

THE MUSIC INDUSTRY AND YOU

WORKBOOK 1

E

Chapters that are essential to this workbook.

O

Chapters that are optional to this workbook.

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Introduction

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HOW THE
MUSIC
INDUSTRY
OPERATES

WHAT IS IT?

This chapter explains how the music industry operates and how you can use the Internet to find out more about it.

We will look at the three main 'revenue streams' from music...

RECORDING PUBLISHING LIVE PERFORMANCE

... and your immediate team of business advisers around you.

We will look at the businesses, both large and small, that operate within these areas of music, such as record labels, publishers, promoters and managers.

We will look at some of the organisations that represent the interests of writers, performers, managers, producers, publishers and labels.

We will look at the 'collection societies' that collect royalties on behalf of writers, performers and producers.

Importantly, we will look at ways of FINDING information about the music industry, by using the INTERNET.

WHY DO I NEED TO KNOW ABOUT THIS?

As a musician, performer, DJ or producer, it is entirely understandable that your primary focus will be making and performing music to be proud of. It is not realistic, however, to believe that talent is all you will need to be successful in the music industry.

In music, everyone needs to have a good team around them. It is therefore crucial for you to become familiar with the 'big picture' of how the music industry operates, so that you can start to find out where you fit into it.

Then you can start the process of networking and action planning to help you reach your goals.

As you read through this and other workbooks, your knowledge and confidence will grow.

YOU MUST HAND IN YOUR WORK BY

TO



HOW LONG
should this assignment take?

Every person works at his / her own pace. As a guide, this should take you 10 hours to read and research and another 3 hours to write your answers and discuss them with your tutor.



HOW
will I be assessed?

Your tutor will assess your work. He / she will give you feedback on how you have done. If you are not able to complete the work, you will be given the chance to bring it “up to scratch”. For more details, please refer to your MOLP's own guidance.



WHAT
do I do now?

Read the TASKS below.
Then read the NOTES AND GUIDANCE section
Carry out the TASKS.

TASKS Read 'notes and guidance' to help you answer these questions

1 Read these words - tick which part(s) of the music industry they belong in.

	RECORDING	MUSIC PUBLISHING	LIVE PERFORMANCE	write any NOTES here
Distributor				
Promoter				
Merchandise				
Performance Fee				
PRS royalty				
Record label				
Songwriter				
Roadie				
Manager				
Remixer				
Rapper				
DJ				
Turntablist				
Recording artist				
Covering a song				
Licensing				
Agency commission				
Recording studio				
Sound engineer				
PA system				
MCPS				
I record music				
I write music				
I perform music				

2 Use words from this list to complete the following sentences: Manager Accountant Lawyer Commission

Someone who professionally represents the business interests of an artist is called a .

They take a of around 20% and may work with a to help negotiate recording and publishing deals.

Financial statements and tax returns will be prepared by the .

3 Using the Internet or another way, find and research three record labels

1) **SMALL RECORD LABEL**

Find a local Indie label

Who are they?

Where are they based?

What kind of music do they put out?

Name one artist who is on their roster

Do they have a website? What is it?

2) **MEDIUM SIZED RECORD LABEL**

Find a large Indie label based in London

Who are they?

Where are they based?

What kind of music do they put out?

Name one artist who is on their roster

Do they have a website? What is it?

3) **MAJOR RECORD LABEL**

Who are they?

Where are they based?

What kind of music do they put out?

Name one artist who is on their roster

Do they have a website? What is it?

4 Using the Internet or another way, find and research the following

1) Find a local **RECORDING STUDIO**

Who are they?

Where are they based?

What is their hourly rate?

What equipment do they have?



Try the yellow pages.

2) Find a **DISTRIBUTOR**

Who are they?

Where are they based?

Name one label that they work with



Look for the distributor on the back of records or get hold of a copy of Music Week

3) Find two types of **RETAILER**

- A local record shop

Who are they?

What type of music do they retail?

- An online digital download shop

Who are they?

What type of music do they retail?

4) Pick a favourite **RECORDING ARTIST** or **DJ / REMIXER**

Who is their record label?

Who is their publisher?

Who is their manager?



Find their website using 'Google'.

5 Put these in order of size, starting with the biggest – which countries buy the most recorded music?

Germany

UK

Japan

USA

1

2

3

4

6 Using the Internet or another way, find and research two music publishers.

1) Find a **LARGE "MAJOR" MUSIC PUBLISHER**

Who are they?

Where are they based?

What kind of music do they publish?

Name one writer who is on their roster

Do they have a website? What is it called?



Search for the major record companies

2) Find a **SMALL "INDEPENDENT" MUSIC PUBLISHER**

Who are they?

Where are they based?

What kind of music do they publish?

Name one writer who is on their roster

Do they have a website? What is it called?



Try the Music Publishers Association

7 Using the Internet or another way, find and research the following

1) Pick a favourite **SONG** or **TUNE** you know.

Who composed it?

Who publishes it?

If you have the record or CD, look on the sleeve



Try the yellow pages.

2) Find out more about the **PRS / MCPS ALLIANCE**

Find their website

How many writer members does the PRS have?

How much does PRS distribute in royalties every year?

How much does it cost to join?

3) Find **A PIECE OF SHEET MUSIC**

Who composed it?

Who publishes it?

8 Using the Internet or another way, find and research the following.

1) Find a **LOCAL** or **NATIONAL MUSIC, THEATRICAL** or **DJ AGENCY**.

Who are they?

Where are they?

How many artists do they represent?

Does it say how much commission they charge?



Try yellow pages for local ones

2) Find a **LOCAL MUSIC PROMOTER** in your area, who puts on gigs, club nights or other events.

Who are they?

What type of event do they promote?



Try local venues

3) Find a **NATIONAL CONCERT PROMOTER**.

Who are they?

Give these examples of the type of concerts that they promote.



Look in the back pages of national newspapers

4) Find a small or medium sized **LIVE MUSIC** or **CLUB VENUE** in your area.

Name of venue?

What is the capacity of the venue?

Give 3 example of music events that take place there.

1

2

3

9 Using the Internet, find and research the following:

Who looks after the interests of independent record labels in the UK?

Which organisation looks after the interests of musicians in the UK?

Use this site (www.bmr.org) to find out more about the industry if you are a writer or performer.
Write two new facts you have discovered.

1

2

10 Using the Internet, find and research the following:

Find out more about one of the following trade fairs: MIDEM, SXSW, Popkomm, Miami Winter Music Conference.

Which trade fair have you researched?

Where and when does it take place?

What kind of music does it cater for?

How much does a delegate pass cost?

HOW THE MUSIC INDUSTRY OPERATES

THE MUSIC BUSINESS IS JUST THAT... A BUSINESS!

Over the next few pages we will look at how money is made from recording, music publishing, live music performance and all their related businesses. We will look at how those businesses work, and you will hopefully begin to see where you fit in!

Let's start with the basics. If you are writing, recording or performing music in any way, there are three ways of making money.

RECORDING

If you have made a sound recording and sell it in any way, you are in the recording industry!

There are a number of ways of doing this:

If you are a recording artist, you will make a record for your record label, who then manufactures CD's and sells them in shops, by mail order or even on the Internet. You will get paid a royalty for every record you sell.

Alternatively, you could look for a distributor yourself, who will get the records into the shops for you. You take a bigger cut, but you have to do a lot more work.

On a smaller scale, you can duplicate your own CD's and sell them at the back of gigs, through local record shops, or even by digital downloads on the internet.

You could create MP3 files and 'license' your recordings to a digital download site, who will sell them on your behalf.

You can also license your recordings to other labels or on compilation albums.

If you are a producer or remixer, you get paid a fee for helping to create that recording, and you may even share in some of the profits.

What is actually being bought and sold, is the rights (or copyright) to the sound recording. More information in workbooks 7 and 8.



You make money when other people use your music to make recordings, perform on radio, television or at gigs.

You make money when someone else covers your music – i.e. they make a recording from it or perform it live to a large enough audience.

You make money when your music is performed on radio / TV, or when someone uses it on a film, TV programme or even a computer game.

The business people you have to deal with are called publishers. They help to exploit your music and make money out of it.

You can receive royalties from the performance and recording of your music through collection societies such as the PRS and MCPS. WORKBOOK 8 – CHAPTER 3

What is actually being bought and sold, is the rights (or copyright) to the music and lyrics. More information in WORKBOOK 7 and 8.

PUBLISHING

If you have written a song, lyrics, or any piece of original music which you sell, then you are in the publishing industry!

LIVE PERFORMANCE

If you get paid to perform music as a musician, performer or DJ, then you are in the live performance industry!



If you are a performer, then you will probably receive a fee for performing.

A professional cabaret artist will receive a straight fee.

A DJ will probably receive a straight fee.

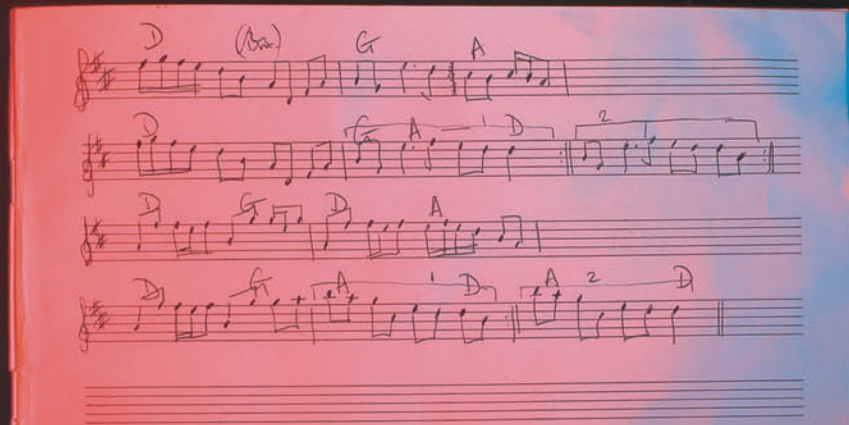
An established touring artist may receive a share of the box office takings as well.

There is also merchandising to think about. Gigs offer opportunities to sell T Shirts and other stuff with your name on it.

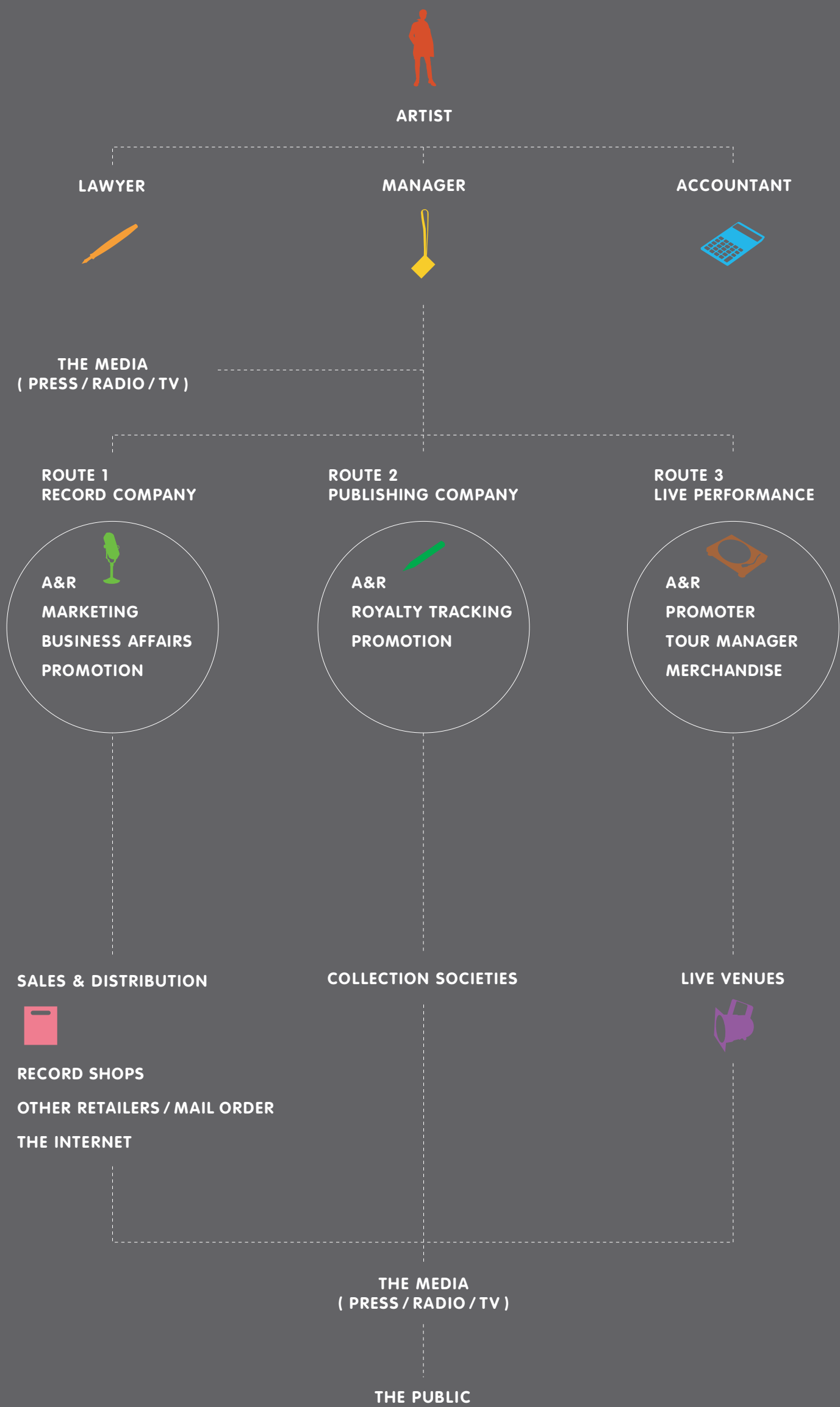
The business people you have to deal with are called **AGENTS** and **PROMOTERS**.

AGENTS get paid a commission to book the artists.

PROMOTERS take the financial risk on the concert by paying for the venue, advertising and the artist in advance. They take the biggest risk, so they often get the biggest reward.



If you are an artist, you will also come into contact with important business advisers and other businesses. These are...



MANAGEMENT TEAM

The **MANAGER** represents the artist in all business environments and interests. The manager will negotiate ALL contracts in collaboration with the artist and with advice from his / her business advisers (lawyer and accountant). Generally takes around 20% (gross) of all monies earned – this is called a commission. (More in workbooks 6 and 7)

The **LAWYER** (typically a specialist music lawyer) is responsible for advising the manager and artist on all offers / contracts. (More in workbooks 7 and 8)

The **ACCOUNTANT** is required to prepare financial statements and annual tax returns and oversee all transactions. (More in workbooks 7 and 8)



Need to find yourself a manager? Go to >> WORKBOOK 7

THE RECORDING INDUSTRY

Now lets look at the three 'revenue streams' in more detail.
The recording industry makes money by exploiting the rights to sound recordings that it owns. In practical terms, this means that it makes money by selling recordings. (See workbook 7 for more information)

Here are the component parts of the recording industry.



RECORDING ARTIST

The artist who performs on the recording. They may actually write the music too, **but not always**. The recording artist is generally signed 'exclusively' to the record label. This means that the artist can not record for another label without permission.



PRODUCTION

This is the recording studio, engineer, session musicians, producer and technical staff who create the sound recording.



RECORD COMPANY / LABEL

The record label pays for the sound recording to be made and the marketing costs to advertise and promote it. They sign the recording artist to a **recording contract** which stipulates that the artist must record 'exclusively' for them. **A&R** (Artist and Repertoire) is the department that finds the talent and nurtures and develops it.



MANUFACTURE

Manufacturing has been traditionally done by **pressing plants**. Large pressing plants can produce hundreds of thousands of CDs a day. Some recording studios have their own duplication facilities for 'small runs'. Pressing on demand is the key to producing the optimum amount needed to meet pre-sale orders and predicted sales on a regional and national basis. With **digital distribution** on the Internet, pressing plants are not required, as the music is delivered electronically through telephone lines, mobile phones and the Internet.



DISTRIBUTION

The **distributor** receives the product from the manufacturer, who then warehouses all the recordings and gets them into the shops. With **digital distribution** on the Internet, there are new kinds of distributors who will put your music on the web and manage all the electronic transactions for you.



RETAIL

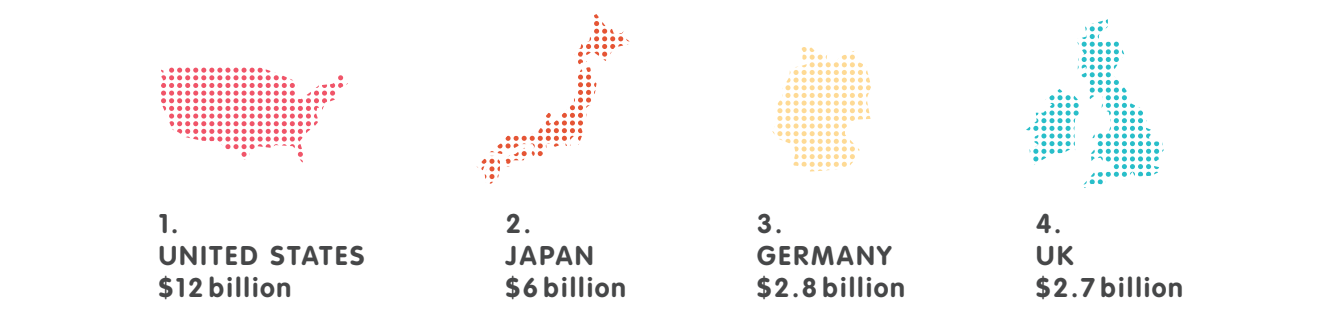
The final **point of sale** to the consumer. This could be a record shop, a book club, mail order, supermarket or an online retailer. With **digital distribution**, you can buy the digital sound files directly on the web with an electronic payment. This is becoming increasingly popular. The sales figures in a relatively small number of record shops are used to generate the weekly Top 40 charts. There are now 'download' charts too.

WHAT'S IT WORTH?

The UK recording industry is worth billions of pounds. Consumers spend around **£3billion** in total on music and spend about **4 hours a week** on average listening to recorded music.

It is estimated that UK artists have a **15% share** of the world music market. The UK exports twice the amount of music it imports

WHO BUYS THE MOST MUSIC IN THE WORLD?



If you want to sell records, these are the countries to do it in!
» WORKBOOK 6



In the music industry, other countries are called ‘territories’.
» WORKBOOK 7

RECORD LABELS

The key business in the recording industry is the record label. There are thousands of record labels throughout the UK, however, only five Major International companies at present: BMG, EMI, Sony, Warner and Universal. Each have a range of smaller labels, and they also license to and from independent labels to provide and cater for niche markets. Occasionally artists sign with smaller labels to remain independent and largely in control of their affairs, only to find that a major company has bought controlling shares in the label that they signed to.

There are many smaller independent record labels in the UK. These range in size from £multi-million businesses to tiny one-man-band bedroom operations. Examples of successful indies include Beggars Group, XL and Ninja Tune. The indies are represented by a trade organisation called AIM (Association of Independent Music).

HOW DOES A RECORD COMPANY WORK?

ARTIST AND REPERTOIRE (A&R)

A&R department is responsible for finding, signing, recording and developing artists signed to the label. The A&R person is the initial point of record company contact for the manager. A&R departments receive hundreds of demos, read reviews, surf the web, watch dozens of acts live, and are contacted by numerous managers, agents and lawyers every week. Their job is to check out all of the above and predict the most successful candidates to fill gaps in the company's roster of artists. After the discovery they sign and develop this talent for the company, working closely with the act in its early stages and planning production and recording.

MARKETING

Marketing (also known as Product Management) : this department is responsible for developing an image for the artist. Oversees video production, photo-sessions, artwork and media promotion.

BUSINESS AFFAIRS

Business Affairs department oversees and negotiates all contracts and agreements on behalf of the record company. Business Affairs staff are often lawyers and they will discuss, negotiate and agree terms of the record contract, recording budget, advance, and so on.

INTERNATIONAL

British talent accounts for a large proportion of international sales, and UK labels often have an international section which seeks to exploit their sound recordings in overseas markets. This relies on an expert understanding of the different overseas legal systems.

PROMOTION

Promotion is responsible for all promotional activity. This area is usually sub-divided into press, TV / radio plugging, clubs and creative / video. Public perception and awareness often hinges on the media. The record company marketing team will plan a campaign to match release dates with television, radio, club reaction, newspaper and advertising coverage of a new product.

ADMINISTRATION

Various administrative roles include human resources (or personnel), legal / business affairs, finance and of course the Managing Director (MD) or Chief Executive Officer (CEO).

THE MUSIC PUBLISHING INDUSTRY

The music publishing industry makes money by **exploiting the copyright in music that it owns**. The key business is the **music publishing company**, which collects and creates revenue from the original songs and music written by its signed songwriters and composers.

» WORKBOOK 7 for more info on royalties, deals and contracts.

The key thing to remember about publishing is that money is collected and paid to the writers each time their music is played on the radio / TV or performed live in public. Money is also collected by publishers and paid to writers when print, synchronisation or Grand rights are licensed. Or (in classical publishing) when scores and parts are hired for performance purposes



For example, if you wrote a piece of music that was broadcast on BBC Radio One for 3 minutes, you would be entitled to a performance royalty of over £50. This royalty would be collected by the Performing Right Society (PRS) on your behalf and then distributed to you. (See P65 – collection societies).

HOW DOES A MUSIC PUBLISHING COMPANY WORK?

The job of the music publishing company is to exploit the rights in the original music written by its signed songwriters and composers. The company will sign up a writer and expect them to write music in return for (probably) an advance of money and a slice of the royalties generated by that music. The songwriter is entitled to two royalties when working with a publishing company.

MECHANICAL ROYALTY (on any sound-carrier) – collected by **MCPS**
PERFORMING ROYALTY (live or broadcast) – collected by **PRS**

Money is also generated through print and synchronisation
For more information on MCPS and PRS see next section.

MUSIC PUBLISHING COMPANY



A&R ARTIST AND REPERTOIRE

is responsible for finding, signing and developing songwriters and composers signed to the publisher. They will try to attract record company A&R interest in order to have the songwriters’ material recorded and released by their artists, or try and place the music with more established artists, thus generating PRS and MCPS royalties. In classical publishing, the equivalent of A&R is generally referred to as Promotion. People working in this sphere are forging links with festivals, orchestras and broadcasters with a view to securing commissions, performances and recordings.



ROYALTY TRACKING

administers royalties generated by the use of original music from writers and composers signed to the publishing company. Where original signed material is used for performance, broadcast or other commercial use, money is generated. A manager or accountant will normally check royalty statements on behalf of the songwriter.



BUSINESS AFFAIRS

oversees and negotiates all contracts and agreements on behalf of the publishing company.

Q. Are you clear with all that?

"**YES**, I completely understand how music publishing works"
There is always more to learn! Look at the weblinks and more tasks.

"**NO**, I still don’t understand how music publishing works"
Don’t worry! It takes time to understand this business. What is important to realise is that whenever you create an original piece of music, it has a value which can be exploited in the music marketplace. The publisher is the business that helps to exploit it for you. More later on this.

THE LIVE PERFORMANCE INDUSTRY

Consumers in the UK spend about £350 million a year on admission to concerts and gigs. Playing and performing live is big business and creates jobs for many tens of thousands of people.



CABARET

Many musicians make a good living by playing in cabaret or function bands. This can range from small pubs and clubs to quite large venues and cruise ships or holiday resorts abroad.



TRIBUTE

There are 'tribute' bands who play in the style of a well known band, such as Abba or the Beatles.



ORCHESTRAL

Orchestral musicians are often on a full time wage and make their living by performing with an orchestra in smaller ensembles and sometimes doing some music teaching.

» WORKBOOK 9



POP AND ROCK MUSIC

The biggest acts such as The Rolling Stones and Robbie Williams can command huge fees for playing live. There is lots of work here for roadies, session musicians, techies, sound engineers and many others...



CLUBS

DJ's can play in venues ranging from local pubs to huge sellout arenas. Many DJ's work part time and have another job. Some operate professionally with their own equipment (this is called self-contained). In a big city with lots of students, like London, Manchester, Nottingham, Leeds or Glasgow, there is a lot of potential DJ work about. The superstar DJ's can command fees of £5000+ per night – but this is the exception rather than the norm.



KARAOKE

Karaoke presenters make a living from running karaoke nights in pubs and clubs. They are usually performers who can do a bit of singing and presenting. This is a big growth area.



SESSION / TOURING

Session musicians work as freelancers (self employed) for TV, radio, record labels, producers and recording studios. They often do some teaching to make up their salary, or even have a full time job as well. They sometimes get a lucrative contract to play in the 'pit band' in a musical, which involves months of regular work. Touring session musicians work with the big touring pop acts and get very well paid when they are on tour, including daily expenses and all travel and accommodation.

CASE STUDIES

RECORDING INDUSTRY



INDEPENDENT RECORD LABEL MANAGER
– small UK specialist indie label

I manage a small label, putting out 10-15 releases a year. Everyday jobs are making telephone calls, completing label paperwork – clearances, agreements and similar and meeting with artists, managers and recording studios. I listen to all demos myself and keep in touch by DJ'ing myself.

You need to be interested in every aspect of the business and really know your music. I've never really been nervous of talking to people; being cheeky enough to ask gets you far.

I've been a graphic designer, a DJ in pubs and clubs, a promoter, done producing and remixing and then got involved with A&R for a local label. Now, I sort of use all those skills combined with a good sense of business to manage the label.

Good tips would be to believe in yourself, your own abilities and your judgement.
Your music may not be for everyone, but never let that bother you.

MUSIC PUBLISHING INDUSTRY



A&R MANAGER
– independent music publisher

The first thing you need is a total passion for music. You need to live, breathe and sleep music and know everything about what's happening musically.

I spend a lot of my day in an office environment, making calls, listening to music, talking to writers on our roster and dealing with labels, managers, publicists, designers and recording studios. My job is to find and develop writing talent that will hopefully make us all some money. The business is really competitive and it's really difficult to get into A&R unless you know people. So get to know them, and don't give up.

I also spend a lot of time going to gigs, showcases and recording studios in the evenings. It's the music industry so plenty of late nights and the occupational hazards that go with it, but don't expect to get a lie-in every morning.

You are dealing with creative people, so you need great people skills, as well as an excellent knowledge of music and commercial markets to channel the music into.

LIVE PERFORMANCE INDUSTRY



PROMOTER
– large UK promotions organisation, arranges tours for international artists.

Working as a 'rep' for a large UK promotions organisation, the job is to make sure everything runs like clockwork, from the time that the bands go out on tour – from changing budgets to liasing with security, caterers, agents, sound and lighting crews, to making sure that there are fresh towels in the dressing room.

Top of the list of skills you need are 'people skills' – knowing how to get results from people as well as knowing how to calm them down.

Love your music, but don't be precious – it's a business as well. Be prepared for hard work, late nights and early mornings. I started out by working in a pub, putting on local bands, then got in with a national promoter. Best advice is to go to loads of gigs and get to know the people who run these things.

WHO ARE THE BUSINESS PEOPLE TO DEAL WITH?

Are you more interested in the business side of promoting and management?
➤ WORKBOOKS 6,7 and 8

AGENT

An agent is someone who gets work for the performer. In return, they take a commission – a percentage of your earnings. This is their payment for helping to get you the gig. There are music agents, concert agents, theatrical agents, DJ agencies... and so on. For large rock and pop gigs, the agent is responsible for booking all live appearances on behalf of the artist. The agent will normally be appointed by the manager. Commission is typically 15% of performance fee / ticket sales. An agent may work with many local promoters to set up a tour. DJ agencies will charge a commission of typically 15% of the performance fee.

VENUES

A venue can range from a corner in a local pub, to huge arenas. Every day in hundreds of towns and cities all over the UK, there are small gigs and performances happening in bars, pubs, restaurants, department stores, hotel lobbies and street corners. If you write songs that are performed in public places, you may be entitled to a PRS royalty.
➤ WORKBOOK 8 – CHAPTER 3

PROMOTER

The Promoter is responsible for co-ordinating all elements of individual live performances; sound and lighting equipment, tickets, posters and advertising. They take the ticket money and pay all the costs. You will find a music promoter in every city and most towns in the UK. It's a tough job and promoters can (and often do) lose money.



You will find local promoters by speaking to the manager at local venues. You will national promoters by looking at the small print in adverts in papers and music magazines.

MERCHANDISE

This work may be franchised to a professional merchandiser but typically the work is undertaken by staff employed by the manager. Merchandised goods include T shirts, pens, mugs, stickers, posters, calendars and anything with the artist brand, name or likeness on it.

TOUR MANAGER

The Tour manager is responsible for the artist / musicians while the act is on tour. This includes hotels, transport, instruments, crew, punctuality and behaviour.

THE MEDIA

Workbook 6 explains how you can use the Media to promote your music. But what exactly is 'the Media' and why do you need to know about it? The parts of the media that are of interest to musicians, performers and DJ's are:

- Radio:
National and local radio, pirate radio.
- Television:
Terrestrial (BBC, ITV, Channel 4, five), Satellite and Cable (Sky).
- Publishing:
Newspapers, magazines and specialist publications.

All these organisations can help you to promote your music, using articles, reviews, airplay and interviews. The media also forms part of the music industry, as radio and TV stations have to pay for the privilege of broadcasting music. (See p65 – collection societies)

INDUSTRY MEMBERSHIP ORGANISATIONS AND TRADE BODIES

There are a number of music industry organisations that represent the interests of writers, artists, publishers, musicians, managers, producers and record companies. Here are some of the best known organisations:

AIM Association of Independent Music	British Academy of Composers & Songwriters	BPI British Phonographic Industry	British Music Rights	Equity
AIM is a trade organisation which represents the interests of independent record labels.	British Academy of Composers & Songwriters is a membership organisation for songwriters and composers.	The BPI is a trade organisation which represents the interests of UK record labels, particularly the majors.	Promotes the interests of British composers, songwriters and publishers through lobbying, education, PR and events.	Equity is the union for actors and theatrical performers.
MIA Music Industries Association	MMF Music Managers Forum	MPA Music Publishers Association	MPG Music Producers Guild	MU Musicians Union
Represents the interests of UK businesses selling musical instruments and associated products.	The MMF represents the interests of artist managers.	MPA represents the interests of UK music publishers.	MPG is a membership organisation which represents the interests of UK Music Producers.	The MU is a union that represents the interests of its musician members. New Deal customers get a reduced membership rate. Ask your MOLP!

These organisations do not guarantee any success for you in the music business but they can offer vital support in areas such as business, insurance, legal advice, contacts and career guidance. In some cases, you can join simply by paying a subscription, in others, you will have to fulfil certain professional criteria.

OTHER SERVICES PROVIDE ADDITIONAL SUPPORT TO THE MUSIC INDUSTRY.

For example: Education and training organisations (colleges, schools, universities, private training companies, teachers, lecturers, trainers, community musicians, music therapists), Music Industry associations such as Sound Sense, Regional Arts Boards, Local Authority Arts Officers, Music Education Council, Jazz Services.

COLLECTION SOCIETIES

The role of the collection societies will be fully explained in workbook 8 (Business and Money), but here is a summary.

WHAT DO COLLECTION SOCIETIES DO?

If you write, publish or play music that is performed, broadcast or commercially released in the form of a sound recording the following collection societies collect money (royalties) on your behalf:

PRS Performing Right Society	MCPS Mechanical Copyright Protection Society	PPL Phonographic Performance limited	PAMRA
The PRS collects a licence fee for the broadcast and public performance of music, on behalf of its members who are songwriters, composers and music publishers. This fee is distributed four times a year in the form of royalties to the copyright owner/s with a minimum of 50% always paid directly to the songwriter/s or composer/s. ➤ WORKBOOK 8 – CHAPTER 3	The MCPS, on behalf of its members who are songwriters, composers and music publishers, collects a licence fee from record companies and any other business that embeds music in a sound bearing device (eg toys, computer games, greeting cards, films and TV programmes). This fee is distributed monthly in the form of royalties to the copyright owners. For any song / music that is published 100% of the royalty will be paid to the publisher.	PPL collects a royalty for the broadcast use and public performance of a recording. Part of the royalty is paid to the record company and part to the performers who appear on the recording. PPL is the record label’s collection society. ➤ WORKBOOK 8 – CHAPTER 3	PAMRA is the collection society for performers. If you have performed on a recording that has received airplay (on radio or TV), then you could be eligible for a royalty.

HOW DOES IT WORK IN PRACTICE?

Broadcasters such as the BBC have to pay PPL, PRS and MCPS for the broadcast use of recorded material and the music itself. The collection societies collect this money and distribute it to record companies, musicians, writers and publishers.

THE INTERNATIONAL MUSIC SCENE

Music is a global industry. The UK is a world leader in the writing and production of popular music. It's quite possible to create music that you may never sell in your own country. Many musicians, writers and producers earn a good living from having their music released and performed overseas.

Examples:
The major record labels are all international, and have offices all over the world. If you sign to a record label in the UK, they can exploit your music in many other countries.

Even if you are signed up to an independent record label, they may have good connections with other European and international labels.

TRADE FAIRS

Small record labels, or freelance producers, remixers and songwriters don't have the resources to have offices all over the world. Sometimes they do a deal with another record label, publisher or distributor in another country to sell their product. Sometimes they do it themselves, by attending one of the numerous international music trade fairs that take place all over the world.

- Examples:
- MIDEM**
Every January in Cannes (South of France)
 - SXSW** (South by South West)
Every March in Texas, USA
 - Popkomm**
Every August in Germany

These events are full of small labels, publishers, producers and writers trying to sell their products into a global marketplace that is hungry for music of all kinds and types.



It can cost quite a lot of money to attend these events. and there is no guarantee that you will find a customer for your music. Try to link up with a local music professional or organisation and see if they can take product out on your behalf. You can give them a cut if they generate some business for you.



INTERNET SEARCHING

INTRODUCTION

This brief guide will give you enough information to become a ‘search’ guru. Within the next 10 minutes you’ll be fine - tuning your search skills to produce search results that are accurate and plentiful.

Generally, if you know a little about how something works you can operate it with greater skill. The same goes for the Internet, so we start off with a quick crash bang course on the Internet. Then we take a quick look at how the search engines actually work and how they rank the results from searches.

Then, straight to the tips and tricks of searching. Don’t skip straight to this part as you won’t be able to take full advantage of your new skills.

Finally, there is a brief list of search engines and browsers you can use to search the Internet.

THE SHORTEST EXPLANATION OF HOW THE INTERNET WORKS YOU’LL EVER FIND!

How does the Internet work? Well there's a long technical answer, a medium technical answer and a really short 'give me the facts' answer. We're going to go for the latter. Why, because it’s all we need to know at this time and it can start getting messy!

Here we go.

A network is a collection of computers joined together usually by ethernet cables (a special type of cable like a telephone cable but with more wires).

It's also becoming common for networks to be wireless. This just means that special wireless transmitters and receivers are doing the job that the cable can do (just like a cordless phone). Computers at colleges and universities and offices are nearly always networked. When networked, computers can share files, print to one shared printer, share Internet connections and in some circumstances use software programs on other networked computers.

The Internet is basically a network on a global scale. Millions of computers and wires that are all connected together so they can share, store or converge information.

When you go on the Internet you are actually connecting 'to' the Internet to access, share or store information. From now on we'll call that information 'data' instead simply because data is a more generic term than information and can apply to lots of different things.

There are basically two types of computers on the Internet. These are Servers and clients.

SERVERS

Servers **serve** information (web servers) and clients **look** at information (e.g. Your computer at home / College / University / work etc).

So, think of the servers as being stacks of pc's (without the screen, keyboard and mouse) that live at Universities, large companies, Internet service providers (ISP's, like Wanadoo) and professional web hosting companies (companies that provide web server rental to web design agencies and other people that want to put websites on the Internet).

Generally, these servers are on 24hrs a day, 7 days a week (unless they crash and need to be restarted) serving information to clients all over the world through a variety of cables that carry the data.

So, there are literally millions of servers all over the world that store, share and converge all sorts of information. Servers are the hub of the Internet and without them the Internet would not function.

CLIENTS

Think of clients as being normal everyday computers connected to the Internet. So, once you connect a computer to the Internet it becomes a client and when you come offline (disconnect from the Internet) it is no longer a client.

LANGUAGE

They talk to each other using what are called 'protocols'. There are many different protocols, but the main one used for the Internet is called hypertext transfer protocol (or http- which is why web addresses start with http://). To give you a better idea, another protocol is for sending email (smtp - simple mail transfer protocol) and another is for receiving email (pop - post office protocol - this is nothing to do with the post office, it's just its name). So, protocols allow different communication channels. This is a little confusing, but you don't need to understand this, you just need to know they all speak the same language.

So, now we know the language, how do they get the data from a server to a client? Well, the data (remember, information) is sent using a number of other protocols that are collectively called TCP/IP (transmission control protocol and Internet protocol). TCP/IP does the job of delivering the data to the correct address and makes sure all the data gets there in the right order.

So, let's say you go on the Internet and log onto <http://www.google.co.uk>. This is what happens. First of all you connect to the Internet,

- using a dial up modem on a normal telephone line

or

- using a network connection at a place of work or some form of ISDN or broadband which are basically faster Internet connections.

Let's say you are using a dial up connection from home, the number you dial (on the PC) connects you to your ISP (Internet service provider). You are then on the Internet. You open up your browser (the program that lets you see Internet pages, like Microsoft's Internet Explorer) and type in the address <http://www.google.co.uk> and hit enter. Kappooow. Your request is sent down the wire to the ISP web servers which automatically redirect the data to Google's servers. Then the Google servers send you back the data you requested via the quickest route.

The data quite often travels around the world at least once before you receive the page!

In a nutshell, that's about it!

HOW DO THE SEARCH ENGINES WORK AND HOW DO THEY RANK THEIR RESULTS?

There are 3 types of search engines.

CRAWLER-BASED SEARCH ENGINES

They're called crawler-based because a little program called a search robot (sometimes called spider or agent) 'crawls' the web looking at websites and gathering information. Think of them as reading the content of the website. They also look at specific data that can be inputted by the web designer when the site is built. This information is called meta data and is supposed to give the search robot a clear idea of the most important words, phrases and information on that site. This information allows the search engine to create a directory of websites that can be searched. This process is virtually fully automated. These little 'robots' are constantly crawling the web looking at websites and placing information about them into a large database.

SEARCH DIRECTORIES

These are directories made by people (not automated like crawler-based engines). Website administrators send a brief description of their website to the search directory and eventually someone working with or for the search directory will rank the site according to its suitability for a category.

It can take months to rank a site on a search directory.

COMBINATION

Generally most search engines use both human developed directories and crawler-based directories.

HOW DO THE SEARCH ENGINES RANK THEIR RESULTS?

When you perform a search the search engine has to go through billions of pages to find the most relevant results. The search engine looks at various aspects of the websites to decide how to rank each site. Different search engines generally return different results because they look at different aspects of a website and therefore come up with a slightly different results. Each search engine uses a complex mathematical equation (called an algorithm) to determine how to rank each website.

Because search engine ranking is such a competitive industry in itself, no-one really knows exactly what search engines are looking for but there is a general consensus that the following factors are extremely important to achieve a good ranking with a search engine.

LOCATION AND FREQUENCY

If the words 'music' and 'producer' appear in a website title or domain name, but the word is only listed a few times on the actual website and these words are towards the bottom of a page, then that site will not be ranked highly by the search engine. However, if the website had a domain of www.themusicproducer.com and the title of one of the pages was 'the music producer' and the first line of every paragraph in this page started with 'The music producer', then the site would have a better chance of receiving a good ranking.

YOU CAN'T KID ME!

If a website has the same word repeated over and over again the search engine robot will think the website developer is trying to cheat their way to a higher ranking than deserved, so the robot will either ban the website from being listed, or simply ignore the website and move on.

LINKS

Search robots look at how many links there are to and from page and calculate how popular each page probably is. This again determines the rank of each website.

TRAFFIC

The more traffic a website receives, the higher the ranking and vice versa.

MONEY TALKS!

So, the problem is the search engines are rewarding web developers who know how to create pages to receive high rankings. That's no good to most small businesses who cannot afford or do not want the expense of employing a 'search engine optimisation' expert to design their website for better ranking. This puts more emphasis on our ability to conduct accurate searches.

TIPS AND TRICKS

"Getting information from the Internet is like getting a glass of water from Niagara Falls"
Arthur C Clarke (2000)

The most important aspect of improving your searching skills is practice. Get as much practice as possible with the various techniques listed below. Only with practice will you become an expert.

WHICH SEARCH ENGINE SHOULD I USE?

First, a decision needs to be made on which search engine to use. At this moment, Google is the most accurate and most widely used. However, if you are not getting the results you are looking for with Google, you could always try another search engine (see the list at the end of this section). Google has a number of ways you can search including the default web search or directory, groups and news listings searches. The directory is very useful and many searchers now use this before trying the web search. The directory search enables you to dig deeper and deeper into a specific topic and is best for broad ranging searches. It can be a little more time consuming than a web search.

WHAT AM I LOOKING FOR?

The phrase you type into the search box has to be an accurate summary of what you are looking for. Before you type anything in, have a quick think about what you are looking for and if possible write out the question that you need answering or something about the topic you are researching. Then pick out the most common words and put them together (in a phrase if possible). Always use lower case letters, as this will ensure your search returns both upper and lower case (this doesn't matter with Google). Remember some words are spelt differently in American English so you may need to compensate for this. Some words are commonly misspelt so you could try the various spellings within your search. You can also try using singular and plural phrases (e.g. music producers and music producer). Strangely, the order in which your search phrase appears will also make a difference (e.g. Music producer will produce a different result than producer music). If you are looking for something specifically in the UK, try the www.google.co.uk search or try inputting UK at the end of your search. Be as specific as possible. Asking questions sometimes works well.

FINE TUNING YOUR SEARCH

This sounds much more complex than it is. Including either a plus + minus - or speech marks " " in your search will enable you to really fine tune what you are looking for.

+

Using this ensures your search returns pages with all the words in your search phrase.

+music +producer

This will return results with both words on the same page. There is no limit on the number of words you use but generally search engines only allow for the first 10 words.

-

Using the minus function ensures your search returns pages with the word after the - omitted For example, let's say you wanted to find information on music producers, but not engineers

+music +producer -engineers

" "

Placing your phrase or words within speech marks ensures the words are next to each other on the web page

Let's say we wanted to fine tune our search even more and find pages with the words music producer together but not with the words engineer or manager

"music producers" -engineers -manager

Now to fine tune even more, let's say we are looking for music producers with their own studio

"music producers" -engineers -manager +studio +owner

EVEN MORE FINE TUNING!

BASIC INFORMATION ABOUT BOOLEAN SEARCHING

This is the use of boolean operators for searching. The 2 most common are AND and OR. Google by default uses AND. So if, you search for 'music producers' Google will automatically look for pages with both words. If you use the OR operator then the search will be for either the word music or producer within a web page. If you prefer you can use the pipe character (|) instead of the OR word.

"music producers" -engineers -manager +studio OR owner

This search phrase will look for web pages with the words music and producer together without the words engineer or manager and with the word studio or owner.

SPECIAL SYNTAX

intext:
This will enable you to search just the text. It's really handy for searching the actual website content rather than the information the website administrator has placed to improve the ranking of the site.
For example,

intext:"music producers" +studio OR owner

related:
Related allows you to look for websites related to the URL(website address) in the search

related: www.google.com

This will return websites that are in some way related to Google.

* WILDCARDS

A wild card can be any word. This comes in useful when you are not sure of a word or phrase. * = any word

"red sky at night is a * delight"

This will return both 'sailor' and 'shepherd' answers.

ADVANCED SEARCHING WITH GOOGLE

Google has its very own advanced search function. This enables you to be really specific about what you are for. It's easy to operate as you just need to complete the form on the advanced search page. The advanced is self-explanatory but takes some practice to get used to.

SEARCH ENGINE LIST

This is a recommended list of search engines. Try to get used to using two or three and becoming accustomed to the type of results they return. You'll quickly find that some are better than others for certain searches



www.google.co.uk



www.alltheweb.com



www.yahoo.com



www.hotbot.com



www.lycos.com



www.teoma.com

BROWSER LIST

Some browsers can return results quicker than others. Try experimenting with the following:

PC
Internet Explorer
Opera
Netscape
Mozilla

MAC
Safari
Opera
Internet Explorer

WANT TO KNOW MORE?

LINKS

New Deal for Musicians has no responsibility for or control of the following sites. The inclusion of any site does not necessarily imply New Deal for Musicians approval of the site. To access any of the sites please type in the address into a browser or search using keywords from the name of the link.
www.dfes.gov.uk/ukonlinecentres Find Internet access that's close to you.

INFORMATION AND LINKS ABOUT THE MUSIC INDUSTRY	
<input type="checkbox"/>	www.musictank.co.uk/training_res.htm First class source of information on the music industry, including news.
<input type="checkbox"/>	www.bmr.org/html/guide2.html On-line guide to how the industry works for writers and writer-performers
<input type="checkbox"/>	www.mcps-prs-alliance.co.uk A full explanation of how PRS and MCPS work. You can also download a map of how the music industry works. (Search for Music Universe)
<input type="checkbox"/>	www.mi2n.com Music Industry News Network. Keep up to date with news and whats going on
<input type="checkbox"/>	www.musicweek.co.uk The music industry trade paper
<input type="checkbox"/>	www.bbc.co.uk/radio1/onemusic/howto/ Over 80 in depth guides taking you from starting to make music to getting it heard.

TRADE FAIRS	
<input type="checkbox"/>	www.midem.com Midem International Music Market, Cannes Huge annual conference in Cannes, France. Major European and USA delegation.
<input type="checkbox"/>	www.sxsw.com South by South West Annual conference in Austin, Texas: loads of indie/rock.alternative/electronic bands : lots of industry types.
<input type="checkbox"/>	www.wmcon.com Winter Music Conference Annual conference in Miami - dance and electronic based.
<input type="checkbox"/>	www.cmj.com Huge annual conference in New York, loads of indie/rock.alternative/electronic bands and college radio stations. CMJ The Magazine focuses on college radio and touring bands on the college circuit.
<input type="checkbox"/>	www.inthecity.co.uk In The City International Music Convention, Manchester
<input type="checkbox"/>	www.popkomm.de International music exhibition and trade fair in Germany
<input type="checkbox"/>	www.musicworksuk.com MusicWorks New Music Convention & Festival, Glasgow International Cross-Media Music Convention. State of the Nation Showcasing new music by young and emerging composers.

INDUSTRY AND TRADE ORGANISATIONS	
<input type="checkbox"/>	www.musicindie.org AIM (The Association of Independent Music) British Association of Independent record companies and distributors
<input type="checkbox"/>	www.aprs.co.uk APRS (Association of Professional Recording Services) The APRS promotes standards of professionalism and quality within the audio industry.
<input type="checkbox"/>	www.aurauk.com AURA (Association of United Recording Artists) Membership association representing the interests of professional recording artists. AURA primarily looks after the interests of featured artists and studio producers, membership is exclusive to performers and studio producers who have performed on a commercially released recording
<input type="checkbox"/>	www.britishacademy.com The British Academy of Composers and Songwriters is the largest composer/songwriter membership organisation in the world, representing the interests of over 3,000 UK music writers. Good info on song competitions and classical composition competitions etc, plus some good links.

<input type="checkbox"/>	www.bmr.org BMR (British Music Rights) Promoting the rights of British music composers, songwriters and publishers. Includes an interactive guide to the music business and how it works, with links to other organisations and descriptions of who's who.
<input type="checkbox"/>	www.bmr.org/html/acronyms.html A good list of organisations and acronyms with links
<input type="checkbox"/>	www.bpi.co.uk BPI (British Phonographic Industry) The British Phonographic Industry (BPI) represents the interests of British record companies and organises the BRIT awards. Good site, for professionals but does have a DIY guide to creating your own record label and some other industry advice. Access all areas leaflet is £3.50 on the site
<input type="checkbox"/>	www.ism.org ISM (Incorporated Society of Musicians) A professional body for musicians, the site has useful information on careers, rates of pay and lists of members who are teachers. Particularly useful for classical musicians and teachers.
<input type="checkbox"/>	www.makingmusic.org.uk Making Music (formerly the National Federation of Music Societies) Represents over 2000 amateur music groups, such as choirs, orchestras and music promoters. Various services and information available.

INDUSTRY AND TRADE ORGANISATIONS

- ☐ **www.ukmmf.net**
MMF (Music Managers Forum)
The MMF (Music Managers Forum) represents the interests of Managers in the music industry and provides comprehensive training.
- ☐ **www.mpaonline.org.uk**
MPA (Music Publishers Association)
Representing the interests of music publishers to the Government, music industry, media and public. Offers a jobseekers service, lists of publishers and information on careers.
- ☐ **www.mpg.org.uk**
MPG (The Music Producers Guild Ltd)
The Music Producers Guild promotes and represents all individuals in the music production and recording professions.
- ☐ **www.musiciansunion.org.uk**
MU (Musician's Union)
Trade union representing interests of musicians. Contains very useful information, tip sheets etc. for working musicians, for example on contracts, health and safety and gigging.
- ☐ **www.pamra.org.uk**
PAMRA (Performing Artists Media Rights Association) A non-profit making organisation run by performers for performers, PAMRA administers the broadcasting royalties for and represents the interests of over 16,000 artists.
- ☐ **www.pact.co.uk**
PACT (The Producers Alliance for Cinema and Television)
The trade association in the UK representing independent television, film, animation and new media production companies. Training and publications available.
- ☐ **www.pcam.co.uk**
PCAM (Society for Producers and Composers of Applied Music)
The UK trade association for producers and composers who work primarily in commissioned music for advertising, television programmes and feature films. List of members according to their type of work.
- ☐ **www.ppluk.com**
PPL (Phonographic Performance Ltd) PPL is a music industry collecting society representing over 3,000 record companies, from the large multinationals to the small independents.It also licenses recordings to broadcasting organisations and to public performance venues which use recorded music, such as pubs and shops.
- ☐ **www.mcps-prs-alliance.co.uk**
Website for PRS and MCPS
- ☐ **www.musicmall.co.uk**
Video Performance Ltd - a collection society set up by the record industry to grant licences to users of music videos.

BOOKS AND MAGAZINES

- ☐ **All You Need To Know About The Music Industry**
Passman, Donald
Publisher : Simon and Schuster, Inc.
ISBN : 0743246373
- ☐ **How to make it in the Music Business**
Pattenden, Sian
Publisher : Virgin Books
ISBN : 0753504219
- ☐ **Music Week – Music Week Directory 2004**
Publisher : CMP Information
ISBN : 0863825532
- ☐ **The Guerilla Guide to the Music Business**
Sarah Davis, David Laing
Publisher : Continuum International Publishing Group - Academi
ISBN : 0826447007

MORE TASKS

- 1 Do more research on your favourite artists, producers or DJ's. Once you have found out the record label and publisher, search for management and other professional business advisers. Develop a database of contacts for you to market your product to.
- 2 If you want to go into business as a label, producer, manager or publisher, do more research about joining the relevant trade associations (e.g. AIM, MMF or MPG). Are you eligible to join? – get hold of the application forms and read them, speak to your MIC or MOLP.
- 3 Do you have some musical product that you think could sell overseas? If so, do more research on international trade fairs such as MIDEM and SXSW. Find someone else who is going – and provide them with some product to market. If you want to attend yourself, prepare a costing and work with your MOLP to try and identify funding.
- 4 Name three benefits to being part of a trade organisation.
 - 1)
 - 2)
 - 3)
- 5 Find and read a copy of Music Week
 - write 3 new things you have found out
 - 1)
 - 2)
 - 3)
- 6 Find out more about the value of the UK recording industry.
 - of the £3billion spent buying recorded music, which type of genre of music sells the most?
 - which age group of the public spends the most money buying music?