recommendations to present to the US Government (which has the power to make legislative changes), a larger group of stakeholders will be assembled to lobby and influence the appropriate people, commissions or other administrative and legislative groups. We will want as large and diverse a group as we all can establish who will support the recommendations of the task force group.

This initial task force is intended to identify where the current immigration system has failed or caused excess cost to the performers and venues and focus on what should change. The task force would develop a strategy as to how that change can come to fruition. Is there a change needed in the Adjudicators Field Manual (AFM), or is the change needed in the US Code of Federal Regulation or can the interpretations of the USCIS (Dept. of Homeland Security) and

“ The outrageous spike in the proposed work visa filing fees will result in the majority of non-US resident performers quite simply not being able to afford to come to perform in the United States ”



The 19th century Irish performing in America

State Department be modified for appropriate officer discretion to address the challenge? The strategy should tell us whether to address legislators, administrators, directors or some other entity with our recommendations.

We need to identify people, businesses, performers, venues and others that will be negatively affected by the proposed modifications of the Department of Homeland Security, people who have a creative mind to work on finding solutions. The hope is to involve people in a wide spectrum of positions touching on the performing artist work visa challenges.

Please seriously consider our invitation to join this effort. If you are so inclined to join us, please send Patrick Russell the best contact information for you including email, phone number and mailing address. We are in the process of establishing the Task Force at this time. The opportunity for the public to comment in favour of or against the proposed modification in the Federal Register closed in early March. Now is the time to assemble, act and make known the deleterious fallout that will occur should this proposal be enacted.

The full proposal of the Department of Homeland Security can be found at www.federalregister.gov/documents/2023/01/04/2022-27066/us-citizenship-and-immigration-services-fee-schedule-and-changes-to-certain-other-immigration.

For further information please contact Patrick Russell, DPMGT@Yahoo.com or Tel +1414-745-3126.

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SOUL SOURCED COLLECTIVE LTD

Robert Heuston in conversation with Kate Nolan for Music Business Ireland.



Robert: Tell us a little about Kate Nolan and your passion for Photography?

Kate: I am an experienced adventure elopement photographer, guide, resource, and friend to help guide my couples through planning special moments in their lives.

As an elopement photographer, I love working with couples who have the courage to step out of the box of traditional weddings and take the path less travelled. Because it's down this path that the real wonders of the world are waiting.

As specialists in couples photography, I champion adventurous couples looking to embrace what the world has to offer. I help them document their love wherever their heart may take them - all without a cliché pose in sight. Because a photograph should never be about the pose, but the feeling it evokes. When working with artists I always start a brand identity complimentary consultation. This helps us get clear on their vision and it's the first step in building trust and connection between us. At the further stages I also help my clients with wardrobe styling, location planning, posing and direction.

Robert: What Artists have you worked with in the Irish Music Industry over recent years and how was that experience for you?

Kate: Working with other creatives is something I love doing a few times a year. There is something mystical about working with artists. It gives me a lot of pleasure connecting with my subjects, learning about their story and vision. I had the pleasure of capturing Cliona Hagan and her husband Simon, Mike Denver, Sina Theil, John Mc Nicholl, The Dolan Family, Tommy Fleming and a few more.

Robert: How would you distinguish your portfolio from other photographers?

Kate: Both in my personal and professional life I lead by two ethos. Firstly I always try to prioritise quality over quantity. Secondly I always aim to showcase my subjects in their most authentic way.

My goal is to help my clients plan a relaxed shoot so that on the day itself they can sit back, soak in every moment and enjoy the time spent together and let emotions fly. Once they have a great experience together, great photos follow. I always help my couples as much as I can to ensure they have a shoot full of fun and reflects who they are as a couple.

As you probably noticed already it's more than just me turning up with a camera and taking a few pictures. As a storyteller, I provide my clients with an experience that takes away the awkwardness and stress of "we are having a photoshoot" (often finished with an eye roll ;)).

My style is natural, free-flowing and modern. I'm fascinated by shadows and cloudscapes and their impact on the overall mood of an image. I am most certainly not about long shot lists or overly posed photos. I want to capture couples just as they are, on one of the most beautiful and happy days of their lives. My photographs should make hearts sing with excitement and emotion every time they are looked at.

Robert: For emerging artists planning a first photoshoot what advice would you offer?

Kate: I believe that professional photography should be an essential part of any brand. Good imagery can help artists tell their story, reflect their brand and build trust

with their audience. If you have an online presence, i.e. website or any social media platforms it's crucial to make the right first impression. Good branding can't be overlooked. Your personal branding photography is your visual voice. It's how your brand looks, feels, and speaks to people.

Robert: What does the future hold for Soul Sourced Collective Ltd?

Kate: The main focus is to continue delivering the best experience to our current clients. We had a very busy year expanding our offer and stepping into the world of retreats. As I mentioned before, quality is always my priority so I am very careful not to overload our schedule. In saying that I am planning to add mentoring for others interested in stepping into couples and elopement photography. Sharing my knowledge with others is something I thoroughly enjoy and have missed since resigning from my job in a primary school.

On a personal note I am hoping to tick off a few places on my travel bucket list. Freedom and travelling are very important to me and my family. Patagonia elopement anyone?

For more details contact Soul Sourced Elopements
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Late News

BADHANDS SHARES NEW SINGLE FOR A LITTLE WHILE

The award-winning composer, songwriter, and multi-instrumentalist Daniel Fitzpatrick, aka Badhands, shares a new single *For A Little While* and reveals that it is the second to be taken from his upcoming third album, *The Wheel*, due for release on Friday 5th May.

Badhands will play live dates in Derry, Dublin, Kildare, Cork and Mayo.

05.06 – Derry / Bennigans

06.06 – Dublin / Workmans Cellar

12.06 – Newbridge / Flanagans

13.06 – Kinsale / Prims Bookshop

27.06 – Louisburgh / Atlantic Lodge

For a Little While is the opening track from the nine track album. The atmospheric opening of the song sets a gloomy scene, with lyrics that describe people mindlessly and perpetually wandering the same bleak, empty streets.

This dystopian theme is reflected in the synth and bluesy piano-led intro, with the song soon building from the moody beginning into an epic band performance that is positively euphoric by the end.

The song was recorded live in the Meadow studio, with extra vocals then added by Aoife Ruth and Paddy Hanna, which take the latter part of the song into Fleetwood Mac territory.

Daniel Fitzpatrick says: “*This song is a good reflection of the new album overall, it captures a really good, lively performance from the band, which we hammered out in two takes – Ken Mooney on drums, David Tapley on bass, Chris Barry on guitar and Aoife Ruth on synth. The performance is loose but full of energy, and the addition of Aoife and Paddy Hanna’s vocals on the choruses really allow the song to take flight by the end. Sonically I wanted a Blade Runner style synth to help give the music a bit of a dystopian sound to match the lyrics.*”

This collaborative effort is a sign of things to come on the album, which Daniel reveals was written in a relatively short period of time after he and other band members watched Peter Jackson’s 2021 documentary *The Beatles: Get Back*.

“*We had all been really inspired by the Get Back documentary; watching The Beatles flounder and struggle, but ultimately pull it together, and this provided the impetus for starting the project,*” he shares.

The result is a more collaborative effort than previous albums, with a looser and more live feel, which also saw Fitzpatrick composing and working predominantly on piano as opposed to guitar. The compositions continue to demonstrate the influence of Fitzpatrick’s work in the realm of wildlife documentary soundtracks, evident in the instrumental track that closes out the album, and lyrically the songs delve into new themes.

The release of *For A Little While* follows February’s single *Movie Nights*.

Badhands’ 2022 album *Far Away* was praised by The Irish Times for possessing “a wonderfully rich sound inspired by mid-period Scott Walker and blue-chip legends and luminaries such as Nick Cave, Leonard Cohen, Tom Waits and Lee Hazlewood.” Totally Dublin called it “luxuriously cinematic”, so appropriately a track from *Far Away* will feature in the upcoming series of *Smother* on RTÉ.

Badhands has spent the past number of years composing scores for wildlife documentaries in collaboration with some of the world’s largest TV organisations, including the BBC, PBS, and RTÉ. He soundtracked the BBC series *The Wild Gardener* in 2022, and some of his songs were recently used in Tommy Tiernan’s *Epic West*. In 2019, his score for the *Wild Cuba* documentary won an award at the prestigious Jackson Wild Film Festival in the U.S., as well as winning Best Score at the 2021 Green Screen Wildlife Festival in Germany. Badhands also collaborates with artists in theatre performances, working with Maud Lee and Zoe Ni Riordan on some of their acclaimed theatre productions, such as the recent launch of their Irish Language project *Éist Liom* in late 2022, along with Glasshouse ensemble, at the Project Arts Centre.

<https://badhands.bandcamp.com/>

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

THE NATIONAL CONCERT HALL PERSPECTIVES SERIES FOR 2023

The National Concert Hall is delighted to announce a number of leading contemporary international artists as part of its Perspectives Series for 2023. Celebrating the best in contemporary music, the series sees multi award-winning Fado queen **Mariza** perform for Irish audiences on the 27th of July, followed by a much-anticipated evening with rock veteran and world-renowned singer/songwriter **Elvis Costello** with **Steve Nieve** on 7th September and the return of the American jazz pianist and composer **Brad Mehldau** on 17th of September.

Mozambique-born, Lisbon-raised **Mariza** has brought the Portuguese artform of Fado to a global audience through a series of acclaimed albums and her unforgettable live shows. Considered one of the most popular fado stars of the 20th century, combining this traditional Portuguese folk style with the contemporary sounds of gospel, soul and jazz, Mariza returns to the NCH on the 27th of July for a unique concert taking her listeners on a musical journey from all corners of the world. Mariza says that fado is not just music, it is a feeling.

“I didn’t choose this music, it was my destiny”. A three-times BBC World Music Awards ‘Best Artist’ winner and three-times Grammy award candidate, Mariza recorded her latest album, *Mariza Sings Amália*, in 2021, in Lisbon and Rio de Janeiro. The album coincided with the twentieth anniversary of her much-lauded career and the centenary of the

birth of the late Queen of Fado, Amália Rodrigues. The first Portuguese artist nominated for Grammy Awards Mariza and was declared the “Voice of Fado” by a foundation named after the legendary Fado singer Amália Rodrigues in 1999.

On the 7th of September, British musician and singer-songwriter **Elvis Costello** makes a welcome return to the NCH this time with his bandmate from The Imposters **Steve Nieve**. The duo will perform live for Irish audiences who will have the opportunity to enjoy the rock veteran’s award-winning song writing and world-renowned musicianship in this one night only concert. One of the most widely known and respected singer- songwriters in modern rock history Elvis Costello has been nominated for multiple awards including over ten Grammy Awards, an Oscar, a Bafta and an MTV award. In 2003 he was inducted in to the Rock and Roll Hall of Fame and Rolling Stone Magazine listed him as “one of the 100 greatest artists of all time”. He has performed and worked with many high-profile artists including Paul McCartney, Tony Bennett, Burt Bacharach, Allen Toussaint, T. Bone Burnett, Lucinda Williams, Kid Rock, Lee Konitz, Brian Eno and Ruben Blades. Well-known songs include *Alison*, *Oliver’s Army* and *Watching the Detectives*, and artists such as Linda Ronstadt, Chet Baker, Bette Midler, Johnny Cash and Rod Stewart have published his songs as covers.

Also in September, on Sunday 17th the Grammy Award-winning American jazz pianist and composer **Brad Mehldau** will take to the NCH stage to perform his latest newly commissioned work, *14 Reveries for Piano*. The piece was written from a similar impulse as his *Suite April 2020*, and is said to be a meditation on the space a composer leaves between specific directions that lets the beauty of the music reveal itself, while still allowing new discovery. From critical acclaim as a bandleader to major international exposure in collaborations with Pat Metheny, Renée Fleming, and Joshua Redman, Mehldau continues to garner numerous awards and admiration from both jazz purists and music enthusiasts alike. His forays into melding musical idioms, in both trio (with Larry Grenadier on bass and Jeff Ballard on drums) and solo settings, has seen re-workings of songs by contemporary songwriters like The Beatles, Cole Porter, Radiohead, Paul Simon, Gershwin and Nick Drake; alongside the ever-evolving breadth of his own significant catalogue of original compositions.

Also listed for this year’s Perspectives series is a multi-artist line-up from the renowned **Erased Tapes** record label to include performances from **Crayon DJ**, **Penguin Café**, **Rival Consoles**, **Kiasmos** and others on Saturday the 20th of May (7pm – 11pm). Later in the year, Grammy Award-winning **Nickel Creek** – Chris Thile, Sarah Watkins and Sean Watkins- make their NCH debut on the 30th of August for a special concert celebrating their new fifth studio album *Celebrants*.

For NCH Box Office Information Tel: 01-417 00 00 or www.nch.ie

GAEL LINN’S MUSIC

www.gael-linn.ie

As well as being an Irish language organisation, Gael Linn is a cultural organisation of both national and international importance.

In 2023 Gael Linn celebrates 70 years in service. Soon after its inception they began producing and publishing Irish traditional music and song. One of the oldest and largest traditional music catalogues with well over 250 releases has since been curated. The label focused exclusively on the production of superior traditional music in all its facets. The names of musicians and singers connected with Gael Linn are synonymous – both at home and abroad - with the vibrancy of Irish musical inheritance. Gael-Linn has helped in no small way to promote the traditional music of Ireland and bring it to a worldwide audience, thus opening up new markets and opportunities for those working in the genre.

Along with Crashed Music Group, Gael Linn is seeking to make what is an extraordinary catalogue more widely available now in the digital era. Gael Linn’s music label represents a snapshot of world-renowned musical heritage that forms an unbroken link between the creativity of our antecedents and today’s traditional music.

Gael Linn continues to work with emerging groups and artists to augment their iconic label. www.gael-linn.ie

DAVID HOWLEY : FOR VENUS

www.davidhowley.com

After years of hard work and dedication, David released his highly anticipated album, *for Venus* in April 2023. The 8-track album is a reflection of maturing, written between the lush woods of New Hampshire and the breathtaking Irish west coast. Inspired by mythology, poets such as Rilke, Dickinson, and Jung, *for Venus* is a mythological journey of the heart, a smooth and moving expression of the sleepless poetry of the soul.

A talented multi-instrumentalist, singer, and songwriter hailing from Galway, Ireland. He blends traditional Irish folk with modern Indie elements and a touch of electronic music, creating a unique and captivating sound. With his soulful voice and intricate guitar and bouzouki playing, David's songs are a celebration of the rich musical heritage of his homeland, as well as a reflection of his own experiences and emotions.

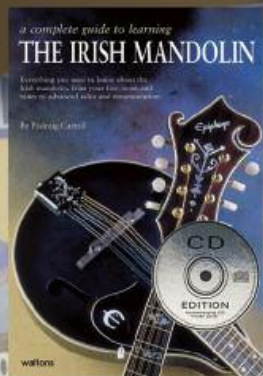
As a founding member of the highly regarded band, We Banjo 3, David has made a name for himself in the Irish folk music scene, earning numerous accolades and awards, including three Billboard No. 1s. He is widely regarded as a master of his craft, known for his haunting melodies and poetic lyrics that speak directly to the heart.

David was thrilled to release his new album *for Venus* on tour around the US with further dates to be announced in Europe.

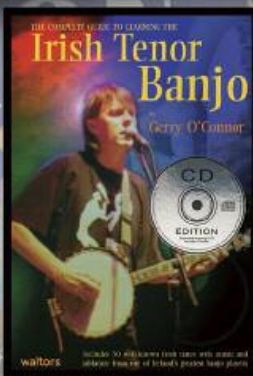
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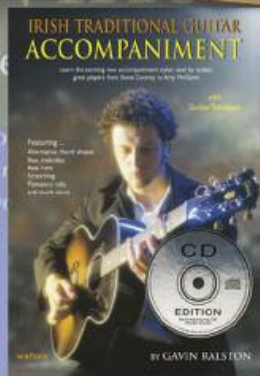
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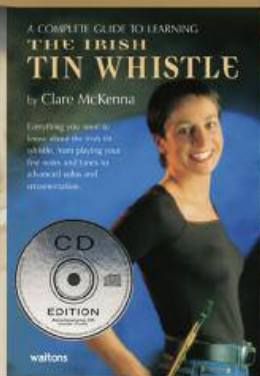
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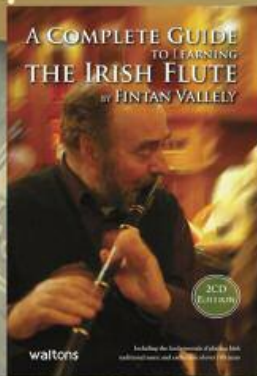
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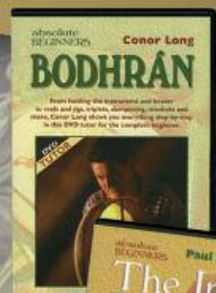
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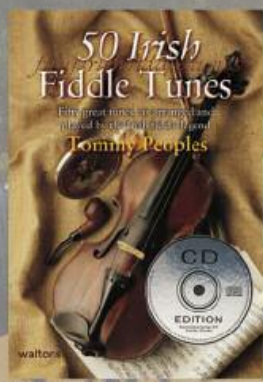
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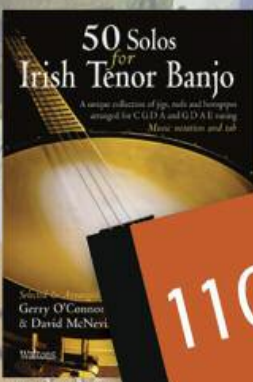
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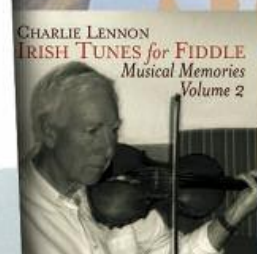
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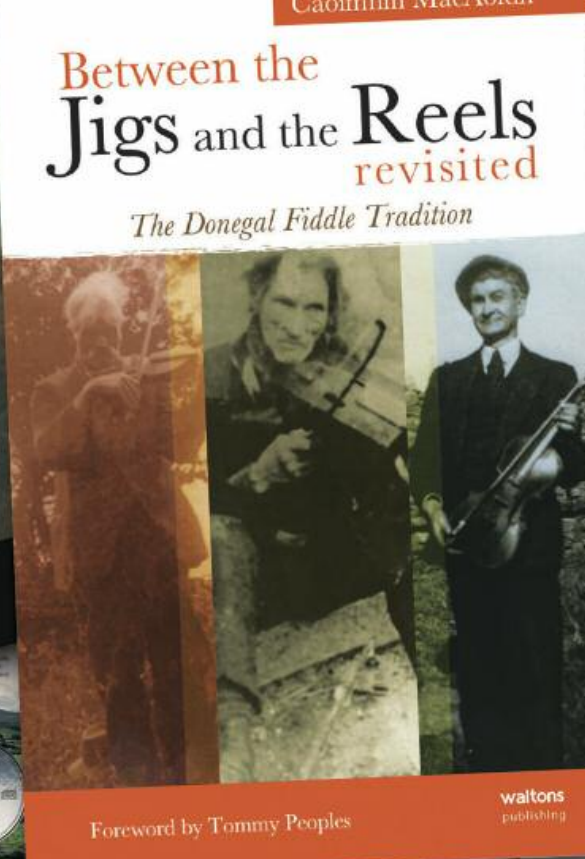
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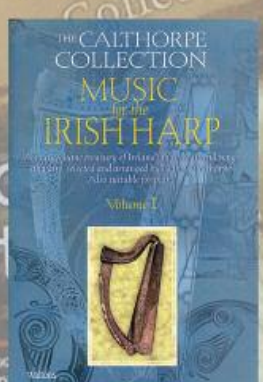
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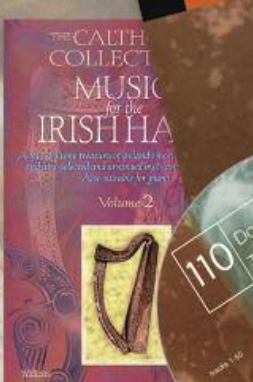
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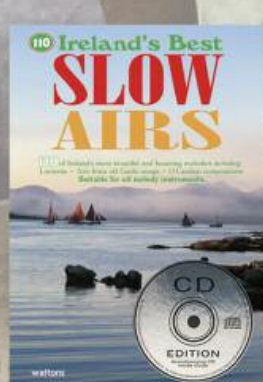
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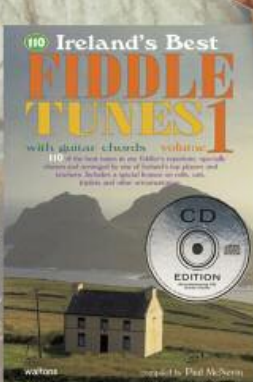
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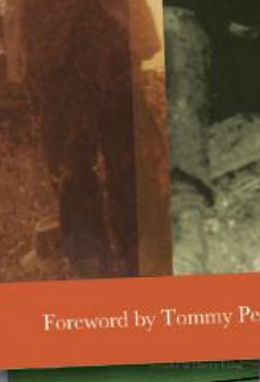
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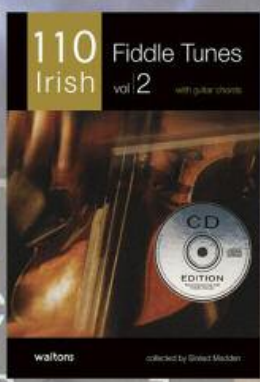
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