

Tess Macrae
Senior Project Officer
ACCC

Dear Tess

Below is a facebook conversation started by me, to see what sort of ideas we could get.

I know the APRA dispute is not about commercial radio as such, but because the board of APRA consists of players from major overseas publishing companies, and for musicians it comes down to \$200mill per year of royalties, APRA is very much in the thick of it. Overseas record companies dominate our airwaves, thus our royalties, and their affiliates are in control of the ship.

I had confirmation the other day from a friend that works at a Australian indie record label that the big three major US labels and publishers pay commercial radio so much money that they block out everyone else. We basically have two music industries in this country.

1. The big three major US labels - push their products through commercial radio and tv, community media, social media and touring.
2. Australian independent artists – can only promote through community media and social media.

Many Aussie bands have worked out how to build their fan base through social media and community radio, but commercial media is where the big bucks are by way of royalties.

And if APRA have their way, artists with songs on the AIRA charts will get more money per song played live than Aussie bands not on the charts.

So the money is in the charts, and Indie companies can't buy their way in.

ACCC should understand that the Australian airwaves are unfairly dominated by overseas companies and any normal Australian or US citizen would think this is terrible and against the public interest.

To maintain the status quo, APRA have on their board members of the main big OS publishers, who gain the most from the media dominance. Aussie musicians, through the Association of Australian Musicians (AIMA on facebook) have been front and centre in discussions with the ACCC re APRA's licence and the unfairness of the situation. There will be a meeting at the ACCC in EVERY state on Friday the 21st March, and we ask - no we INSIST, that musos show their support for OUR industry

██████████ one network bigwig at a conference I was at recently said if new artist want our airtime they can pay for it ... we have the big names to worry about!!! uuummmm hello sunshine the indie artist is struggling for airtime now & making a living but paying for airtime ..LIKE ██████████!!

[Anita Monk](#) I think it's time that Australian businesses, who pay APRA fees, which amount to well over \$200mill, should tell APRA that they want their money to go to Australian bands.

██████████ agreed...this sucks but is so true...I found that out for the three years I ran my own record label here in Australia...being an independent, not even my local commercial radio station would consider playing my releases...very frustrating to say the least!

██████████ Australian governments and companies are ██████████ frightened of upsetting the ██████████ so we now have a situation where we are controlled by America, hence our own industries are becoming obsolete, thank you to all Australian governments, past and present and the ACCC.....you are all ██████████ GUTLESS ██████████ that's the problem anita, we let the ██████████ control us, if truth be known America doesn't give a ██████████ about us and probably couldn't care less if we got our own way with some things, I doubt it would have any effect on the American economy. In the meantime our music industry is being decimated by these

greedy [REDACTED] and our politicians don't give a stuff. Its time to stand up to these people and DEMAND what is best for US, not the money grabbers. Or do we countinue to [REDACTED]????

Anita Monk As decided and agreed with on other posts Peter, Australian musos put our lives and incomes into the hands of others, who's main objective was greed. See where that got us. So now we have to stand up and be united and be seen at every meeting where our livelihood is being discussed, because if we don't, what happened will continue to happen.

[REDACTED] The Australian music industry is the only example I can find of a completely capitalist market. It is entirely unregulated, without government subsidies, tariffs and support. It has a entirely casualized workforce that negotiates a price for each job of work with each employer and a vast labour pool prepared to work for [REDACTED] all. OHS is mostly non-existent or unenforceable. The union is a joke, neutered by successive governments. There is a free trade agreement in place that ensures free and unfettered access to our market by overseas acts and companies. In short it is a Liberal neo-conservative [REDACTED] This is what the rest of the industrial landscape will look like if Mr Rabbit gets his way.

[REDACTED] The 20% level, along with the 1987 amendments, remained the standard until 1992 when the new Broadcasting Services Act made local content quotas part of a self regulatory code for commercial and community broadcasters.

The goal of the self regulatory code currently in place is to facilitate the achievement of one of the objectives of the Broadcasting Services Act 1992, which is to develop and reflect a better perception of the identity, character, and cultural diversity of Australia. The fact that the Australian radio quota is now integrated in a self regulatory code does not change the legal nature of the measure from the perspective of international trade regulation. Since it is linked to government measure, namely the Broadcasting Services Act of 1992, it is still considered a government intervention

[REDACTED] That's because Australian promoters and Australian radio stations didn't fight hard enough.

Even when we had quotas it was still a battle to get airplay cos they just padded it out with golden oldies I reckon it has to do with the mindset of the radio jocks and the record companies. They like to associate with the rich an famous and international acts are just that to them. The 70s was a particular period in music history which was unique. Bands would do 3 gigs a night and sell 300,000 records - they were wealthy and famous - today they are struggling, there's the odd one that makes it but it's struggle street again I'm afraid.

[REDACTED] Thank god for abc triple j and community radio though for without them there wld be no aus music

Anita Monk So while the record companies are making a mint from royalties, all that's left Aussie bands is live performance money. Doesn't seem quite fair to me.

[REDACTED] You will make more money in royalties from a single on rotation with the likes of the BBC who by the way are not controled by the big3 than you will make streaming ten songs for a couple of years

Anita Monk If Russell can't get commercial radio airplay, then what are the odds for any other Aussie who doesn't fit into what record companies believe is playable? So he has good management, still not getting radio airplay. And Russ would know what he's missing out on royalty wise. How about the new Springsteen album, or the Tom Jones one, or Dolly. These don't get radio airplay in Australia either. The big 3 don't give a stuff about us, really.

[REDACTED] Yes but Russell financed and controls his recordings - every i-tunes download goes to him.

The reason he was snubbed at the arias was cos he wasn't with a major

[REDACTED] At a recent meeting by an ex record company employee trying to coax the band we were told that we would get airplay on a major Sydney fm station for \$6,000 a month ...I am not making this up

So that's pretty much a summary of public sentiment out there from musicians and punters. I hope you can get some use, or information out of this,

Regards
Anita Monk
Producer
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