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-  Chapters that are essential to this workbook.
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A JOB IN MUSIC

WHAT IS IT?

“Working in music” is what we all want to do, but that could mean lots of different things to different people. This chapter tells you about the different areas of work that are all “working in and around music”, which include:

CREATING
PERFORMING
RECORDING AND PRODUCING
MARKETING, PROMOTION AND DISTRIBUTION
COPYRIGHT, LEGAL AND MANAGEMENT
BUSINESS AND MONEY
TEACHING MUSIC

Most musicians and DJ's are self-employed (freelance) and make a living out of different types of work. Some people have non-music jobs, while others work in music related jobs, for example promotion, retail or education.

WHY DO I NEED TO KNOW ABOUT THIS?

Everyone on New Deal for Musicians aims to work in the music industry. The more you know about the work that's available, the better your chances of finding work.

The music industry is highly competitive. There are lots of people after jobs or trying to make a living being self-employed (freelance). Equip yourself with knowledge and flexibility and you stand a better chance of success.

Lots of jobs are related to music and many musicians and DJ's do different types of work to get by. By researching work in music and music-related areas, you stand a better chance of finding work yourself.

YOU MUST HAND IN YOUR WORK BY TO



HOW LONG
should this assignment take?

Every person works at his / her own pace.
As a guide, this should take you 6 hours to read and research and another 2 hours to write your answers and discuss them with your tutor.



HOW
will I be assessed?

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



WHAT
do I do now?

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

TASKS

Answer these questions.

- 1 How many people are full time musicians and composers in the UK?
- 2 How many full time workers are there in "other" music related areas in the UK?
- 3 How many people are involved as musicians and composers in the UK as amateurs or volunteers?
- 4 Select 4 jobs from the list in Notes and Guidance that you would be interested in. List them here

5 You've read a little about what these jobs involve.

Now

Find the name of a person who does each job.

Find out who they work for, or if they work "freelance" (self-employed).

Find out what other jobs they do or have done.

Say where you found the information.

You can find this information by :

- Talking to people
- Reading books, magazines or other written documents. >> Try the suggestions listed in "Want to know more?"
- Looking on the Internet. >> Try the suggestions listed in "Want to know more?"



1) _____ is a _____

He / she works for _____ / is freelance.

He / she has also worked as (previous jobs) _____

Where did you find this information? _____



2) _____ is a _____

He / she works for _____ / is freelance.

He / she has also worked as (previous jobs) _____

Where did you find this information? _____

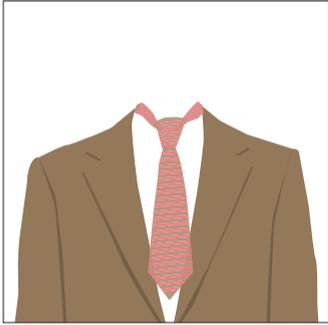


3) _____ is a _____

He / she works for _____ / is freelance.

He / she has also worked as (previous jobs) _____

Where did you find this information? _____



4) _____ is a _____

He / she works for _____ / is freelance.

He / she has also worked as (previous jobs) _____

Where did you find this information? _____

6 Write a short paragraph about ONE of these jobs. (You can write more if you want.)

- Tell us which job you're writing about
- Describe what it involves, for example, the tasks that you usually have to perform each day.
- List who it involves working with. Who else is involved from the music industry?
If you prefer, draw a diagram showing who these people are and how they are linked.
- What else did you find that was interesting about the job?

HINT

You will need to find more information about this job by

- Speaking to someone else
- Reading a book, journal or other written document
- Looking on the Internet

Tell us at the end where you found your information.

- If it's a person, give us their name.
- If it's from a book or something written, give us the title and the author.
- If it's from the Internet, give us the exact address at the top of the page you got it from, or if you prefer, print it out and attach it.

JOB TITLE

Daily activities

Who do you work with from the industry?

Any other information

Where did you find this information?

NOTE : use this space to make any notes.

Don't forget to fill in your diary.

- Always ask for help or tips if you need them.
- Don't forget to ask your MOLP and MIC about anything that he or she knows about this area.

WELL DONE, THAT'S THE END OF THIS ASSIGNMENT. CHECK YOUR WORK AND HAND IT IN.

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

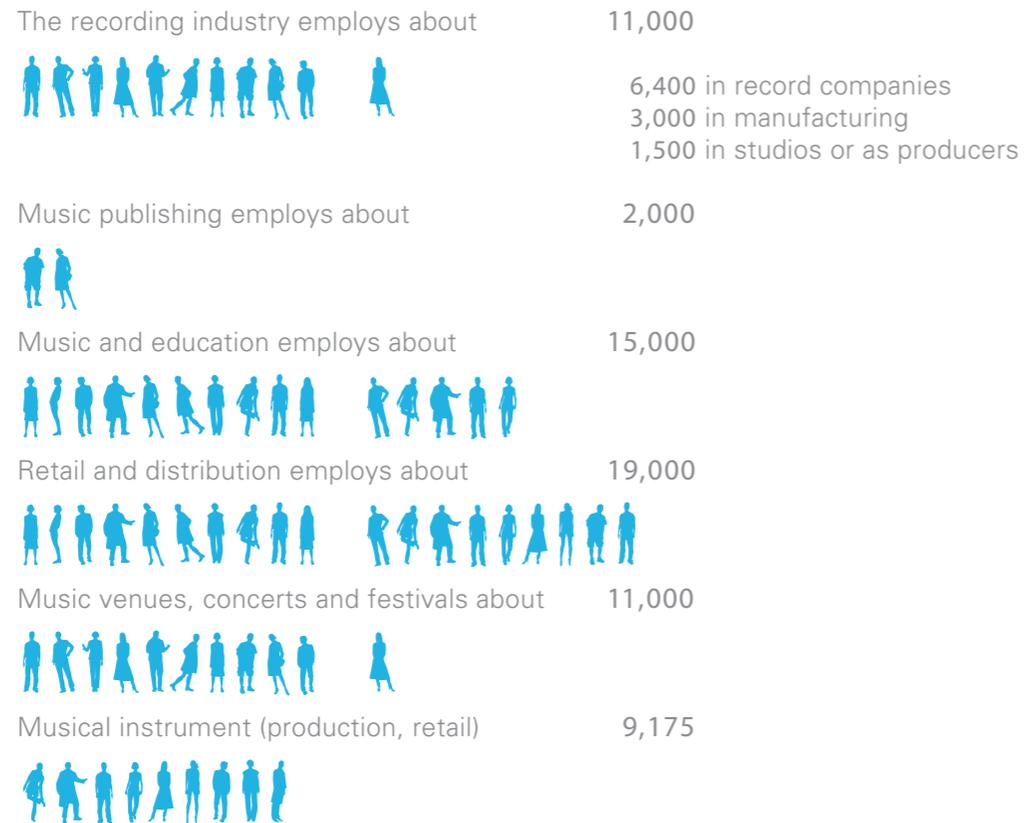


HOW MANY DJ'S are there in the UK?

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.

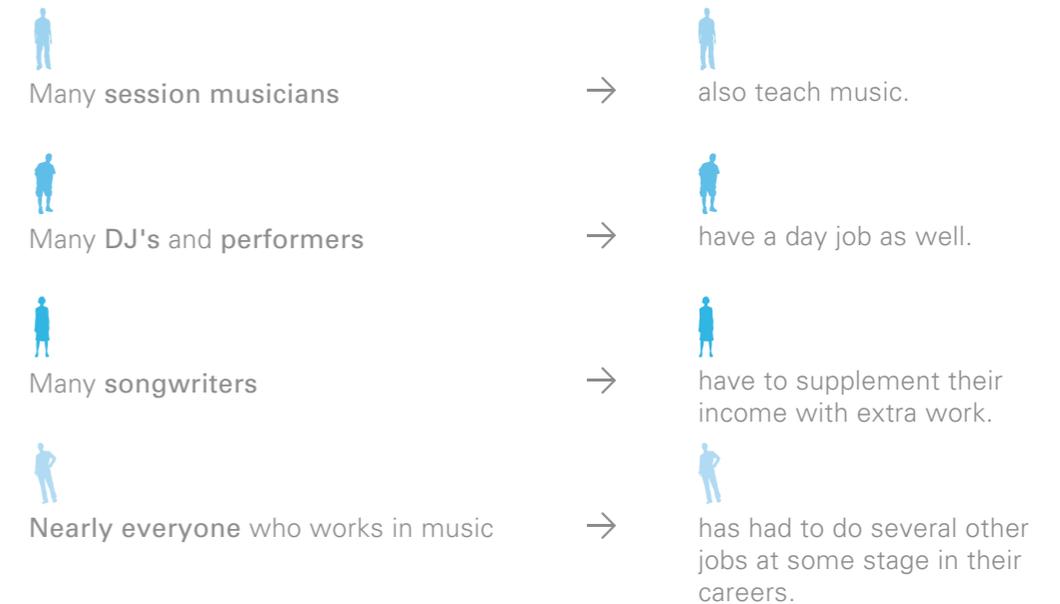
Understanding the various roles within the music industry will make you more employable, because:

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

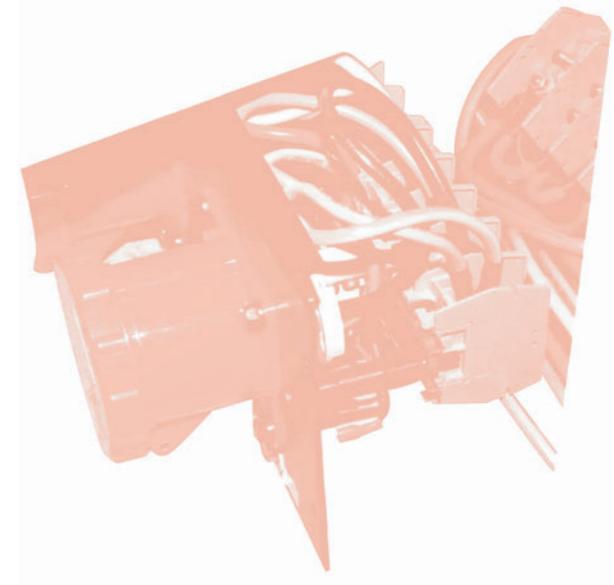
POST PRODUCTION ENGINEER

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.



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!

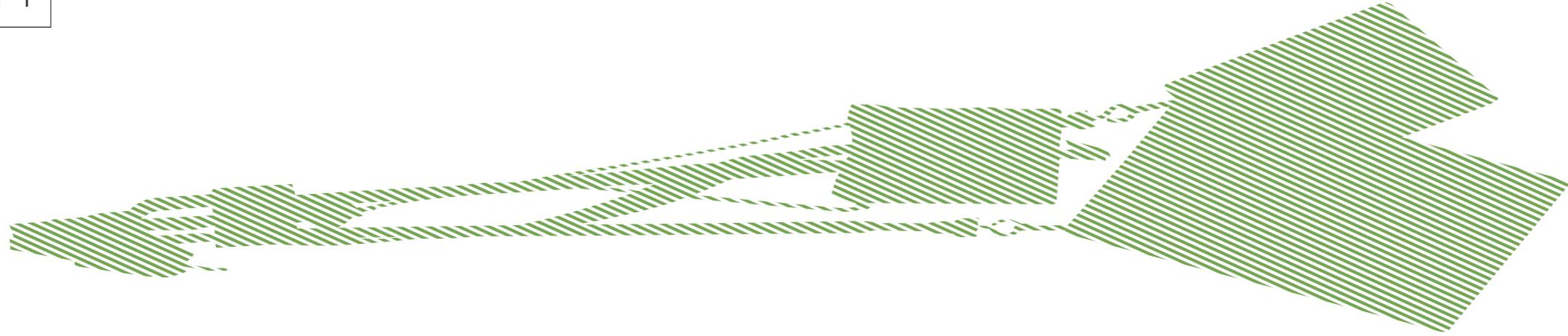
DISTRIBUTOR (SALES REP)

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.

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



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

PERFORMING

MARKETING AND PROMOTION

OTHER WORK

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 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.

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

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.

WANT TO KNOW MORE?

LINKS

Look at these websites to research opportunities in your chosen area and to get case studies of people who work in music for your project work. 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 visit the link or search using keywords from the name of the link.
www.dfes.gov.uk/ukonlinecentres Find Internet access that's close to you.

CAREERS, JOBS AND CASE STUDIES

- www.britishacademy.com
British academy of composers and songwriters
- www.bbc.co.uk/radio1/onemusic/
Radio 1: one music. Look here for case studies, tips and all sorts of invaluable info.
- www.bbc.co.uk/radio1/onemusic/industry/
BBC One Music Industry Jobs.
- www.bbc.co.uk/1xtra/
Radio 1: 1xtra urban channel. Same as for One Music, but dedicated to urban stuff.
- www.Jobcentreplus.gov.uk
Jobcentre site with information on careers, voluntary work and training as well as links to the UK national jobs website, search for music based jobs as well as others. Look at the section on job hunting - information on working abroad is also found here.
- www.ascap.com/jam/read_about/careers.cfm
(USA) Songwriters and composers' site in USA, a summary of careers in music. A good reference site.
- www.uea.ac.uk/ccen/details/music.shtm
Brief information on careers in and using music, plus useful links to other specific sites and info, for example, Kelly directory of publishers in the UK.
- www.musictank.co.uk
The music industry's business network. Great site, you'll use this one time and time again for all sorts of research.
- www.ism.org
Good information about careers in a variety of different areas. Largely aimed at classically trained musicians and music teachers. Good tip sheets on careers in teaching, music therapy and professional rates for different freelance work, from workshops to accompanists.
- www.bbc.co.uk/blast/
BBC Blast. Advice on getting into music / songwriting / film etc. Also do demo reviews. Although aimed at 13 - 19 year olds this site does offer advice which is relevant to older age groups as well.
- www.mi2n.com
Music Industry News Network. News related to music, the music industry and music media and new media.

EMPLOYMENT IN MUSIC – UK AND EUROPE

- www.musictank.co.uk/industry_res.htm
Links to all the sites you'll need
- www.culture.gov.uk
Government department for culture, media and sport
- www.soundgenerator.com
Music site providing an array of music industry information
- www.statistics.gov.uk
Government statistics online
- www.musicineurope.org
Information on European funding programmes and policies, legal developments, as well as a searchable database of music organisations in Europe.

BOOKS AND MAGAZINES (including on-line)

Please see genre specific books and magazines in workbook 1 – chapter 1 – the music industry and you. Here are some examples of what's available.



Look at directory listings under key search engines, for example www.yahoo.com

- www.musicweek.co.uk
Music Week – industry standard journal about the music industry. Also publishes a directory.
- www.cmuonline.co.uk
CMU – Trade publication aimed at music industry and music media people
- www.gramophone.co.uk
Gramophone – classical music magazine
- www.billboard.com
Billboard – Weekly international news magazine, containing: music, video and home entertainment articles.
- www.q4music.com
Q – UK music magazine
- www.nme.com
New Musical Express – NME – UK music magazine
- www.djtimes.com
DJ times – professional DJ magazine
- www.mixmag.net
Mixmag – UK based clubbing and dance magazine
- www.frootsmag.com
Folk Roots – folk and traditional music magazine
- www.jazzservices.org.uk
Jazz UK News journal of the British jazz community with a circulation of over 40,000 distributed free to venues, shops, libraries etc.
- www.thewire.co.uk
The Wire Mapping new developments in free jazz, drums 'n' bass, avant garde, World Music, ambient & electronics.
- Careers opportunities in the music industry**
Shelly Field
Publisher : Checkmark Books
ISBN : 0816059969
- How to make it in the music business**
Sian Pattenden
Publisher : Virgin Books
ISBN : 0753504219

MORE TASKS

- 1 Which category of occupations are you most interested in – music, technical or business?
Think of ways to meet people in those areas and decide how to make it happen.
- 2 Find someone's story of the highs and lows of their job in music and read it.
- 3 Talk to three other people on New Deal for Musicians. Choose people who are into different styles of music, so you can find out more about opportunities in other areas. Try to share information with them so that you can broaden your knowledge.
- 4 Look at an interview on the Radio 1 website and note down what you find out. If you can, find the answers to these questions:
 - How long was the person looking for a break before they got one?
 - Who or what helped them most?
 - How did they manage for money until that happened?
 - What 3 key tips can they give you for how to improve your chances?
- 5 How much have you taken in?
 - What's the difference between an agent and a promoter?
 - What sort of things will a manager do that a tour manager won't?
 - How many books have you read about jobs in music?
 - How many Internet sites about jobs in music have you looked at?
If it's under 30, look again now.
Better informed = better prepared.
 - How many jobs DIDN'T we list? LIST THEM NOW!
- 6 Go to one of these places (or research it in another way)
 - venue
 - recording studio
 - record shop
 - music / technology teaching organisation
 - music equipment / pro-audio equipment shop
- 7 Find out about ALL the people who work there, visit there or have business dealings with the organisation: what jobs do they do?
 - Draw a chart or write an explanation of how the different jobs link together.
 - Decide how YOU might be able to fit into that organisation: what are you going to do about it and when?
- 8 Write an action plan for what you need to do and by when on a separate sheet of paper.
Discuss this with your tutor.



CHAPTER 1 A JOB IN MUSIC

- P6 What is it?
- P6 Why do I need to know about this?

- P7 Project

- P11 Notes and guidance
- P11 Employment within the music industry in the UK
- P13 Jobs in music in the UK
- P35 Jobs in music outside the UK

- P36 Want to know more?
- P36 More information
- P38 More tasks

CHAPTER 2 SKILLS EXPERIENCE AND TRAINING

- P44 What is it?
- P44 Why do I need to know about this?

- P45 Project

- P50 Notes and guidance
- P50 Skills and knowledge
- P54 How to fill the gaps
- P55 Developing your personal qualities
- P57 Personal circumstances
- P58 How to find training and courses

- P60 Want to know more?
- P60 More information
- P62 More tasks

CHAPTER 3 HOW TO FIND WORK AND WORK PLACEMENT

- P66 What is it?
- P66 Why do I need to know about this?

- P67 Project

- P71 Notes and guidance
- P74 Preparing a CV (Curriculum Vitae)
- P77 Preparing a personal profile
- P77 Preparing a spec letter for work placement
- P77 Where to look
- P77 Working and claiming benefits
- P80 Auditions and Interviews
- P82 Understanding job adverts
- P84 Consider working abroad

- P86 Want to know more?
- P86 More information
- P88 More tasks

-  Chapters that are essential to this workbook.
-  Chapters that are optional to this workbook.

**SKILLS
EXPERIENCE
AND TRAINING**

WHAT IS IT?

This chapter is about the skills, experience and training you need, for the job you want.

SKILLS and KNOWLEDGE are things you have learned, like writing, numeracy, musical, computer and technology skills.

PERSONAL QUALITIES describe the type of person you are, for example, reliable, confident and enthusiastic.

EXPERIENCE is what you have done before which might come in handy in a job. Working, studying, performing, writing in your own time or being involved with a project are all examples of experience.

TRAINING involves you learning, usually in a formal way, on a course, at college or through Open Learning on New Deal for Musicians. Training can lead to a qualification if you successfully complete the course. Qualifications are proof that you have completed a course and learned new skills and knowledge. Examples of qualifications are: GCSEs, A levels, BTEC, Open College certificates, NVQs.

PERSONAL CIRCUMSTANCES and LIFESTYLE This is about where you live, how far you are prepared to travel, how flexibly you can work, what family or other responsibilities you have and what lifestyles decisions you have to make for a career in music.

WHY DO I NEED TO KNOW ABOUT THIS?

If you learn which skills and experience you need in different jobs, then you will understand where your skills and experience can best fit in. Thinking about how you're going to make a living is often the key to "doing it" rather than "thinking about it".

You need to know what training or what sort of experience you need to do a certain job, before you can get it.

YOU MUST HAND IN YOUR WORK BY

TO



HOW LONG
should this assignment take?

Every person works at his / her own pace.
As a guide, this should take you 8 hours to read and research and another 2 hours to write your answers and discuss them with your tutor.



HOW
will I be assessed?

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



WHAT
do I do now?

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

1 List your skills. Use the example on P50 - P53. You can use a separate sheet of paper if you wish.

SKILLS and KNOWLEDGE

PERSONAL QUALITIES

EXPERIENCE

TRAINING and QUALIFICATIONS

PERSONAL CIRCUMSTANCES and LIFESTYLE

2 Research three jobs in music or associated with music and find out what it takes to do each job.

Look at the "case studies" of people doing those jobs in other workbooks and in the recommended web links and magazines. You can also find information about jobs from job adverts. Look at the suggested recruitment sites in "want to know more?"

NOW READ THE EXAMPLE ANSWER in Notes and Guidance. (P52) Write your answers below

EXAMPLE JOB 1

TITLE

SKILLS which you would need?

PERSONAL QUALITIES you would need?

EXPERIENCE which you would need or which would help?

Any **TRAINING and QUALIFICATIONS** which you would need or which would help?

PERSONAL CIRCUMSTANCES and LIFESTYLE

EXAMPLE JOB 2

TITLE

SKILLS which you would need?

PERSONAL QUALITIES you would need?

EXPERIENCE which you would need or which would help?

Any **TRAINING and QUALIFICATIONS** which you would need or which would help?

PERSONAL CIRCUMSTANCES and LIFESTYLE

EXAMPLE JOB 3

TITLE

SKILLS which you would need?

PERSONAL QUALITIES you would need?

EXPERIENCE which you would need or which would help?

Any **TRAINING and QUALIFICATIONS** which you would need or which would help?

PERSONAL CIRCUMSTANCES and LIFESTYLE

3 Compare the list of personal qualities in all 3 jobs. Are any the same?

4 Choose one of the following people to research:

- **POP / ROCK** An influential performer or manager
- **URBAN / RnB / DANCE / DJ** An influential producer, remixer or DJ
- **CLASSICAL / JAZZ / FOLK / ROOTS** An influential composer, songwriter or arranger
- **COMMERCIAL / TV and FILM** An influential publisher, agent or composer

Briefly describe or list which skills, personal qualities, experience, training and qualifications, personal circumstances and lifestyle choices helped them get where they are. (Use extra sheets if you need to)

Find out about what other jobs they have done as well, and whether these were employed or freelance.

name of person :

5 Which **TRAINING** programme and /or **QUALIFICATIONS** would be useful to you?

Make a list here

NAME of training programme and/or qualification	HOW LONG does it take?	WHAT does it cost?	WHERE and WHEN can you do it?	HOW IMPORTANT would it be (out of 10)
(example) NC music technology	Usually 10 months	About £725, but many courses are free for those on benefits	Ace academy, starts September and January	8/10 as I don't know about studio sound at all and want to get into this

6 Read over your answers to question 1 again. Look at your answers to projects 1 and 3 in "The Music Industry and You".

Now ask yourself these questions:

- What work can you do now with your current skills?
- What do you still need before you can do your ideal jobs?
- How can you get those skills, knowledge, qualifications or experience?

Make an action plan for how you're going to tackle these:

WHAT you need to get?	HOW you're going to get it?	WHO can help you?	WHEN are you going to do it by?

Now speak to your MOLP tutor about your targets!

Don't forget to fill in your diary.

- Always ask for help or tips if you need them!
- Don't forget to ask your MOLP and MIC about anything that you don't understand.

WELL DONE, THAT'S THE END OF THIS ASSIGNMENT. CHECK YOUR WORK AND HAND IT IN!

SKILLS + KNOWLEDGE

Ask someone in the business what you need to get a job as a musician, a DJ, an MC or any other job in music and they'll give you a list of skills you need – like being a good performer, being good at mixing, having “an ear for music”.

But this is only part of the picture.

Think of all the things which make you “YOU” – your skills and knowledge, personal qualities, experience – and then you can see the picture develop for which jobs need which type of person. It's only then that you can make it happen.

Use these categories to think about your skills and to do the research into 3 other jobs for your project. Feel free to add your own headings.

examples of **SKILLS and KNOWLEDGE**

Communication - writing
Communication - speaking
Numeracy skills
Musical skills
Technology skills (including IT)
Creative skills
Marketing skills
Business skills
Health and Safety

examples of **PERSONAL QUALITIES**

Reliable
Calm under pressure
Confident
Organised
Committed
Trustworthy
Passionate and enthusiastic
Perfectionist
Creative

examples of **PERSONAL CIRCUMSTANCES and LIFESTYLE ISSUES**

to consider :

Location
Transport
Health
Flexibility in hours worked
Commitments

examples of **TRAINING and QUALIFICATIONS**

Look for specific training and skills which you might need, for example Music Technology National Diploma or GCSE Music.

Look for any required level of qualification, for example, to be a teacher at Secondary school you would need to have a degree, or to be taken on as a member of staff by a record company they might insist you have GCSEs in 4 subjects.

Look at which qualifications someone doing that job already has.

You might need to research further training. Look at the section on further training and education later on in this chapter.

examples of **EXPERIENCE**

Work
(paid and unpaid, working for someone else or working for yourself)

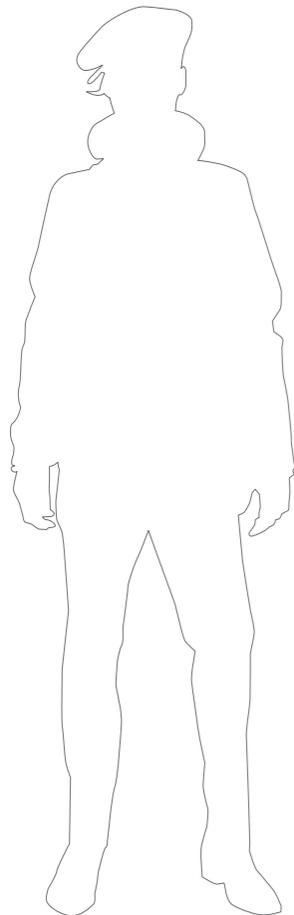
Work experience or placement

Life experience
(things that have happened to you)

College, School or training

Projects
(making things, running events, working with a group of people)

SKILLS AND EXPERIENCE



Personal qualities and skills required for work can be the same across many different areas of work, for example, you need to be good at turning up on time to be a performer, recording engineer or tour manager. This is often MORE important than just being good at your job!

Unless you are absolutely certain which field you want to go in, think carefully about your skills, personality, strengths and weaknesses. Ask yourself honestly whether you want to pursue a full time career as a musician or DJ, or whether you may be better suited to a related career in music. If you don't know the answers yet, these workbooks should hopefully help you to find out.

example answer to project question 2

A SESSION MUSICIAN NEEDS THE FOLLOWING SKILLS and KNOWLEDGE

Communication – reading and writing. Basic reading and writing skills.

Communication – speaking. Needs to be able to communicate well with lots of different people.

Numeracy skills. Works freelance, so needs to be able to manage money.

Musical skills. Usually need to have a combination of music theory and sight reading skills, expert performance skills in a number of different styles and advanced technical skills.

Technology skills. Some understanding of the recording process, including multitracking, overdubs and 'takes'. Information technology skills are not essential, but any freelance worker needs basic IT literacy.

Creative skills. May need to be able to improvise and rearrange existing music parts.

Marketing skills. Works freelance, and so gets work through contacts with other people. A basic understanding of marketing is important in making and impressing new contacts.

Business skills. Works freelance, so needs to be able to understand the financial and legal implications of being self employed.

Health and Safety - Awareness of health and safety issues, particularly with equipment and live music venues.

A SESSION MUSICIAN NEEDS THE FOLLOWING PERSONAL QUALITIES

Reliable – 100% reliability is essential. If you can't turn up on time, you lose the job.

Confident – Must be a confident performer and be at ease with others.

Calm under pressure – Must be able to deliver the goods!

Organised – Must be able to keep your professional life organised.

Team Player – Needs to appreciate the dynamics of working in a team of other musicians who can have different opinions.

Careful – Attention to detail is important. You need to be passionate and enthusiastic about what you do

A SESSION MUSICIAN NEEDS THE FOLLOWING EXPERIENCE

Some work history involving music performance.
Previous experience of studio or live performance.
Experience of playing with many types of musicians and musical styles.
Projects which have involved other musicians.

A SESSION MUSICIAN NEEDS THE FOLLOWING TRAINING and QUALIFICATIONS

Not necessarily required. However, it is likely that a session musician will have studied their instrument for a number of years and often taken formal qualifications. (For example Grade 6 Guitar, or a degree in Music)

A SESSION MUSICIAN NEEDS THE FOLLOWING PERSONAL CIRCUMSTANCES and LIFESTYLE ISSUES

Location
Live session work is likely to involve touring and constant travel, sometimes abroad. Studio session work is usually based in urban areas, particularly London and other large cities.

Transport
Depending on whether you are touring or studio based, you may have to transport yourself and your equipment around safely.

Health
If you are sick, you don't get paid. Touring can take its toll on your body, due to the late nights, constant travelling and variable diet.

Flexibility in hours worked
Session musicians rarely make enough money without doing other work, so you need to be able to fit in your other jobs.

Commitments
If you are touring and constantly away from home, this may affect your family, relationships or responsibilities.

HOW TO FILL THE GAPS

Your options are:

TEACH YOURSELF - through reading books or researching on the Internet, talking to others and practising your skills. If you do this, it is essential to get feedback from others to check how far you're progressing. Look at the "want to know more?" section.

GET SOME TRAINING - This is what NDFM is about and what you're doing! However, there are many other courses and training opportunities. Look at local music networks, trade organisations and the music education directory, for example those listed in "want to know more?" at the end of this chapter. Read the section on Further education and training below.

LEARN THROUGH OTHERS - You can add 100% value to what you would learn on your own, or on a course, if you regularly network with others who do the type of work you're after.

TALK TO OTHER NDFM PEOPLE - See what good advice and ideas you can share. Make contact with people doing the work you want to do. See if you can shadow them, pick their brains, go along on jobs with them. Learn more about this in the next chapter "How to find work and work placement". Your MOLP and MIC will have lots of tips and advice for you about different jobs and how to get them.

"With any apprenticeship you have at least a year or two before you even get to touch the tools of the trade. The first thing you have to do is observe closely how the 'professional' applies his / her skills to the job / task." - 'The Art of Gigging', Mark Addison Singleton.

Where your goals largely involve self-employed work, you need to be looking NOW at "Business and Money", workbook 8. Get the workbook from your tutor if you haven't already got it and start to work through it.

DEVELOPING YOUR PERSONAL QUALITIES

Some things are harder to change than others...

If it's your confidence, your timekeeping or your motivation which needs a boost, then you've got to take responsibility for working on this yourself - and FAST!

Your time on New Deal will not last for long - seize the opportunity to change anything which is preventing you getting the job you want. Remember that you can take advantage of the New Deal Mentoring scheme, where you can have a mentor who can meet with you whilst you're on the programme. Mentoring can really help to tackle any "personal qualities" which need improvement, like getting organised or building your confidence. If you're interested, ask your MOLP or New Deal Personal Adviser to put you in touch. Your tutors, family and friends can also help you develop some of your personal qualities.

DEVELOPING YOUR PERSONAL QUALITIES

GETTING ORGANISED, KEEPING TIME AND BUILDING CONFIDENCE

TIP

GET a diary, address book or a personal organiser which you can carry in your pocket or handbag (preferably with a pencil). Use it!

GET some folders to organise your worksheets, handouts, notes and somewhere to keep business cards, receipts, song lyrics, whatever you collect. Have a folder for different types of things, such as one for “creating” (lyrics, chords, notes); one for “recording and producing” (handouts, equipment lists, other people’s contact numbers).

GET your friends in on the plan – if you’re trying to improve your reliability and timekeeping, get them to tell you how you’re doing.

GET a watch or use your mobile to check the time, regularly. Aim to be 5 minutes early for everything.

TAKE notes whenever you’re in a meeting or in a class. You don’t need to write things down “word for word”, just important words and key sentences. Contact details are best checked – if an e-mail address is not spelt correctly, it won’t work.

REMEMBER to listen as well as talk – give people time to speak and speak clearly yourself. This gives you time to think about what you’re going to say next!

DO your planning the night before: if you’re going to meet your tutor, get all your work together and make a note of the things you want to ask; if you’re going to a recording session, get your equipment ready, your list of songs / tracks, some water, spare strings etc.

PRACTISE looking people in the eye and dealing with new people by asking them questions.

PRACTISE using the phone. Write down what you want to say first. Practise by phoning up a shop and asking for information about a product, or phoning up about a job and asking for an application form.

PERSONAL CIRCUMSTANCES

Some people have more chaotic lives than others. Some people are limited in what they can do and the hours that they can do it in, perhaps commitments to family, caring for others, their health or a disability.

It’s important to know what extra help you might be able to get if your personal circumstances make it difficult for you to work. Speak to the benefits advisers at Jobcentre Plus, to make sure you’re getting the help you need.

You need to recognise what hours, travel commitments and flexibility you can work within, before you can plan your career.

If you consider yourself to have a disability, then there is legislation to help prevent you being discriminated against. It is unlawful for employers to discriminate against people with disabilities in all areas of employment, including recruitment. An employer must make reasonable adjustments for a person with disabilities. If you want to know more about your rights as a person with disabilities, ask your adviser at the jobcentre or visit www.drc-gb.org - the disability rights commission.

HOW TO FIND TRAINING AND COURSES

You need to think about these questions before you can make the right decision about which training or educational course is best for you.

WHICH SUBJECT AREAS ARE YOU INTERESTED IN?

MUSIC is a wide subject. You can study theory, composition or performance as well as other subjects. Sometimes courses specify 'popular music', which means that they concentrate on musical styles since the 1950s.

MUSIC TECHNOLOGY involves programming, studio skills, creating music and producing.

PERFORMING ARTS is a general term, which includes music and drama. Sometimes 'performance technology' is used, to also include music technology.

MUSIC BUSINESS is now included in most 'full time' courses, but there are some courses available which concentrate on this alone. Music business includes subjects such as copyright, management, touring and marketing.

WHAT TYPE OF QUALIFICATION?

There are many different types of qualification.

ACADEMIC qualifications include GCSE, Scottish 'National Qualifications', A level and degrees. These concentrate on written coursework and examinations.

VOCATIONAL qualifications include NVQ, SVQ, City and Guilds, NCFE and BTEC (now called Edexcel) qualifications such as National Diploma (ND) and Higher National Diploma (HND). These concentrate on practical skills and project work rather than on examinations.

WHAT LEVEL OF QUALIFICATION?

IN ENGLAND AND WALES, qualifications normally fall into 5 levels. Examples are:

SECONDARY EDUCATION

NVQ level 1 GCSE grade D - G
NVQ level 2 GCSE grade A - C

FURTHER EDUCATION

NVQ level 3 A level or National Diploma

HIGHER EDUCATION

NVQ level 4 HND, Degree, Foundation degree

POSTGRADUATE EDUCATION

NVQ level PGCE (teaching qualification),
PG cert / Dip MA, MSc

Qualifications **IN SCOTLAND** are different.

SECONDARY EDUCATION

Standards, (previously O grades,) SVQ level 1 and 2

FURTHER EDUCATION

National Qualifications (awarded at 5 levels), SVQ level 3

HIGHER EDUCATION

HND, Degree, SVQ level 4

POSTGRADUATE EDUCATION

PG cert / Dip, MA, MSc, SVQ level 5

ENTRY REQUIREMENTS

Before you can study on a particular course, you usually need to have achieved qualifications at the level below – for example, to study on a National Diploma, you normally need the equivalent of 4 GCSEs at grades A - C.

Don't be put off! Many courses will also accept people with equivalent practical experience, skills and knowledge. Mature students (over 21 for further education and over 25 for higher education), are often offered places on the basis of relevant life experience and commitment.

HOW MUCH TIME?

Some courses are a few days or weeks long, others can take you two or three years. You may be able to study in the evenings, or by "distance learning", studying in your own home, with support on the telephone or Internet. Remember that the hours in college are only part of the story. You might have coursework and practice to do which take many more hours per week.

HOW MUCH DOES THE COURSE COST?

Often courses are 'free', particularly if you are on a low income or in receipt of benefits. You can study for up to 16 hours per week whilst on benefits, providing that you continue to look for work and agree this with jobcentre. Many further education students now support themselves through part time work whilst studying. Rules about studying and benefits are always changing. You can get advice from your MOLP or MIC. Higher education students cannot get benefits, but do get a student loan. Sometimes other financial help is also available. Some higher education students have to pay a proportion of their course fees, others do not. Because the rules change so frequently, you need to check this out. Look at the websites listed in 'want to know more?'

WHERE CAN YOU STUDY?

Find out about places which offer training in music. Look at the weblinks on 'training'.

Contact Learn Direct
tel : 0800 100 900 (free phone from UK excludes some mobile networks),
www.learndirect.co.uk

Contact your local college, community centre, library or adult education centre.

HOW DO I CHOOSE?

Look at the prospectus and course leaflets. Visit the college and ask for a chat with someone who teaches the course, to get an idea of what it involves.

Look at the OFSTED or HEFC or ALI reports which are available on-line. These are the inspection agencies which look at all courses and give them ratings.

Try to find people who are doing or have done the course and ask them about it.

How many students go on to find work and what sort of work?

What sort of work placement or experience is offered?

What sort of projects or assignments would I have to do?

Ask your MOLP and MIC for guidance!

WANT TO KNOW MORE?

LINKS

New Deal for Musicians has no responsibility for or control of the following sites. The inclusion of any site does not necessarily imply New Deal for Musicians approval of the site. To access any of the sites please type in the address into a browser or search using keywords from the name of the link.

www.dfes.gov.uk/ukonlinecentres Find Internet access that's close to you.

EXAMPLE OF PEOPLE TO RESEARCH FOR YOUR PROJECT

See the websites listed in chapter 1 also.

General sites

- www.bbc.co.uk/totp/music_biz_guide/index.shtml

Specific case studies

- www.musicweek.com
Excellent online and journal resource. Also see the Music Week Directory at your library.

(Pop / Rock)

An influential performer or manager

- www.ukmmf.net

(Urban / R n B / Dance / DJ)

An influential producer or remixer

- www.bbc.co.uk/1xtra/
- www.mpg.org.uk

(Classical / Jazz / Folk / Roots)

An influential composer, songwriter or arranger

- www.bmic.co.uk/links/
- www.britishacademy.com
British academy of composers and songwriters

(Commercial / TV and Film)

An influential publisher, agent or composer

- www.mpaonline.org.uk
- www.britishacademy.com
British academy of composers and songwriters

TRAINING

- www.hotcourses.com
Searchable database of links to courses in everything in UK
- www.musictank.co.uk
Musictank the music industry's business network.
- www.bpi-med.co.uk
BPI Music Education Directory to music training in the UK.
- www.learndirect.co.uk
Information and advice on over 600,000 courses from providers throughout the UK. Information on qualifications.
- www.learndirectscotland.com
Scottish version of the above, also includes information about qualifications in Scotland and funding.
- www.support4learning.org.uk
A great site, helps to choose, finance and support your education, training, lifelong learning, career planning and jobsearch. Clear information, look under money for advice on finance.
- www.ukmmf.net
Some excellent industry training from the Music Managers' Forum
- www.metier.org.uk
Training organisation for the arts. Quite wordy but worth a good look, links and careers advice

EXAMPLES OF LOCAL OR SPECIALIST NETWORKS WITH LINKS TO TRAINING

- There are other networks in different regions of the UK – search the Internet using keywords 'music', 'network' 'creative industries' 'UK'
- www.cids.co.uk
Interactive portal for creative industries businesses in Manchester.
- www.tgcsp.org.uk
Thames Gateway Creative Skills Partnership. Resources and links for individuals and organisations involved in the business of creative learning and enterprise, based in London but many links are applicable UK wide.
- www.manchester-music.org.uk
Manchester City Music Network works to strengthen and develop the infrastructure of the music industry in Manchester and offers training
- www.jazzservices.org.uk
Jazz site, links to different items including gigs and education.

IMPROVING CONFIDENCE, MOTIVATION



Search for "tips – confidence – motivation – preparing for work" for lots of hits

www.bbc.co.uk/radio1/onelife

BBC onelife site gives good general tips and info on this subject

INSPECTORATES

England

- www.ofsted.gov.uk
Office for Standards in Education (OFSTED)
- www.ali.gov.uk
Adult Learning Inspectorate (ALI)

Northern Ireland

- www.deni.gov.uk/inspection_services
Education and Training Inspectorate (ETI)

Scotland

- www.hmie.gov.uk
HM Inspectorate of Education (HMIE)

Wales

- www.estyn.gov.uk
ESTYN (HM Inspectorate for Education and Training in Wales)

BOOKS AND MAGAZINES

See the recommended books and magazines for Chapter 1

MORE TASKS

- 1 If you feel that you want more training, investigate the possibilities in detail. Make a thorough list, using the BPI music education directory and other sources to see how you could improve your skills and knowledge through more training.
- 2 Do an Internet search looking for networks of musicians, DJs, managers, technicians, composers or any other area of work which you are interested in. They might be online forums or actual groups which meet.

Try these:

- Classical music networks
- DJ / urban networks
- Open mic nights / acoustic nights
- Unsigned band nights
- Jam nights
- Folk clubs
- Community choirs
- Brass bands and local orchestras, youth theatre
- Good quality karaoke nights

- 3 Get out and meet everyone you can at these places, find out what their work is like, what projects they are involved with at the moment, who else they know. This is networking – look at “the music industry and you” again (chapter 1, workbook 1)
You can get real help from real people.

“If you are even considering starting up as a gigging musician, spend a couple of weeks with a working act / band. Travel with them, help with equipment, observe any problems and discussions regarding how they are approaching the gig, basically take in as much as possible, almost as if you are actually a band member. It’s very surprising how much you learn from attending ‘coal face’ gigs from start to finish.” - The Art of Gigging, Mark Addison Singleton

- 4 Are you satisfied that your Learning and Development Plan will take you where you need to go?
- 5 Make a list of at least 10 individual skills and knowledge you need

URBAN / DJ / RNB

Examples:

- Wider knowledge of current music
- Using CD mixer
- Knowledge about use of samples and copyright infringement

ROCK / POP

Examples:

- How to use different songwriting techniques
- Improve playing in different keys
- Using digital 4 track studio including overdubbing
- Knowledge of where to send CD demos to

CLASSICAL / JAZZ / FOLK / ROOTS

Examples:

- Arranging skills for different instruments
- Knowledge of scales and modes
- How to get a good live sound
- How to get an agent

COMMERCIAL / TV AND FILM

Examples:

- Knowledge about professional composers in those areas
- Using appropriate technology – Reason, Logic, Cubase including scoring and time editing
- How to get a publisher
- Knowledge about trade fairs, organisations which can help with networking

- 6 Discuss your lists with your MOLP and MIC and plan how to achieve what you want – during NDFM and after.

**CHAPTER 1
A JOB
IN MUSIC** 

- P6 What is it?
- P6 Why do I need to know about this?

- P7 Project

- P11 Notes and guidance
- P11 Employment within the music industry in the UK
- P13 Jobs in music in the UK
- P35 Jobs in music outside the UK

- P36 Want to know more?
- P36 More information
- P38 More tasks

**CHAPTER 2
SKILLS
EXPERIENCE
AND TRAINING** 

- P44 What is it?
- P44 Why do I need to know about this?

- P45 Project

- P50 Notes and guidance
- P50 Skills and knowledge
- P54 How to fill the gaps
- P55 Developing your personal qualities
- P57 Personal circumstances
- P58 How to find training and courses

- P60 Want to know more?
- P60 More information
- P62 More tasks

**CHAPTER 3
HOW TO FIND
WORK AND
WORK PLACEMENT** 

- P66 What is it?
- P66 Why do I need to know about this?

- P67 Project

- P71 Notes and guidance
- P74 Preparing a CV (Curriculum Vitae)
- P77 Preparing a personal profile
- P77 Preparing a spec letter for work placement
- P77 Where to look
- P77 Working and claiming benefits
- P80 Auditions and Interviews
- P82 Understanding job adverts
- P84 Consider working abroad

- P86 Want to know more?
- P86 More information
- P88 More tasks

-  Chapters that are essential to this workbook.
-  Chapters that are optional to this workbook.

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?

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.



HOW
will I be assessed?

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.



WHAT
do I do now?

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

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

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.



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
- Write out questions to ask:
How many gigs are currently lined up and where?
How is the band's money organised?
Can I bring along any of my songs, lyrics and ideas to develop with the band?
- 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.



Mark Smith
123 ABC Lane
Nowhere
AA1 1XX

Promotions Manager
XYZ Promotions
Their address
Their postcode

(Today's date here)

Dear (Name)

I am writing to you to ask if you have any work placement opportunities available.

I think that XYZ Promotions is the top club promoter in this area, and I have gone to many of your club nights, particularly 'Fandangled' on the first Wednesday of every month.

I really want to work in the club promotions business, and am very keen to succeed. I don't have much experience at the moment, but I can learn.

Please give me an opportunity to attend an interview.

Yours sincerely

Mark Smith

Mark Smith
123 ABC Lane
Nowhere
AA1 1XX

Studio Manager
ABC Recording studios
Their address
Their postcode

(Today's date here)

Dear (Name)

Re : Work Placement

I would like to introduce myself to your business in the hope that you may consider me for unpaid work placement experience, between 2 and 3 days per week.

I am a young sound engineer, who is not afraid of hard work, long hours and I am totally committed to my career. I have quite a lot of studio experience, and although most of it has been unpaid, I can deal with recording bands and solo artists in professional settings.

I have good skills with the following equipment : Atari 16 Track digital, Yamaha O2R, a variety of Soundcraft 24 channel mixing desks, experience with a wide variety of microphones, Cubase and Logic Audio software.

I enclose a CD with a selection of recordings that I have engineered and mixed.

I know how difficult it is to build a career in sound engineering, but I am committed to my chosen path and would greatly appreciate an interview.

I would consider myself to be a reliable, friendly and professional person with good communication skills and understanding of client's needs.

I also attach a full CV for your information, and look forward to hearing from you.

Yours sincerely

Mark Smith

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)

TIP

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 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.



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

“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

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



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?

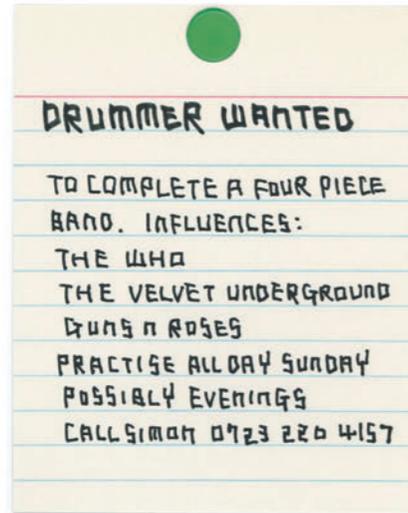
If you are a DJ, you need to get friendly with other DJ's, promoters and venue managers. Ask if you can do the early warm-up at a club, free of charge: let them try you out: Think of ways in which you can add value to what they do.

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.



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

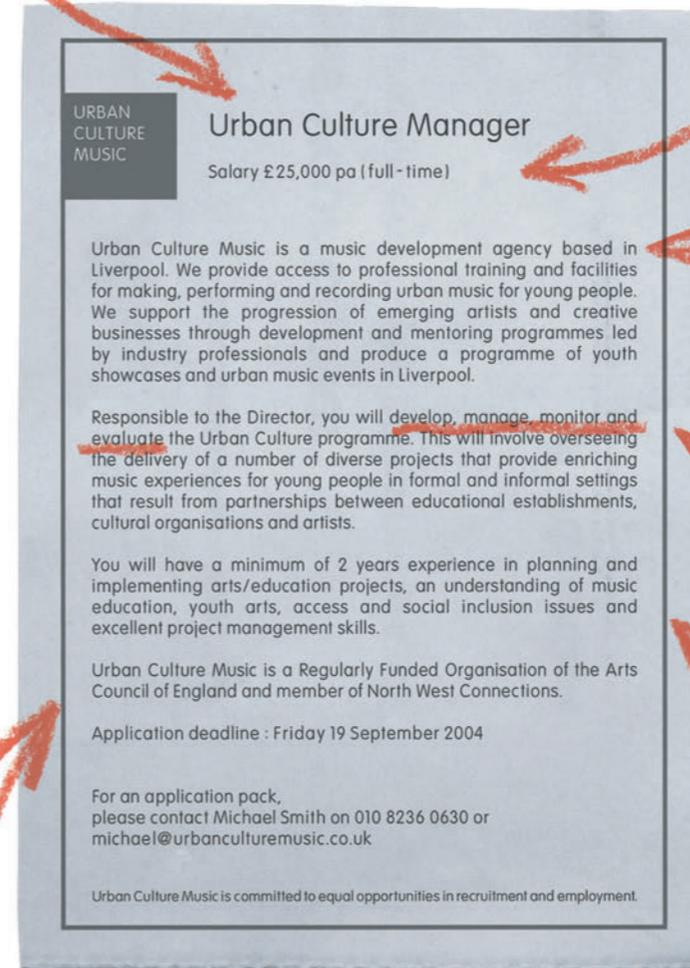


Do you understand what these duties involve? Your application needs to demonstrate how well you can perform and how much experience you have.

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?



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

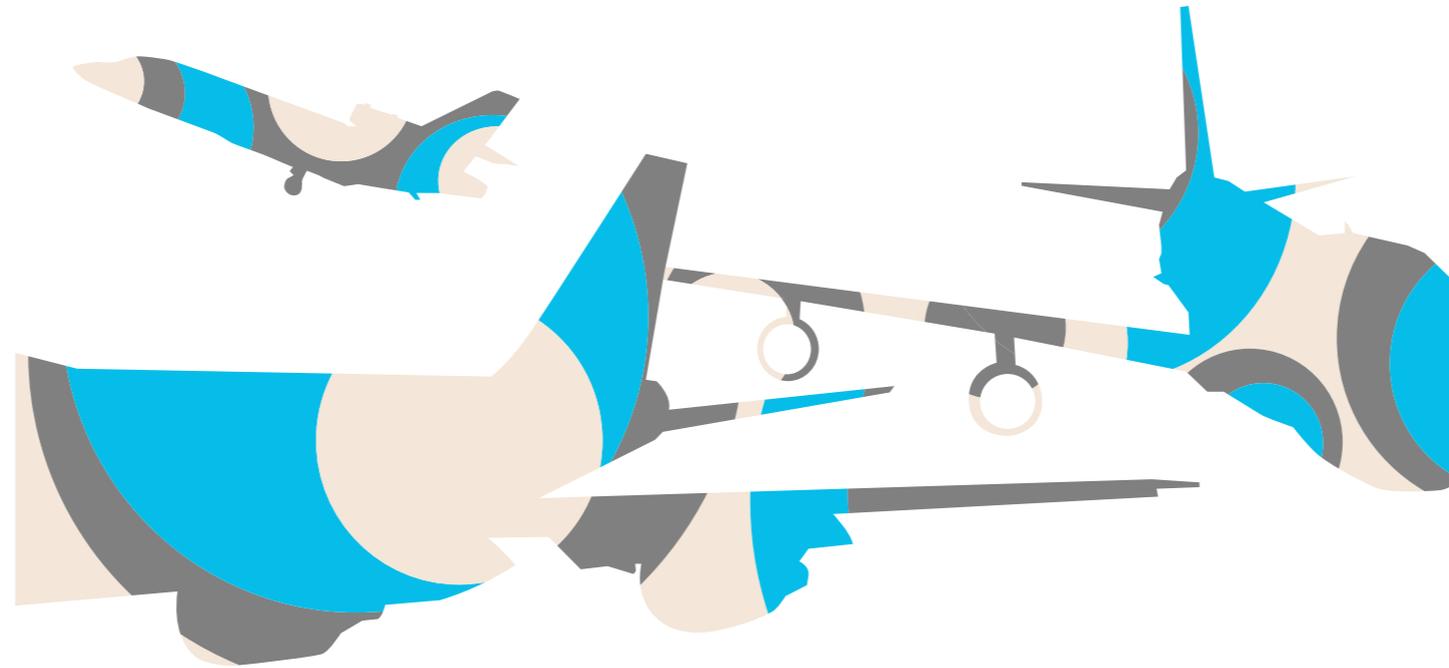
TIP

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.

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. ➤ 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



- Many organisations have a 'jobs' section on their websites. When you know what type of work you're looking for, check out the best websites in that field. For example,
- www.mpaonline.org.uk
Music Publisher's Association has a job search mailout list.
- www.uea.ac.uk/ccen/jobs/cjh.shtml
First class stuff on creative jobhunting, yep that's what musicians have to do!
- <http://find.jobs.guardian.co.uk/search>
Plenty of arts based jobs across UK
- www.independent.co.uk
Media and creative jobs, Wed
- www.timesonline.co.uk
Media section, Wed
- www.musicweek.com/jobs
- www.thestage.co.uk
- www.hotrecruit.co.uk
- www.artsjobsonline.com
- www.handle.co.uk

DIRECTORIES OF LOCAL BUSINESSES

- www.thomweb.co.uk
searchable list of local thomson's directory
- www.yell.com
directory of business listings in yellow pages
- www.chb.com
listings of range of firms in design, creative and new media industries
- www.kellys.co.uk
directory of UK manufacturers and businesses
- www.kompass.com
international directory of business and manufacturers

FINDING AND APPLYING FOR WORK EXPERIENCE

- www.work-experience.org
National work experience site.
- www.bbc.co.uk/radio1/onemusic/workr1
Work placement workshop here
- www.bbc.co.uk/radio1/onelife
More tips on work from Radio 1
- www.do-it.org.uk
Volunteering website, with lots of music based opportunities books and magazines

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 visitors, 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

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

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.
- 5 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.
- 7 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

- 10 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

