

# BTEC FIRST 2013 Music Knowledge Organiser and Homework pack

Unit 1: The Music Industry (25%)

Name \_\_\_\_\_

Class \_\_\_\_\_

## Exam Stats:

- 1 hour
- Three Sections
  - Section A – mostly multiple choice
  - Section B and C  
Longer answers with a case study essay. Discuss sides for and against the question with a conclusion

1. Retrieval practice using knowledge organiser in preparation for a quiz
2. Exam style question

## Understand different types of organisations that make up the music industry: Week 2

Venues and live performance	Advantages	Disadvantages
<p>1. Small and medium venues</p>	<p>1. Pubs, clubs, or small theatres that host regular music or arts performances.</p> <p>2. Host a wide range of music, e.g. indie, alternative, pop bands and singers.</p> <p>3. Local promoters may use these venues for gigs and club nights.</p>	<ul style="list-style-type: none"> <li>• Intimate atmosphere as you are closer to the audience so you can convey expression and personality more easily</li> <li>• More accessible to local bands, especially if they need to transport equipment</li> <li>• Caters more to the community as the locals know the venues and will go to certain venues because of the style of the live music</li> <li>• Can be cheaper to hire venue or can be free e.g. open mic nights</li> </ul>
	<ul style="list-style-type: none"> <li>• Poor sound quality and technical facility</li> <li>• Limited audience due to venue size</li> <li>• Less opportunity to publicise and promote event</li> <li>• Less opportunity to make significant amounts of money.</li> </ul>	
<p>2. Large multi-use spaces</p>	<p>1. Arenas, sports venues, outdoor spaces.</p> <p>2. Host touring productions linked to TV programmes, rock and pop acts, stand-up comedy, theatre, circuses and festivals.</p>	<ul style="list-style-type: none"> <li>• They have excellent sound and technical facilities</li> <li>• You would have a much larger amount of publicity and promotion available</li> <li>• You can charge higher fee's for tickets.</li> <li>• More seats available for purchase</li> </ul>
	<ul style="list-style-type: none"> <li>• There are large costs in hiring a venue of that size</li> <li>• You would have to have a certain level of fame in order to attract the amount of people needed to make a profit</li> <li>• Less intimate interaction with the audience which may conflict with style of music e.g. acoustic guitar gig played in an arena.</li> <li>• More people needed to facilitate event so money will be divided amongst larger group</li> </ul>	
<p>3. Health, safety and security at venues</p>	<p>1. Risks: secure ramps, scaffolding, heating, lighting, ventilation, safety of electrical equipment, well lit stairs, hygienic toilets</p> <p>2. Policies and procedures: first aid, emergency fire exits, evacuation procedure, toilets, clean drinking water, parking, no smoking, all staff SIA approved, all staff have ID and training</p> <p>3. Security: crowd control, entry searches, crime prevention.</p>	

## Production and promotion: Week 2

1. Recording companies	. Type	Advantages	Disadvantages
	Major recording companies: Sony, EMI, Universal. They pay the artist to record and promote their music	<ul style="list-style-type: none"> <li>- They have a great deal of money at their disposal.</li> <li>• They have many connections with other labels and artists</li> <li>• They have great links when it comes to promotion of an artist</li> <li>• Because of their large size, they can get the best deals on manufacturing, advertising and links to media outlets.</li> </ul>	<ul style="list-style-type: none"> <li>- Difficult to stand out in such a big pool of artists</li> <li>• Deals that are balanced in the favour of the record label making money as opposed to the artist.</li> </ul> <p>More mass media driven than interested in your style of music</p> <ul style="list-style-type: none"> <li>• Artist loses a lot of the creative control over the music and may be told what songs they must sing.</li> </ul>
	Sub-Labels: Island, Columbia, Atlantic		
	Independent recording companies: Rough Trade, Ninja Tune, Creation. They sign small bands and unsigned artists.	<p>There are usually less artists so there is more time that can be spent with the artist</p> <ul style="list-style-type: none"> <li>• The contracts are more fair to the artist, giving them a more even split of the money made</li> <li>• Due to more time spent with the artist, a closer personal relationship can exist</li> <li>• The artist can have more creative freedom with the songs chosen and the sound of the music.</li> </ul>	<p>Less funds available to make records</p> <ul style="list-style-type: none"> <li>• Less funds to publicise and promote a record</li> <li>• Organisation of record label can be difficult due to less employees and more informal nature</li> <li>• Can have less contacts with the media for advertising and promotion.</li> </ul>
2 Promoters	1. Identify performance opportunities: concerts, clubs, festivals.		
	2. Choose venues and artists.		
	3. Organise advertising, sell tickets and organise the printing of tickets.		
3 Broadcasting	1. Television (4Music), radio (1Extra) and internet (Spotify)		
	2. Helps promote artists' music.		
4. PR and Marketing	1. Advertise the artist and introduce new music to fans		
	2. Grow the sales of the artist		
	3. Target the appropriate audience without alienating an artist's previous audience		

## Understand different types of organisations that make up the music industry: Week 2

Venues and live performance		Advantages	Disadvantages
1. Small and medium venues			
2. Large multi-use spaces			
3. Health, safety and security at venues			

Production and promotion: Week 2

1. Recording companies

Type	Advantages	Disadvantages

2 Promoters


3 Broadcasting


4. PR and Marketing


5 Music publishing:  
Usually linked with printed music.  
Publishers collect royalties for artists when their music is used in ads etc. The artist pays 30

Type	Advantages	Disadvantages
Major publishing companies	<ul style="list-style-type: none"> <li>• Major publishing houses are better equipped to distribute music, through funds they have available and already establish connections.</li> <li>• The music published is associated with a certain quality and can be packaged and printed to reflect this.</li> <li>• There are lot more opportunities for marketing and promotion as the publishing house will do this for you and have greater funds to do this more extensively.</li> <li>• More opportunity to make significant amounts of money</li> </ul>	<ul style="list-style-type: none"> <li>• Usually need to go through an agent who will take a percentage of the money you earn.</li> <li>• It is harder to have music published when the company is large</li> <li>• They may insist on further editing to your music and certain changes made.</li> </ul>
Self-publishing (online)	<ul style="list-style-type: none"> <li>• Don't need to go through an agent as you can send your work directly to them</li> <li>• You are more in control with the editing process</li> <li>• It can be a stepping stone to a larger company</li> <li>• May cater to a specific genre that is different from the style required of the major publishing houses.</li> </ul>	<ul style="list-style-type: none"> <li>• Less marketing and promotion through online publishing. This will need to be carried out by the composer</li> <li>• You are likely to make less money from online publishing, especially in the short term.</li> <li>• Not the same possibilities of distribution of your work.</li> </ul>

6. Retailers/  
Distributors

1. Online (iTunes, Tidal)

2. High street stores (HMV, Virgin)

3. Social media (Twitter, SoundCloud)

## Understand different types of organisations that make up the music industry: Week 2

### Hire and Transport Companies

Lighting and Sound Equipment	Transport
<ul style="list-style-type: none"> <li>• Company will have technical expertise with the equipment and can also give advice about best set up or needed specifications.</li> <li>• The equipment will be higher quality and looked after properly.</li> <li>• Engineer to take care of sound/lights so that the artist can focus on the music</li> </ul>	<ul style="list-style-type: none"> <li>• They will transport equipment when on tour so equipment is always at the venue when needed.</li> <li>• Transport company may provide Roadies to carry and install equipment.</li> <li>• Hire a bigger live in coaches for tours around the country or abroad.</li> </ul>

### Agencies

An agency is an organisation that provides a particular service on behalf of a business or an artist. There are many agencies within the music industry that are concerned with protecting the rights of work produced by the music industry, including the revenue generated by these works. It is important that you remember these and their acronyms.

<b>PRS</b>	Performing Rights Society represents their members' performing rights, whenever a piece of music is performed or played in any public space or place outside of the home. They then collect royalties for this in the form of licenses.
<b>PPL</b>	Phonographic Performance Limited licenses the right to play recorded music and music videos in public. They then collect royalties for this.
<b>MCPS</b>	The Mechanical Copyright Protection Society represents their members' mechanical rights, whenever a piece of music is reproduced as a physical product. They then collect royalties for this.

### Unions

A Union is an independent organisation that represents their members and stands up for rights of their members, legally, over pay or contracts or safety conditions.

<b>Musician's Union (MU)</b>	The Musicians' Union is an organisation which represents over 30,000 musicians working in all sectors of the British music business. Musician, Composer/Songwriter, Record Producer, Session Musician, Conductor
<b>Equity</b>	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, Actors/Actresses
<b>BECTU</b>	The Broadcasting Entertainment Cinematograph and Theatre union is the UK's media and entertainment trade union. It represents 26,000 members who work in broadcasting, film, theatre, entertainment, leisure and interactive media. Music Journalist, Broadcaster, DJ, Roadie, Live Sound Technician

### 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 and lobbying politicians about issues that affect their trade. However, its main focus is collaboration between companies and businesses.

<b>MPG</b>	The Music Producers Guild represents the interests of all involved in the production of recorded music in the UK: record producer, sound engineer, mastering engineer, software programmer
<b>APRS</b>	Association of Professional Recording Services represents those who work in the audio industry in the UK.: record producer, sound engineer, mastering engineer, manufacturer, live sound technician
<b>PLASA</b>	Professional Lighting and Sound Association represents those who supply technologies and services to events in entertainment in the UK: live sound technician, roadie



## Week 2

5 Music publishing:  
Usually linked with  
printed music.  
Publishers collect  
royalties for artists  
when their music is  
used in ads etc. The  
artist pays 30

Type

Advantages

Disadvantages

6. Retailers/  
Distributers

# Understand different types of organisations that make up the music industry: Week 2

## Hire and Transport Companies

Lighting and Sound Equipment

Transport

## Unions

Musician's Union  
(MU)

Equity

BECTU

## Agencies

PRS

PPL

MCPS

## Trade Bodies

MPG

APRS

PLASA

### How organisations interrelate and why these relationships are important:

1. Venue selection	1. Promoters match acts to venue, considering factors such as location, facilities and capacity.
2. Communication	2. Effective communication between those working in the industry is essential.
3. Equipment hire and purchase	3. Promoters and musicians work together to hire and buy equipment.
4. Equipment supply and installation	4. Promoters and musicians work together to choose suppliers and installers of equipment.
5. Trade bodies	5. The Music Producers Guild (MPG), the Association of Professional Recording Services (APRS), PRS for Music and PLASA support their members and their industries.
6. Transport	6. Promoters and musicians find and select transport companies for touring.
7. Funding and marketing	7. Promoters secure funding for events and market them.

How organisations interrelate and why these relationships are important:


**Job Employment - Different types of contracts****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..

**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.

**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.

Freelance workers, although working for themselves, will be attached to certain companies for a period of time and will have to follow the rules of that business. Self employed workers are their own business and are subject to their own policies.

**Management and Promotion roles**

<b>1. Artistic manager/Talent Manager</b>	<ol style="list-style-type: none"> <li>1. Organise and confirm show dates and tours, assist with studio planning</li> <li>2. Work with recording companies and negotiate fees.</li> <li>3. Seek out marketing opportunities.</li> <li>4. Support artist on a personal level with life choices</li> </ol>
<b>2. Venue manager</b>	<ol style="list-style-type: none"> <li>1. Book artists for performances.</li> <li>2. Help arrange events, organise security and manage publicity, ensure all services are available during schedules times</li> <li>3. Ensure health and safety of artists, audience and staff.</li> </ol>
<b>3. Studio manager</b>	<ol style="list-style-type: none"> <li>1. Book recording sessions.</li> <li>2. Hire engineers, session musicians and technical support.</li> <li>3. Make sure the studio is in good working order.</li> <li>4. Publicise and promote their studio.</li> <li>5. Employ session musicians</li> <li>6. Promote and market studio</li> </ol>
<b>4. Promoter</b>	<ol style="list-style-type: none"> <li>1. Publicise concerts through advertising, work with venues and artists' agents to put on the show.</li> <li>2. Manage financial risk, insurance and safety.</li> </ol>
<b>5. Marketer</b>	<ol style="list-style-type: none"> <li>1. Get prices for advertisements and promotions, help to create the artist's image and brand.</li> <li>2. Organise promotional events, giveaways and sponsorship.</li> <li>3. Design and implement marketing plans for new releases</li> <li>4. Create radio/social media campaigns</li> <li>5. Create the artist's brand</li> </ol>
<b>6. A&amp;R (Artists and Repertoire)</b>	<ol style="list-style-type: none"> <li>1. Scout for new talent to sign to a record label.</li> <li>2. Manage the recording process.</li> <li>3. Help find songs appropriate for the artist.</li> <li>4. Development of artist as they grow and mature</li> <li>5. Help find appropriate songs for the artist</li> </ol>

Performance/Creative roles	
<b>Musician</b>	<ol style="list-style-type: none"> <li>1. Instrumentalist, vocalist, accompanist, DJ.</li> <li>2. Practise regularly to keep skills to a high standard, perform, audition, attend rehearsals, market and promote their work, learn new repertoire</li> </ol>
<b>Composer/Songwriter/ Producer</b>	<ol style="list-style-type: none"> <li>1. Write, arrange, and orchestrate music.</li> <li>2. Respond to briefs, pitch ideas to clients, produce scores and parts, and market and promote their work.</li> <li>3. Sequence (use technology to create) music and give creative and artistic direction.</li> </ol>
<b>Record Producer</b>	<p>Oversee and manage recording of an artist's music. Gather ideas and select songs, hire sessions musicians for the project Coach the artist in the studio, control the recording, supervise the entire process from mixing to mastering</p>
<b>Musical Director/ Conductor</b>	<ol style="list-style-type: none"> <li>1. Give clear interpretations to performers about music, schedule rehearsals</li> <li>2. Hire musicians, choose music for performance and work with performers to perfect the sound.</li> </ol>
<b>Live Sound Technician</b>	<ol style="list-style-type: none"> <li>1. Choose microphones and equipment, setting up (rigging) and packing away (de-rigging) before and after performances, stage planning.</li> <li>2. Operate the sound desk, do sound checks, adjust levels, and do live mixing.</li> </ol>
<b>Roadie (backline technical support)</b>	<ol style="list-style-type: none"> <li>1. Assist with loading and unloading equipment to and from the venue, rigging and de-rigging.</li> <li>2. Give specialist instrumental support, helps with logistics and driving.</li> </ol>
<b>Instrumental Support/Technicians</b>	<ol style="list-style-type: none"> <li>1. Help with guitar tech and drum tech (ensuring equipment is properly set up and works perfectly), give advice for best use of equipment, look after the instrument</li> </ol>

Learning Aim B:

Understand job roles in the music industry

Job Employment - Different types of contracts

Full-time Employment

Part-time Employment

Freelance/Self Employment



Management and Promotion roles

1. Artistic manager/Talent Manager

2. Venue manager

3. Studio manager

4. Promoter

5. Marketer

6. A&R (Artists and Repertoire)



**Learning Aim B:****Understand job roles in the music industry**

Recording roles	
1. Recording studio personnel	1. Engineer, assistant engineers, technical manager and tech support.
	2. Maintenance and installation of electrical equipment.
	3. Select and purchase equipment, order repairs, oversee mixing and mastering of recording.
2. Producer	1. Work with sound engineers, audio technicians and the artist.
	2. Enhance recordings by adding instruments to existing tracks.
	3. Oversee the overall production of a song.
3. Session musician	1. Perform given music as a soloist or in an ensemble. Provides own equipment.
5. Mastering engineer	1. The mastering engineer completes the audio mastering process for an album, making it sound finished.
	2. Delivery of the album to distributor/digital delivery through services such as iTunes.
6. Sound Engineers	<ol style="list-style-type: none"> <li>1. Planning recording sessions with producers and artists</li> <li>2. Setting up microphones and equipment in the studio</li> <li>3. Making sure volume levels are set correctly</li> <li>4. Operating the recording equipment and adding effects</li> <li>5. Mixing tracks to a final 'master' track</li> </ol>

Media and other roles	
1. Music Journalist/Blogger	1. Write reviews about an artist's concert/album, attend shows and events, listen out for new talent, listen to CDs
2. Broadcaster (TV and radio)	<ol style="list-style-type: none"> <li>1. Interview artists, select music for a show, present music show and discuss trends.</li> <li>2. Research, writing and editing.</li> </ol>
3. Software Programmer/App Developer	1. Create apps and musical programmes: sequencing (Logic), notation (Sibelius), games (Piano Tiles)
4. Retailer	1. Sell music products in shops and online.
5. Distributer	<ol style="list-style-type: none"> <li>1 Sign deals with record labels and move the music product from the manufacturer to the shop or online marketplace.</li> <li>2. Convince retailers to stock their client's album</li> <li>3. Build good relationships with retailers for future sales</li> </ol>
6. Manufacturer	<ol style="list-style-type: none"> <li>1. Master CD's of high quality</li> <li>2. Transport to distribution outlets</li> <li>3. Duplicate CDs</li> </ol>



## Learning Aim B: Understand job roles in the music industry

### How does each role relate to one another?

#### How do Musicians relate to other job roles?

<b>Record Producer</b>	Oversee and manage the recording of the Musician. Coach the artist in the studio
<b>Conductor</b>	Direct the musician in rehearsal helping them to develop. Give musicians interpretations of pieces
<b>A&amp;R</b>	Scout the musician. Help the musician develop and grow as an artist
<b>Broadcaster</b>	Interview the musician about upcoming releases and shows

#### How do record producers relate to other job roles?

<b>Session Musician</b>	Play on the record and fulfil creative vision
<b>Sound engineer</b>	Work with the record producer to record the artist and the session musicians. Operate recording equipment.
<b>Mastering engineer</b>	Work with the record producer to complete the mastering process and make sure sound quality of the album has an appealing sound
<b>A&amp;R</b>	To suggest and select songs for the record producer to develop. Work with the record producer to help develop the artist's sound

#### How do live sound technicians relate to other job roles?

<b>Musician</b>	Make sure that they use the right equipment and they follow live sound technicians directions during tech rehearsal and live show.
<b>Roadie</b>	Make sure that all the equipment the live sound technician will use is transported safely.
<b>Venue Manager</b>	Hire and oversee the live sound technician to make sure that they are doing a good job.

#### How do Composers/Songwriters relate to other job roles?

<b>Musician</b>	Play the composers music and follow performance and expression markings
<b>Conductor</b>	Study the composers music and try to direct performers to achieve the composers intention
<b>A&amp;R</b>	Work with song writers to select the right songs for the musicians
<b>Software developer/App Developer</b>	Develop software to help the composer write and record their music

#### How do live roadie relate to other job roles?

<b>Musician</b>	Transport the equipment needed by the musician
<b>Live Sound Technician</b>	Work with live sound technician to transport and set up all the equipment needed for the live show
<b>Venue Manager</b>	Work with the venue manager to make sure that the venue is set up and ready for audiences

#### How does an instrument technician relate to other job roles?

<b>Musician</b>	Check the musicians instruments and give advice about the best way to use them.
<b>Studio Manager</b>	Check and repair any instruments owned by the studio and give advice on the best possible use of them.
<b>Roadie</b>	Work with instrument technician to make sure that all instrumental equipment they are transporting is repaired if damaged in transit.

## Learning Aim B:                      Understand job roles in the music industry

### How does each role relate to one another?

#### How do artistic managers relate to other job roles?

<b>Musician</b>	To uphold the professional standards expected of them by the artistic manager and to listen to the guidance given.
<b>Promoter</b>	To work with the artistic manager to gain shows for the artist and help plan these.
<b>A&amp;R</b>	To ensure development of the artist and the smooth running of studio recording.
<b>Marketer</b>	To develop the branding of the artist and develop opportunities to raise their artists profile.

#### How do venue managers relate to other job roles?

<b>Live Sound Technician</b>	Make sure that the venue has all the equipment needed for live shows and take advice from live sound technician as to the quality of equipment needed.
<b>Promoter</b>	Liaise with promoter to book artists to their venues.
<b>Music Journalist/Blogger</b>	Contact music journalist to come and see artists at their venue for positive reviews/exposure of venue

#### How do studio managers relate to other job roles?

<b>Record Producer</b>	To liaise with record producer to record an artist at their studio. To make sure that the record producer is working in a safe environment.
<b>Sound Engineer</b>	To hire and oversee sound engineers at their studio. To make sure that the engineer is working in a safe environment.
<b>Instrument Technician</b>	To liaise with the instrument technician about equipment at the studio to make sure that it is maintained properly.

#### How do studio managers relate to other job roles?

<b>Venue Manager</b>	Contact the venue manager about the possibility of their clients performing at the venue and negotiating costs.
<b>Artistic Manager</b>	Liaise with the artistic manager about the artists schedule and when they are available to do shows and promotional events..
<b>Marketer</b>	Contact marketer about branding used for the artist to tie this into promotion for shows.
<b>Music Journalist/Blogger</b>	Contact music journalist to advertise shows and to invite them to see the shows, to promote to a wider audience.

#### How do marketers relate to other job roles?

<b>Musician</b>	To work with the marketer to fulfil commitments to branding and image and take part in publicity campaigns.
<b>Artistic Manager</b>	To work with the marketer to develop ideas of branding and to schedule the artist for publicity campaigns
<b>Broadcaster</b>	To work with the marketer on promotions and competitions, as well as interviews.
<b>Venue Manager</b>	To work with marketers to advertise and publicise concerts at their venues.

#### How do A&R relate to other job roles?

<b>Musician</b>	Work with musicians to develop own practice and to try out different songs to check appropriateness
<b>Artistic Manager</b>	Work with the artistic manager to finalise contracts and work as a team to develop the artist.
<b>Record Producer</b>	Work with the record producer during the recording process to make sure that the songs produced are of the highest quality

**Learning Aim B: Understand job roles in the music industry**  
**How does each role relate to one another?**

**How do Musicians relate to other job roles?**

Record Producer	
Conductor	
A&R	
Broadcaster	

**How do record producers relate to other job roles?**


**How do live sound technicians relate to other job roles?**

Musician	
Roadie	
Venue Manager	

**How do Composers/Songwriters relate to other job roles?**


**How do live roadie relate to other job roles?**


**How does an instrument technician relate to other job roles?**


**Learning Aim B: Understand job roles in the music industry**  
**How does each role relate to one another?**

How do artistic managers relate to other job roles?


How do studio managers relate to other job roles?


How do marketers relate to other job roles?


How do venue managers relate to other job roles?


How do studio managers relate to other job roles?


How do A&R relate to other job roles?




## Learning Aim B:      Understand job roles in the music industry

### How does each role relate to one another?

#### How do sound engineers relate to other job roles?

<b>Studio Manager</b>	To ensure that all equipment is set up correctly and operated successfully so the client has a positive image of the studio and may want to return again
<b>Record Producer</b>	Work with the record producer to record all parts of the track that he wants and to mix them in a way that fulfils his creative vision.
<b>Session Musician</b>	To set up recording equipment quickly for the specific equipment and record the session musicians part so that they can begin the mixing process
<b>Mastering Engineer</b>	Work with the mastering engineer to create the final master of the track so it is ready for distribution.

#### How do mastering engineers relate to other job roles?

<b>Distributor</b>	Work with the distributor to make sure that final product created is ready to be distributed to the correct outlets
<b>Sound Engineer</b>	Work with sound engineer to make sure that the music recorded is ready for the final mastering process.
<b>CD Manufacturer</b>	Work with manufacturers to make sure that the master copy has been sent to them, ready to be pressed.

#### How do music journalists relate to other job roles?

<b>Marketers</b>	Work with marketer to make sure that the right image and branding of the artist is being conveyed through their outlet
<b>Artistic Manager</b>	Work with artistic manager to set up interviews and to agree on the conditions of these interviews, including payment and topics.
<b>Promoters</b>	Liaise with venues to write pieces about artists in their venues so that readers can make decisions about artists they want to see
<b>Venue Managers</b>	Work with promoters to promote a show or tour, including any competitions or give away that will create interest in magazine or article..

#### How do DJs relate to other job roles?

<b>Venue Manager</b>	Liaise with venue managers about bookings at their venues.
<b>Live Sound Technician</b>	Work with live sound technicians to make sure that all the their equipment is set up correct and interfaced with the venues audio system..
<b>Musicians</b>	Work with musicians to perform live with as part of a show or to create samples with.
<b>Roadie</b>	Work with roadies to make sure all equipment is transported to and from a show.

#### How do broadcasters relate to other job roles?

<b>Artistic Manager</b>	Work with artistic managers to set up interviews and to agree on the conditions of these interviews, including payment and topics.
<b>Promoters</b>	Work with promoters to promote a show or tour as part of a programme. Promotional competitions to increase audience.
<b>Musicians</b>	Work with musicians to give listeners a chance to hear from their favourite artist

#### How do conductors relate to other job roles?

<b>Musician</b>	Listen to the conductors feedback and play with the correct expression. Watch the conductor for timing and structure
<b>Conductor</b>	Work with the conductor to help them understand the message of the music and to make sure that the music is suitable for the ensemble, if it is an original composition.

## Learning Aim B: Understand job roles in the music industry

### How does each role relate to one another?

How do retailers relate to other job roles?	
<b>Distributers</b>	Work with distributers to make sure that an artists album is available in their stores for customers to purchase.
<b>Marketers</b>	Work with Marketers to make sure that the retailer has materials that will increase public awareness of album through consistent branding.
<b>Musicians</b>	Work with musicians to increase sales of albums through signings and exclusives to certain albums or songs.

How do distributers relate to other job roles?	
<b>Retailers</b>	Work with retailers to convince and organise for an artists music to be sold at their stores
<b>Marketers</b>	Work with marketers to make sure that ideals of the brand is being ex-pressed to the retailers
<b>CD Manufactures</b>	Work with manufacturers to have music ready for the distributers to sell to stores.



*What similar skills do all of these different job roles need?*

*Who do you think is earning most money and why?*

**Learning Aim B: Understand job roles in the music industry**  
**How does each role relate to one another?**

How do sound engineers relate to other job roles?


How do music journalists relate to other job roles?


How do broadcasters relate to other job roles?

Artistic Manager	
Promoters	
Musicians	

How do mastering engineers relate to other job roles?


How do DJs relate to other job roles?


How do conductors relate to other job roles?


## Learning Aim B: Understand job roles in the music industry

### How does each role relate to one another?

How do retailers relate to other job roles?


How do distributors relate to other job roles?


**Artist**

Artistic Manager

A&R

Promoter

Marketer

Musician

Composer/Song Writer

DJ

Journalist/Blogger

Broadcaster

**Studio**

Studio Manager

Record Producer

Sound Engineer

Instrument Technician

Session Musician

Mastering Engineer

Manufacturer

Distributor

Software Programmer

**Venue**

Venue Manager

Roadie

Live Sound Technician

Instrument Technician

Session Musician

*What similar skills do all of these different job roles need?*

*Who do you think is earning the most money and why?*

# Revision Questions

## Week 2

1. Why is it difficult to be a professional musician?
2. In what ways can composers/songwriters earn money?
3. What coaching would record producers give an artist? Why?
4. Why will studying the score help a conductor?
5. Why are sound checks important?
6. Why would health and safety be important to a roadie?
7. What expertise would you need to be an instrumental technician?
8. Why can't artists manage themselves?
9. What financial aspects does the Venue Manager need to consider?
10. What health and safety concerns are there at a studio?
11. Why is a brand/image so important?
12. What do A&R look for in new talent?
13. How are sound engineers and live sound technicians different?
14. Why would anyone want to be a sessions musician?
15. Why is a mastering engineer important?

## Week 3

1. What dangers does a manufacturer face?
2. Why should artists do interviews?
3. How can broadcasters help an artist's career?
4. How has software benefitted the industry?
5. What other roles could a DJ become involved in?
6. Why are high street retailers under threat?
7. What skills do you need to be able to build relationships with people?
8. Why can't all music jobs be full-time?
9. Why would part-time be beneficial?
10. What industry jobs would suit self employment?
11. Which type of employment is best overall?
12. What overheads would a large venue have?
13. What is playing in local venues good for building a career?
14. Why is it important to be aware of health and safety risks?
15. Do the advantages of signing to a major label outweigh the disadvantages?

## Week 4

1. What are the risks of signing to an independent label?
2. How does this compare to major record labels?
3. Which label would you choose and why?
4. Which type of publishing (music publishing or self publishing) would you pick and why?
5. What difficulties can a promotions company have? And why?
6. How can marketing companies use social media effectively?
7. What circumstances would it be better to buy your own equipment? And why?
8. Why is it important to pay for a PRS, PPL or MCPS license?
9. Why would a musician join Equity instead of MU?
10. Why would you want to join a union?
11. What is the difference between a trade union and a trade body?
12. What is the difference between a large venue and a small venue?

# Section B and C

- You will receive case studies for both sections
- Each section will contain an 8-mark evaluative essay and other questions ranging from 2-4 marks.
- In each essay you must come up with four points each for each argument detailed in the question (four advantages and four disadvantages)
- You must explain and justify your point (point, example, explanation) and provide a conclusion justifying your response

18. Suki wants to avoid turning bookings down. She is considering two options to make use of the days on which the studio is currently closed:

1. employ a part-time sound engineer to work for her
2. rent the studio to a self-employed sound engineer.

Discuss the implications of these two options for Suki.

(8)

With option number 1 Suki would have to pay the sound engineer to work for her, needing a contract of pay and conditions. She'd also have to check the engineer was good at the job through interviews which could again take her away from bookings. Being an independent studio also means her budget isn't huge - so unless the business brought in through the sound engineer was enough to cover their paycheck as well as rent for the studio, electricity and other bills, she could end up losing money. On top of this - if someone gets bad customer service when she isn't around, a time out of her control, it only takes a few bad reviews to seriously damage if not cease the business of her studio.

On the other hand, with option number 2 it is separate to her company - although sharing a building the engineer's business

and service wouldn't reflect back on the work she runs. Yet saying this Suki would need to be insured in case the self-employed engineer broke the equipment or damaged an area of the studio so that the repair money doesn't come out of her business money, as well as ~~that~~ <sup>product</sup> insurance. She needs liability insurance in case someone is hurt on the premises so again - she isn't the one to suffer for it.

The reliability of who she rents the studio out to also plays a part because if (being self-employed and not having a certain steady income) the engineer can't or doesn't pay her on time, she loses out.

A problem she might face by letting another sound engineer rent there is she's creating competition for her business. Customers that would have waited till Monday for her can now be seen Sunday by someone else - meaning their money goes to the self-employed engineer than to her business - making it harder for her to grow.



Question Number	Indicative content	Mark
15	<p>Responses may include the following.</p> <p>1 Employ a part-time engineer</p> <ul style="list-style-type: none"> <li>• Will be able to work on Suki's days off</li> <li>• Will be able to take more bookings on these days, thus create more revenue</li> <li>• Will have more happy customers as will not be turning away as many people</li> <li>• Opportunity to secure more business, some of which might lead to more interesting or lucrative projects</li> <li>• Employing someone will mean he/she will have to be paid from any profit made</li> <li>• Other implications from having staff such as holiday pay, staff sickness, pensions, etc. may be troublesome</li> <li>• Would have to place an advertisement and interview to find the right person</li> <li>• Could end up employing someone who proves unsuitable and is then hard to get rid of</li> <li>• An employee may not have the same values so could have various opportunities to bring Suki's business into disrepute</li> <li>• New staff would need training, which would take time out of an already busy schedule for Suki</li> <li>• An employee might expect work to always be available so Suki may end up having to pay him/her even if there are no bookings on the two days</li> </ul>	8

2 Rent out the studio to self-employed engineer	<ul style="list-style-type: none"> <li>• A self-employed worker will avoid the various burdens such as pensions, etc.</li> <li>• Will pay a fixed fee to Suki ensuring she makes more money from her studio on her days off</li> <li>• A fixed fee offers no opportunities for increased income or the creation of further opportunities, however</li> <li>• Is a reliable option for Suki; the risk is all the self-employed engineer's</li> <li>• Engineer may not do a good job so would still bring her studio into disrepute</li> <li>• Engineer may do a great job and enhance her studio's reputation</li> <li>• Engineer may be so good that he/she ends up poaching Suki's customers and branching off on his/her own, or customers would request him/her rather than Suki resulting in loss of income</li> </ul>
---	--

	<ul style="list-style-type: none"> <li>• May not treat the equipment with the same level of care as Suki</li> </ul>	
	Accept any other valid response.	
Level	Descriptor	
0 0 marks	No rewardable material.	
1 1-3 marks	A few key points identified, or one point described in some detail. The answer is likely to be in the form of a list. Points made will be superficial/generic and not applied/directly linked to the situation in the question.	
2 4-6 marks	Some points identified, or a few key points described. The answer is unbalanced. Most points made will be relevant to the situation in the question, but the link will not always be clear.	
3 7-8 marks	Range of points described, or a few key points explained in depth. The majority of points made will be relevant and there will be a clear link to the situation in the question.	