

# EMPLOYMENT WITHIN THE MUSIC INDUSTRY IN THE UK

HOW MANY  
MUSICIANS are  
employed in the UK?

That's a difficult question to answer.

Millions of people learn to play a musical instrument at school, or later on in life, but how many go on to make a living out of it? Nobody knows what the exact figure is... but a recent government report said this.

43,000 people are musicians and composers, although only 28,000 are full time. There are at least 600,000 musicians actively involved as amateurs or in the voluntary sector. (1 figure = 1000 people)



Those 43,000 musicians and composers' jobs are roughly in the following categories:

Live performance : (Rock, Pop, cabaret, function) 31,000



Recording 4,000



Musicals 2,075



Orchestras (full time) 3,500



Freelance classical musicians 2,000



Opera 3,500



Military 1,155



Composers not included elsewhere 2,800

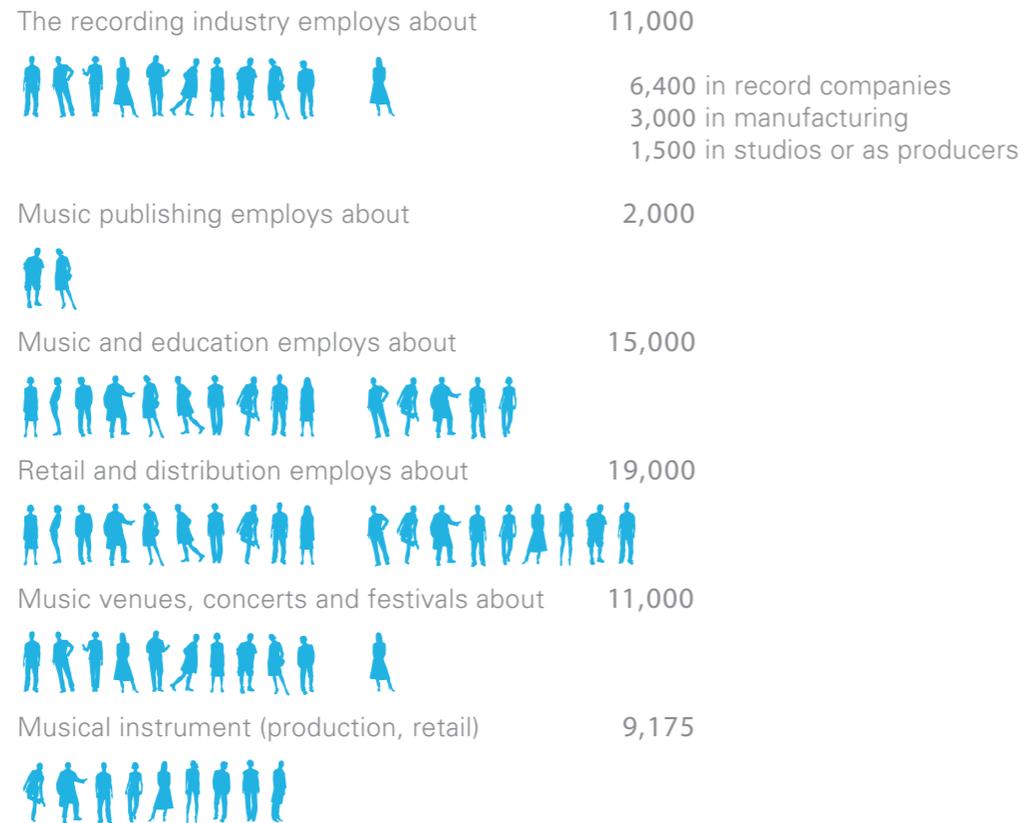


HOW MANY DJ'S are there in the UK?

That's another difficult question to answer. There are certainly tens of thousands of DJ's in the UK who are getting paid for playing music, in nightclubs, parties, weddings, art openings, karaoke bars, raves or even school discos. What isn't certain is how many people make a full time living out of being a DJ. There are a few hundred 'Superstar' DJ's who can make a fortune by playing internationally to vast crowds. Then there are thousands of working DJ's who play regularly at clubs, pubs, karaoke bars, weddings and parties all over the UK and sometimes overseas. Many of these people will supplement their income with other work. The boundaries between DJ, musician, writer and producer are blurring. Many DJ's are now actively involved in the recording and publishing industry, as remixers and producers. Others have taken the art of performance to a new level, by using 'turntablism' skills to create their own music.

HOW MANY OTHER JOBS are there in the UK music industry?

Around 160,000 individuals are actively involved in the creation and distribution of music in the UK, of which 115,000 jobs are full time.



The rest are employed in other related occupations such as administration, music press, merchandising, management, promotions and agents.

TIP

You can read industry reports containing information about jobs by searching on the Internet. ( See P37 for more links )

# JOBS IN MUSIC IN THE UK

Many people fail to appreciate the sheer scope of employment opportunities available in music and its related industries. You can learn more about each individual job by following the research activities, looking at the web links and suggested magazines and reading the case studies in the other workbooks.

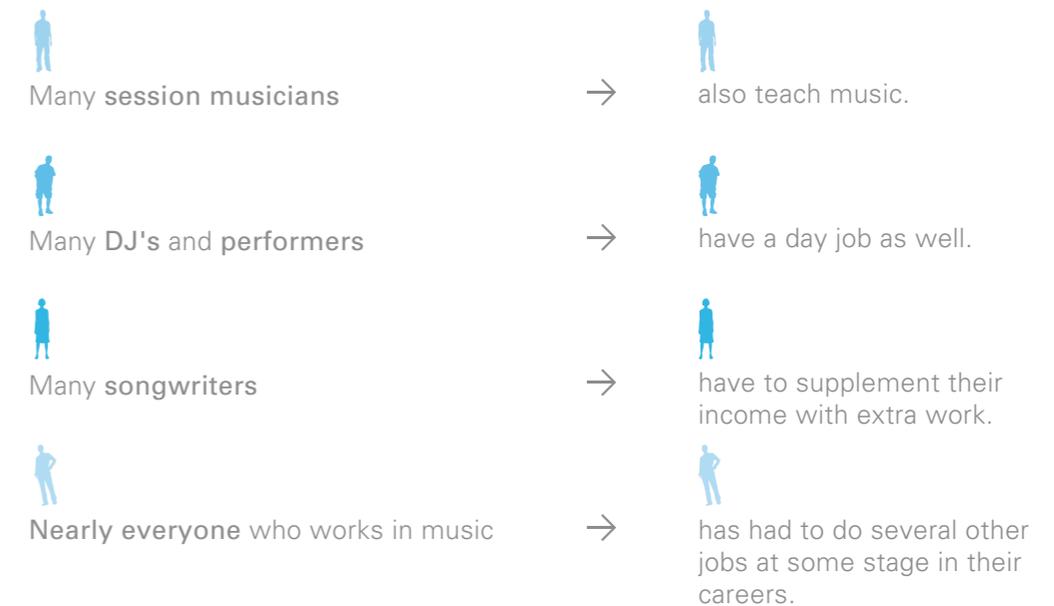
Understanding the various roles within the music industry will make you more employable, because:

You will find it easier to work with managers, labels, promoters, agents and producers, and they will find it easier to work with you because you appreciate their jobs more.

You will be less likely to make mistakes about 'who does what'.

The 'TWO JOBS' approach

Before we start to examine the range of jobs within the music industry, it is important to remember that only a small proportion of people make a full time living out of music. For example,



It's worth remembering that fact as you begin to plan your music career.

**SONGWRITER**

You write songs either for yourself or to be performed by others. No obvious way into this job, you've either got it or you haven't! You will usually be signed to a publisher (➤ WORKBOOK 1 – CHAPTER 2) and earn money by having your songs recorded and performed. In some cases, you may be employed as a staff songwriter for a production company. Or you may write songs just for the love of it! It can be lucrative, but remember that, out of the 33,000 writers who have registered their songs with the Performing Rights Society, the majority earn less than £250 a year in royalties.

➤ WORKBOOK 3 – CREATING – CHAPTER 1

**WRITER / PROGRAMMER**

You write music using music technology, such as sequencers and samplers. You may produce the backing tracks or beats that others add to, or you may write the whole piece of music. Many people now do this at home in their bedroom, using computer software like Cubase, Logic, Reason, and Fruityloops. You may work with a singer and create a pop, dance, urban or garage track, which a local independent label may pick up and license onto a major.

➤ WORKBOOK 3 – CREATING – CHAPTER 2

**REMIXER**

Your job is to adapt and change an existing piece of music, in a way that makes it more appealing to new customers and markets. You need a set of skills which combine arranging, production and creative flair. Many remixers start life as club DJ's and often get work from reworking tunes that they like, then sending them to record companies to get a reaction. If the record company likes what they hear, they will pay the remixer to use the mix. This very often means the dance or club market and can also be a springboard, professionally, for the unknown DJ / Dance music producer. You need an ability to work to a commercial brief provided by the A&R department of a record company.

➤ WORKBOOK 3 – CREATING – CHAPTER 3

**VOCALIST / MC / RAPPER**

You work with other songwriters or programmers, adding words, tunes, lyrics, melodies and harmonies to the backing track. As an MC you will get gigs in clubs and pirate radio stations working alongside DJ's and other MC's. The experience you gain from developing your talents in clubs or with your mates can lead to recording contracts and publishing deals.

➤ WORKBOOK 3 – CREATING – CHAPTER 2

**TURNTABLIST**

Turntablists are not just your everyday DJ's who play and mix records together, they actually use the record decks as instruments. Their skills are gained from many years of practice which can lead to recording contracts as well as gigs. The turntablist is a recent re-definition of the idea of the Hip-Hop DJ, emphasising DJ scratching techniques as an actual musical form. A turntablist has to be a superb scratch mixer and very often collaborates with other such DJ's to create a show.

➤ WORKBOOK 4 – PERFORMING

**ARRANGER / TRANSCRIBER AND SCORER**

As a pop arranger, you have to create new musical parts which complement an existing piece of music, for instance by adding strings or brass. For classical and jazz music, you may be writing the musical parts for an entire orchestra or a large ensemble of musicians. You need high levels of musical expertise, including knowledge of many instruments and music theory. Music transcription is a specialised job where you work out what music is being played and turn it into notated music.

➤ WORKBOOK 3 – CREATING – CHAPTER 4

**TIP**

As you're reading, put a tick by the jobs you're really interested in. Are they MUSIC jobs (songwriter, DJ, performer), TECHNICAL jobs (producer, engineer, programmer) or BUSINESS jobs (agent, manager, journalist)?

If you are creative, you may well be creating original copyright works.

➤ WORKBOOKS 7 and 8 for more information

**COMMERCIAL MUSIC COMPOSER**

As a commercial music writer, you write (and probably arrange) music quickly and to a specified brief. Examples are, music for radio jingles and station Idents (like the signature tune for 'BBC Radio 1') as well as TV advertisements and even music for computer games and websites. You may also write and produce music for music production libraries. Some of this music is played in supermarkets, trade test transmissions and hotel lobbies, but library music is also used for TV programmes, such as sports programmes, documentaries, or for corporate videos. The top end of this occupation is writing commissioned music for film, TV or musicals. This can be a very lucrative field, but these roles are all highly specialised - don't expect to jump straight into them, you need to develop your skills over a long period of time. Writing for video, computer games and mobile phone ring tones is big business now. There are more ring tones sold than singles. You don't need to have a professional portfolio to get into this work, you need to develop your contacts in the same way as for most work in the music industry.

➤ WORKBOOK 3 – CREATING – CHAPTER 2



J O B S I N M U S I C I N T H E U K

P E R F O R M I N G

## DJ

From high profile and potentially high earning work, to playing for friends' parties, DJing demands an encyclopaedic knowledge of music, good technical skills and an ability to read and respond to a crowd. Remixing is a lucrative spinoff occupation and may either precede or follow a successful DJ career.

## FREELANCE MUSICIAN

You are a 'hired gun' available for any type of musical engagement. This might be for live gigs, a jazz big band, a TV miming job, a world tour or perhaps for leading a music workshop. At some stage, you may work in a function band playing at birthdays, weddings and other social events, on cruise ships, or with touring cabaret or 'tribute' bands. You may get work with jazz, rock, pop or other groups performing their own original music. You will generally need good music reading and improvisational skills and total adaptability.

## STUDIO SESSION MUSICIAN

You are an expert player, particularly good at working under pressure in the unreal world of the recording studio and very intuitive towards people's needs. You have loads of experience and may have your own unique sound which producers want to use on a record. But the most important thing is that you are incredibly fast to pick up on what the client wants, and you can play it exactly right, time and time again.

## RECORDING ARTIST / BAND MUSICIAN

Many aspiring musicians have their first taste of a musical career by joining a band and playing paid gigs in local music venues (or paying to play them!) After a while they make some demo recordings, find a manager, possibly obtain a recording or publishing contract and go head first into the music industry. There is no prerequisite for joining this game: you may be an amazing guitarist, an average drummer, or even just possess a great haircut - there are no rules.

## SINGER / VOCALIST

As a backing vocalist, you could be doing studio sessions or touring with a group. There is always a strong demand for one-off vocal performances on studio based dance, pop and urban music. As a lead singer, your career will be very much the same as a recording artist or band musician. As a professional performing vocalist, you may work in cabaret bands, on cruise ships, or with shows and musicals. High levels of performance and stagecraft skills are required - the ability to act and dance is a bonus.

## MC / RAPPER

As a MC / Rapper you would do gigs in clubs and pirate radio stations working alongside DJ's and other MC's. The experience you gain from developing your talents in clubs or with your mates can lead to recording contracts and publishing deals.

➤ WORKBOOK 4 – PERFORMING



JOBS IN MUSIC IN THE UK
P E R F O R M I N G

### ORCHESTRAL MUSICIAN

You may be a full time salaried musician in an orchestra, such as the Hallé or BBC Philharmonic, or you may be a part time orchestral musician and fill in the rest of your time with teaching and other playing engagements. You need to be an outstanding musician, preferably with a high quality music conservatoire training.

### CONDUCTOR

A conductor leads a group of musicians, such as an orchestra, choir or brass band. Professional conductors possess postgraduate level qualifications in conducting. The voluntary sector offers opportunities for experienced musicians to be involved in musical leadership and direction.

### MUSICAL DIRECTOR (MD)

You are the 'leader of the band' - responsible for managing the musical output and the musicians. You may work on a musical, musical theatre production or with a touring ensemble or group. A very responsible job - also better paid than just being in the band.

### CONCERT PIANIST SOLO INSTRUMENTALIST

A concert pianist is a job that many up and coming classical pianists dream of, but very few will ever attain. A combination of incredible technique, performance skills, an obsessive attitude to practice and self-development is required. As a solo instrumentalist, you are a brilliant musician, able to perform at the highest levels. Some instrumentalists find work outside of concert venues, for example, playing piano in hotel lobbies.

### COMMUNITY MUSICIAN MUSIC LEADER WORKSHOP FACILITATOR

You will normally be self employed, or employed on short term contracts by councils, arts centres or community groups and organisations. You work with a variety of people of all ages and create opportunities for them to take part in music making. You may be offered a 'residency' in a school, college, prison, or special needs organisation. Opportunities like this are generally increasing.

» WORKBOOK 9  
- TEACHING MUSIC

### INSTRUMENTAL TEACHER

Instrumental teaching is often an attractive "top up" job for performers. You don't have to have a recognised teaching qualification, but you'll get more work if you have qualifications and experience behind you. You need to have a high level of skill on your chosen instrument, ideally have some knowledge of theory, different styles of music and be good with people. A teacher is someone who can see where a student is up to and where the student wants to go... and then put a plan into action to make that come about.

» WORKBOOK 9  
- TEACHING MUSIC

JOBS IN MUSIC IN THE UK

R E C O R D I N G

P R O D U C T I O N

M A N U F A C T U R E

### PROGRAMMER

You work mainly in studios, although there are opportunities to play live, assisting the producer, engineer and songwriter to create music using computer software, synthesisers and samplers. You will certainly have highly developed computer skills, and you may also be an accomplished musician, although this is not essential. You spend all your money on the latest kit which is usually in your bedroom or home studio. You also assist DJ's in remixing tracks, which can be a lucrative occupation for the best programmers.

### RECORDING ENGINEER

You need to be able to record and mix sounds accurately and professionally, with expert use of whatever recording and mixing equipment is available: anything from a 4 Track minidisc to a 48 Track digital multitrack studio. You may be a full time recording engineer, working 'in-house' at a professional recording studio, but these jobs are few and far between. Many recording engineers nowadays are self employed (freelance) and usually need to have other skills such as programming or live sound knowledge.

### RECORDING STUDIO OWNER

Many musicians and engineers dream of building and owning their own recording studio. This can range from a modest setup in the basement of a house, up to professionally designed, fully soundproofed and acoustically treated multitrack studios. You will certainly need a flair for business, as the recording studio market is very competitive.

### MAINTENANCE ENGINEER

Specialist technical maintenance and repair skills are vital here. A maintenance engineer would typically have a background in electronics or computer hardware.

### RECORD PRODUCER

The producer is ultimately responsible for the final recording. At the top end, they will make decisions about which engineers, recording studios and session musicians to use. They will direct the activities in the recording session and make key creative decisions which influence the final recording. Nowadays, many artists also produce their own recordings without the aid of a full time professional record producer. It really depends on the type of music that is being produced. Successful record producers can expect to share in the sales of a sound recording, as well as charging a hefty fee.

➤ WORKBOOK 3 – CREATING – CHAPTER 3

➤ WORKBOOK 5 – RECORDING AND PRODUCTION – CHAPTER 3

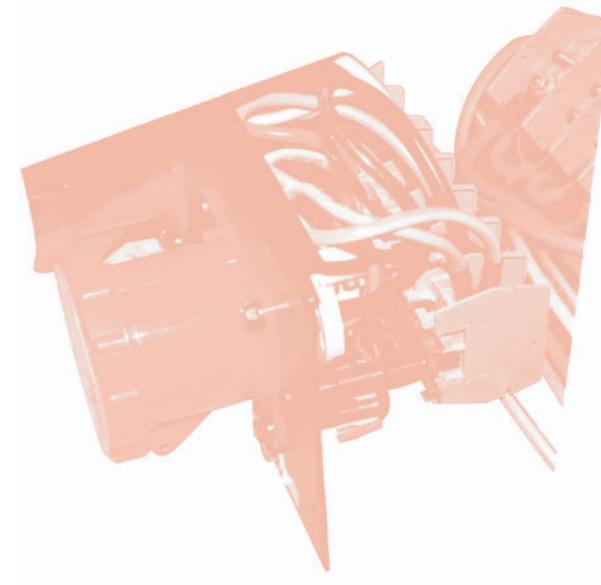
### POST PRODUCTION ENGINEER

Responsible for editing and mastering sound recordings before they go to final manufacture. Similar skills to sound engineering, but more specialist and nowadays, requiring software skills.

### MANUFACTURE / PRESSING

A big CD pressing plant can churn out hundreds of thousands of CD's in a day. Vinyl is only pressed in relatively small amounts today. Some recording studios also offer duplication services for short runs.

➤ WORKBOOK 5 – RECORDING AND PRODUCTION





### LIVE SOUND ENGINEER

You need excellent overall knowledge of PA systems, with the ability to get a good live sound quality and identify and solve technical problems. An 'in-house' engineer works in one venue, but most live sound engineers are freelance or run their own PA company.

### VENUE – BAR STAFF / TICKET OFFICE

Working behind the bar or in the ticket office is a job that beats some other non-music jobs by a mile. You also get to hear the music, meet the main players in the local music scene and forge a good relationship with the venue you're working at...which can only be good. Also, this type of work is part-time and often flexible, making it an attractive "add-on" job to your own musical career.

### ROADIE

Many successful and high profile musicians have spent time as roadies and instrument technicians. These jobs aren't generally advertised, so you need to be around bands, venues, promoters and people involved in the music industry to get a look in. It's an excellent stepping stone to get to know the behind the scenes work in live performance, adding to your knowledge for your own career.

### SECURITY / STEWARDS / DOOR STAFF

Every venue, big or small, needs to think about "front of house" staff and security, to make sure things run smoothly. Security people can be men or women who are good communicators. Some security people / stewards are employed by venues and others by security firms or agencies. At its best, this type of work can be a good way into working in venues, liaising with artists and getting into gigs for free! Festivals / outdoor events employ many stewards and some agencies employ staff who move around the country to various venues.



There are lots of jobs in and around live music. These include:

- Lighting engineer
- Production manager
- Guitar technician
- Drum technician

Find local music venues, promoters, festival organisers, or bands and ask if you can do some voluntary work for them.

JOBS IN MUSIC IN THE UK
L I V E S O U N D
TECHNICAL SUPPORT

» WORKBOOK 5 – RECORDING AND PRODUCTION – CHAPTER 5

J O B S I N M U S I C I N T H E U K
M A R K E T I N G
P R O M O T I O N
D I S T R I B U T I O N
R E T A I L



## A&R

Artist and Repertoire is responsible for finding and developing musical artists and writers who will be signed to a recording or publishing company. It's a very specialist job which has a lot to do with managing creative people in a commercial environment. A&R departments receive hundreds of demos each week, read press reviews, watch dozens of live acts and are contacted by managers, agents and lawyers all the time. Larger companies have a network of talent scouts operating across the UK, whose job it is to spot new talent coming through. Once the artist is signed, the A&R function continues to develop the artist by supervising their career development and taking key decisions related to their music and artistic output.

## PROMOTER

The promoter is responsible for coordinating all elements of live performances: sound and lighting equipment, tickets, posters, advertising and venue. The promoter effectively takes the financial risk of putting on a gig, and can lose money as well as make it! A local promoter in your area may put on local bands and artists at small venues – but there are also larger companies that promote huge musical events such as the summer music festivals.

➤ WORKBOOK 6 – MARKETING, PROMOTION AND DISTRIBUTION – CHAPTER 4

## MARKETING MANAGER

Marketing is all about trying to connect what a business sells to its customers. For example, a marketing manager working for a record label would have the job of marketing its signed recording artists to the public. At grassroots level, there is no money to pay for a marketing manager so you have to do it yourself!

➤ WORKBOOK 6 – MARKETING, PROMOTION AND DISTRIBUTION – CHAPTERS 1, 2 and 3

## GRAPHIC DESIGNER WEB DESIGNER MULTIMEDIA DESIGNER

The graphic designer creates the designs for album sleeves, posters, websites and all other artwork requirements. You may be self-employed (freelance) or work as a full time designer at an agency. Designers can use traditional media (drawings, paintings, photographs) but more commonly now use professional software to produce designs for many uses. If you've got a creative flair, you can do your own posters, flyers, CD covers, T-shirts BUT you can also get self-employed work doing these things for others. Your designs have got to be up to scratch and you've got to know about software packages and manufacturing processes to make this work, e.g. printing, photocopying. This also applies to web design and multimedia design. If you can design and create websites, or multimedia materials (using software like Director or Dreamweaver), then you have a skill which you can make money out of. Nowadays, many musicians have developed new media design skills, not just to help their own music career, but to earn money from these skills.

## VIDEO PRODUCTION

Video production companies employ directors, scriptwriters, producers, researchers, camera operators and video editors. Many musicians have skills in video production, which can come in handy for extra work to supplement their music income.



J O B S I N M U S I C I N T H E U K
M A R K E T I N G
P R O M O T I O N
D I S T R I B U T I O N
R E T A I L

#### PR (PUBLIC RELATIONS) / MUSIC PUBLICIST

The media (press, radio, TV) are used to gain exposure for music artists and DJ's. PR companies and publicists are specialists at dealing with the media and their job is to generate positive media coverage for their clients. At grassroots level, there is no money to hire a publicist or PR firm, so you have to do it yourself!

» WORKBOOK 6 – MARKETING, PROMOTION AND DISTRIBUTION – CHAPTERS 1 AND 4

#### JOURNALIST

Music journalism can be a career pathway for people who have natural writing and critical skills. If you really enjoy writing reviews of gigs or albums, then this could be for you. There are countless opportunities to get involved in writing for e-zines (Internet based magazines) and fanzines. It's also a good way to network.

#### PLUGGER (RADIO AND TV PROMOTIONS)

This is a specialist promotions job which involves trying to gain media exposure, particularly on Radio and TV, for your recorded material. There are 'pluggers' who just do one thing: to try and get records onto the playlist at BBC Radio One.

» WORKBOOK 6 – MARKETING, PROMOTION AND DISTRIBUTION – CHAPTER 4

#### BROADCASTER

From hospital radio, community radio and student radio stations right up to the national commercial and BBC stations, broadcasting involves many people, not just the person who delivers the script or decides which tracks go on the playlist. Look out for community broadcasting operators for some experience. You can also apply to the big operators for work experience. Don't forget about Internet radio as an opportunity, although much Internet radio is broadcast by individuals on a non-profit basis, it can be a good way to cut your teeth on broadcasting issues and technical issues all at once. Pirate radio is a popular way into radio broadcasting.

#### MUSIC SHOPS (RETAIL)

National retail chains and local independent music shops offer the chance of regular paid work to musicians, plus the invaluable chance to expand your knowledge of music, current genres, current players and of course, get to know about distribution networks which you'll need to know about to sell your own material. Perseverance counts, as does retail experience, but many shops offer training and flexible / part-time work. Look at the jobcentreplus website and our your local jobcentre for retail and search, search, search. Ask your local shops and send them a copy of your CV. If you need experience, offer your services for nothing for 2 weeks. See later in this workbook under "finding work and work placements".

#### MERCHANDISE

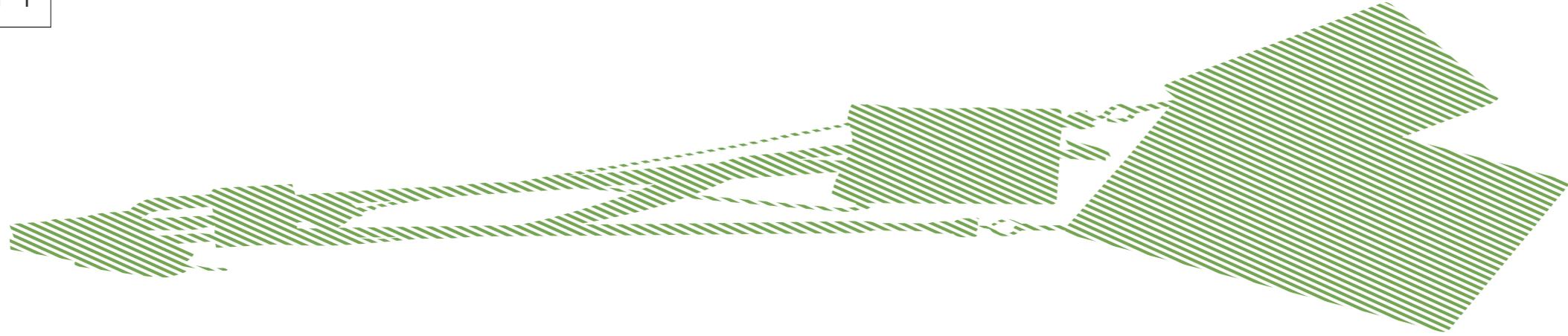
There are jobs in selling merchandise at events, on-line and on tour. There are lots of bands who want to make merchandise (which involves design, printing, manufacturing) and some organisations (such as record companies) who have large operations simply distributing merchandise amongst different retail outlets. Thinking small, there might be opportunities for you to make and sell merchandise at a profit for yourself and other bands; thinking big, there might be sales opportunities with national artists, tour promoters and record companies. There are many stories of bands and artists who claim they made more money selling the T shirts than records!

#### DISTRIBUTOR (SALES REP)

The job of the distributor is to get the recorded product into the retail outlets. They use a sales team (called a strikeforce) whose job it is to actually get the records sold to the shops. With digital download distribution now available and increased use of Internet based mail order, the role of the distributor is changing in the music industry.

#### MUSIC INSTRUMENT RETAIL PRO AUDIO RETAILER TECHNICAL SALES AND SUPPORT

Sales of musical instruments, home recording equipment and music technology are at an all time high. There is always a demand for people with good people skills and excellent product knowledge to work in music or pro-audio retail. As sophisticated equipment becomes cheaper and more widely available, there is an increasing demand for product specialists who can offer technical support to their customers. If you are good with people and have excellent product knowledge, this may be an ideal type of work to help supplement your music activities.



### ARTIST MANAGER

#### AGENT

Agents are responsible for booking live appearances on behalf of the artist they represent. Commission is typically 15% of the performance fee or tickets sales. An agent may work with many local promoters to set up a tour, or they may book individual one-off gigs for their artist, in settings as diverse as the local pub, to 20,000 seat venues.

#### DJ AGENT

A specialist type of agent who just represents DJ's and obtains engagements (gets gigs!) for them. They charge a commission for finding work for the DJ, typically around 15% of the fee.

The manager represents the artist in all business aspects of their work, which includes negotiating contracts and finding ways to generate revenues for the artist. They take a commission of around 20% of the artist's earnings. Managers range from friends and relatives up to multi-million pound businesses who have a stable or 'roster' of successful artists. Being a manager is not a job for the faint hearted - it's difficult to build a career, financially insecure and potentially highly stressful. However, it is also an essential part of the music industry and good managers are always in short supply.

➤ WORKBOOK 7  
– COPYRIGHT, LEGAL AND MANAGEMENT – CHAPTER 1

#### TOUR MANAGER

The tour manager (TM) is responsible for the safe and successful execution of a tour. They have to make the tour happen on time, on budget and with as few mishaps as possible. To be a tour manager, you need to be highly organised, good at making tough decisions fast and dealing with a wide variety of people, including musicians who don't want to get out of bed in the morning. Technical responsibilities include hotels, transport, visas and carnets, insurance, health and safety, punctuality and behaviour.

#### LAWYER (BUSINESS AFFAIRS)

Business affairs is the term given to all legal related activities in music. The lawyer deals with all contractual issues and represents the business interests of their client. It involves around 7 years of study to become a fully qualified solicitor, but the potential financial rewards can be worthwhile.

➤ WORKBOOK 7 explains more about when and how to use lawyers.

#### EVENTS MANAGER

Events management companies look after all sorts of events, not just musical. Corporate events, such as product launches and trade shows, are examples of the type of activities that an events manager would have responsibility for. This is an area of growth, so if you think you've got some event management skills, try and find a placement as your first route in.

J O B S I N M U S I C I N T H E U K
B U S I N E S S
M O N E Y



### RECORD LABEL

There are literally thousands of record labels in the UK, ranging from tiny 'microbusinesses' to huge multinational companies. The main areas of work inside a record label are : A&R, marketing and promotion, business affairs and general administration.

### MUSIC PUBLISHER

The music publisher makes money by exploiting the rights to songs, lyrics, music and other musical compositions.

### ACCOUNTANT

Accountants are business professionals who look after the financial arrangements of your business. There are specialist music accountants who have more experience in dealing with music businesses.

### TRADE ORGANISATIONS

These are organisations that represent the interests of their members, who may be musicians, record labels, publishers, managers, producers and others. Working for a trade organisation can be a great way of remaining involved with music without having the headache of trying to generate a regular income.

### ARTS DEVELOPMENT OFFICER

Across the UK, there are regional arts boards, development agencies, charities and other public sector organisations who exist to promote music and the arts. A development officer's job is to create and support projects and activities which promote the arts and build new audiences. If you are good at working with people and want to work in ways that helps and supports others, this could be for you. You need to research your local agencies to find out more.

### FUNDING OFFICER

You may work for a local authority or funding body. Your job is to help make decisions about who gets money for music or arts projects and how that money should be spent and allocated.

### ENTREPRENEUR

Last and certainly not least, the entrepreneur is an individual who turns ideas into reality, creating new business wealth and jobs on the way. Successful music entrepreneurs have gone on to create record labels, publishers, managers. If you have entrepreneurial skills, you will be a highly motivated person who is always wanting to 'make things happen'.

- WORKBOOK 1  
– THE MUSIC INDUSTRY AND YOU – CHAPTER 2
- WORKBOOK 8  
– BUSINESS AND MONEY



### INSTRUMENTAL TEACHER

You may be a 'peripatetic' music teacher, travelling around different centres, teaching mainly school children. You may be a private music teacher, self employed and working from home or working for a school of music. Instrumental teaching is often an attractive 'top up' job for performers. You don't have to have a recognised teaching qualification, but you'll get more work if you have qualifications and experience behind you. You need to have a high level of skill on your chosen instrument, ideally have some knowledge of theory, different styles of music and be good with people. A teacher is someone who can see where a student is up to and where the student wants to go/and then put a plan into action to make that come about. If you're interested in teaching, you need to read workbook 9.

### COMMUNITY MUSICIAN / MUSIC LEADER

You may work freelance or be employed by a community music organisation, delivering workshops, working with groups of students, such as from school, hospitals or prisons. Music leaders generally specialise in one or more areas of work, for example, in percussion, DJing or songwriting. There are opportunities working within the community music sector, including arts development officers, funding officers (applying for funding for community music projects) or liaison workers.

### SCHOOLS AND COLLEGES TEACHER

You may be a part-time or full time school music teacher, or a music lecturer at college or university. You may work as a music facilitator or teaching assistant. You may specialise in one area (such as performance) or teach a number of topics.

### TRAINER / DEMONSTRATOR

You may work for a private training company, a college, a studio or in a school as a demonstrator (someone who doesn't deliver lessons, but who is on hand to help individuals, often in a group study session). You may also work as a specialist demonstrator in a music instrument or pro-audio retail shop.

### ➤ WORKBOOK 9 – TEACHING MUSIC

These type of jobs are often very rewarding and can sometimes suit people who want the security of a steadier type of income. Teaching is by no means an easy option, though. It demands professionalism, commitment and excellent communication skills.

OTHER JOBS THAT MUSICIANS OFTEN DO

JOBS IN MUSIC IN THE UK
O T H E R S

FILM/TV EXTRA LEISURE ATTENDANT POLICE LINE-UPS DRIVING JOBS  
 PAINTING AND DECORATING COMPUTER TECHNICIAN POSTAL WORKER  
 CATERING WORK MILKMAN BOOK SHOP STAFF TELESALERS PLASTERER  
 PLUMBER CATALOGUE AGENT CINEMA STAFF LEAFLET DISTRIBUTOR  
 COURIER/DISPATCH RIDER ELECTRICIAN FAST FOOD SALES BAR WORK  
 SUMMER CAMP WORKER WAREHOUSE WORK CARE WORKER MODEL  
 BOX OFFICE SALES PHOTOGRAPHER

# JOBS IN MUSIC OUTSIDE THE UK

EXPORTING

Some 650,000 people are estimated to be directly or indirectly employed in or by the European music industry alone. It's true that musicians and DJ's need to look outside of the UK to other "markets".

Examples of working abroad:

Exporting recorded music ( distribution, online distribution )  
 Exporting is selling something abroad. Think about the possibilities of this in relation to how music gets listened to by people. Interested?  
 ➤ WORKBOOK 1 – THE MUSIC INDUSTRY AND YOU – CHAPTER 2 has information on trade fairs.

PERFORMING

Performing abroad ( see workbooks 4, 6 and 7 )

**Folk music :** There are bigger folk and traditional audiences in some parts of the world than in the UK, for example, traditional music in Norway, France and Ireland. Look at festival opportunities, folk and traditional music clubs, venues and websites.

**Jazz :** Jazz is popular in many countries: if you need convincing about the opportunities to network and work abroad, check out the number of international jazz festivals across the world. Look at the musicians who play there and where they come from.

**Classical music :** Classical music is very popular in certain European countries. Classical concerts and recitals are more common than in the UK.

**Pop / Rock :** Standard examples are touring abroad with your original material, covers or both; working on cruise ships; working as entertainers in the tourist industry or going on tour in another capacity (e.g. a roadie or merchandise stall assistant.)

**DJ's :** UK DJ's perform regularly at events worldwide. If you're yet to make your name, there is still work for regular in-house DJ's at clubs and venues, particularly during the summer season in resorts popular with UK travellers, such as Ibiza, Greece and ski snowboard resorts in the winter.

MARKETING AND PROMOTION

There is work to be found during the summer seasons of large resorts, promoting and marketing nights and events.

OTHER WORK

Sometimes musicians and DJ's travel abroad, often for the summer season, just to pick up whatever work they can and meet people involved in music and entertainment who might be useful contacts. If you speak another language and are good with people, the chances are that you could get work, on a temporary basis. Remember that travel CAN broaden the mind but that it needs careful planning and you need to sort out your affairs before you go: housing, money and telling the people who need to know.