

Knowledge organiser



Music

RAYNES
PARK HIGH SCHOOL

Performance and Creative Roles

Musician	Learns to perform music; attends rehearsals; marketing and promoting own work; auditioning
Composer	Writes music for the media (e.g. film and TV.) Arranges work for orchestra; Promotes own work.
Songwriter	Writes songs to perform themselves or be performed by others; Music and Lyrics.
Musical Director	Conducting an orchestra; arranging and leading rehearsals; arranging music for the musicians; hiring musicians
Live Sound Engineer	Stage-planning; rigging equipment; adjusting sound levels on stage (FOH and monitor mix)
Roadie	Helping transport and set up equipment; driving; supporting with get-in and get-out at venue
Instrument Technician	Maintenance and repairs of instruments; tuning

Management and Promotion Roles

Artist Manager	Personal and financial management; advice and guidance; liaising with recording Companies; arranging tours; fee negotiation
Venue Manager	Booking events; licensing; management of staff; management of publicity for events; organising events security; health and safety of artists; audience and staff
Studio manager	Booking sessions; managing the maintenance of equipment and facilities
Promoter	Identifying performance opportunities; venues and artists; securing finance for events; manages financial risk; insurance and safety
Marketing	Takes a product to the market to be sold; managing marketing materials and strategies
A&R	Seeks new talent to sign to record label; supports new artists in the early stages of their careers.

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A&R

Unit 1: The Music Industry Job Roles

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Recording Roles

Recording Engineer	Installs equipment and maintains it; records musicians in the studio; creates a balanced mix of a song
Producer	Artistic overview; creative manager; liaising between creative partners; financial control; sample clearance
Session Musician	Performing given music; performing collaboratively; in an ensemble or as a soloist; provides own equipment
Mastering Engineer	Creates a final 'master' of a song (ready for manufacture and radio play); optimises audio.
Manufacturer	Produces a physical product i.e. a CD including CD printing and jewel-case/artwork printing

Media and Other Roles

Music Journalist /Blogger	Writing copy for publication in print or web; articles; reviews, biographies; research;
Broadcaster	Selecting music for broadcast; programming; demographic targeting; research; writing; editing
Software Programmer	Writing and/or coding software products such as apps; programs, packages; files; podcasts; writing music packages for distribution online
Retailer	Selling products in shops, stores and online using retail techniques and skills
Distributor	Moving CDs from warehouse to retail outlets, logistics, selling via mail order and through online stores.

Small – Medium Venues

Smaller venues such as pubs are a perfect place for new musicians to start out. They host events such as open-mic nights and karaoke events to draw in local customers. A good local venue will have good transport links so that performers and audience members can attend.

Positives



- Small audience size so the performance can feel more intimate
- A good starting point for new musicians to try out material
- Host open-mic nights
- A great way to build a local fanbase
- Will often have a car park to unload equipment

Negatives



- Unlikely to be paid to perform here
- Small sound-system so not a lot of channels available and poor sound quality
- Can be hard to get noticed

Large Multi-Use Venues

Large multi-use venues get their name because they can often be used to host a wide variety of large-scale events such as concerts, circuses and sports events. An example of such as a venue is an arena or a stadium.

Positives



- Large audience size so can sell lots of tickets
- Excellent transport links so you can attract large audience numbers
- Good reputation for hosting quality music events
- Large hi-quality sound system

Negatives



- It can be very difficult for a performer to feel connected with the audience
- Can be very expensive to book so need to guarantee selling a lot of tickets

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Unit 1: The Music Industry Venues & Promotion

Music



Health & Safety at a Venue

A venue manager is responsible for ensuring that all members of his/her team adhere to the Health & Safety policy within the venue:

- Fire exits are clearly illuminated so that they can be seen in darkness/smoke; exits are kept clear from obstructions
- Fire alarms are tested regularly
- A fire plan is in place and tested through a regular fire drill
- Door staff ensure the maximum capacity of the venue isn't exceeded
- Stewards support audience members throughout the venue during an event

The Health & Safety Executive (HSE) are responsible for ensuring a venue adheres to good health and safety practices. They provide support and templates that a venue can use to ensure they are preparing effectively for any risks. An example is a Risk Assessment which is a document that outlines hazards and identifies a plan should the worst happen.



The Role of the Promoter

A promoter may work for a promotions company or as an independent professional. Their job is to create music events that will be successful for both the musicians and the venue. An example:

A promoter might run a monthly 'Acoustic night' at a local pub. In return they will either be paid a flat-rate by the venue or take a percentage of ticket sales on the door. They should then try to build the reputation of their event by promoting the event to musicians, auditioning them and then promoting the event to the public.

This represents some of the synergy that happens within the industry: The venue benefits because they have a promoter doing the work for them so they can focus on running a venue; and the promoter benefits by having a venue to host their event.

Synergy: Two business entities working to support each other.



An example of a promotional poster to encourage ticket sales

Full-Time Employment

- For this kind of contract you would be expected to work a standard 37 - 40 hour week.
- Payment is paid on a regular basis, either weekly, fortnightly or monthly.
- Full time contracts often have an annual salary.
- It is often on a long term/permanent basis.
- Tax and national insurance automatically comes out with pay and is dealt with by the employer based on income.
- You may pay a workplace pension as part of your contract.
- You will have a certain amount of paid holiday a year.



You will feel very secure as you can guarantee a regular monthly income.



You will work for the same employer (in the same location) for a long period of time so it might become dull.

Part-Time Employment

- For this kind of contract you would work between 1 - 4 days depending on how part time you are.
- Payment is paid on a regular basis, either weekly, fortnightly or monthly.
- Part time contracts often have an annual salary.
- It is often on a long term/permanent basis.
- Tax and national insurance automatically comes out with pay and is dealt with by the employer based on income.
- You may pay a workplace pension as part of your contract.
- You will have a certain amount of paid holiday a year.
- You will often have paid sick leave.



You have more time to focus on your own life outside of work e.g. to raise a family.



You may have some 'down-days' where you do nothing and do not get paid.

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Unit 1: The Music Industry Employment Music

Freelance/Self Employment

- You work for the period of time you are contracted with a company.
- Payment is negotiated with the employer and it is paid at agreed upon intervals
- Employment is often paid by the hour or by the project.
- It is usually a short term contract, although contracts can be renewed.
- You must register yourself with HMRC (Her Majesty's Revenue and Customs) who deals with all of the tax.
- You will need to let HMRC about how much money you have made within the financial year and then pay the tax on that.
- You will need to organise your own pension fund.
- You will not be paid for holidays but having holidays is more flexible than fulltime/part time contracts
- If you are sick then you will not get paid for a day off.



This type of employment can be exciting as you frequently change your employer/projects you are working on.



Lengthy periods without work can be financially tough so you have to prepare for this.

Permanent vs Casual Contracts

- Permanent offers guaranteed work for a certain length of time and job security. However, it can often be rigid in hours you work and the time you can take off.
- Casual is not secure, as it varies according to the work on offer, but it does give flexibility and choice as to organising your time. Rather than having a steady income it will be more sporadic and you will have to manage your money better to maintain your lifestyle.

Knowing What Is Best

As the Music Industry offers different contract options, it is important to know which you would feel most-confident with as an individual. Some people like an exciting life and feel fine knowing that they may not be paid on a set date each month, whereas others really struggle and worry about this. Do research further into this as it can effect big life decisions such as buying a home or a car.

What is a Record Label?

A record label manages such brands and trademarks, coordinates the production, manufacture, distribution, marketing, promotion, and enforcement of copyright for sound recordings and music videos; conducts talent scouting and development of new artists ("artists and repertoire" or "A&R"); and maintains contracts with recording artists and their managers.

However, there are degrees of scale when it comes to record labels. There are some that are known as "major labels", some that are known as "sub labels" and some that are known as "independent labels". It is important to know the main differences and the advantages and disadvantages of these.



WARNER MUSIC GROUP



UNIVERSAL MUSIC GROUP



SONY MUSIC

Getting Signed & Understanding a Record Deal

It is likely that your first contact with a Record Label will be with an A&R (Artist and Repertoire) agent. Their job is to talent-scout for a label; going to concerts and trawling social media to find the next big act. If successful, an A&R will recommend the label to sign you to a Record Deal. This is a contract that outlines the support (both financially and physically) that a record label will offer an artist to release music. It will detail the terms (e.g. a two album deal) and stipulate a timeline for an Artist to have released music. This is very risky for a record label (particularly if an artist is new.) It is common for approximately 9 out of 10 artists to be unsuccessful and lose money for their label. However, one successful artist can bring in a lot to counter-balance this.



An 'Advance' is an amount of money the label will give an Artist to spend on an album. This also covers living costs etc. The bigger the artist, the greater the Advance. An advance is not free-money. It is a loan that the Artist will pay back through record sales. Until the Advance is paid in full, the Artist will make 0% of their sales.

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Unit 1: The Music Industry
Record Labels

Music

Independent Record Labels

'Indie' labels are smaller record labels that operate as small independent companies without any external financial backing. They specialise in finding new, local talent and helping them get noticed. Musicians often return to Indie labels (or setting up their own) after they have become successful through a major label. Examples are Adele and Ed Sheeran.

Major Record Labels

There are only three main Major record labels in the World. These organisations oversee lots of sub-labels, offering them financial backing to continue to release new music. An example of this is when Universal Music Group purchased 'Island Records.' 'Island Records' were a successful Indie label based in Jamaica. Universal bought them and now offered them lots of money to improve their output on a global scale.

Positives



- They represent less artists so can offer you more time to build your product.
- Often very specialised in your style of music so have great contacts.

Negatives



- Very little money at their disposal so a lot is done on a budget.
- Less money will be able to be spent on promotion of your product.

Positives



- Lots of money at their disposal. They are able to afford the very best for you.
- Likely to give you a very sizeable 'Advance.'
- Great reputation and contacts

Negatives



- Very large so they represent a lot of artists. This means you are likely to get much individual support.
- Can be very 'cut-throat'; dropping you without warning if you fail to make them money.

Publishing Companies

Usually linked with printed music. The business of music publishing is concerned with developing, protecting and valuing music. Music publishers play a vital role in the development of new music and in taking care of the business side, allowing composers and songwriters to concentrate on their creative work. They look after the royalties to a composer's work.

A composer might choose to license their work with a publishing company to use their contacts and reputation to get their music licensed in a film or computer game.



A composer can focus on developing their work and not worrying about promoting it or arranging licenses. A publishing company will work to get the composer's work into a media product such as a film or TV programme, offering advice on how to improve work.



A Publisher will generally take a large chunk of the profits from the composer. Remember, 50% of something is better than 100% of nothing!

Promotion Companies

Promotion companies support the marketing and promotion of an artist and encourages publicity of an artists product for public awareness. This can include live shows, record signings, public appearances etc. Many of the big record labels will have a promotions company within their label rather than outsourcing to other companies.

A promotions company must:

- Secure a venue for a show
- Promote the show through the use of media
- Work with the artist to make sure all needs are covered for the shows/appearances
- Cover the venue costs and costs of promotion
- Negotiate contract with the record label and the type of payment received i.e. a set fee, a certain percentage of money made, etc.

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Unit 1: The Music Industry Support Companies

Music

PR and Marketing Companies

PR and Marketing companies are involved in the selling and marketing of a product so that it is appealing to consumers. This may be in the form of records or concerts but can also mean the artist as well. They will need to develop the brand of the artist, make sure that the artist is representing the brand properly and work to resolve any issues that an artist has created following unprofessional incidents.

A PR and Marketing company must:

- Advertise the artist and introduce new music to fans
- Connect with fans through video streams and other social media
- Promote the product through traditional media outlets
- Grow the sales of the artist
- Target the appropriate audience without alienating an artists previous audience



Hire & Transport Companies

At several points during an artist career, starting out or established, they will need to hire equipment and think about the transportation of said equipment or themselves. There are numerous companies that exist to fulfil these needs. There are several reasons why it would be more beneficial to hire rather than to buy equipment yourself.

Lighting & Sound

- Company will have technical expertise with the equipment and can also give advice about best set up or needed specifications.
- The equipment will be higher quality and looked after properly.
- Engineer to take care of sound/lights so that the artist can focus on the music

Transport

- They will transport equipment when on tour so equipment is always at the venue when needed.
- Transport company may provide Roadies to carry and install equipment.
- Hire a bigger live in coaches for tours around the country or abroad.

Royalties

'Royalties' are payments that a creative professional receives for work they have completed previously when it is broadcasted, performed or licensed for use in a media product. When work is created, it is instantly protected by Copyright and the creator maintains ownership (or a percentage of ownership). We call this 'Intellectual Property.'

Every time a piece of music is performed or broadcast, the original copyright owners are due to be paid a royalty. For many creatives, they consider Royalty payments their 'pension' (money to support them after retirement).

But how can a professional keep complete control of when their work is used!? This is a seemingly impossible task for an individual, so Royalties are managed by Agencies. They collect money from the organisation who used the music, and organise annual payments to musicians.

Royalty Collection Agencies

Nowadays, all three companies below work together under the heading PRS for Music. All venues that have music performed (including radio stations) pay a yearly license fee which is then used to pay creatives. For people who have licensed music (e.g. EA Sports using music in a computer game) they will agree a fee to include music within the game. Fifa games are famous for supporting the music of new musicians... this gives new musicians a new fanbase, and keeps EA Sports costs to a minimum!

PRS	Performing Rights Society Collect royalties whenever a piece of music is performed or played in any venue outside the home. All venues will hold a PRS license.
PPL	Phonographic Performance Limited License music and music videos to be played in public.
MCPS	Mechanical Copyright Protection Society Collect royalties every time a piece of music becomes a physical product e.g. CD or DVD.

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Unit 1: The Music Industry
Agencies, Unions & Trade Bodies

Music

Unions

A Union is an independent organisation that represents their members and stands up for rights of their members. This can be in legal situations, disputes over pay and contract, work place safety conditions and the fair treatment of all.

Musicians Union (MU)	The Musicians' Union is an organisation which represents over 30,000 musicians working in all sectors of the British music business.	Musicians; Composers; Songwriters; Producers; Session Musicians; Musical Directors
Equity	Equity is the UK trade union for professional performers and creative practitioners. It represents artists from across the entire spectrum of arts and entertainment.	Musician; Session Musician; Broadcaster
Broadcasting Entertainment Cinematograph and Theatre Union (BECTU)	The UK's media and entertainment trade union. It represents 26,000 members who work in broadcasting, film, theatre, entertainment, leisure and interactive media.	Journalist; Broadcaster; DJ; Roadie; Live Sound Engineer

Trade Bodies

A trade body is an organisation founded and funded by businesses that operate in a specific industry. An industry trade body participates in public relations activities such as advertising their trade, providing training for members and lobbying politicians about issues that affect their trade.

Music Producers Guild (MPG)	Represents the interests of all involved in the production of recorded music in the UK.	Producers; Sound Engineers; Mastering Engineers; Software Programmer
Association of Professional Recording Services (APRS)	Represents those who work in the audio industry in the UK.	Record Producer; Sound Engineer; Mastering Engineer; Manufacturer; Live Sound Technician
Professional Lighting and Sound Association (PLASA)	Represents those who supply technologies and services to events in entertainment in the UK.	Live Sound Technician; Roadie

Getting a Break and Starting Out

Here are some ideas of ways a professional/band could look to start out in the music industry:

Volunteering	One of the best ways of getting experience in the industry is to give up your time for free. You never know when the next job offer is coming so most professionals started out working for free.
Networking	Make time to meet other professionals. You can get chatting to people at live events, or network with them online.
Freebies	Giving away merchandise for free can be great publicity. Free CDs and badges are relatively cheap to produce but can be a good way of drawing people to your website.
Buying onto a tour	Every touring band has a support act. You can pay the act for them to take you on tour with them. This is expensive so make sure it is worth it by looking at the styles of music you both play and think about if it is the best way to spend your money!

How Individual Roles Interrelate

Communication is key within the industry. Even if you are working on your own, it is likely you are part of a bigger team and organisation. For this to work, you must ensure that all aspects of a project are communicated clearly. A lack of communication is often the downfall of many of a product or project in the industry so do not underestimate this skills.

The saying in the industry is 'time is money.' Every second your are working on a project costs money and resources. Find creative solutions to ensure you maximise the time and resources available to you.

Lastly, the Music Industry never sits still. Styles change frequently, and there are always changes in the demands of target audiences. If you are going to survive in the industry, you must be willing to adapt – often making difficult and risky decisions.

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Unit 1: The Music Industry
Working In The Industry

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