# WORK AND JOBS WORKBOOK 2

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# HOW TO FIND WORK AND WORK PLACEMENT

#### WHAT IS IT?

How do you get the work? You need to know about the best way to present yourself on paper, and in person, to get the work that you want. Lots of others are chasing the same work and you need to be good at playing the first impressions game.

Ask anyone how they got into the music business – they'll say you need to know people and you need to try to get some work experience.

This chapter is designed to help you find a work placement and find work.

#### WHY DO I NEED TO KNOW ABOUT THIS?

You might want to be a starving artist, but it's better if you don't have to live on beans.

Don't forget, never close your eyes to an opportunity, even if it's not where you think you want to be (look at our case studies if you need proof that being flexible matters!)

YOU MUST HAND IN YOUR WORK BY

TO



#### **HOW LONG**

should this assignment take?

/

HOW

will I be assessed?

20

WHAT

do I do now?

Every person works at his / her own pace.

As a guide, this should take you 10 hours to read, research and carry out the activities and another 2 hours to write your answers and discuss them with your tutor.

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

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

- 1 Compile EITHER a personal profile OR a CV. See the example and use the other work you have done in projects so far.
- 2 Research current opportunities this week which involve music or jobs related to music anywhere in the UK. It's important that you don't just look at the jobs you're really interested in. You need to understand what sort of vacancies come up and how often.















Look in: Websites and magazines ("want to know more?")

Local shops, recording studios, rehearsal rooms, pubs and clubs, college notice boards, Jobcentres, local + national papers, Loot ...

Job / opportunity for experience	Hours per week	Pay or potential income	Location	Qualifications, experience or skills needed
( example ) Trainee DJ	15	Nat. min.wage	Newcastle	None

- 3 Apply for any of these jobs or opportunities which your skills, experience and training make you suitable for. Attach a copy of your letter or application form here.
- 4 Speak to your MOLP tutor about any help you can get with finding work placements whilst on New Deal for Musicians. You might also like to speak to your MIC for additional suggestions and support.
- 5 Make a list of 5 local businesses which deal with music in some way, which you can apply to for work placement. Use the links in the 'want to know more?' section to find them. List them below. (Use extra sheets if you need to)

Business name	Type of business	Address, phone number, e-mail and website	Notes

7	Write your own letter for work placement. Use a word processor if you can, remember to save it to a disc. Attach a copy to this worksheet.
	TIP
	When a letter is addressed to
	'Sir or Madam', end it with 'Yours faithfully'. a named person, end it with 'Yours sincerely'.
	The rule is never two Ss together. i.e. Sir and sincerely don't mix!
8	List 5 things you should do to prepare for an audition, interview, meeting or event where you're likely to meet people who can help your career. Read the notes and guidance for more help and look at the example answer below.
	1)
	2)
	3)
	4)
	5)
	Example Preparing for an audition with a band who want a new member.
	- Research into the band. Listen to their music and find out about their interests and influences. Find out the names of the people in the band and any manager, label etc.
	- Practise techniques, audition piece
	<ul> <li>Write out questions to ask:</li> <li>How many gigs are currently lined up and where?</li> <li>How is the band's money organised?</li> <li>Can I bring along any of my songs, lyrics and ideas to develop with the band?</li> </ul>
	- Think about what questions I might be asked:
	Do you have transport? What other bands have you played with?
	What performance experience do you have? Do you intend to carry on playing with any other bands as well as us?
	- Prepare for the meeting: Get a map for where to go, look at bus times, change strings on guitar, make sure I bring my cards and examples of flyers or reviews from where I've played before, bring a pen and paper.

6 Look at the letters on P72 and P73. Which do you think is the best and why?





#### 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.



Your local library will have an ample stock of books relating to writing CV's. Here is a sample of a functional CV.

SAMPLE OF A PERSONA	AL 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			
Media Experience	Local and nation Two local televis Radio One radio Daytime airplay	session	
Ultimate Goals	Success & comf	ort 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.

Sample of a personal profile

NOTES AND GUIDANCE 77

#### **AUDITIONS AND INTERVIEWS**



## 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 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.



#### Z 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



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 Presenting yourself at audition or interview –

- 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 vour 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
- 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.

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.



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



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



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 thinas

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 knockbacks. 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?

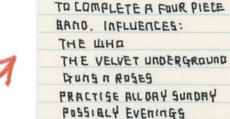
If you are a DJ, you need to get friendly with other DJ's, promoters and venue managers. Ask if you can do the early warm-up at a club, free of charge: let them try you out: Think of ways in which you can add value to what they do.

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.



CALL SIMON 0723 220 4157

not a full application form

But remember to write a

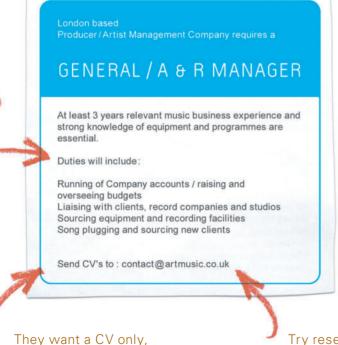
covering letter too.

DRUMMER WANTED

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

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



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

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

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.

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.

#### **CONSIDER WORKING ABROAD**

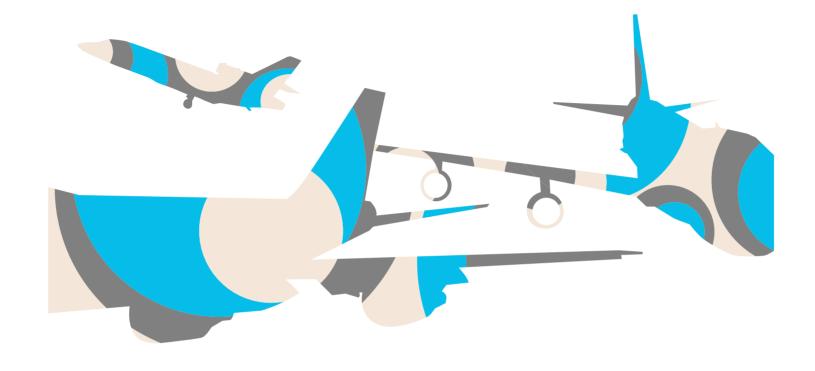


Tips from "The Art of Gigging" Mark Addison Singleton

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 × 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!



- 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.

#### 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 click on the link or search using keywords from the name of the link.  $\gg$  See the websites listed in chapter 1 and 2 also. www.dfes.gov.uk/ukonlinecentres Find Internet access that's close to you.

RESEARCHING JOBS	DIRECTORIES OF LOCAL BUSINESSES
TIP	www.thomweb.co.uk searchable list of local thomson's directory
Many organisations have a 'jobs' section on their websites. When you know what type of work you're looking for, check out the best	www.yell.com directory of business listings in yellow pages
websites in that field. For example,	www.chb.com listings of range of firms in design, creative and
www.mpaonline.org.uk Music Publisher's Association has a job search	new media industries
mailout list.	www.kellys.co.uk directory of UK manufacturers and businesses
www.uea.ac.uk/ccen/jobs/cjh.shtml First class stuff on creative jobhunting, yep that's what musicians have to do!	www.kompass.com international directory of business and manufacturers
http://find.jobs.guardian.co.uk/search Plenty of arts based jobs across UK	FINDING AND APPLYING FOR WORK EXPERIENCE
www.independent.co.uk Media and creative jobs, Wed	www.work-experience.org
	National work experience site.
www.timesonline.co.uk Media section, Wed	www.bbc.co.uk/radio1/onemusic/workr1 Work placement workshop here
www.musicweek.com/jobs	
www.thestage.co.uk	www.bbc.co.uk/radio1/onelife More tips on work from Radio 1
www.hotrecruit.co.uk	www.do-it.org.uk Volunteering website, with lots of music based
www.artsjobsonline.com	opportunities books and magazines
www.handle.co.uk	

FURTHER SUGGESTIONS: CAREER CHOICES AND HELP	
What Color Is Your Parachute? A Practical Guide for Job-Hunting and Career Changes Richard Nelson Bolles 2003 Publisher: Ten Speed Press ISBN: 1580085415 As well as a step-by-step guide to identifying your new career, using the Internet and other tools, this guide includes all the latest information about how to speed up a job-hunt or career-change	
The Career Guide for Creative and Unconventional People Carol Eikleberry 1999 Publisher: Ten Speed Press ISBN: 1580080758 A step-by-step program, including choosing a career based on one's own creative personality, and offers real-life stories	

## WORKING ABROAD Summer Jobs Abroad: 2004

David Wodworth, Victoria Pybus
Publisher: Vacation Work Publications
ISBN: 1854583018

Living and Working in America

David Hampshire, Jim Watson (Illustrator)
Publisher: Survival Books Limited

ISBN: 1901130614

Synopsis:

This series of survival handbooks is useful reading for anyone planning to spend some time abroad whether vistors, business people, immigrants, students or retirees. This book looks at living and working in America.

Living and Working in Spain : A Survival Handbook

David Hampshire, Jim Watson (Illustrator)

Publisher: Survival Books Limited

ISBN: 1901130622

Going to Live in Greece Your Practical Guide to Life and Work in Greece

Peter Reynolds

Publisher: How To Books

ISBN: 1857038509

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#### WORKING IN UK

How to Be a DJ Janet Hoggarth, Zac Sandler (Illustrator) Publisher: Puffin Books ISBN: 0141315237 How to DJ The Definitive Guide to Success on the Decks Tom Frederikse. Phil Benedictus Publisher: Piatkus Books ISBN: 0749923253 How to Make It in the Music Business (Virgin Careers Guides) Sian Pattenden Publisher: Virgin Books ISBN: 0753504219 The Business of Artist Management A Practical Guide to Successful Strategies for Career Development in the Music Business for Musicians, Managers, Music Publishers, and Record Companies Xavier M. Frascogna Jr, H. Lee Hetherington Publisher: Billboard Books ISBN: 0823077055 A Singer's Guide to Getting Work John Byrne, Julie Payne Publisher: A & C Black ISBN: 071366424X Opportunities in Music Careers Opportunities in ... Series Robert Gerardi

Publisher: McGraw-Hill Education

ISBN: 007138717X

The Musician's Handbook A Practical Guide to Understanding the Music Business Bobby Borg Publisher: Billboard Books ISBN: 0823083578 The Art of Gigging The essential guide to starting up as a performing artist. Mark Addison Singleton Moving Up in the Music Business Jodi Summers Publisher: Allworth Press ISBN: 158115061X Creative Careers in Music Mark Landsman, Josquin des Pres

Publisher: Allworth Press

ISBN: 1581150490

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#### MORE TASKS

- 1 Read workbook 6 "marketing and promotion" and look into getting an agent if you're a performer, DJ, or writer. You'll need a package this book tells you how to do this.
- 2 Make sure that you have an individual CV/Profile and letter for each type of job you're applying for.
- 3 Take the radio 1 workshop on work placement www.bbc.co.uk/radio1/onemusic/workexp/whyp01.shtml
- 4 Take the list of people you're writing off to for work and placement: add another 10 names for next month, then 10 for the month after and so on until the end of New Deal.
- Now look at all of their websites. Information is available at companies house about them (if they're a registered company). What can you find out about them? For example:

Their market share of the business they're in locally Their sales figures, how many people they employ What the working hours are How other employees found that work WRITE IT ALL DOWN

- 6 Now re-select your top 20 places to write to.
- If you can't find anything locally, look at the market for the sort of work you're after elsewhere: in the UK, the European Union and worldwide. How many jobs, employers are there? Do you need to relocate? If you can't move, you might need to change your mind about what job you want to do!
- 8 Have you looked every day this week at the suggested websites or called for information from your jobcentre / jobcentre direct on vacancies and work placements?
- 9 Work out how many applications you've sent off since you started NDFM.

Is it

Less than 20

Less than 50

Less than 100

Remember that the general rule of thumb for sales reps who are "cold calling" (calling on spec) is that 1 reply in 100 is doing ok.

DON'T FEEL DOWN, KEEP ON GOING! IF YOU DON'T ASK, YOU WON'T GET!

#### MORE TASKS

- Do you think things are working against you when you're applying for jobs and placements? Make a list of those things here
  - 1.
  - 2.
  - 3.
  - 4
  - 5.
- 11 What are you going to do about them?
  - Speak to my MOLP
  - Speak to my MIC
  - Get a new deal mentor to help me sort them out
  - Speak to my new deal adviser
  - Look into getting money to help out with problems from NDPA / MOLP / MIC's advice

As you build your music career, you will encounter new situations that will challenge and test you. This could be meeting a manager for the first time, or speaking to a journalist. Prepare yourself in advance for dealing with these situations by using your friends to act out the various roles.

#### For example:

- 1. Meeting someone at a gig who says they're a manager and interested in you. What questions should you ask them?
- 2. Meeting someone in a recording studio who's also looking for work and people to work with. How should you network with them?
- 3. Meeting a music journalist and trying to get them to listen to your story. What do you say to them?
- 4. Taking an unexpected telephone call from someone who says they've heard you're great at what you do, they would love to give you some work but things are tight at the moment, can you come and do some placement for them for nothing and they'll sort you out for some paid work as soon as possible
- 5. Make your own situation up!

Preparation is really important for when similar things happen in real life. Also you get some feedback from others and start to really find out what you do and don't want to do...

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### NEW DEAL FOR MUSICIANS WORK AND JOBS

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Sound Advice

MU Musicians' Union
MPG Music Producers Guild

AIM Association of Independent Music

PRS Performing Right Society

MCPS Mechanical - Copyright Protection Society

MMF Music Managers Forum

BPI British Phonographic Industry
MPA Music Publishers Association

PPL / VPL Phonographic Performance Limited / Video Performance Limited

MIA Music Industries Association

PAMRA Performing Artists' Media Rights Association

BBC Radio 1

British Music Rights

British Academy of Composers and Songwriters





