

PREPARING A CV (CURRICULUM VITAE )

You need a CV if you’re looking for contract work, session work or the wide range of freelance opportunities available in the music business. You may need a CV to ask for work placements, or to apply for jobs.

Unfortunately, job hunters sometimes feel they must mail endless CVs in a hope of securing a position. Like anything else, it is a simple information tool that should be targeted specifically.

If you send a CV it should be accompanied by a cover letter requesting a meeting or audition. You should always try to relate your experience, achievements and aspirations to solving the assumed needs of the person or company you are writing to. Tips on preparing a CV are listed below along with an example template.

There are different ways of writing a CV :

A FUNCTIONAL CV

Bullets your main experience and achievement in a brief itemised format.  
Useful in most applications.  
Look at an example. ( p75 )

PERSONAL PROFILE

Look at an example. ( p76 )



CV preparation Tips!

- Target the person with the authority to hire, contract or employ you or your services.
- Focus your details on the reader’s specific requirements.
- Use positive & colourful phrases to describe previous jobs you have had. ( for example, try ‘assistant engineer’ rather than stating you were a ‘CD operator’ ).
- Check ( or have someone check ), spelling, grammar & punctuation.
- Keep your CV to one page, two at the most, when applying for an advertised position.
- In your cover letter, state what you can do for the reader in the first paragraph.
- References can be listed rather than included. The reader will obtain them if necessary. A press pack could be included if relevant.

CURRICULUM VITAE			
		Name	Joe Jones
		Address	456 Bond Street, Anytown, England
		Tel	0111 222 6566
		Mobile	07965 2578 3253
EDUCATION AND TRAINING	1985 – 1992	Parmers High School	( Address )
		Secondary Education	• List Qualifications and Grades. • List any role or special award received.
EXPERIENCE	1994 – 2004	Self-employed	( Address )
		Musician/songwriter	• Presently writing for own band. • Five local radio appearances. • Toured in the UK, over 60 live appearances.
	1993 – 1994	Smith & Smith	( Address )
		Equipment Sales Manager	• Increased regional sales from £30,000 to £48,000. • Managed 2 other staff.
	1992 – 1993	Smith & Smith	( Address )
		Junior Sales Representative	• Responsible for new product launch. • Working with a team of 12 staff.
		INTERESTS	( List )
		SPECIAL INTERESTS & MUSIC RELATED SKILLS	( List )







SAMPLE OF A PERSONAL PROFILE		Pauline Brown 43 South Street, Southam A12 5ZZ TEL 0222 542 3124
Musical Profile	1999 – 2003 1997 – 1999 1995 – 1997	Performer/songwriter the Allstars Session musician (Touring) Vocalist/keyboards - various bands Credits include : the Allstars - 2 x single releases European Tour - Band X (as backing vocalist) Radio One Session the Allstars
Relative Experience	1998 – Present 1994	Part time DJ (general chart music) Local choir
Acting Experience	1991 – 1995	Local Amateur Dramatic Society - various roles six Productions (including Hamlet & Death of a Salesman)
Work Experience	1997 – 1999  1995 – 1997	Part - time secretarial work for local production company Clerical duties for local talent agency
Voluntary Work	1996 – present	Local children’s charity fundraising
Awards and Qualifications	Foundation in popular music (OCF Award) RSA Clait in Information Technology Lifesaving Certificate First Aid Certificate	
Media Experience	Local and national press features and reviews Two local television appearances Radio One radio session Daytime airplay on local radio	
Ultimate Goals	Success & comfort and to travel the world.	
Three words a best friend might use to describe me?	Friendly, reliable and good fun to be with.	

PREPARING A PERSONAL PROFILE

A personal profile is the same as a functional CV – it summarises your skills, experience and training rather than going into detail.  
When preparing your personal profile, consider the following points:

- Use a format, for example – chronological order when listing work or similar experiences. List information in yearly order from past to the present.
- When listing a specific skill, for example – computer experience, list the types of programmes and software packages you have worked with.
- Keep to main points, detail them if you feel they need an explanation.
- Keep a folder of press articles, flyers, posters, tickets and other relevant examples of the work or experience you have had.

PREPARING A SPEC LETTER FOR WORK PLACEMENT

Lots of people write letters ‘on spec’ to employers, as a means of introducing themselves and their skills. A ‘Spec letter’ may comprise a cover letter attached to a CV or personal profile. If you send a CV it should be accompanied by a cover letter. You should always try to relate your experience, achievements and aspirations to meeting the needs of the person or company you are writing to. In your cover letter, state what you can do for the reader in the first paragraph. In the Project, there are two examples of ‘Spec letters’. Make sure you read and comment on them.

WHERE TO LOOK

Where do you look for work and placement opportunities? Look at the suggested links and books, these give a broad understanding of how and where to look for work. Opportunities don’t come knocking, they happen when you meet other people. Read over the “networking” chapter in workbook 1 “The music industry and you”. Looking for work is a numbers game. People from all walks of life have to apply for countless jobs before they get an offer of work. Working in the music business is even tougher, because there are so many people after this type of work. If you’re serious about finding work, it needs to fill many hours of your time each week – looking for opportunities, developing contacts and following up leads.

WORKING AND CLAIMING BENEFITS

It is understandable that if you are claiming benefits, you may be worried about losing these benefits when you find paid work. However, the good news is that you can be entitled to benefits while working, depending on your level of income. If you have part time work, you may lose some of your ‘Jobseekers Allowance’, but you will still be entitled to the passported benefits provided by the state. Workbook 8 ‘Business and Money’ gives more information about this. Our general advice is to speak first with your MIC and MOLP advisers, and also to your New Deal Adviser in the jobcentre.

# AUDITIONS AND INTERVIEWS



## 1 WHERE ARE MUSIC OPPORTUNITIES ADVERTISED?

Jobs and projects – in national and local papers and music journals such as Music Week, NME, Music Teacher, Times Educational Supplement, Sound Sense (Community Music), MailOut, 95% (Youth Arts Magazine), The Guardian, Classical Music, Music and Journal, The Stage.

Band vacancies and instruments / equipment for sale – on college and music shop notice boards, in libraries and the local “What’s on Guide” and student papers.

On the Internet. [www.handle.co.uk](http://www.handle.co.uk) is a specialist recruitment agency for staff in the music business (particularly administrative, secretarial and management).

Your regional arts board should also have a newsletter and can usually put your details or CV on a database of artists “available for work”.

Look at the suggested web links.



## 2 FIRST CONTACT

If you already know the people involved or the organisation you’ve got a head start – you will probably know quite a bit about the vacancy, and they will probably know something about your skills and abilities.

If you don’t know them you will need to find out as much as you can about what the organisation, employer, venue or group actually does. You can tell quite a lot about the vacancy by looking closely at how the position has been advertised. Do they have a personnel section, or is there just one person to ring for information? Are they a commercial company or do they get local or arts council funding? You might be able to visit them informally – always check first.

“The hardest thing of all is marketing yourself; knowing what gigs to take and what not to take. I recommend you take them all. You’ll need the experience. It’s no good being in your bedroom for five years and ending up as the best mixer of music ever, if you’ve got no contacts, no mates, you’ve never...had an audience...”

Dave Haslam – DJ



## 3 THE NEXT STEP

Getting hold of the job application form or applying straight for the position.

An informal position, such as one with a function band, regular temping or session work, might just require you to make a phone call and arrange a time and date to meet up. If so, spend a little time preparing what you’re going to say on the phone, making sure you’re fairly sure that it will be worth their while speaking to you.

A more formal vacancy, such as a teaching post, might require you to request for an application form. When you receive the application form, you need to read it very carefully before you fill it out. You may receive some more information about the organisation or company and you should study this to get a flavour of their work.

Filling out the application form can sometimes be an art in itself. An application will often include a “job description” (what the job involves) and a “person

Before too long, you’ll need to start presenting your skills at auditions or interviews as often as possible in order to build contacts and get work. You never know when the opportunity may arise, so it’s a good idea to have an up-to-date CV (see previously) and a selection of audition pieces or demos prepared at all times. As with performance skills, a bit of preparation, practice and confidence will get you far.

### Researching for an audition or interview – tips

Whether it’s an audition or interview you’re researching or preparing for, you should follow the same simple steps:

- Find out more about who the employer is looking for and what the job entails
- Apply for the position or interview
- Prepare for the audition or interview

specification” (the type of person and skills the job requires). Read both sections very carefully. When you fill out the application, you have to provide proof, or evidence that you have the experience and skills stated in the person specification. This is very important. Always do a rough version first on a separate piece of paper and give yourself plenty of time. Reading your application will be the first impression the organisation gets of you, and first impressions are very important. If you can, get your application typed or work processed. You may be able to get help with this from your MOLP.

Some organisations will want to see your CV at this stage, others won’t.

Send off your completed application within good time of the deadline. Applications will normally be read by a “short-listing panel” which is usually made up of the people who will be interviewing or auditioning you, possibly your future boss or colleagues. They will decide whether you meet the requirements of the job specification.

Preparing for an interview or an audition – tips

- Preparation can include any of the following: updating your CV, producing a show reel ( video clips, CD’s or tapes of yourself performing ), or a portfolio of your work.
- If you are going for an interview, prepare for it by reading through your application and cover letter again. Think of one or two examples of experience you have in every area specified. If you haven’t got much previous experience in a particular area, try to think about how you would approach the task if asked.
- If you are going for an audition, you will need to prepare to demonstrate your skills and abilities. This might be the ability to sight-read, play scales and technical exercises, ( at a music audition ), or to perform a music set in a club. Choose your musical material very carefully. Material chosen will need to demonstrate your technical and musical ability, and it needs to match the requirements of your employer. - Stay within your limits and don’t bite off more than you can chew. Remember that you might need to take a backing tape or an accompanist.
- Sometimes you may even have to pay a small fee to attend an audition, for example, at a performing arts institute.
- If you are applying for a community music or teaching job, you may have to do an interview and run a workshop session. The same principles apply when selecting material for your workshop as they would for an instrumental or performance based audition. You will need to prepare to present the skills and abilities your future employer or colleagues are looking for. This might be the ability to work with other artists, to work with a specific age group or to manage projects.
- If you’re a DJ trying to get a slot in a club, again the same principles apply. You may have to send in a tape or CD, and then do a session at the club. You will still need to prepare to present the skills and abilities your future employer or colleagues are looking for.

Presenting yourself at audition or interview – tips

You’ve got to communicate to the people auditioning or interviewing you, that you have got the skills and abilities they are looking for – no more, no less.



DO

- Get there early
- Try to “fit in” musically and socially
- Be honest
- Be polite, but confident
- Be professional
- Ask questions, especially if you’re not sure what is required of you



DON'T

- Worry about mistakes
- Have an argument
- Put yourself down
- Be too confident



TIP

Check out the feel of the venue by going to the club on different nights of the week.

Evaluating your performance at audition or interview – hints and tips

Evaluate means:

- Think about what worked and why
- Think about what didn’t work and why
- Decide what you would do next time to improve on things

If you got the job, it is likely that for the first few months, you will be on a probationary, or testing - out period. Often, however, there is no formal probationary period, and you will just have to work your way up to becoming more established. This can take years in some cases.

Getting the job isn’t the only way to measure your success. If you didn’t get the job, it may be that all the people applying were good enough and you just weren’t chosen. People always remember someone who showed potential, and you may get a call sometime later, or be recommended to someone else. This is how you get known in the industry.

It’s important not to be disheartened, many successful people started off with a few knock-backs. The key to success is learning from your experiences and planning how to improve your chances. Don’t forget to ask for feedback from whoever interviewed you. They may not be prepared to do this on the day, but interview panels are often willing to give feedback in writing or by telephone. As with performance, be careful not to evaluate how you felt – concentrate on what actually happened.

Ways of getting experience

Consider ANY ways of getting experience. For example, if you’re a performer, then you need to think about DIY – doing it yourself! This means finding a venue, finding other bands to play with you and draw in a crowd, putting on your own night.

The best way of finding opportunities is to network with others. Go down to a venue at sound check time, talk to the bands and maybe the promoter, venue manager or the sound engineer. People will give you information. Where else they are playing? Did they get the gig through a promoter and can they introduce you? How did they hear about the venue?

If you are a DJ, you need to get friendly with other DJ’s, promoters and venue managers. Ask if you can do the early warm-up at a club, free of charge: let them try you out: Think of ways in which you can add value to what they do.

Timing is important – if you get to meet people outside of gigs, there’s more of a chance to talk business. You have to make a nuisance of yourself, but in a nice way!

Try to get yourself known, then people will introduce you to more people and you’ll get offered opportunities. If you make yourself valuable to people, they will use you. It’s a cliché, but hanging around the right people is very important.



# UNDERSTANDING JOB ADVERTS

This is a typical advert you would find in a local music shop or venue.

**DRUMMER WANTED**

TO COMPLETE A FOUR PIECE  
BAND. INFLUENCES:  
THE WHO  
THE VELVET UNDERGROUND  
GUN N ROSES  
PRACTISE ALL DAY SUNDAY  
POSSIBLY EVENINGS  
CALL SIMON 0123 226 4157

What stage are this band at?  
Do you think they have a lot of live experience?  
Is it worth contacting them?  
These are the questions you have to ask yourself.

This is a typical music industry job advert.  
It's short and to the point

London based  
Producer / Artist Management Company requires a

**GENERAL / A & R MANAGER**

At least 3 years relevant music business experience and strong knowledge of equipment and programmes are essential.

Duties will include:

- Running of Company accounts / raising and overseeing budgets
- Liaising with clients, record companies and studios
- Sourcing equipment and recording facilities
- Song plugging and sourcing new clients

Send CV's to : [contact@artmusic.co.uk](mailto:contact@artmusic.co.uk)

Do you understand what these duties involve?  
Your application needs to demonstrate how well you can perform and how much experience you have.

They want a CV only, not a full application form  
But remember to write a covering letter too.

Try researching the company to find out more background information.

PA means Per Annum  
- so the salary is £25,000 per year  
Is this a realistic salary for you to achieve?

URBAN CULTURE MUSIC

**Urban Culture Manager**

Salary £25,000 pa (full-time)

Urban Culture Music is a music development agency based in Liverpool. We provide access to professional training and facilities for making, performing and recording urban music for young people. We support the progression of emerging artists and creative businesses through development and mentoring programmes led by industry professionals and produce a programme of youth showcases and urban music events in Liverpool.

Responsible to the Director, you will develop, manage, monitor and evaluate the Urban Culture programme. This will involve overseeing the delivery of a number of diverse projects that provide enriching music experiences for young people in formal and informal settings that result from partnerships between educational establishments, cultural organisations and artists.

You will have a minimum of 2 years experience in planning and implementing arts/education projects, an understanding of music education, youth arts, access and social inclusion issues and excellent project management skills.

Urban Culture Music is a Regularly Funded Organisation of the Arts Council of England and member of North West Connections.

Application deadline : Friday 19 September 2004

For an application pack, please contact Michael Smith on 010 8236 0630 or [michael@urbanculturemusic.co.uk](mailto:michael@urbanculturemusic.co.uk)

Urban Culture Music is committed to equal opportunities in recruitment and employment.

Note that the job is full time.  
Do you want a full time job?

Note the location.  
Do you want to work here?  
Does this employer appeal to you?  
Does it fit in with what you want to do?

Note the words "develop, manage, monitor and evaluate".  
Do you know what this means?  
Have you any experience in this area?

This section clearly sets out what experience they are looking for.

But even if you don't yet have the experience, they might be worth contacting to see if you can do some voluntary or part time work.

This employer is funded mainly by the taxpayer, so it will have quite strict recruitment guidelines.

The application will probably have a full job description and person specification for you to apply against.  
Read the notes about this.

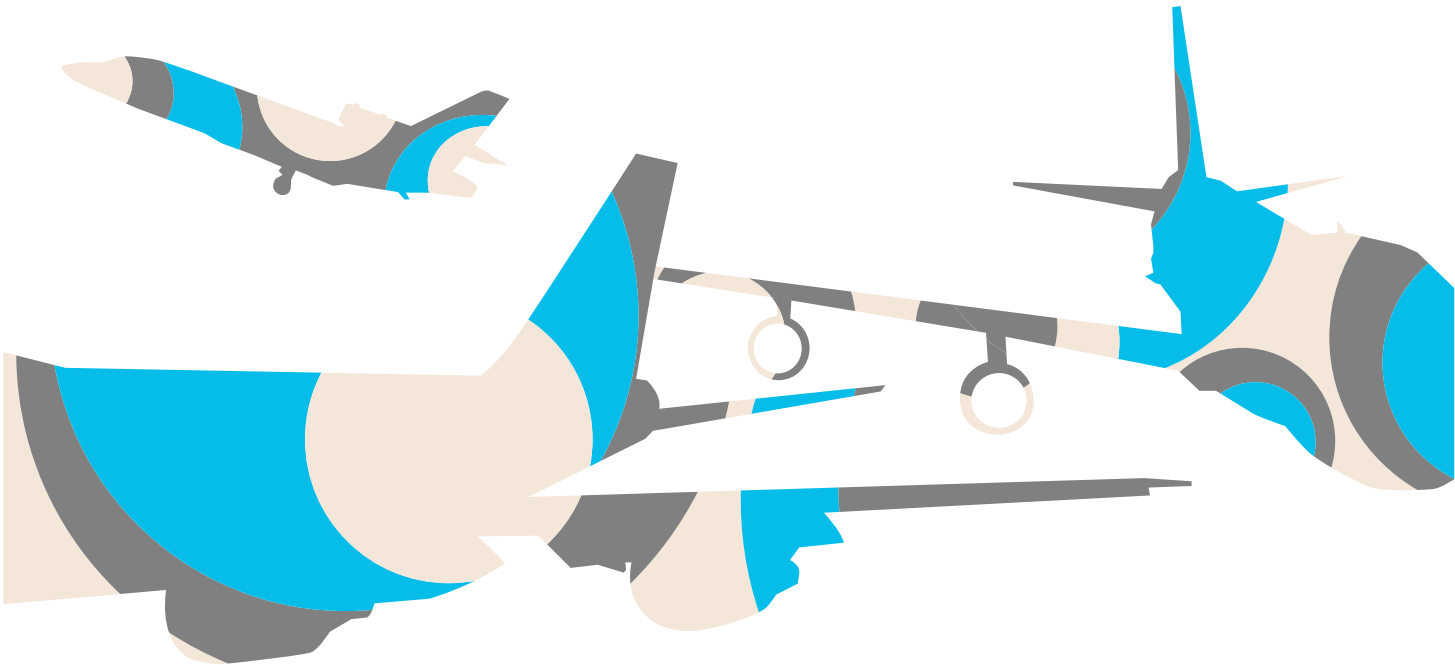
# CONSIDER WORKING ABROAD

**TIP** Tips from “The Art of Gigging”  
Mark Addison Singleton

Venues for ‘covers’ acts (solo and duo acts and DJs) are increasing abroad as more and more people take holidays overseas. Working outside the UK differs in several ways. As a rough guide though, using Spain as an example:

- Hotel work can be harder than the UK, with sets of up to 3 x 50 mins or even more .
- Bars, however, tend to have shorter sets and time on stage and can be negotiable between the artist and the venue. Don’t expect more money abroad though.
- This work is not suitable for bands with drums and amplification, or at least if there is work don’t expect to make much, if any, money.
- In Spain, the venue will usually have a PA which the artist is expected to use, whilst in the UK, we are mainly expected to be self contained and use our own PA systems.

Typical holiday entertainment hot spots, like Benidorm for example, have a massive market for solo, duo acts and DJs, and in fact one venue may employ up to seven or eight different acts per night. Acts are paid between £40.00 - £100.00 for a 40 - 50 minute set, depending on their ‘crowd pulling’ powers. You simply do your set and move on to the next venue booked, it’s possible to do two or three a night, seven nights a week if you can hack it. In fact there is a strong case that you could actually move there and never be short of work. It’s always useful to have an agent to work through but if you are confident, a quick audition is all that is required from the management of most venues. (Though it’s not always guaranteed you will be paid the amount agreed). Work abroad can be affected by season though there will always be some work, even in mid winter with the mild climate. DJ work is another area where working abroad can be lucrative, especially in the younger, more modern resorts, such as Ayia Napa in Cyprus or Faliraki in Rhodes.



## LOOKING FOR WORK OUT OF THE UK

**Touring abroad**  
This is dealt with in workpack 4, performing. Check out your benefits and legal position before planning to travel and tell your landlord and Jobcentre Plus you’re moving!

**Visas and permits**  
Check if you need them before you go! Ask the Jobcentre for a booklet on working abroad and find a book to tell you more about what you need. ( Look at the reading list in ‘want to know more?’)  
**Paying tax locally and making sure you don’t pay twice is important.** You can get advice about this from the Musicians’ Union, the Inland Revenue and through the embassy of the country you are visiting. The most efficient way of getting information like this is on the Internet.

## LOOKING FOR WORK IN THE EUROPEAN UNION (EU)

If you are looking for work in the European Union, then you are generally entitled to claim the benefits that are on offer in the country you’re looking for work in. This needs to be carefully looked into before you make plans to leave the country! Check out the advice from Jobcentre Plus, there are lots of booklets available.  
Remember that it’s important to check your position out as your benefits can be affected on your return to the UK.

**Speaking other languages**  
Language is more of a barrier in some places than others, but if this is all that’s holding you back, why not learn a little Spanish, French, German, Italian or Greek? Classes are available at local colleges, community centres and on-line. Ask your MOLP or MIC for some advice.

## LOOKING FOR WORK OUTSIDE THE EU

If the USA is a big target of yours, or another territory outside the European Union, you may need to get a work permit or visa before you can work there. This often means that you have to prove you have work before you travel.  
Check out the advice given by embassies, such as the American Embassy. Prepare for paperwork galore, but remember, as in all things, persistence pays off!

- TIP**
- If you are in the service sector working outside the UK, you would expect to pay tax locally, retain your certificate locally to present to the tax office so you don’t pay it twice
  - If you’re carrying equipment outside of the UK, you’d be expected to fill in a document to say you bought it in the UK, to save paying import tax on the way back.
  - Think and plan before you go:  
Do you need an International driving licence, are you aware of the legislation about driving in the countries you’re travelling to?  
Are you aware of any age restrictions in the countries you’re travelling to, for example you need to be 21 before you can drink alcohol in many states in the USA.
  - Remember that you’re in another country!  
If you sign a contract in France then it’s French courts that you’d go to with any problems.
  - Tax liabilities are complex.  
➤ **WORKBOOK 8 – BUSINESS AND MONEY**  
UK artists – “the tax year out”
  - The Musicians’ Union has many informative leaflets for download on similar subjects.