



## MUSICIANS' SURVIVAL GUIDE



# Your guide on how to survive (and thrive) in the music industry

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Welcome to the first edition of our Musicians' Survival Guide – Your guide on how to survive (and thrive) in the music industry.

We know that you can never learn from too many people when it comes to preparing for a career in music. Everyone has a different view point and it can be difficult sometimes to work out whose advice to follow. We think that the best answer is to take as much advice and input as possible, explore different directions, and see what works for you. There is so much to know and think about, so we put this book together as a handy travel companion on the next step of your musical journey.

This is the beginning of an exciting project to gather in a wide range of opinion, helpful tools and practical information to help you navigate your way through a career in the music industry. In this first edition, we have looked at what it takes to make a career in music, from the point of view of a series of performers. We present the management viewpoint on protecting your interests, managing your budget while on the road, and share some tips on how to help focus your vision and project. We have also included a section on music education and community music, which accounts for a significant amount of work available to musicians.

All of what you read here will also be available on our website – [www.lcm.ac.uk/survivalguide](http://www.lcm.ac.uk/survivalguide)

We are very grateful to all who took the time and effort to contribute to this publication, and for you for taking the time to read it!

We hope you enjoy this Musicians' Survival Guide and find the various perspectives and advice to be helpful.

Legal & finance

## Why do you need a band/artist agreement?

From Pete Bott, music specialist solicitor at Swan Turton LLP

Although it's unlikely to be the first thing you think about when putting a band together, it's essential to think about the legal relationship between you and your fellow band members, preferably before the band is making any serious money.

As members of bands such as The Smiths would tell you, following their well-documented falling-out, agreeing things like income splits (including those relating to songwriting) and ownership of band property (including the band name, logo and domain name) at an early stage is vital if you want to avoid or reduce the risk of disputes further down the line.

In fact, having these discussions with your fellow band members can be very positive and reassuring, helping to clarify issues that may be at the back of all the band members' minds. It may also stop unwanted tensions from creeping in, and once a written band agreement is drawn up, prevent or reduce future disagreement between band members.

As a result of English partnership law, various legal rights and obligations are normally implied when a band starts to write or perform together.

Although it is possible to amend many of these by a written band agreement, in the absence of such an agreement the following implied rights and obligations will often apply:

- All band members are jointly and severally liable. This means that, for example, if your guitarist goes back to the studio and racks up costs by spending hours adding numerous overdubs to your demo, then the studio may sue the guitarist, you or any other band member for any unpaid bills.
- A departing band member will continue to be liable, even after leaving the band, if the liability arose when he or she was still in the band.
- Each band member must contribute equally to band losses and is entitled to share equally in band profits. So, in the absence of an agreement to the contrary, the friend who just plays bass has the same entitlement to income as the multi-instrumentalist and songwriting creative force of the band.
- If a band member makes a profit from an activity connected with or competing with the band (e.g. session work or solo/side projects), then this profit may have to be shared with the other band members.

In addition, as every band is different, the rights and liabilities imposed by law are often either inappropriate or require clarification. This explains why many bands choose to enter into a written band agreement to vary or displace the implied rights and liabilities.

Further, putting aside the excitement and enthusiasm surrounding the formation of a new band for a moment, a well-drafted band agreement can act as a kind of 'pre-nuptial' agreement in the event that the band breaks-up acrimoniously or otherwise. >>

While it is important to record the variation of implied rights and liabilities in a written band agreement, it is also recommended that a written band agreement is used to help organise the band as a business by dealing with matters such as the following:

- The responsibilities of each band member (e.g. to arrange rehearsals and van hire, or to update social media pages and profiles).
- The assets (e.g. musical or recording equipment) which are band assets.
- The split of band income from live performance, songwriting and other revenue streams.
- The share of band expenses and how such expenses may be incurred on the band's behalf.
- The band decision-making process (e.g. procedures for entering into recording or publishing contracts, or buying equipment) and whether such decisions require unanimity or a percentage majority.
- The appointment of solicitors, accountants, managers or third parties to act on the band's behalf.
- The ownership of band intellectual property (e.g. music, lyrics, band name or domain names).
- The procedure for dealing with departing or joining band members.

All of the above may seem unnecessarily complicated, especially when all you really want to think about is the creative process and moving your band forward.

However, just imagine how much more of an unwelcome and complex distraction it could become once success, money and tensions between band members also form part of the equation.

“ *a well-drafted band agreement can act as a kind of 'pre-nuptial' agreement in the event that the band breaks-up acrimoniously or otherwise.* ”

It is therefore sensible to give the rights, responsibilities and liabilities of each band member some serious thought at the outset and draw-up a written band agreement which will help to give the business side of the band sufficient certainty and structure.

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## A guide to PRS for Music

From the PRS for Music website:  
[www.prsformusic.com](http://www.prsformusic.com)

PRS for Music is one of the key royalty collection societies here in the UK, combining both PRS and MCPS. Others include PPL (Phonographic Performance Ltd), ASCAP (American Society of Composers, Authors and Publishers), and many more throughout Europe and other territories.

All of these royalty collection societies are incredibly important to explore and understand for performing musicians, composers, songwriters, publishers and labels. Ultimately, you will find that at least one of these services is relevant to you and will play an important role in making sure you get paid for the use of your work beyond upfront fees.

### Who are PRS for Music?

PRS for Music is a collecting society which songwriters, composers and music publishers become members of in order to get paid for the use of their music. PRS for Music collects licence fees from anyone that uses music for a business benefit, and then pays royalties to music creators in the UK and around the world.

PRS for Music is the brand name that brings together two royalty collection societies; MCPS and PRS.

**PRS (Performing Right Society Limited)** represents songwriters, composers and music publishers, and collects royalties on their behalf whenever their music is publicly performed. This includes performances of both live and

recorded music or music from TV and radio, in premises from concert halls to corner shops.

**MCPS (Mechanical-Copyright Protection Society Limited)** also represents songwriters, composers and music publishers, but collects royalties on their behalf whenever their music is reproduced for products such as CDs, digital downloads and musical toys.

Organisations like PRS for Music exist in almost every country in the world. PRS for Music has reciprocal agreements with the international societies, allowing for members to be paid wherever their music is played.

### Why should I join?

If you write your own songs or music, or co-write with others and your music is being regularly performed, then you should consider joining as you could earn money from your music.

You should join PRS if the music you have written is broadcast on TV and/or radio, performed live, regularly used online or otherwise played in public

You don't need to join PRS if you perform but do not have any writing credits, arrange or play existing pieces of music which are still in copyright or DJ but don't produce your own tracks.

Songwriters and composers can join MCPS to earn royalties when songs are reproduced, such as for CDs and digital downloads.

You don't need to join MCPS if you're a published songwriter or composer and your publisher is already a member. In this case, the publisher will collect MCPS royalties on your behalf and pass an agreed share on to you. >>

### How to join

If you want to join either PRS or MCPS you can visit [www.prsformusic.com](http://www.prsformusic.com) and fill in the online application. Follow the steps until completion, at the end of the application you will need to print off the form, sign it and post it for processing. Membership is not confirmed until PRS for Music receive the hard copy of the signed form, validate it and send a confirmation email.

### Membership fees

Current administration fees are one-off £50 for writer membership per society.

### First steps after joining

You will receive a confirmation email informing you that you have joined PRS for Music and will be given a unique Membership Number (previously referred to as CAE number).

After setting up an online account, remembering to register your songs (which from here on will be referred to as works) as accurately as possible is one of your most important tasks as a member. It's essential so PRS for Music know who to pay royalties to when music is used.

### Register works

Registering your works on [www.prsformusic.com](http://www.prsformusic.com) is simple and only takes a few minutes. You will need to register each work title, and the songwriting splits. Works will be visible our database within 48 hours once registered and each work will be given a unique Tunecode.

If you are published, it is important to check with your publisher before registering any works as this is usually their responsibility.

### Check your registered works

The **Search Our Database** tool lets you search for any music or recording registered with PRS for Music. There are a variety of search options available to help you find what you are looking for quickly and easily.

Remember to check the accuracy of your work details once they're in the database.

### Report live performances

If your works are being performed live, you could be due a payment. Make sure you use the **Report Live, online and overseas usage** tool to claim if you are gigging in your local pub, performing your classical piece at a music society, playing a set at a festival or performing any other live performances in a venue.

You will be asked to detail the venue, date and set-list.

You do not need to inform PRS for Music of TV or Radio performances of your works as the TV and Radio stations report them directly to PRS for Music as part of their licensing agreements.

### Search unpaid royalties

Sometimes music is used and PRS for Music are unable to identify who to pay.

The **Claim Unpaid Royalties** tool is available for members to search and claim any royalties that belong to them. >>

### Check your personal details are correct

It's very important PRS for Music have your correct personal details as it helps ensure that you get paid for the use of your music.

So make sure your address, bank account and contact details are always accurate. The **My Account** section also lets you add any pseudonyms you perform under or details of additional users, such as a manager or agent, to your account.

### PRS distribution frequency and schedules

PRS runs four "quarterly" distributions a year, in April, July, October and December. For a full schedule, go to the electronic version of this guide at [www.lcm.ac.uk/survivalguides](http://www.lcm.ac.uk/survivalguides).

The amount you will be paid (for PRS distribution) is visible on your **Member Homepage** five working days before the distributions are paid. If you have not received payment for a usage that was due for distribution, you can use the **Raise a Query** tool to check whether you should have been paid.

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## The importance of tour accounting

From the Enterprise team at Leeds College of Music, with the template available to download from [www.lcm.ac.uk/survivalguides](http://www.lcm.ac.uk/survivalguides)

Keeping track of financial outgoings and income is a basic fundamental for any company or individual across any industry. As an artist on the road, it is easy to forget to look at finances or keep a record of sales. The tour accounting spreadsheet template will hopefully help to keep all of your figures in one place and provide a great set of data to use for future performance dates. Below is a brief explanation of the accompanying template (see fig. 1 overleaf) along with some general tips for finances while on tour.

### Tour expenses

Here you can collate all of your expenses, broken down by type of expense, and date. This sheet can then calculate the average cost and total expenditure. Include items such as petrol, taxis, hotel rooms, road tolls, daily allowances, venue hire etc.

### Tour income

This sheet is laid out in the same way as the previous Tour Expenses sheet, allowing you to list different income streams (e.g. performance fee, t-shirt sales), with it then calculating how much they have generated for each date, as well as in total.

### Tour totals

This sheet simply allows you to see the balance between your expenses, and income. >>

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Fig. 1: Sample from the tour accounting spreadsheet

Tour Expenses	2/6/16 Leeds	3/6/16 Newcastle	9/7/16 London	ETC	Averages	Individual Cost Totals
				//		
Petrol	0.00	30.00	50.00		26.67	80.00
Van Hire	0.00	75.00	82.00		52.33	157.00
Driver/Tour Manager	0.00	100.00	100.00		66.67	200.00
Hotels	0.00	64.00	143.00		69.00	207.00
Parking	0.00	10.60	28.00		12.87	38.60
Per diems	20.00	40.00	40.00		33.33	100.00
Trains	0.00	0.00	0.00		0.00	0.00
Taxis	18.00	0.00	33.00		17.00	51.00
Underground/Tube	0.00	0.00	40.00		13.33	40.00
Other	0.00	12.00	0.00		4.00	12.00
<b>Daily Total Expense</b>	<b>38.00</b>	<b>319.60</b>	<b>516.00</b>		<b>295.20</b>	
<b>Overall Total Expense</b>					<b>£873.60</b>	

  

Tour Income	2/6/16 Leeds	3/6/16 Newcastle	9/7/16 London	ETC	Averages	Individual Cost Totals
				//		
Gig Fee	600.00	50.00	50.00		233.33	700.00
CD EP	64.00	12.00	40.00		38.67	116.00
Vinyl EP	14.00	0.00	35.00		16.33	49.00
Tshirt 1	40.00	10.00	0.00		16.67	50.00
Tshirt 2	40.00	0.00	10.00		16.67	50.00
Poster	28.00	4.00	44.00		25.33	76.00
Busking Money	0.00	0.00	112.00		37.33	112.00
Other/donation	0.00	1.00	0.00		0.33	1.00
<b>Daily Total Expense</b>	<b>786.00</b>	<b>77.00</b>	<b>291.00</b>		<b>384.67</b>	
<b>Overall Total Expense</b>					<b>£1,154.00</b>	

  

Tour Total	Daily Expense	Daily Income	End Of Day Total
Leeds	38.00	786.00	748.00
Newcastle	319.60	77.00	-242.60
London	516.00	291.00	-225.00
<b>Overall End Total for Tour</b>			<b>£280.40</b>

A few tips to consider

- Keep hold of receipts – this will not only help you keep track of how much you have spent and on what, but will also be useful for your tax return (if applicable).
- Always have a float for merchandise sales – make sure you have enough money to provide change for any sales you make. Keeping items at simple round figure prices (e.g. £5, £3, £1, etc.) will limit the amount of different coins or notes you will need to carry.
- Change for parking – perhaps keep this as a separate float to ensure you aren't caught out when you find that elusive parking spot.
- Drive economically – by lowering your speed you can gain many more miles per gallon, reducing your spending on fuel. This website has a handy calculator for seeing what the most economic speed is for your vehicle: ([theaa.com/driving/mileage-calculator.jsp](http://theaa.com/driving/mileage-calculator.jsp))
- Although this isn't highlighted on the attached template, it is important to know the per unit costs for any merchandise you may sell. For example if you had 200 CDs produced at £360 total, each unit would have cost £1.80. You then know that to break even they would need to be sold to the public for £1.80 minimum. It is useful to note this down as you can then take it in to consideration when calculating income from merchandise.
- Audience/ticket sales – this is another figure you could add to your spreadsheet and will help you to gauge the success of each performance. >>

In its simplest form, these spreadsheets will keep a financial record of your performance dates. However the data you collect may be much more useful than you initially think. It may be that you can use the data gathered from each tour or live date to plan future dates, as well as things like:

- Over time being able to use this information to initially estimate costings, allowing you to see how viable your plans are, and whether you can make them more profitable or not.
- Planning PR campaigns - knowing where you have had the best attendance or most record sales could allow you to target particular cities or areas for regional PR.
- What of your merchandise lines was the most successful/profitable?

You can download the tour accounting spreadsheets to use yourself from [www.lcm.ac.uk/survivalguides](http://www.lcm.ac.uk/survivalguides)

## The life of... a composer, performer and educator

Interview with Kerry Andrew

Kerry Andrew is a multi-award winning English composer, performer, writer and educator. Alongside her extensive catalogue of published instrumental and choral works, she performs as You Are Wolf, and is also a member of several successful groups including Juice Vocal Ensemble, Metamorphic and Dollyman. Kerry's work is varied and eclectic and readily draws critical acclaim.

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Briefly explain the areas of music you work in.

I am a composer and performer who chiefly works in classical choral/experimental vocal music, education and community music. I also work in folk, jazz, music theatre, improvisation, and a tiny bit of broadcasting and writing.

What steps would you recommend students take to try and become a paid musician?

Initially at least, say yes to everything and do some things for little money - but not too much for free! You have to give your work worth; enter competitions, do summer schools where you can, and make connections. More than anything, do it yourself - put on your own gigs (you probably won't make any money in these ones), make your own ensembles, be as pro-active as you can. Absolutely do not expect opportunities to come to you, and don't wait for the big break. You're a thousand times more likely to have lots of little breaks.

Support other people - create a network of musicians and promote each other. A successful person celebrates the work of others as much as their own.

What five tips would you give to someone for working successfully in a professional environment?

- Always be on time, or early.
- Be clear on what your fees will be, and don't take less.
- Always be ready to recommend other people for jobs.
- Create work/opportunities for other people.
- Be open-hearted, cheerful, pragmatic, dependable.

How proficient/flexible do you need to be in composition or performing?

Very! Never assume that there is only one way to do something. A good musician thinks on their feet.

Is this something you can make a living from?

Yes! But don't necessarily expect your money to come from one way of working - it's very likely that you'll play, teach, compose, teach some more, lead workshops, promote yourself until you are sick, write an article, conduct something, put on a series of concerts etc.

How important is networking?

Networking can feel cynical and I personally hate the whole 'working the room' thing, but nonetheless, thinking about networking in terms of sharing skills and experiences is good. >>

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If you could look back and give yourself one piece of advice when you started out, what would it be?

Do more, and do it now! I wish I'd started things a bit earlier, but it's easy to say that in hindsight. Make the most of free resources at college!

Is there anything else you would say to a musician at the start of their career which you think would be useful?

Don't set your heart on one thing. You're going to be a musician but roll with the punches and grab the opportunities, and you will be fabulous!

## Venues: What they do and how to work with them as a performer

Some thoughts and tips from the Events team at Leeds College of Music.

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### Working with venues

- Be prepared
- Be punctual
- Be patient

Nobody loves diva behaviour. It may make you feel powerful but it is more likely to make you look unprofessional and a bit silly. It is often noted that the most difficult musicians to work with are those early in their career, with a false sense of their own importance. It is not always the case, but it is worth bearing in mind when you are speaking to people.

You will come across all sorts of people who work in venues with a wide range of job titles. Some will be amazing at what they do while others may be less competent. Regardless of the financial deal you have made, or what you think of the people you are working with, remember you are a guest in their place of work. Ask if you need something but always be polite and, within reason, be patient and allow them time to do what you have asked them to do for you.

Sometimes, your request will not be possible, or will fall outside the terms and conditions of a contract. Try to respect that. You will usually get more for being pleasant. That does not mean that you should be a walk over, but it is advisable to check yourself before you get into an argument. After all, your role is to put on a great show and get invited back. >>

Some issues can be resolved with good communication. Often, a simple dialogue about timings and responsibilities with your venue representative when you arrive can go a long way to building a smooth relationship.

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### Performers

You are likely to find yourself working in all kinds of venues during your career and you will come across really good ones, and ones which leave more to be desired.

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*Nobody loves diva behaviour. It may make you feel powerful but it is more likely to make you look unprofessional and a bit silly.*



When a venue agrees to host your gig or books you to perform, you have a right to be presented to the highest quality. After all, this is your creative output. You can go a long way to helping the venue show you at your best:

- Have a good, clear technical rider - a technical rider is a document showing what you require from the venue and its staff to ensure you can perform properly.
- Have a simple catering rider (where appropriate) - this is a document requesting any refreshments for you the performer e.g. water, sandwiches, alcohol. Catering riders are normally agreed up front with whoever booked you, but try to be reasonable with what you ask for as they can often impact on your fee.
- Make sure your own equipment is working - very often problems are with faulty amplifiers, flat batteries or guitars needing a service.

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### What people do in venues and what their titles really mean.

There are lots of commonly used job titles in venues but what the people actually do can vary a great deal from one to the next. It's safest not to assume what responsibilities someone has on their job title alone. Here are some examples of job titles and a flavour of what they do.

#### Events manager

In many pub and club venues there is an 'Events Manager'. They tend to be a booker, or liaise with acts coming in to the venue.

#### Venue rep

You will often find people who meet you and look after you at a venue are referred to as the venue rep (short for 'venue representative'). They do not always work for the venue – more often than not they will belong to the production company or promoter that has booked you, but this can vary a great deal from venue to venue. While some venues book acts directly, more often than not they are hired by a third party to put an event on. It all depends on their business model. It is worth checking out the relationship between the promoter and the venue before you turn up to the gig, so that you know who you should be providing the answers to your questions. Request this information when you are submitting your advancing documentation (documentation that collates all information you may require for the performance). >>

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### Artist liaison

Like a venue rep, they are officially the person who is there to look after you, but very often they will not do very much aside from checking your rider is in place and getting you on and off stage. If you need something and you stay quiet, you may find that they assume everything is ok and leave you alone.

### Promoter

This is often a person from a third party to the venue who is putting on the show and handling the money, but who does not have final say over how the venue itself works; sometimes they will be demonstrative and manage the relationship between you and the venue. On other occasions, the promoter will be a person at the venue, like the events manager, who is responsible for delivering a programme of live performances.

### Merchandise manager

This role is about making sure that your merchandise is on sale to the audience on the night. You need to be clear with them about what you have brought in to sell and what your price list is. Bring a float with you as they will often not have one. Make sure it is neatly accounted and that you have a stock take before you sign over the goods to them.

Some venues will have official paperwork for you to sign your material in and out. Others will simply take it off you risking a game of roulette with their accuracy. If there is to be a signing for audience members, the merchandise manager (or venue rep if they are also filling this role) will show you where to go.

Often, they will expect you to bring your own pens. Most importantly, they will be angling to take 10–20% of any income you make on sale of merchandise. This should be made clear to you in advance (this may be included in your technical or general artist rider), and it is always worth checking their mathematics before you agree to sign and settle at the end of the night.

### Bar manager

In absence of other management, the bar manager may have most control in a venue. They may also be the person to make decisions on how quickly you are pushed out of the venue at last orders. Keep them on your side. They have power and influence in most venues, and it's amazing what you can end up needing from them at a gig.

### Technical manager

In most venues, the technical manager is the most senior person on the tech crew. They usually have more experience, but also have a remit to make sure everything is working, complies with regulations and is operating safely. In most cases, they will be booking the sound and light technicians who will work with you on the day. A good rider can make all the difference in making sure they bring the right person in to do work for you.

## The life of... a session drummer

Interview with Robert Moutrey, Drummer (Crocodiles, MACHIIINE & Moody Gowns)

**Briefly explain your role. How does this tie in to the band generally?**

Crocodiles originally set out as a noise-pop duo in 2008, performing with guitars and drum machines. As their experience grew and their tastes changed, so did their style, sound and composition. They expanded into a five-piece band including bass, keys and drums, and their songs became more melody focused with emphasis on composition.

Ultimately, this meant that the rhythm section took more of a backseat to vocals and guitar. However, this didn't mean to say the rhythm section was less important. Writing and composition of Crocodiles' songs is carried out by Brandon Welchez and Charles Rowell, but they need a drummer to interpret the parts that are recorded... that's where I come in.

I translate recorded drums and percussion from Crocodiles' records and re-interpret them for live performance. My role is to provide a solid and reliable rhythmic backdrop for the rest of the band to play on top of during live performances. Essentially, I drum for Crocodiles on TV, radio and international tour dates.

**What steps would you recommend students take to try and become a paid musician?**

Become part of a wider musical community and whatever that involves. It's easy to fall into the trap of locking yourself away and practicing your instrument '9 to 5' like someone

will walk past your practice studio, stop, and think "hey, I like that, I'm gonna ask 'em to play with me". Take chances, get out and meet new people... it's different for drummers or instrumentalists. Money in music goes towards melodies and lyrics as they are the main source for royalties. There is money from the gig fees but they're usually split evenly (between band members) after expenses. Bearing this in mind, don't let anyone tell you that you are spreading yourself too thinly.

If someone asks you if you want to jam... go! Have a few beers and make new friends. But then think about the outcome. Friends are friends but they won't pay your bills for you. If they're wasting your time, get out and find someone else who wants to put the work in... oh yeah, don't do any 'pay-to-play' gigs!

**What five tips would you give to someone for working successfully in a professional environment?**

- Hit the ground running. First impressions mean everything. Before I turned up to my Crocodiles audition (if you could call it that - the guys are pretty relaxed), I had been playing along to all of their songs for at least three weeks. I turned up to the practice studio and it was just Charlie on guitar and his girlfriend at the time sketching out the melodies. Nothing like what I had anticipated. But I played like we were performing to 2000 people because I was prepared. There was no way I was going to fluff that opportunity!
- Make notes, take notes, listen and take no notice of what others do. Most likely other people in your position work differently, but it doesn't matter. Do whatever you need to do to make yourself feel comfortable. So long as you hit it, no one will care. Ultimately, you'll probably end up relying on your memory anyway. >>

- Be adaptable, both personally and technically. I have met some great players, but if you're an 'asshole' no one wants to work with you. At the end of the day it's a job like any other, if you don't like being told what to do, write your own music!
- Write your own music. Being able to offer options/opinions on say, how to end a song, where the middle eight could go, how that harmony of the backing vocals should sound etc.; these are all very useful skills.
- Make sure your equipment works and that you have a backup.

#### How proficient/flexible on your instrument do you need to be?

This depends on the type of music you like to play. Personally, I'm a fan of old 60s/70s pop, 'rock and roll' and punk. This means that my job as a drummer is to play to the song; no showboating. If someone wants me to spice something up a bit I can cobble together some cheeky bossa nova or whatever, but ultimately the more I noodle the less likely I am to get hired.

When playing for other people it is most important to respect their vision and play to that. You only ever need to be as flexible as the songwriter/artist needs you to be. Proficiency on the other hand, well, if you can't play what they want you to play... you're at a loss.

#### Is this something you can make a living from?

It's difficult to make a living from drumming alone. It is not my sole source of income. I know people who do rely on it to pay their bills and one day I hope to achieve that also. But I'm not put off by the idea that I have to build a reputation and I have to work hard, not just in music

but in other areas too. Earning a living purely from playing the drums will ultimately mean many months away from home, staying in a different bed every night and living out of a suitcase.

“ *There are two sides to music: there's the 'industry' and then there's the 'community'.* ”

Sometimes you have to play shows that you don't want to play. Sometimes you come away from a three month tour without the money to pay the rent. I'm quickly getting used to the idea that I will never own a home. You just have to be pragmatic about the whole thing and not lay all your hopes on that mansion in Beverley Hills.

#### How important is networking?

There are two sides to music: there's the 'industry' and then there's the 'community'. Networking, I would assume, is incredibly important to those working in the industry; going to the right nights, meeting all the right agents etc. First of all, I'm probably not good enough to drum for the likes of Adele or Drake or other 'Industry' professionals, and second, I wouldn't want to. That's not me.

For me it's about community and by that I don't mean the holding hands and singing prayers kind of community. I mean people who go to real venues, listen to real music and have real feelings... ha! No but seriously, there is a touring circuit out there that pays reasonable money to serious musicians. We're not talking life changing amounts of money, but if you're sensible and you know your local promoters, booking agents, man with a van etc. it's possible to arrange a small UK/European tour yourself. Just make sure you've got the right paperwork and a satnav! >>

If you could look back and give yourself one piece of advice when you started out, what would it be?

Be patient and know your music history, not just know it... but enjoy it! When I first moved to London to find a band I must have played with ten different groups and met with at least 30 different people to discuss projects.

“ *Be patient and know your music history, not just know it... but enjoy it!* ”

I was so desperate to get off the ground with music that I didn't give myself time to go out and appreciate what was already out there. That would have been a far more productive use of my time. Instead, I worked myself into a rut. None of those projects ever turned out into anything and only from a mutual connection did my phone ring with Crocodiles on the other end. Sometimes, you just have to wait.

**Briefly describe what touring life is like?**

You wake up, you spend six to ten hours in the back of a van, set up your instruments, if you're lucky you get to wander around a new city, then you play, pack up and maybe get a bed for the night. It's not as glamorous as it sounds. But sometimes, the stars align. The sound on stage is incredible, the audience literally climbs on stage, there's only a two hour drive the next day and the accommodation is upstairs so you can party all night. And most importantly, you're doing what you do best, with the best people you can think of and no one can touch you... until the van breaks down and the French mechanic looks at your hungover state and shakes his head disapprovingly!

## What are you trying to achieve with your music?

Some thoughts and ideas from the Enterprise team at Leeds College of Music

Whether you are creating trance music, or composing classical works, it is important to consider who you are doing this for, and what results you would like to achieve from your work.

As the music industry is, as it suggests, a business, treating your music/project as a product can be really useful to help clarify your aims, goals and overall aspirations for your music. For example, if you were to launch a new vacuum cleaner, careful consideration, design, product development and market research would be required before any aspect of it was manufactured or sold.

Below are some points and questions that will hopefully help focus your project/music/ideas, and potentially create a set of guidelines, benchmarks and parameters for everything you do.

“ *Remember there is a difference between ambition and arrogance.* ”

This can keep you driven and motivated. You should certainly set your sights high, but remember there is a difference between ambition and arrogance. Balancing realism and optimism is key to the success of this task. >>

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### Mission statement

- What do you want achieve with this project?
  - How do you want to be portrayed i.e. do you create song based music, groove and hook based music etc?
  - How do you want people to hear your music i.e. recordings, scores, as library music?
  - In a couple of lines what describes you and the music? Try not to use words like cool/trendy/jazzy etc. really think about it! This can be really useful when others ask you what you are doing.
- 

### List artists whose success you would like to emulate and why

- Think about the venues they play.
- How are these artists presented to their fanbase/the public in and outside of their music, and how do they engage with them? These don't have to be artists you think you sound similar to etc. just acts you feel have achieved the things you would like to achieve.
- What do they sell i.e. CDs, singles, downloads, streams and how many? Do they sell out the venues they play? Do they sell a lot of merchandise generally?
- What labels are they signed to or which agencies represent them?

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### Aims/aspirations that contribute to your mission statement

- Places you would like to play i.e. main stage at Bestival, Royal Albert Hall.
  - Top five album/single?
  - TV programs you would like to be featured on i.e. synchronisations such as having your music on a John Lewis advert or on the end credits to the next James Bond film etc.
  - Blogs, magazines you would like to feature in.
  - Be realistic in relation to similar artists but don't be afraid to aim high.
  - Really think about everything - all of the products and places your music could be used or performed.
- 

### What's your key target audience?

- Age group
- Jobs/careers/students/location
- What radio station/programs do they listen to
- What do they wear and where do they shop?
- What kinds of things do they do?
- How do they buy/consume music? >>

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### What other artists do your target audience listen to?

- Do these artists tie in to what you want to do?
- If not make another list of artists 'similar' to you musically and work backwards and see if you can find a better fit.

These questions are all just examples; you can always go much further with your analysis, and this may happen as your project begins to take shape. Your initial set of answers may also change over time as your project develops, but you can always update them to reflect new ambitions or parameters.

## The life of... a session musician

Interview with Charlie Barnes, multi-instrumentalist  
(Live touring musician for Bastille)

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### Briefly explain your role.

I'm a bit of a Jack-of-all-trades, but master of none. That's probably my job title. Currently I'm playing guitar, bass, keys, percussion and singing backing vocals for Bastille.

### What steps would you recommend students take to try and become a paid session musician?

Say yes to everything until you're too busy to do so. Nothing is below you, not even playing for free. Every time you say no, there will be a queue of people behind you, clawing away at that door you're leaving open. As annoying as it may be to hear, this is indeed an industry based on being in the right place at the right time.

“ *It is a very, very small industry  
Networking is of the utmost importance.  
Wherever you are, talk to people.* ”

In my case, it wasn't that I was in the right place, but that I had done an extremely good job for somebody else the previous year, and they were there at the right time for me, passing my name along to somebody on the lookout for a multi-instrumentalist and backing singer. I've been playing in pubs and cafés since my early teens, and this only happened when I was 25. Stick at it.

What five tips would you give to someone for working in such a professional environment?

- Mind your p's and q's
- Be on time
- Don't be a diva
- Learn the material inside out and back to front
- Carry your own bottle of hot sauce

How proficient/flexible on your instrument do you need to be?

You need to stand out from the crowd when you audition (or whenever it may be that you're being noticed by somebody searching for a musician to do your particular role). That doesn't necessarily mean you need the utmost technical proficiency (Don't ask me to play a guitar solo, I'm terrible at them).

“ Say yes to everything until you're too busy to do so... Every time you say no, there will be a queue of people behind you, clawing away at that door you're leaving open. ”

In a role such as mine (i.e. the guy at the back) people aren't looking for a star of the show, they're looking for somebody to play their parts solidly and reliably every night.

Is this something you can make a living from?

100% yes. Don't however expect that right from the offset.

How important is networking?

It is a very, very small industry. Networking is of the utmost importance. Wherever you are, talk to people. You never know who you're going to end up chatting to, and what doors they might be able to open for you. Be polite, be respectful, and gather e-mail addresses. Follow things up. If you land a job like mine you'll probably end up meeting a bunch of your heroes too... be cool.

Briefly describe what touring life is like?

It's a difficult thing to sum up briefly. I've toured in many different manners; from lugging my gear on trains or in the back of a friend's hatchback, to splitter vans, to Nightliner tour buses and charter jets.

“ When you're playing live most nights (and especially if you're singing) you need to stay physically healthy, probably even more so than when you are at home. ”

It's as fun as the people you're with, and, judging by my experience, that means it's always a lot of fun! It can be hard work, but it beats taking soup to people in cafés or sitting down in an office all day.

How do you stay healthy (both physically and mentally) while on tour?

Getting out of the dressing room/venue is very important. My favourite band described the touring life as 'Travelling the world and seeing  $\frac{f}{\text{---}}$  all of it'; tongue-in-cheek, yes, but it does ring true to a lot of my experience.

If you have the time to explore (or, if you're healthier than I am, do some exercise) then do it. Otherwise it can >>

all become a bit of a blur. Even just grabbing a coffee from somewhere around the corner from the venue rather than just going to catering will add a bit of variety to your day. This can also be a way to get a bit of quiet time. I like to read and listen to podcasts a lot while I'm away, so cafés tend to be good spots to get away from the venue for a while for some peace.

When you're playing live most nights (and especially if you're singing) you need to stay physically healthy, probably even more so than when you are at home. Eat well, make sure you get plenty of vitamins etc. Catering and riders are always full of tempting things. Don't give in every day, and instead give yourself treat days. You'll value it more that way too.

Charlie Barnes has kindly provided the CV he used when applying for the live role with Bastille – you can find it online at [www.lcm.ac.uk/survivalguide](http://www.lcm.ac.uk/survivalguide).

## Tips for working in community music

From Becky Morley of Musical Moments

Looking into a career in community music? Community musicians are becoming more prominent in the professional working world, with more and more opportunities becoming available every year. I graduated from Leeds College of Music in 2011 and studied the Community Music module in my final year. I found my placement fascinating and emotional but absolutely inspiring. The placement was a catalyst that helped me to pursue my dream career. Fast forward to today and I am now the founder of Musical Moments™, a company that provides interactive music sessions to areas of the North West. We facilitate in care and nursing homes and specialise in providing music for people living with dementia. We work with over 10,000 older people annually by using music to stimulate and engage the groups that we work with.

I frequently return to Leeds College of Music to share my community music experiences with the current students. There are several qualities that I feel a great community musician should possess. Here are my top tips for those thinking of a profession in the community music world...

- You need to have passion for music. This is really important. You are working with others and you need to show your love and passion for what you're doing to your group. When you show this you'll truly get the best from the people that you're working with.
- Preparation is key... a cliché, but my favourite quote is 'fail to prepare - prepare to fail'. It's essential that you plan exactly what you're going to do and what you want to achieve in your session. I'd also recommend having a 'back-up' session, sometimes things don't go

to plan, sometimes it's a good thing, but always follow the group - it's their session. Have some extra material just in case your session takes a different direction.

- Keep your content fun and engaging - if you have good music and activities in your session, you will enjoy it and so will your participants. Keep things short and sweet - activities that everyone can participate in no matter what their ability. Try to keep everyone in the group as equals without singling out a certain person if necessary. If people enjoy what you do and how you do it, they'll come back again, which is what you really want. How you deliver your session is important too, presentation matters and your personality is what will bring people to your session and keep them there.
- Achieve your musical goals; make sure you know what you want from your session. This way you'll always have something to work towards and your session will have structure and meaning.
- Enjoy it! There's no point in doing any job in this world if you don't love it. Enjoy every minute and think of the impact you're making to people's lives. Community music is a truly wonderful and rewarding profession.

We also offer several exciting careers at Musical Moments™ – you can find out more by visiting our website – [www.musical-moments.co.uk](http://www.musical-moments.co.uk)

## Community music – useful organisations

From Christine Bates, Community Music  
Module lecturer at Leeds College of Music

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### Professional organisations

In order to sustain a career in music education there are a number of professional organisations with whom it would be advisable for you to connect with. They offer guidance, support and in some cases insurance.

The Music Education Council  
([www.mec.org.uk](http://www.mec.org.uk))

Music Mark  
([www.musicmark.org.uk](http://www.musicmark.org.uk))

Sound Sense  
([www.soundsense.org](http://www.soundsense.org))

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### Disclosure and Barring Service

You ought to hold a clear DBS certificate as proof that you have no previous convictions which may prevent you from working with children and vulnerable adults.

Disclosure and Barring Service  
([www.gov.uk/government/organisations/disclosure-and-barring-service](http://www.gov.uk/government/organisations/disclosure-and-barring-service))

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### Professional development

It is important to continue to develop your music education skills throughout your career. The organisations listed here deliver short courses in community music related skills.

Lifemusic  
([www.lifemusicmethod.blogspot.co.uk](http://www.lifemusicmethod.blogspot.co.uk))

Nordoff-Robbins  
([www.nordoff-robbins.org.uk](http://www.nordoff-robbins.org.uk))

Trinity Laban  
([www.trinitylaban.ac.uk/study/music/teaching-musician-postgraduate-certificatediploma](http://www.trinitylaban.ac.uk/study/music/teaching-musician-postgraduate-certificatediploma))

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### Funding

The organisations listed below welcome applications for funds for community music activities.

Paul Hamlyn Foundation  
([www.phf.org.uk](http://www.phf.org.uk))

Esmee Fairbairn Organisation  
([www.esmeefairbairn.org.uk/apply-for-funding](http://www.esmeefairbairn.org.uk/apply-for-funding))

The Leverhulme Trust  
([www.leverhulme.ac.uk](http://www.leverhulme.ac.uk))

Arts Council  
([www.artscouncil.org.uk/funding](http://www.artscouncil.org.uk/funding))

## Getting your first job in music education

By Dr Elizabeth Stafford

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Professional Dr Elizabeth Stafford is Senior Lecturer in Professional Studies (Music Tuition) at Leeds College of Music, Programme Leader for the Level 4 Certificate for Music Educators at CPD Centre West Midlands, and Director of Music Education Solutions Limited.

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### What kind of teaching is right for me?

#### Private teaching

This involves teaching at your own home, studio, or at your pupil's home. It is usually reserved for instrumental or theory teaching, but sometimes you might tutor pupils towards GCSE or A-Level qualifications as a private teacher.

#### Teaching in schools

This involves teaching either curricular, extra-curricular subjects, or both. It can include instrumental teaching, music, music technology teaching, ensembles, choirs and music clubs. At a senior level, it can involve managing a team of teachers.

#### Working for a music hub

Music Hubs employ instrumental teachers to work on their behalf in schools. This is usually hourly paid or self-employed work, and involves teaching in small groups or whole classes of up to 30 children. One-to-one teaching is rare and is usually reserved for older pupils studying Grade

6 and above. Teachers are often expected to be multi-instrumentalists, and are often contracted to teach a whole instrument family, rather than their specific instrument.

#### Running your own music education business

This is the most flexible option, as you can tailor the services, fees and teaching hours to your exact requirements. Although hard work to set up, this option can be very rewarding in that it allows you to deliver exactly the kind of teaching that you are interested in. These kinds of companies often deliver one-off workshops and short-term projects rather than regular teaching, and are particularly prevalent amongst musicians of non-Western traditions.

### Preparing for a career in music education

#### Qualifications

There are at present no mandatory qualifications to work as an instrumental teacher privately, or in a school or college. Many instrumental teachers are self-taught and do not even have any formal qualifications at all in music, although for classical orchestral instruments it is normal practice to have a diploma or degree level qualification.

Some employers offer an enhanced rate of pay for instrumental teachers with Qualified Teacher Status (usually for those with a PGCE), but the only music education related jobs that you legally require Qualified Teacher Status for are to teach curriculum music in a state school or college (independent, free and academy schools do not generally require QTS). Should you wish to work in the post-16 sector, some further/higher education institutions will allow you to lecture without a teaching qualification (one is desirable as many other applicants may have this), on the understanding that you will 'complete one on the job'. >>

Of course, the more qualifications that you have, the more attractive you are to potential employers, so you may wish to study for a teaching diploma or certificate to enhance your employment prospects. As part of the National Plan for Music Education in England, a new qualification specifically for music educators has been developed. The Level 4 Certificate for Music Educators (CME) is designed to give music educators the relevant basic skills and knowledge that they need to work with children and young people. Further information on this qualification can be found at: [www.cme-westmidlands.co.uk](http://www.cme-westmidlands.co.uk)

### Experience

48 | People often say that 'there's no substitute for experience', and in music education, as in other areas of life, that is broadly true! However, everyone has to start somewhere! In order to be taken seriously at a job interview it is a good idea to have at least observed some teaching, or volunteered at a school, youth group, or ensemble rehearsal. This is less important if you are setting yourself up as a private teacher, as often parents and potential students are not as vigorous in their interviewing techniques as employers would be. It would be a good idea in any case, in order that you actually know what you are doing with your first pupil.

### Knowledge

Along with gaining experience of teaching, you may want to gain some knowledge about teaching methods, theories and research. Remember – it is a long time since you first started learning your instrument, and the way you were taught then may not now be considered appropriate. The Journal of Research in Music Education is a good place to start your research – [jrm.sagepub.com](http://jrm.sagepub.com)

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### Employment status: What kind of contract is right for me?

There are various employment options for music educators. Some music educators set themselves up as sole traders, or limited companies, but the majority fall into the employed or self-employed categories. It will be up to you to decide which suits you best, but the benefits of employment include sick pay, holiday pay, and job security, whilst the disadvantages include lack of flexibility, which can be a problem for gigging musicians. In making your decision you should bear in mind any practical considerations such as whether you are hoping to buy a house in the near future (mortgage lenders are often less keen on the self-employed!).

49 | Talking to an accountant, financial advisor, or bank manager can help you to make your decision. Visit [www.ergrove.co.uk](http://www.ergrove.co.uk) to submit your questions to a firm of accountants that specialises in working with individuals in the creative industries.

If you are intending to work as a private teacher, you should still have a teaching contract in place with all of your pupils. This ensures that you get paid for any cancellations, and that there is a reasonable notice period before a pupil ceases lessons. Templates for these contracts are available from the major music unions.

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### Applying for a job in music education:

In order to apply for any job you will need a Curriculum Vitae (CV) which can be submitted in its entirety, or used as an information bank for filling in application forms. It should state your qualifications, experience >>

and interests. You may also wish to establish a website which details your work as a performer and teacher, adding credibility to your professional profile. Audio clips or videos of you playing are a must to demonstrate your talents.

Social media accounts are also a good idea, but do not use these to communicate with pupils (under 18), and be careful that the content is professional and not controversial!

### What will they ask you at interview?

Interview questions will vary depending on the role you have applied for. You can be sure you will be asked why you want the job, and that there will be a question about safeguarding young people and vulnerable adults (make sure you research this subject). You might also be asked to demonstrate your musical skills or to teach a short lesson. Even if you do not have much experience, you should show enthusiasm for teaching and willingness to learn, and this can take you a long way! Make sure you have thought of some questions to ask the panel at the end of the interview, to show real interest in the position.

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### Protecting yourself and others: Regulations & legislation

#### DBS

In schools and colleges, it is mandatory for all staff to have a DBS certificate. This lists any convictions or cautions, and helps employers to ensure that you are suitable to be working with children and young people. Usually your employer will process this on your behalf when you commence employment, but in some circumstances you may be required to apply for one yourself. The easiest way to do this is through one of the music unions. It should be

noted that even if you do have a conviction or caution, this would not necessarily bar you from teaching. Your employer would consider the severity of the incident, whether it is likely to recur, and whether you have shown remorse, before making a final decision. A DBS is not legally required for private teaching, however you would be advised to complete one so that you have it available if a parent or pupil asks to see it, as questions might be raised as to why you have not completed one, resulting in you losing potential clients.

#### Insurance

If you are a self-employed teacher, it is vital that you have adequate insurance to support you if things go wrong. There are two main types of insurance in this instance: Public Liability Insurance (which would cover you if a pupil was injured during a lesson), and Professional Indemnity Insurance (which covers you if you are taken to court for the advice you have given a pupil). Most musicians just opt for Public Liability Insurance, but Professional Indemnity can be useful in certain circumstances. Membership of a music union usually provides insurance cover adequate for your teaching needs.

#### Union membership

There are two types of unions that are accessible to music educators, music unions such as the ISM and the MU, and teaching unions such as the NUT, ATL, and NASUWT. You can be a member of one type of union or both types depending on the context in which you work, but the main thing to remember is that it is vital that you are a member of at least one union. Should you be accused of something, a union can provide vital financial and emotional support while you defend your claim. You will find that your own insurance policy will most likely not cover you for these kind of incidents, so unless you have a large fortune to draw on, you will need the union to support you. >>

## Safeguarding

Safeguarding is an extremely important issue for all educators and the general public. It deals with ensuring that children and vulnerable adults are kept safe from physical and emotional harm, and helps promote their welfare.

If you work for an organisation, you will need to be aware of and adhere to their safeguarding policy, and if you are a private teacher you may wish to create your own policy. Further information can be found at:

[www.gov.uk/government/publications/keeping-children-safe-in-education--2](http://www.gov.uk/government/publications/keeping-children-safe-in-education--2)

## Equality, diversity and inclusion

As a music educator, you will need to be aware of Equality, Diversity and Inclusion legislation to ensure that you do not discriminate against any of your pupils.

If you work for an organisation such as a school, you will need to adhere to their Equality, Diversity and Inclusion policy, and if you are a private teacher you may want to write your own. Further information can be found at:

[www.gov.uk/government/publications/equality-act-2010-advice-for-schools](http://www.gov.uk/government/publications/equality-act-2010-advice-for-schools)

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## Developing as a teacher: Reflective practice & CPD

The hard work does not just stop when you get a job. Throughout your career you will need to keep up with the latest initiatives, theories and policies if you are to be an effective music educator. To do this you will need to become a 'Reflective Practitioner' – someone who thinks about their teaching and takes steps to improve it.

You may also need to attend courses, events or undertake reading or online learning as part of your continuing professional development (CPD). There are many organisations that offer CPD for music educators, including the music unions, and companies such as Musical Futures ([www.musicalfutures.org](http://www.musicalfutures.org)), Sound Sense ([www.soundsense.org/metadot/index.pl](http://www.soundsense.org/metadot/index.pl)) and Music Education Solutions ([www.musiceducationsolutions.co.uk](http://www.musiceducationsolutions.co.uk)).

## Find the full Musicians' Survival Guide online:

[www.lcm.ac.uk/survivalguide](http://www.lcm.ac.uk/survivalguide)

Check back regularly as we add more resources to the guide, including CV advice and templates; advice on marketing and design for music; interviews from industry professionals; touring support; fundraising, accounting and financial support; and much more.

If you want to see a topic covered in the guide, let us know by contacting: [agency@lcm.ac.uk](mailto:agency@lcm.ac.uk) or Tweet us on [@LeedsMusic](https://twitter.com/LeedsMusic).

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### Join our network of alumni

It's free to join our alumni network, and it entitles you to exclusive perks such as discounts on events and course fees, access to the library and on-going support. All we ask is that you stay in touch! You can sign up at: [www.lcm.ac.uk/Alumni/stay-in-touch](http://www.lcm.ac.uk/Alumni/stay-in-touch)

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### Do you feel able to contribute?

We're going to be building up the Musicians' Survival Guide over the next 12 months. If you feel you have something to offer, please do get in touch. Email: [agency@lcm.ac.uk](mailto:agency@lcm.ac.uk)



