

Unit 1: The Music Industry

What do you need to know for your exam?

PART A

Learning aim A: Understand different types of ORGANISATIONS that make up the music industry

YOU NEED TO KNOW the different types of **ORGANISATIONS** (no.1-4 listed below) in the music industry and the **TYPE OF WORK EACH ONE DOES**.

1. Venues and live performance (places that host live music events)

a) Small and medium local venues (pubs, clubs, small theatres)

- Host music regularly or part of mixed arts performances (e.g. a musical)
- Host a wide range of music: small niche genres (e.g. DJs) to pop/club bands and singers (e.g. local bands)
- Local promoters may use this venue for gigs and club nights (e.g. New Years Eve parties)

b) Large multi-use spaces (arenas, sports venues, outdoor spaces)

- Host touring productions linked to TV programmes (e.g. Strictly Come Dancing), rock/pop acts (e.g. One Direction), stand-up comedy, large theatre productions, circuses, festivals

c) You need to know:

- a. The advantages and disadvantages of each type of venue
- b. What makes them suitable/unsuitable for different types of live music events?
- c. Locations of the different type of venues (e.g. inner City or outskirts of a city) and issues with access (e.g. travel, transport), noise, disruption (e.g. to local residents), power and security
- d. Health, safety and security at venues (both audience and employees) – risk within the venues, the venue's policies and procedures relating to health, safety and security

2. Production and promotion (companies that create, promote and distribute music)

a) Production companies:

1. **Recording companies** (recording the music)
 - Major record labels and small independent labels
2. **Music publishing** (putting the final touches to sell the music)
 - Major companies and self-publishing (artists publishing their own work on YouTube etc)

b) Promotion companies:

1. **Promoters** (advertising the music to the audience)
 - Concert promoters, club promoters, festival promoters
2. **Broadcasting** (showing the music to the audience)
 - TV, radio, internet
3. **Marketing and distribution** (selling the music to the audience)
 - Online (e.g. iTunes), high street stores (e.g. HMV, supermarkets), social media (e.g. Facebook, Twitter etc)

c) You need to know:

- a. What do each of them do
- b. Why is it done
- c. When is it done (in terms of the music being released to the public)
- d. How they are linked
- e. How each one is a crucial part in the process

3. Service companies and agencies (companies which provide services to artists, venues and production companies)

a) Agencies:

1. **Royalty collection agencies** (collect the money for the artist and making sure there is copyright)
 - PRS for Music (formerly the Performing Rights Society or PRS)
 - MCPS (formerly the Mechanical Copyright Protection Society)
 - PPL Licensing – the importance of keeping to legal requirements for licensing the music

2. Artists' Representation or A&R (protecting the artist)

- Management (the artist's manager)
- Public relations (PR)
- Agents (different to the manager)
- Stylists

b) Service Companies:

1. **Hire companies** (companies which hire out equipment or spaces to the artist)
 - Sound and lighting hire companies
 - Rehearsal and studio spaces
2. **Transport companies** (companies which provide transport for equipment and material for touring)

c) You need to know:

- a. What each of them do
- b. What equipment is needed
- c. What is available from the different service companies and agencies
- d. How they support the music industry
- e. Why they are important
- f. The pros and cons for musicians working with agencies

4. Unions (organisations that provide support and guidance to those working in the music industry)**a) The Unions:**

1. **The Musicians' Union (MU)** – union for musicians, composers, instrumental teachers
2. **Equity** – union for actors, dancers and other performers
3. **Broadcast Entertainment Cinematograph Theatre Union (BECTU)** – union for those working in production and/or technical roles

b) How unions support those in the music industry:

- monitoring employment conditions and contracts between employees and employers
- advice for freelancers on tax and National Insurance (NI)
- support in relation to negotiation of minimum rates of pay and working conditions
- handling of disputes

- other services – networking opportunities, information about insurance and pensions, information and updates about changes to relevant legislation.

c) You need to know:

- a. What a union does
- b. The issues that unions resolve and support
- c. Who is involved and what their responsibilities are
- d. Why and when are unions needed

5. How organisations interrelate (link together) and why these relationships are important

a) Relationships within the music industry:

1. How promoters match acts to venue
 - location and type of venue
 - size and scale of performance area
 - facilities (of the venue)
 - technical equipment/support available
 - audience capacity
 - type and intention of performance
 - timing and availability
 - financial considerations (money)
2. The importance of effective communication between those working in the industry
3. How promoters and musicians evaluate the advantages and disadvantages of hiring and buying equipment
4. How promoters and musicians find and select suppliers and installers of equipment
5. How trade bodies such as the Music Producers Guild (MPG), the Association of Professional Recording Services (APRS), PRS for Music and PLASA support their members and their industries
6. How promoters and musicians find and select transport companies for touring
7. How promoters secure funding for and market events.

b) You need to know:

- a. the wider range of personnel within the music industry in terms of:
 - who they are
 - what their area of interest is

- why their organisations exist
 - when they might be needed by others working in the music industry
- b. the links between organisation and the support each organisation can help provide

PART B

Learning aim B: Understand the JOB ROLES in the music industry

YOU NEED TO KNOW the different types of **JOB ROLES** from **DIFFERENT AREAS** of the music industry (listed below) and the **RESPONSIBILITIES OF EACH ROLE**:

YOU NEED TO KNOW FOR EACH ROLE:

- a. **Who is responsible for what activity**
- b. **Why and how are things done**
- c. **What are the advantages and disadvantages of relying on these individuals for their individual services, in relation to the key stages of the timeline for producing the music**

1. Performance and creative roles (the people who make the music happen)

a) Performance roles:

1. musician

- instrumentalist, vocalist, accompanist, DJ
- auditioning, attending rehearsals (including technical and dress rehearsals), taking part in performances and workshops, marketing and promoting own work

2. composer/songwriter/producer

- writing music, arranging, orchestrating, creative input
- responding to briefs, pitching ideas to clients, producing scores and parts, marketing and promoting own work, composing to a brief, producing
- producing, sequencing music, using technology to realise music, creative and artistic direction

3. musical director

- conducting, arranging and leading rehearsals
- hiring musicians, liaison within projects, problem solving

b) Creative roles:

1. live sound technician

- stage planning, rigging, de-rigging, supervision of crew

- sound checking, ensuring mike and lines work correctly, adjusting levels, on stage mix, front of house (FOH) and monitor mixing
2. **roadie** (backline technical support)
 - assisting with get-in, rigging, de-rigging, get-out
 - specialist instrumental support, logistics, driving
 3. **instrumental support**
 - guitar tech, drum tech

c) You need to know

- a. The skills and responsibilities of each performer or creative role (who does what and why is it important)
- b. The links between performers and creative roles
- c. How the music industry is built upon these relationships

2. Management and promotion roles

a) Management roles (looking after the artist or venue):

1. **artistic management** (the artist's manager)
 - personal and financial management
 - advice and guidance
 - liaising with recording companies
 - arranging tours
 - fee negotiation
2. **venue management** (the venue manager)
 - booking events
 - licensing
 - management of staff
 - management of publicity for events
 - organising events security
 - health and safety of artists
 - audience and staff
3. **studio management**
 - booking sessions
 - managing the maintenance of equipment and facilities

b) Promotion roles (promoting the music to the audience):**1. promoter**

- identifying performance opportunities
- venues and artists
- securing finance for events
- manages financial risk
- insurance and safety

2. marketing (making the music available to the audience)

- managing marketing materials and strategies

3. A&R (Artists and Repertoire)

- scouting for talent online and at live events.

c) You need to know:

- a. The skills and responsibilities of management and promotion roles (who does what and why it's important)
- b. The links between management and promotional roles
- c. How the industry relies on these roles

3. Recording and production roles**a) The roles:****1. recording studio personnel** (work at the recording studio)

- engineer, assistant engineer, technical manager, tech support
- maintenance and repair, electronics engineer, installation

2. producer (produces the music)

- artistic overview, creative manager, liaising between creative partners, financial control, sample clearance

3. session musician (musician who isn't part of the band)

- performing given music, performing collaboratively, in an ensemble or as a soloist, provides own equipment

4. mastering (mixing the music)

- mastering engineer, producing the finished mix to comply with all technical requirements, optimised audio performance and ensuring quality
- CD manufacturer, producing multiple copies of provided master CDs on demand, jewel cases, slip cases, artwork, screen printing, packaging, delivery to distributor
- digital delivery through services such as iTunes.

b) You need to know

- a. the skills and responsibilities of recording and production roles (who does what and why it's important)
- b. the links between recording and production roles
- c. how the industry relies on these roles

4. Media and other roles**a) The roles:****1. music journalist/blogger**

- writing copy for publication in print or web, articles, reviews, biographies, research, op-ed (an article by a guest writer not employed by the newspaper or magazine)

2. broadcaster (TV and radio)

- selecting music for broadcast, programming, demographic targeting, research, writing, editing

3. software programmer/app developer

- writing and/or coding software products such as apps, programs, packages, files, podcasts
- writing music packages for distribution online

4. retail and distribution

- selling products in shops, stores and online using retail techniques and skills
- moving CDs from warehouse to retail outlets, logistics, selling via mail order and through online stores.

b) You need to know:

- a. the skills and responsibilities of media roles and the wider world of employment opportunities (who does what and why it's important)
- b. the links between these roles
- c. how the industry relies on these roles

PART C

Whilst the information below doesn't give you information about specific organisations (Part A) or job roles within the music industry (Part B), this is important information that you'll need to know for the exam.

It will help you **explain why specific organisations and roles are important and how they link together** for the longer, higher mark questions.

1. How and why workers are employed in the music industry

Employment patterns:

- full-time/part-time/freelance contracts (short, long-term) when employing performance, production and front of house staff
- permanent and casual staff for specific projects or performances
- self-employed, entrepreneurial
- volunteers

2. Getting a break and starting out

How to get into the music industry:

- research into individual stories; case studies, interviews, biography and autobiography can help inform others about breaking into the industry
- volunteering at festivals, shows and clubs
- how and why (and if) a product should be given away for free, such as free downloads, free tickets, back-stage passes, guest-lists, promotional CDs
- where to find out about auditions, adverts, word-of-mouth, personal recommendations, making contacts, networking, hustling
- buying onto a tour; how much and for what audience and with what goal.

3. Importance of individual roles and responsibilities

a) Within the production process:

- specific roles and responsibilities before, during and after gigs, sessions or recordings
- undertaking of duties and impact on the production process of decisions made.

b) Within the performance process:

- workflow
- ensuring each part of the process is ready, with equipment, music, scores, demos, chord sheets, running orders, artwork, tickets,
- contracts, contact information, phone numbers
- how and where to get help and support
- who is accountable and why
- how and why tasks/responsibilities should be prioritised.

4. How individual roles and responsibilities link together (interrelate)**Effective communication between individual roles:**

- roles within the same area of an organisation, within the same organisation, from different organisations
- how and why specific roles are interdependent
- why these relationships are important:
 - a) dangers of miscommunication, planning and scheduling problems, minimising 'down time', maximising use of resources
 - b) speed of change, responding to market pressures, responding to marketing opportunities.

5. How the music industry relies on entrepreneurs, the self-employed and small enterprises**The nature of employment patterns, and why the music industry (a quickly changing and highly competitive industry) relies on individuals for its intelligence, products and progress:**

- the nature of the development of popular music styles and genres and how they grow from a small scene to national and international prominence
- how entrepreneurs work with and encourage the development of the music industry
- the relationship between large music corporations, record companies and touring companies and music entrepreneurs
- where small companies and sole traders have an advantage in the music industry market place.

6. How to get paid

a) Getting paid

- how contracts operate, who issues them and how you use invoices to ensure contracts are honoured
- tax and National Insurance (NI) implications of being self-employed
- negotiating a fee or rate for the work required or offered, ensuring clarity, fairness and successful completion on time and to the required quality.

b) You need to know:

- a. The advantages and disadvantages of each type of contract and employment pattern
- b. Why they are used in the music industry
- c. What makes them suitable or unsuitable for different circumstances