

Job maps for Music

Version 3
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Introduction

What job maps are

Job maps briefly summarise the main:

- responsibilities
- work activities
- knowledge
- skills and
- attitudes or behaviours

needed for a group of related occupational roles.

They do not explain exactly what is involved in a particular job like a job description would do. Rather they seek to summarise the common aspects of groups of jobs or occupational roles.

Job maps are designed to provide critical preliminary information to help CC Skills plan how and in what order to develop national occupational standards (NOS) and will form the basis for summarising the skills needed in each sector (Skills Framework) and the areas. They will also provide an indication of the areas, roles and functions needed across the whole CC Skills footprint (Functional map).

What is included

Thirty four job maps have been developed to date to provide an overview of the following seven main areas of work in music.

1-4 Composition of musical works and music publishing

5-8 Production, retail and distribution of musical instruments and audio equipment

9-16 Promotion, management and agency related activities

17-18 Live performance

19-25 Recorded music including production and engineering

26-30 Retail and distribution of recordings

31-34 Education

CC Skills is likely develop further job maps in the future to cover a wider range of jobs for the planned 'Creative Choices' website.

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1 Composer / arranger – v4

Responsibilities

Music composers write compositions by applying knowledge of musical elements such as rhythm, melody and texture. They may write for individual instruments or groups of instruments, up to and including full orchestras. They may also write songs and lyrics.

Composers work across the whole range of musical styles, including classical, rock, soul, rhythm and blues, pop, jazz, funk, blues, swing, big band, orchestral, country and folk. The techniques they use can be applied to all types of music, whether it is traditional or modern, or from different cultures.

Composers create their compositions in a variety of ways. Some composers never begin working on a composition until they have planned the outline, either on paper or in their head. Others like to make a series of short sketches before they put the whole work together. Often, the best ideas flow without any particular effort, and these can be the ideas that are used in the final composition. Songwriters often create their songs on a keyboard or guitar. A considerable amount of popular music is written by music writers working in collaboration with other music writers and/or lyricists. Popular music writers and lyricists are also often performers and may create their songs working with colleagues in a band.

Some composers use electronic resources such as computers and synthesizers in their writing. Those with large budgets employ typesetters. Whatever the instrumentation, it is important to be aware of the limitations of each instrument and the human voice.

Composers and music writers across all genres may work with music publishers, manager or an agent or a record company so that their music can be performed, heard and purchased. Some music writers carry out some of their own production and promotion with distribution via the internet, however, most are dependent on the people who produce their music for promotion of their music and therefore for income.

Work activities

- developing ideas for music
- using inspiration for ideas
- writing music and arrangements
- considering the tone, mood and effect of the music
- practising
- rehearsing
- performing.
- working with groups, orchestras or individual musicians to hear arrangements
- travelling to publishers or visiting artists who are to perform their work

Knowledge

- have an understanding of musical composition, melodies, harmonies and keys
- an understanding of lyrical construction and metre
- knowledge of musical instruments and how they can perform
- an understanding of how a group of musicians work together
- ideally be able to both read and write music

Skills

- communication skills
- self motivated
- self promotion
- IT skills
- be self-disciplined, independent and very hard-working
- be very confident
- be able to produce work to a consistently high standard
- musical skills to demonstrate music
- have good organisational skills

- be resourceful
- be flexible and prepared to work in a variety of contexts.
- have an enquiring mind.

Behaviours and personal qualities

- have outstanding musical talent and a real love of music
- have energy, stamina and good health
- be totally dedicated to a very demanding profession
- be interested in the arts, culture and society

2 Writer (lyricist / song writer) v2

Responsibilities

Writers develop a tune or harmony into a song, or write the words for a song. Some writers are responsible for both the music and the lyrics.

They may work independently or with an artist or a number of artists writing songs and music that suit the artist. Song writers receive fees and royalties from songs are talented musicians in their own right, often without being in the public eye.

Writers work across the whole range of musical styles, including, rock, soul, rhythm and blues, pop, jazz, funk, blues, swing, country and folk. The techniques they use can be applied to all types of music, whether it is traditional or modern, or from different cultures.

Some writers use electronic resources such as computers and synthesizers in their writing, others use pen and paper. Writers have some musical knowledge and skill.

Work activities

- developing ideas for a song or lyrics
- using inspiration for song ideas
- writing
- practising
- rehearsing
- performing.
- singing demonstration tapes
- travelling to publishers or visiting artists who are to perform their work

Knowledge

- have an understanding of musical composition, melodies, harmonies and keys
- an understanding of lyrical construction and metre

Skills

- research skills
- be self-disciplined, independent and very hard-working
- be very confident
- be able to produce work to a consistently high standard
- singing skills to demonstrate a song to a singer
- have good organisational skills
- be resourceful
- be flexible and prepared to work in a variety of contexts.
- have an enquiring mind.

Behaviours and personal qualities

- have outstanding musical talent and a real love of music
- have energy, stamina and good health
- be totally dedicated to a very demanding profession
- be interested in the arts, culture and society

3 Music Publisher – v3

Responsibilities

Music publishing is concerned with developing, protecting and valuing songwriters and composers, and the music they create. The business is diverse and, when taken as a whole, demands a variety of skills. These range from the ability to spot writing talent and original music that is likely to appeal to an audience, to promoting that music in a range of ways, to ensuring that all uses of music are properly licensed and paid for, to the production of printed materials. Music publishers play a vital role in the development of new music and in taking care of the business side, allowing composers and songwriters to concentrate on their creative work.

The business of music publishing is dependent upon there being a strong copyright framework in place. The licensing of copyright works for a wide variety of uses enables a publisher to recover the investment made in songwriters and composers and to ensure that they are rewarded for their creative work. Without copyright there would be no financial incentive for music publishers to invest in composers and musical works. This would be to the detriment of composers who depend upon publishers to manage the business of exploiting musical works and administering royalty payments.

The relationship between a music publisher and a songwriter/composer is supported by a publishing contract setting out the rights and obligations of each to the other. Under these contracts songwriters and composers assign the copyright in their music to the music publisher in return for a commitment to promote, exploit and protect that music. The publisher collects and pays the songwriter/composer all income earned from such exploitation as royalties after deducting an administration fee. Publishers often pay significant advances to writers to be recouped from their royalties. Publishing is a high risk business where these advances are not always recouped.

Work Activities

- Finding new and talented songwriters and composers and encouraging and supporting them as they develop their skills, whether through helping with their living expenses, providing them with the facilities they need to produce music or offering advice and guidance on writing for particular markets;
- Securing commissions for new works and helping to coordinate the related work flow;
- Registering the works of songwriters and composers with all appropriate collecting societies and agencies, such as the Mechanical Copyright Protection Society (MCPS) and the Performing Right Society (PRS);
- Producing performance materials (score and parts) and demonstration recordings;
- Promoting composers and songwriters to performers, broadcasters, record companies and others who use music on a commercial basis;
- Licensing the use of music;
- Monitoring and tracking the use of the music and ensuring that proper payment is made for all licensed uses;
- Making royalty payments to songwriters and composers in respect of the usage of their music;
- Taking appropriate action against anyone using music without the necessary licence;

Whilst music publishers come in many forms (pop, classical, printed, library/production), music publishing jobs tend to fall into a number of broad categories, the majority of which require musical knowledge/experience. The various activities generally covered by each category are outlined below:

1 A&R (Artists & Repertoire) / Promotion/Licensing

Actively search for new talent at concerts and gigs

Listen to demos received and make recommendations

Match songwriters/composers and lyricists/librettists and develop other co-writing opportunities

Produce demos for promotional purposes

Develop and maintain wide-ranging music user contacts with a view to their exploiting copyrights, e.g. broadcasters, record companies, concert promoters, advertising agencies, film/video production companies, performers and others

Develop and maintain press and promotional contacts with a view to encouraging coverage/performances.

Oversee the career development of composers/songwriters

2 Rights Administration – Copyright / Legal / Business Affairs Departments

Negotiate and draft publishing agreements with composers/songwriters' representatives

Negotiate music user licences

Negotiate sub-publishing agreements in territories overseas

Register new works and catalogues acquired with the collecting societies around the world (MCPS and PRS in the UK)

Oversee the protection of rights and take action when these are infringed.

3 Accounts / Royalty Administration

Track all uses of works and collect royalties and fees for such uses

Manage royalties collected and distribute on to composers/songwriters and sub-publishers

Prepare and analyse profit and loss statements and balance sheets

Payroll and credit administration

Provide statistics for a variety of purposes

4 Production & Editorial (printed music publishers only)

Consider manuscript scores received and whether revisions/rewrites are required

Convert edited manuscripts into printed music and oversee style, design and origination

Liaise with typesetters/designers and printers and deal with proofs

Proof read and edit music and text

Commission new publications

Contribute to and monitor catalogue development

5 Sales & Marketing / Hire / Distribution

Devise and implement retail/promotional campaigns designed to highlight new printed music products

Liaison (direct and indirect) with dealers and, in some cases, educational institutions

Attend and organise promotional events

Circulate information and product to media

Manage the hire library and the loan of materials to performing organisations and monitor their return

Maintain hire materials

Process orders and oversee the physical movement of product from publisher to customer

Handle invoicing, stock control and warehousing

License live performances

Knowledge

- knowledge of the music industry
- musical knowledge
- general business process knowledge and acumen
- knowledge of other creative industries
- knowledge of copyright law and remedies
- knowledge of contracts

Skills

- ability to recognise talent
- ability to identify original music that is likely to appeal to an audience
- ability to cope with a large number of projects simultaneously (multi-tasking)
- research
- interpersonal and communication
- problem solving
- negotiating skills
- organisational skills
- be hardworking and thorough

- pay attention to detail

Behaviours and personal qualities

- Flexibility and creativity
- Love of music
- Self confidence
- Ability to address the needs of two different groups (songwriters/composers and users)
- Ability to work as a team member
- Self motivation

4 Licensing and royalty collection staff v2

Responsibilities

Licensing and royalty collection staff are responsible for ensuring that musicians, performers, artists, orchestras, composers, and anyone involved in recorded music are able to protect copyright and collect royalties owed to them. They issue licenses to organisations and individuals so that when music is played by them, for example in a bar or a shop, a royalty can be collected and then passed on to the rightful owner of the music.

Licensing staff also issue licences to broadcasters so that they can broadcast recorded music legally. The responsibilities extend to issuing licences and collecting royalties for music broadcast worldwide.

Licensing staff also reunite musicians and record companies with royalties that are owed to them as a result of the recorded music being played or broadcast.

Work activities

- Carrying out and recording core licensing processes and procedures including forms/paperwork
- Dealing with different tariffs so that customer information provided is accurate and professional.
- Allocate and process customer payments: raising invoices, credit notes, refunds and VAT receipts as required. Investigate and resolve invoice mismatches.
- Assist in the collection of new business leads; entering data into Lead Management System from information supplied by Field Research Officers, press and music listings, research facilities and outgoing licensees
- Providing a point of contact for customers: following up and resolve issues and queries
- Providing contact for larger, more complex accounts
- Assessing cases and, where applicable, escalating to legal status; recognising the difference between infringement and bad debt.
- Filing and general administration.
- Keeping records of music that is played
- Issuing licences to people or organisations that play music, e.g. retailers, gyms, shops
- Check and input usage returns
- Collecting and distributing royalties
- Investigating and prosecuting fraudulent use of music
- Providing advice and guidance to musicians and record companies and providing advice to would be users / broadcasters

Knowledge

- Knowledge of copyright and music licensing law
- Knowledge of broadcast situations
- Understanding of databases.

Skills

- Computer skills
- Strong word processing and spreadsheet skills
- Excellent written and verbal communication skills
- Strong team player but capable of working on own initiative
- Customer service focused
- Results driven
- Self-motivated
- Organisation/Planning Skills
- Methodical, thorough
- investigation skills
- logical
- analytical

- record keeping
- attention to detail

Behaviours and personal qualities

- Calm under pressure
- Team Player
- Sense of humour

5 Musical instrument and audio equipment manufacturer – v2

Responsibilities

Musical instrument and audio equipment makers produce instruments and audio equipment that gives a high quality of sound.

Musical instrument and audio equipment makers work on a wide range of musical instruments. Most are made to existing specifications and audio equipment and some instruments may include electrical and electronic components. Some may also increasingly involve software and or connection with computers. Some manufacturers specialise in one type of instrument, e.g. woodwind (clarinet, flute, oboe and saxophone).

Making each type of instrument requires different materials and techniques. In general, a variety of specialist tools and equipment are used to cut, bend, shape, joint and polish the materials used to make the instrument. Traditional tools such as saws, planes and lathes may be used for many processes. Makers of modern instruments such as electric guitars and electronic keyboards may use plastic or fibreglass bodies and electronic components. Audio equipment may be factory produced with a range of components bought in from different suppliers.

Precision and accuracy are essential in all work, because tiny variations in shape can make a great deal of difference to the sound of the finished instruments. Materials and instruments are expensive and the manufacturing process is time consuming, so mistakes are costly.

Work activities

- Drawing plans and patterns for instrument pieces
- Making components
- Sourcing components from manufacturers
- Constructing instruments or equipment
- Checking and tuning instruments
- Repairing and restoring instruments
- Gluing and fixing instruments in repairing or manufacturing
- working in a small workshops
- working in factory units
- working with a range of adhesives, polishes, varnishes and other materials

Knowledge

- knowledge of materials, shapes and ways that instruments are constructed
- have a knowledge of electronics if working on instruments like electric guitars or electronic keyboards or audio equipment

Skills

- skilled with their hands
- able to produce precise, accurate work
- fine woodworking or metal work skills
- have problem-solving skills
- be patient and able to concentrate for long periods of time
- have business skills if intending to be self-employed.

Behaviours and personal qualities

- good ear for pitch and quality of sound
- enjoy painstaking, intricate work
- be interested in music
- play a musical instrument - this is helpful but not always essential

6 Musical instrument and audio equipment - repairer / tuner – v2

Responsibilities

Musical instrument repairers and tuners maintain instruments and equipment to give a high quality of sound.

Musical instrument repairers work on a wide range of musical instruments. Most specialise in one instrument, e.g. guitar or violin, or group of instruments such as woodwind (clarinet, flute, oboe and saxophone).

In general, a variety of specialist tools and equipment are used to cut, bend, shape, joint and polish the wood or metal used to repair the instrument. Traditional tools such as saws, planes and lathes are used for many processes. Repairers of modern instruments such as electric guitars and electronic keyboards may use plastic or fibreglass bodies and electronic components.

Instruments are sometimes damaged due to age, wear and tear, or accidents such as dropping or sitting on the instrument. Repairs vary according to the type of instrument, but could range from repairing cracks in the front or back of a violin to removing dents from a French horn. Most repairers also carry out regular maintenance of instruments to make sure they continue to work well and that their sound quality is maintained.

Precision and accuracy are essential in all work, because tiny variations in shape can make a great deal of difference to the sound of the finished instruments. Materials and instruments are expensive and the manufacturing process is time consuming, so mistakes are costly.

Repairs to audio equipment may involve the replacement of electronic components as well as repair to the body of the equipment.

Piano tuners make very fine adjustments to the individual strings of a piano so that they vibrate at the correct pitch.

They work for a range of customers, but the majority of their work is for the domestic market - private individuals who own a piano. Many tuners travel to visit piano owners and there is a social aspect to the work, particularly with regular, established customers.

To tune a piano, it is first necessary to remove the board covering the strings and wrest (tuning) pins. There are three strings to each note - two or one in the bass register. A tuning crank is used to turn the wrest pins and adjust the strings' tension.

Work activities

- Drawing plans and patterns for instrument pieces
- Making components
- Sourcing components from manufacturers
- Constructing instruments
- Checking and tuning instruments
- Repairing and restoring instruments
- Gluing and fixing instruments in repairing or manufacturing
- working in a small workshops
- working with a range of adhesives, polishes, varnishes and other materials
- working in situ on large instruments – such as church organs

Piano tuners:

- start with middle C or middle A, stopping the vibration of two strings by using a tool called a 'mute' (or 'wedge')
- tune the remaining string to the pitch of a tuning fork
- remove the mute and tune the second string, repeating the process with the third, so that all strings for that note vibrate in unison
- progressively tune the rest of the piano's strings so that all of the intervals sound pleasing
- make minor repairs to the piano's action (the playing mechanism)
- give advice about the piano to the owner.

Electronic tuning aids are available to help professional tuners, but cannot be used as a reliable substitute for tuning by ear.

Every piano has its own characteristics and peculiarities - pianos are affected by conditions like humidity and transportation - so there is considerable challenge and variety in the day-to-day work.

Domestic pianos should be tuned about once every six months. Concert pianos have to be tuned before every performance.

Knowledge

- knowledge of materials, shapes and ways that instruments are constructed
- knowledge of tuning equipment
- knowledge of different types of instrument

Skills

- skilled with their hands
- able to produce precise, accurate work
- fine woodworking or metal work skills
- have problem-solving skills
- be patient and able to concentrate for long periods of time
- have a knowledge of electronics if working on instruments like electric guitars or electronic keyboards
- have business skills if intending to be self-employed
- good hearing
- an ear for music
- excellent communication skills
- the ability to deal with a wide variety of people

Behaviours and personal qualities

- good ear for pitch and quality of sound
- enjoy painstaking, intricate work
- be interested in music
- play a musical instrument - this is helpful but not always essential

7 Musical Instruments and audio equipment – distribution – v2

Responsibilities

Many musical instruments, particularly electronic instruments and equipment are manufactured abroad and imported. Ensuring that the instruments and equipment can be distributed to retailers and informing retailers about what is available and how it performs are key responsibilities.

Distribution staff plan and manage the control and movement of musical instruments and related music goods. Instruments need to arrive with retailers on time and in the right amounts to satisfy demand and ensure maximum sales.

Distribution managers liaise with other professionals, such as purchasing officers, warehouse managers and transport managers, to ensure that goods are received in the depot on time, stored correctly, and dispatched on time. They will often market and develop the brands that they distribute or manufacture as they have key knowledge of the customer.

Distribution staff in music must know the market and are involved in liaising closely with retailers and e-commerce to demonstrate instruments and equipment, advising retailers and local sales staff of advances and new products.

Work activities

- Using a computer system
- monitoring stock levels
- re-ordering goods as required
- tracking the movement of goods
- overseeing the ordering process and the packaging of goods ready for dispatch
- analysing existing networks and systems and developing new, more efficient ones
- managing clerical, administrative and warehouse distribution staff, including their recruitment, training and health and safety.
- planning projects
- Visiting customers
- Advising customers on latest instruments and equipment, promotions and PR and promotional packaging
- Demonstrating products to retailers
- Negotiating deals with retailers
- Issuing contracts to customers
- Ensuring products are delivered to customers in good condition and on time
- Ensuring distribution can meet demand – for a new product
- Following up sales to see sales progress
- Planning next visits and future sales with customers
- Market research
- Analysis of the market and customer behaviour

Knowledge

- knowledge of the music industry
- knowledge of popular and classical music
- knowledgeable about the company's products and those of competitors

Skills

- planning
- negotiation
- spoken and written communication
- numerical
- analysis, problem solving and lateral thinking
- strong interpersonal skills
- accurate and attention to detail

- IT skills
- time management skills
- work well under pressure.
- enthusiastic, ambitious and self-confident
- able to take rejection
- well-motivated and persistent
- work alone and on their own initiative

Behaviours and personal qualities

- confident, good at networking
- smart in appearance and polite in manner
- charming, persuasive, and good at negotiations
- a shrewd judge of character

8 Musical instruments and audio equipment - sales staff – v2

Responsibilities

Sales staff in music work directly with customers, answering queries, giving information and selling products. They also work for suppliers of musical instruments and equipment and may sell to retailers or directly, offering advice and demonstrating instruments and equipment.

Sales staff must keep up to date with their organisation's sales policies and standards to ensure the correct information is communicated to customers. Company procedures must be followed carefully, as many areas of this work have legal implications for the organisation concerned.

Depending on the employer, assistants may deal with customers in person, by telephone or email, or through a combination of these. They may also handle payments/deposits for customers.

Sales staff are expected to know their products inside out so that they can discuss the instruments or audio equipment with the customer, make suggestions and then demonstrate the capabilities of the product.

Work activities

- Familiarising self with instruments and equipment
- Talking to customers about their needs
- Liaising with suppliers and manufacturers about their products
- Showing customers instruments and equipment
- Demonstrating equipment and instruments
- Making sales
- Wrapping and dispatching goods
- Completing sales paperwork
- Issuing guarantees
- Offering after sales service

Knowledge

- Knowledge of products
- Knowledge of uses for products
- Knowledge of how to use products

Skills

- excellent communication skills
- to be flexible and quick thinking
- musical skills to demonstrate the products
- to be accurate and thorough, even when under pressure
- to be patient and calm in difficult situations
- good numeracy and computer skills.

Behaviours and personal qualities

- a polite, confident and friendly manner
- an interest in musical instruments and / or audio equipment

9 Programmer – v2

Responsibilities

Programmers in the music industry are responsible for programming the artistic activities for an individual artist, group, band, company, or a venue (eg club, concert hall or opera house).

Programmers for a group, such as an orchestra will be responsible for planning a whole year's performances and make provisional plans for further into the future. This means they can look at the skills required in the orchestra and number of musicians that might be needed. They will then work with design and technical staff to plan technical support. They also liaise with venues and local authorities and arts council regional offices for financial support, sponsorship and make bookings and begin the process of publicising the performance or show.

Programmers for individuals artists will work with the artist to plan a tour and this may coincide with the release of a new album. They may then be involved in booking international venues and liaising with venues about technical matters and work with others to make all the necessary arrangements.

Programmers for a venue, which may be a concert hall or opera house, will be responsible for planning a whole year's activities or shows for the venue and making provisional plans for further into the future. They may have been approached by some performers or companies looking for a venue and there be some local groups which use the venue regularly. They will ensure that programming takes account of local and wider need and may liaise with schools and community groups to link up for educational purposes, such as hosting music which is part of a curriculum.

They can look at the skills required in the organisation and any special equipment that might be needed. They will then work with design and technical staff and the staff from a company, group or an agent e.g. a popular musician or orchestra to plan technical support and any special requirements. They also liaise with local authorities and arts council regional offices for financial support, sponsorship and make bookings and begin the process of publicising the performance or show.

All programmers will be aware of trends and audience expectations when they work with artistic directors to plan a future programme. They may be influenced by public demand to stage popular music, such as popular opera, balancing this against the need to respond to the demands of minority audiences. They may also have to work within local policies e.g. ensuring that all music forms are well represented throughout the programme and different age groups catered for.

Work activities

- Working with the artistic director to develop a plan for the company / group / venue
- Researching the market to assess demand
- booking artists and musicians / booking venues
- liaising with technical staff about future requirements / special equipment
- liaising with the music director about skills requirements for future performances
- liaising with media to ensure coverage of the programme in press and media
- overseeing the development of publicity material
- checking any local policies for the venue are complied with
- liaising with schools and other group visitors

Knowledge

- understanding the target audiences for future performances
- knowledge of which venues are likely to be most successful for the type of performance
- knowledge of contracts

Skills

- work well with all kinds of people, and as part of a team
- able to prioritise their work
- organisation skills
- persuasion and negotiation skills
- work on their own initiative
- good written and verbal communication skills
- problem-solving skills

- creative flair

Behaviours and personal qualities

- an interest in the music in general, or a particular music form
- publicity and public relations.

10 Producer – live event – v2

Responsibilities

Producers of live events are responsible for ensuring the smooth running and success of a live event. The producer works on live shows and events in the music industry such as concerts and music festivals. They must coordinate all the other technical staff and performers to make sure that the production of the show, the acts and performers are high quality and that everything works when it needs to. Live events may be one-offs, regular annual events (e.g. the Cambridge Folk Festival, Capital radio party in the park, pop concert or gig) and indoor and outdoor music events of all sizes.

Work activities

- working with organisations, venues and artists involved in live events
- finding and booking suitable venues
- planning stage layouts, schedules, timings and performances
- making arrangements for artists who are performing at the live event involved in the exhibition (this may include travel, accommodation and hospitality)
- ensuring the arrangement of other facilities, e.g. catering, toilets, entertainment, and insurance cover
- ensuring health and safety requirements are met
- organising printed material, e.g. publicity flyers, posters or programmes
- planning the overall event and entertainment programme
- co-coordinating the arrangements and requirements of organisations/individuals involved
- organising additional facilities, e.g. hospitality/press areas, first aid, car parking or police traffic control
- arranging advertising and other publicity.
- Application for licenses - both Event Notices (which include liquor and entertainment) and land licenses
- If outdoor, working with environmental officers to ensure noise levels are adhered to.

Knowledge

- some technical knowledge of how live events are scheduled and the equipment required for the event

Skills

- excellent communication skills
- problem solving
- well-organised and efficient
- imaginative and creative
- have good business, marketing, negotiating and selling skills
- able to cope with a variety of tasks at once, and work to tight schedules
- able to lead a team, supervise and delegate tasks
- have good project, time-management and problem-solving skills
- flexible and able to deal with last-minute changes and conflicting demands on time

Behaviours and personal qualities

- have stamina.
- enjoy working in a pressurised environment, to tight deadlines
- Highly confident and able to deal with all situations head on

11 Manager and administration – live event / venue – v2

Responsibilities

All live events and venues need accounting and administrative support to take care of the business activity. The work covers areas such as accountancy, publicity, organising exhibitions, customer care and management of people and buildings. Managers play a key role in helping organisations to achieve their goals, through managing resources (such as people, money, materials) and work activities. Managers provide this support for activities such as music festivals, gigs, events and venues.

A managers' work varies considerably depending on the type and size of the organisation. For a small music venue, they may be responsible for the whole day-to-day running of the venue. For a large live event or large venue, they may need to understand the work of several departments, such as personnel or finance, but may not be directly responsible for this sort of work. They might also specialise in one area, such as providing information to the public.

Although the day-to-day work activities of individual managers vary, all are involved in managing people. This can be a demanding part of the job, as a manager may have to balance the needs of an individual against those of the organisation.

Administrators carry out work to support managers and the business activity of the event or venue.

Work activities

- dealing with the public, in person and by telephone
- booking and organising transport for artists and performers
- liaising with production and technical staff to make any arrangements regarding equipment
- overseeing cleaning, maintenance and security
- fixing dates and venues
- publicity
- ensuring that income is collected and bills paid
- creating policies for the musical activities
- Ensuring bars and catering outlets are fully stocked and staff levels are efficient to cope with demand on an event by event basis
- Ensuring all licenses are renewed and adhered to.

Administrators for concert halls and other venues may be involved in publicity, accounts, managing the programme of events, dealing with touring and resident groups / bands / orchestras, and general office work.

People-management activities may include some or all of the following:

- recruiting and training new staff
- coaching, mentoring and developing members of the team
- conducting performance reviews/appraisals
- arranging and chairing meetings with team members
- setting, and monitoring the achievement of, specific targets
- team-building and resolving conflicts within the team
- taking part in grievance and disciplinary procedures.

Managers may also have additional responsibilities, including:

- controlling and monitoring budgets and other resources
- marketing products and services to staff as well as customers
- producing management reports.

Knowledge

- knowledge of the service and industry
- knowledge of people management policies and employment law
- knowledge of health and safety issues
- knowledge of the market for the product or service environment

- understanding of grants and funding.

Skills

- computer skills, such as word processing
- work well with all kinds of people, and as part of a team
- excellent communication skills both verbal and written
- problem-solving skills
- to be flexible and able to handle different kinds of work
- Able to coordinate resources to provide a product or service
- able to motivate and encourage others
- decisive and able to work well under pressure
- able to work on own initiative
- effective at planning, prioritising, monitoring and reviewing
- numerate and able to analyse and interpret information
- able to resolve conflicts swiftly
- persuasive in order to influence people
- the ability to delegate when appropriate
- good at problem-solving
- be able to work well as part of a team and on their own initiative

Behaviours and personal qualities

- command respect and trust
- an interest in the arts in general, or a particular art form be motivated by achieving set goals or targets
- enjoy taking responsibility.
- keep calm under pressure
- creative flair

12 Technical support - live events and venues

Responsibilities

Staging live events such as large pop concerts and tours is a major undertaking and requires a well co-ordinated operation carried out by 'roadies', or technical support as they are also known.

Roadies may be either:

- Local crew who are registered with an agency and carry out work at venues in their local area, often on a casual basis and carrying out a variety of jobs.
- Touring crew who generally have a fixed job, working for a band or companies that rent equipment for the tour.

The work varies depending on the size of the tour. Some groups may only employ one roadie to do a range of duties, while others need hundreds, including specialist riggers, scaffolders and electricians to work with sophisticated and complex technical equipment.

Roadies may need to operate fork-lift trucks and cherry pickers - hydraulic lifting mechanisms for installing lights on mobile towers and scaffolding.

Health and safety is very important when constructing a set, and roadies must work to strict rules and regulations.

They may also be involved in some administrative tasks, such as making travel arrangements, arranging backstage passes and counting takings. In some cases roadies may also be responsible for catering arrangements.

Work activities

- lifting and carrying equipment and sets
- driving, loading and unloading vans, trailers and buses
- acting as security personnel to safeguard equipment and band members
- setting up and maintaining sound and band equipment
- lighting and stage design
- rigging up electrical wires
- setting up videos, computers and other media
- designing and managing pyrotechnics (fireworks) and laser displays
- tuning and maintaining instruments
- carpentry and set building
- health and safety issues.

Knowledge

- to understand the requirements of performers and band members.
- an awareness of health and safety issues

Skills

- good practical skills
- good communication skills
- self-discipline
- the ability to work calmly under pressure
- to be able to work as part of a team and get on with a wide range of people
- the ability to follow instructions
- computer literacy

Behaviours and personal qualities

- to be physically fit
- good balance and a head for heights
- passionate about music
- happy to work long, often unsociable hours away from home for long periods
- interested in making things work and technology and electronics

13 Concert Promoter – v3

Responsibilities

Concert Promoters in the music industry can work for individual performers, a company or a particular venue. Their work includes working with an artist, company or venue, and agents to promote the work, music or performances. They may be responsible for identifying suitable venues and media to use when promoting their client(s).

They may also be involved in negotiating contracts, advising on legal matters, liaising with designers and printers and dealing with administrative matters such as financial record keeping.

Most commercial promoters take risk, i.e. they guarantee an artist a fee to perform, sell the tickets for an event and then account to an artist afterwards. In short it is the promoter holds the contract with the artist as well as the contract with the venue.

A concert promoter is responsible for promoting a specific show or tour and there is an inherent duty to safeguard and build the artist's live career.

Most concert promoters/promoting companies deal with booking shows, advertising shows, ticketing shows, running shows and technical liaison. Much of this activity would be at a co-ordinating level, however it is the concert promoter who is contractually liable/responsible to make sure that these activities take place.

Work activities

- organising tours.
- specialising in marketing, the artist or group or performers
- contacts artists or their agents, and books dates for them to perform
- identifies a suitable audience
- arranges for marketing material - flyers, posters and magazine adverts - to be designed in a style that will appeal to this audience
- Updating websites and ensuring emails sent to database.
- organises the printing and distribution of the material
- checks an entertainments licence (changed now under 2003 License act) is obtained and ensures all the equipment is in working order
- liaises with police and security to ensure there is appropriate support for the concert

Knowledge

- knowledge of markets and target audiences
- knowledge of promotion methods and opportunities

Skills

- a good sense of music
- networking and negotiating skills
- the ability to work under pressure
- strong organisational skills
- computer literacy
- able to work on own initiative.

Behaviours and personal qualities

- to be confident and persuasive

14 Manager – v3

Responsibilities

Managers promote and plan the careers of the artists they manage, who can be singers, musicians, performers or anyone else working in the music or creative industries. They market and promote the artists, to help them find the right engagements in the right places, to further their careers.

Managers work in relationships with artists that are very close, built on mutual trust and the manager must be prepared to work for the best interests of the artist at all times, regardless of the pressures involved and as such is one of the hardest jobs in the industry and should not be entered into lightly.

Work activities

- being aware of forthcoming productions, recordings, film or TV work appropriate to the artists they manage / represent
- liaising with a range of people, including producers and directors, theatre or recording company managers, and festival directors
- arranging auditions for roles/recordings and interviews with the press
- planning and regularly updating diaries
- booking engagements and negotiating fees
- drawing up contracts to the mutual satisfaction of all parties
- regularly contacting the artists to discuss opportunities, activities and their requirements
- keeping a record of the artist's previous work, press cuttings, photographs, videos, CDs and DVDs
- seeking new artists to manage.

Knowledge

- an excellent knowledge of the entertainment business

Skills

- have good communication skills and a good telephone manner
- be very well-organised and efficient
- have good PR, marketing and negotiating skills
- entrepreneurial skills
- be able to develop relationships with artists, producers and others in the business
- be flexible and able to respond quickly to changing situations
- foresight and able to anticipate opportunities
- have good foreign language skills, if working for an international agency.

Behaviours and personal qualities

- be confident, motivated, positive and outgoing
- have great enthusiasm for, and interest in, the entertainment business

15 Booking agent

Responsibilities

Booking agents provide an essential service to artists/bands by helping to find gigs and venues – in essence acting as an agent through which the band or artist can find paid work. Their main function is to find the acts on their books as many gigs as possible, some may even help to put together a sensible gigging strategy. A good agent will be in touch with other agents and promoters who may exchange information on who they currently have touring or swap/share gigs. This gives their artists the opportunity to open a show or appear with a more established act or deputise for a late cancellation in a venue otherwise unavailable.

An Agent can either negotiate on the artist's behalf with the venue or promoter for a fee and charge the artist a commission for arranging the booking or the agent will 'buy' the band for a fee, and then 'sell' the band on to a venue for a higher fee. The difference between the purchase and selling price is the agent's profit.

Work activities

- Liaising with bands and artists who want to perform
- Liaising with venues and promoters and booking gigs
- Working with the band / artist and 'pluggers' to promote the gig
- Corresponding with artists and venues and keeping financial records
- Planning a booking calendar and logistics around various dates
- Directly communicating and send out all press packets to possible and already booked venues
- Providing all necessary information and details to both the artist and the venue in writing
- Plan and distribute all promotional information to booked venues, radio and print advertisement in each city / location
- Communicating directly with all press, including newspapers, magazines, radio
- Booking and organizing radio and print media press

Knowledge

- Knowledge of the sector in the industry
- Knowledge of venues
- Knowledge of tour schedules and gig arrangements

Skills

- Experience in booking international European tours
- Very organized
- Skills in maintaining an up-to-date database of venues, contacts and all necessary information for booking, promotion/marketing
- Highly motivated, driven by outstanding music and performance
- Valid passport and driver's license

Behaviours and personal qualities

- Confidence

16 Publicity and promotion staff

Responsibilities

Promotions managers in the music industry can work for individual performers, a record company or a particular venue. Their work includes negotiating contracts, advising on legal matters, liaising with designers and printers and dealing with administrative matters such as financial record keeping.

A 'plugger' for a record company or for particular artists, including singers, instrumentalists and bands, is responsible for publicising the work of the artist / band and forthcoming events as well as arranging publicity

Some of the above tasks might be carried out by the artist's agent. In a large record company a promotions manager will specialise in marketing, or in choosing and supporting the artists.

Work activities

A 'plugger':

- uses contacts in the music industry to promote (publicise) clients
- publicises forthcoming attractions, eg new CDs, radio shows or tours
- arranges publicity events, eg interviews with the press or appearances on chat shows
- accompanies artists to television shows
- maintains regular contact with radio stations to ensure maximum airtime for their clients
- gets airtime for clients' publicity videos on TV channels such as MTV
- listens to new performers and decides whether they are good enough to sign a contract with the organisation
- advises clients when to release a new single or album
- organises tours.

A promotions manager:

- identifies suitable acts and artists
- contacts them or their agents, and books dates for them to perform
- identifies a suitable audience
- arranges for marketing material - flyers, posters and magazine adverts - to be designed in a style that will appeal to this audience
- organises the printing and distribution of the material
- keeps the diary for the venue full for the whole season, avoiding double bookings
- tries to arrange a replacement act if an artist/band pulls out
- obtains the entertainments licence and ensures all the equipment is in working order.

Knowledge

- knowledge of the market and promotional events and opportunities

Skills

- networking and negotiating skills
- the ability to work under pressure
- strong organisational skills
- computer literacy
- to be able to work on their own initiative.

Behaviours and personal qualities

- a good ear for music
- an interest in modern music, or a particular kind of music
- confident and persuasive

17 Performer – v5

Responsibilities

Performers are musicians, including singers, classical and popular musicians and backing or support performers who perform in front of a live audience at a show or concert. They may be part of an orchestra or band or group, they may be solo artist or singers or they may be part of a backing or supporting dance troupe or backing singers.

Some singers include dance and movement as part of their performance. They might appear in videos or on television if they are very successful. Some popular musicians also compose their own work.

A solo musician may work with an orchestra, an accompanist or their own equipment, such as backing tracks, amplification or a musical instrument. Pop singers may pay session musicians or an accompanist to play the music, or perform at venues employing a house band or session musicians.

Professional singers perform to an exceptionally high standard for the enjoyment of an audience. A singer may perform as a soloist or in a group of musicians. Performances may be live, or recorded in a studio. Session work for backing tracks, adverts and films may also form part of the work. Most professional singers are employed in opera.

Performers in the classical music field play an instrument - or sing - to an exceptionally high standard, bringing enjoyment to millions. They do this by recording onto CDs or by playing live; usually in fact a combination of both.

Most play in groups ranging from a small ensemble or chamber orchestra, right up to a full-size symphony orchestra, such as the London Symphony Orchestra or the Royal Philharmonic Orchestra. Some may rise to be soloists, conductors, or composers.

There is also a wide variety of 'session' work for musicians, being booked by the hour or by the day to work on recordings, adverts, film tracks and backing tracks for singers.

Musicians usually specialise in one instrument, e.g. the violin or trumpet; but many play more than one instrument in their section of the orchestra, such as woodwind or strings. A clarinetist will often play the saxophone, for example.

Work activities

Popular musicians:

- sing or play a musical instrument
- sometimes record music in a studio, for albums or 'session' work
- work as a solo artist or as part of a duo or group
- perform a certain style of music, such as pop, rock, jazz, folk, country and western, world or 'easy listening' music
- practise for many hours at a time
- attend regular rehearsals
- listen to as much varied music as possible, at gigs, concerts, clubs and on the radio, internet

Singers have the following work activities, based on the style of music they perform:

- Classical singing - including opera, light opera, oratorio and choral. Classical singers are usually soloists, although they may sing in a professional and semi-professional choirs
- Musical shows - mainly theatrical and staged. Shows involving singers range from classical to pop music. They usually require considerable acting training and ability.
- Ballad and pop singing, either as individuals or part of a group. Pop singers may be solo artists, lead vocalists, backing vocalists or session singers.

Musicians:

- Working with an orchestra or ensemble
- performing regular public concerts
- attending recording sessions
- undertaking educational work in schools and the wider community
- practising for many hours a day
- following scores and to sometimes play or sing from memory

- organise special transport arrangements for heavier instruments like the cello and double bass
- set up and tune their instrument prior to a performance
- prepare for lengthy rehearsal sessions by reading and understanding the score.

Solo performers have to:

- organise concert schedules, fees and travelling arrangements, often using an agent
- arrange rehearsals with an accompanist
- learn new pieces of music - often by heart - to extend their repertoire.

Knowledge

- Music theory

Skills

- ideally be able to 'sight read' sheet music - playing from a sheet of music without having seen it before although in many contemporary fields of music it is not necessary
- be resourceful, independent and determined
- be creative, disciplined and focused
- have business skills.
- have outstanding musical talent
- have a good vocal range and reliable voice (if a singer)
- be self-disciplined, independent and very hard-working
- ideally have energy, stamina and good health
- be determined and resilient
- enjoy working as part of a team
- be very self-confident
- be prepared to work long hours
- be willing to produce work of a consistently high standard

Behaviours and personal qualities

- a real love of music
- a passion for listening to music, and for performing to an audience
- a resilient personality to take criticism gracefully
- be totally dedicated to a very demanding profession.

18 Director

Responsibilities

Music directors are responsible for making the creative decisions associated with a live performance. They suggest how music is performed and for a group or individual artist and work with lighting and sound engineers and designers, the artist or group, band members and backing singers to plan and determine how performances take place.

They are responsible for communicating all the moves and sequences for lighting and sound to the relevant team members. They rehearse with the group or artist and make changes going along to improve the performance. They are responsible for the overall performance and audience experience.

Musical directors will conduct a group or orchestra and this involves having a clear idea about the performance of a piece of music and leading a group of musicians and possibly singers to realise this idea.

The director or conductor sets the pace of the music and ensures that everyone plays or sings the right notes at the correct speed. Conductors decide how to interpret the musical score and whether musicians or singers should perform softly or loudly, balancing instruments and voices against each other. The conductor runs rehearsals so that every piece is properly rehearsed in preparation for the performance.

Conductors often specialise in a particular type of music, perhaps the work of contemporary composers or early music.

Music directors are needed for a large range of musical situations:

Directing large professional orchestras and choruses - Orchestras play in concert halls and opera houses. They usually have a principal conductor, but also work with guest conductors as well. Conducting at this level requires many years of study and experience. Principal conductors of large orchestras are involved not only in performing works, but also with the administration of the orchestra, planning programmes and working on long-term ideas.

Amateur orchestras and choirs - Many good amateur orchestras and choirs employ professional conductors to conduct concerts and train musicians and singers. The conductor often has another job in music as well, and this type of work can often lead to work with a professional ensemble (a group of soloists playing together).

Church music - All the main cathedrals have full-time music staff, as do many of the large churches such as Westminster Abbey. The music staff may be trained as organists who perform for services and concerts, but training and conducting the cathedral choristers is also an important part of their work. Many successful conductors have started their career in this way.

Musical directing - Musical shows in the theatre have a musical director. Their job is to conduct the musical element of the show, possibly from a keyboard, directing both performers and the offstage musicians. During rehearsal they teach the performers their songs and rehearse with the musicians.

Recording music - Soundtracks for TV and films often use quite large groups of musicians, and a conductor or music director is needed. This is quite a technical job where timing and cues are as important as the artistic effect. Conductors in this area of work are usually specialists who may not perform in public at all.

Music education - The major music colleges train all sorts of performers, singers and musicians, and have orchestras and choirs. These are conducted by staff members who teach as well. Music teachers in schools and colleges also conduct choirs and orchestras as part of their job.

Work activities

- Developing a clear idea about the performance of a piece of music
- Planning that idea
- Communicating the idea to the musicians
- Conducting musicians to play the music
- Rehearsing
- Sorting out problems for the musicians

Knowledge

- excellent musical knowledge

- knowledge of how to coordinate a whole live performance so that lighting, sound and movement combine to produce a desired effect

Skills

- excellent music skills
- excellent communication skills
- good persuasion and leadership skills
- the ability to play an instrument (preferably the piano)
- to be able to work flexibly
- to be able to work with a wide range of different people
- problem solving

Behaviours and personal qualities

- music and the history of music
- creative and performing arts in general.
- Tenacity and stamina
- Able to stand for long periods

19 Management and administration – record label

Responsibilities

Record labels need managers and administration staff to carry out a range of tasks that support the label to run and, where they are independent to get paid by clients. Staff need to be recruited, paid and retained and trained and systems need to be in place to record activities with clients and to pay invoices and raise invoices, as well as keeping accounts and other financial records.

Overall the label manager has to ensure that the label, or his or her section is as profitable as possible. With smaller and often independent label the manager may be the owner and may take the lead on managing the whole organisation, setting up systems, being responsible for running the label on a day to day basis, getting work and hiring staff to work with the label.

With larger record labels there may be separate management roles which will work alongside the production staff to ensure they have what they need to be able to work successfully with clients. For a large record label, the manager may need to understand the work of several departments, such as personnel or finance, but may not be directly responsible for this sort of work.

Work activities

- Liaising with managers and agents of artists and bands
- Listening to demo tapes from artists and bands
- dealing with bands
- liaising with record producers
- ensuring contracts are in place
- liaising with licensing and copyright agencies
- liaising with legal advisers
- liaising with studios
- analysing sales data
- reviewing marketing information
- ensuring financial arrangements are in place for both payments and income
- ensuring cleaning, maintenance and security arrangements are in place
- setting up and attending meetings
- dealing with correspondence and emails
- maintaining and managing recording systems, for staff and for finances
- ensuring there are policies within the label
- People-management activities, including hiring any freelance workers

Knowledge

- An understanding of A&R managers, record company structure and the industry as a whole
- Knowledge of the relationships between people in different parts of the industry

Skills

- self-motivation
- good inter-personal skills.
- persuasion and negotiating skills
- work well with all kinds of people, and as part of a team
- excellent communication skills both verbal and written
- problem-solving skills
- to be flexible and able to handle different kinds of work
- able to motivate and encourage others
- decisive and able to work well under pressure
- able to work on own initiative
- effective at planning, prioritising, monitoring and reviewing
- able to resolve conflicts swiftly

Behaviours and personal qualities

- enjoy taking responsibility.
- has original ideas
- broad contacts

20 Marketing and publicity – record labels

Responsibilities

Marketing managers with record labels are responsible for directing all marketing activity for the labels products and services. With a large label, they may be partly responsible for this, with other members of a team, under a marketing director.

With a smaller label they may have other roles and have full responsibility for all the marketing of the label.

The work involves identifying target markets and marketing opportunities for their labels products and services, in order to develop an overall marketing plan.

Marketing managers working for international labels may need to identify target markets and marketing activities within the different countries they trade with. They need good knowledge of current exchange rates, local taxes and import regulations.

Marketing and publicity staff may have full responsibility for all publicity material, including branding, brand development and logos, signing etc, and presentation. They may also work with artists, their managers and legal advisers as they develop joint marketing and ensure that any marketing by the artist is not detrimental.

Work activities

- developing marketing plans
- commissioning market research to discover the opinions of customers and potential customers
- working with communications, design or production teams within the organisation to develop services and products in line with research findings
- using market research data to predict possible demand for specific services or products
- managing campaigns identified in the marketing plan, including advertising, direct mail, leaflet distribution through magazines or email marketing
- analysing the results of all marketing activities to present recommendations to senior management or a board of directors.
- writing proposals, reports and promotional briefs,
- giving presentations,
- liaising with relevant media and giving information about artists and forthcoming releases / videos etc
- monitoring campaign progress
- developing new strategies and ideas.
- liaising with other organisations, such as advertising agencies, designers and direct marketing specialists.

Knowledge

- have a good understanding of the music recording industry
- an understanding of marketing approaches and strategies
- an understanding of their market and audience for the label and its artists

Skills

- research skills
- able to think strategically and direct the delivery of marketing activities
- able to delegate and motivate team members
- excellent communication and presentation skills
- able to develop close relationships with other departments and outside agencies
- have good organisational, analytical and numerical skills
- be able to write concise and accurate reports and proposals
- be able to use computer spreadsheets, databases and the internet

Behaviours and personal qualities

- self-confident, committed and enthusiastic

- work well under pressure
- enjoy working in a busy, often highly-pressurised atmosphere, with constant deadlines
- like building relationships with people in different types of work
- enjoy presenting proposals to management and clients in an enthusiastic, persuasive manner.

21 Management and administration - studio

Responsibilities

Recording studios need managers and administration staff to carry out a range of tasks that support the studio to run and, where they are independent to get paid by clients. Staff need to be recruited, paid and retained and trained and systems need to be in place to record activities with clients and to pay invoices and raise invoices, as well as keeping accounts and other financial records.

Overall the studio manager has to ensure that the studio is as profitable as possible. In smaller and often independent studios the studio manager may be the owner and may take the lead on managing the studio and setting up systems, being responsible for running the studio on a day to day basis, getting work and hiring staff to work in the studio.

In larger studios – or those attached to a record label there may be separate management roles which will work alongside the recording staff to ensure they have what they need to be able to work successfully with clients. For a large record label, the manager may need to understand the work of several departments, such as personnel or finance, but may not be directly responsible for this sort of work.

Work activities

- Getting work for the studio
- Attending gigs
- Listening to demo tapes from bands
- Liaising with agents and managers
- dealing with bands
- marketing the studio directly
- booking a band to attend for a recording session
- arranging for a recording engineer or producer to attend
- organising facilities for a band (from tea, to food to cabs)
- making any arrangement needed to make the session successful
- problem solving and trouble shooting
- mending, fixing and replacing equipment
- issuing invoices
- carrying out various administrative tasks to run the studio
- overseeing cleaning, maintenance and security
- setting up and attending meetings
- dealing with correspondence and emails
- maintaining and managing recording systems, for staff and for finances
- arranging the production of publicity material
- creating policies for the studio
- People-management activities, including hiring any freelance workers

Knowledge

- An understanding of A&R managers, record company structure and the industry as a whole
- Knowledge of technical equipment within the studio

Skills

- self-motivation
- good inter-personal skills.
- Persuasion and negotiating skills
- work well with all kinds of people, and as part of a team
- excellent communication skills both verbal and written
- problem-solving skills
- to be flexible and able to handle different kinds of work

- able to motivate and encourage others
- decisive and able to work well under pressure
- able to work on own initiative
- effective at planning, prioritising, monitoring and reviewing
- able to resolve conflicts swiftly

Behaviours and personal qualities

- curious and outgoing personality
- enjoy taking responsibility.
- keep calm under pressure
- has original ideas
- broad contacts

22 Producer / engineer

Responsibilities

A producer's role is to pull together the component parts of a sound recording, working with a band, deciding on the musicians required, what type of recording process and how much budget is available for the studio time.

A producer may work with well known recording artists or may produce music for television or advertisements. The work may last for a day in the studio to many months, depending on the project. Most producers work with an agent who maintains their client's diaries and receives a fee. Successful producers command high fees and are selective about who they work with.

The producer listens to demo tapes from a band and decides which studio to use for the type of music and equipment required and also which tracks might make it onto an album.

A producer helps a group or recording artist to achieve the sound that they want to achieve. Engineers work on the technical equipment, operating mixing desks and an outboard effects unit, again helping the recording artist to achieve the sound they want to.

The producer or engineer uses sound recording and mixing equipment to record all parts of the music so that it can be retained for recording onto CDs.

Some producers operate all the technical equipment themselves without an engineer. The producer or engineer is often also responsible for doing whatever is required to help a recording artist to perform, from making cups of tea to booking taxis.

Work activities

- Listening to demo tapes
- Liaising with agents
- Liaising with bands and record labels
- Selecting record studios
- working in the recording studio
- working into the evening when we are recording at the studio
- rehearsing the artist and getting them to repeat sections of the music
- working in the control room
- working with musicians, composers

Knowledge

- knowledge of recording studio facilities and capabilities

Skills

- research
- problem solving
- organisation skills
- technical skills in using mixing equipment
- interpersonal skills

Behaviours and personal qualities

- self-discipline to get things done.
- tenacity
- prepared to work relay hard

23 Performer / recording artist

Responsibilities

Performers or recording artists are singers, classical and popular musicians and backing or support performers who perform music that is recorded. They may also be part of an orchestra or band or group, they may be solo artist or singers or they may be part of a backing or supporting dance troupe or backing singers. They may be recorded in the studio alone, or with a backing group or orchestra, or recorded from a live performance.

The performer(s) will record a series of tracks on an album that may be released and sold to the public.

Some singers include dance and movement as part of their performance. They might appear in DVDs, videos or in television or film work. A solo musician may work with an orchestra, an accompanist or their own equipment, such as backing tracks, amplification or a musical instrument. Pop singers may pay session musicians or an accompanist to play the music.

Professional singers perform to an exceptionally high standard for the enjoyment of an audience. A singer may perform as a soloist or in a group of musicians. Performances may be live, or recorded in a studio. Session work for backing tracks, adverts and films may also form part of the work.

Performers in the classical music field play an instrument - or sing - to an exceptionally high standard, bringing enjoyment to millions. They do this by recording onto CDs or by playing live; usually in fact a combination of both.

Most play in groups ranging from a small ensemble or chamber orchestra, right up to a full-size symphony orchestra, such as the London Symphony Orchestra or the Royal Philharmonic Orchestra. Some may rise to be soloists, conductors, or composers.

There is also a wide variety of 'session' work for musicians, being booked by the hour or by the day to work on recordings, adverts, film tracks and backing tracks for singers.

Musicians usually specialise in one instrument, e.g. the violin or trumpet; but many play more than one instrument in their section of the orchestra, such as woodwind or strings. A clarinetist will often play the saxophone, for example.

Work activities

Popular musicians:

- sing or play a musical instrument
- sometimes write music for forthcoming performance and release
- sometimes record music in a studio, for albums or 'session' work
- work as a solo artist or as part of a duo or group
- perform a certain style of music, such as pop, rock, jazz, folk, country and western, world or 'easy listening' music
- practise for many hours at a time
- attend regular rehearsals
- listen to as much varied music as possible, at gigs, concerts, clubs and on the radio, internet

Singers fall into several groups, mainly determined by the style of music they perform:

- Classical - including opera, light opera, oratorio and choral. Classical singers are usually soloists, although there are many professional and semi-professional choirs, e.g. choruses of the major opera companies and the many cathedral choirs throughout the country. The BBC Singers are the only full-time professional chamber choir in the country.
- Musical shows - mainly theatrical and staged. Shows involving singers range from classical to pop music. They usually require considerable acting training and ability. Many of the singers in these shows are primarily actors.
- Ballads - middle-of-the-road music, jazz, folk music or country and western, generally in cabaret-style performances. Ballad singers are usually singers of any style who perform as individuals. This can involve anything from singing a solo part in a group, to performing all the songs alone, usually in their own show.

- Pop - ranging from rock to retro. Pop singers may be solo artists, lead vocalists, backing vocalists or session singers. They are required to be proficient at keeping in time and tune with the music, whilst entertaining and communicating with an audience.

Musicians:

- Working with an orchestra, ensemble or group
- performing regular public concerts, sessions
- attending recording sessions
- undertaking educational work in schools and the wider community
- practising for many hours a day
- following scores and to sometimes play or sing from memory
- organise special transport arrangements for heavier instruments like the cello and double bass
- set up and tune their instrument prior to a performance
- prepare for lengthy rehearsal sessions by reading and understanding the score.

Solo performers have to:

- organise concert schedules, fees and travelling arrangements, often using an agent
- arrange rehearsals with an accompanist
- learn new pieces of music - often by heart - to extend their repertoire.

Knowledge

- knowledge of the types of music that fans and consumers enjoy listening to and will be marketable for the artist(s)

Skills

Musicians have to:

- be able to 'sight read' sheet music - playing from a sheet of music without having seen it before
- to be musically talented
- to be resourceful, independent and determined
- to be creative, disciplined and focused
- business skills.

A singer needs to:

- have outstanding musical talent
- good vocal range
- reliable voice
- be self-disciplined, independent and very hard-working
- have energy, stamina and good health
- be determined and resilient
- enjoy working as part of a team
- be very self-confident
- be prepared to work long hours
- be willing to produce work of a consistently high standard

Behaviours and personal qualities

- a real love of music
- a passion for listening to music, and for performing to an audience
- a resilient personality to take criticism gracefully
- be totally dedicated to a very demanding profession.

24 Technical support - studios and facilities for live events

Responsibilities

Studios and facilities for live events require a well co-coordinated operation carried out by technical support as they are also known. These technical staff, often registered with an agency carry out work at venues in their local area, often on a casual basis or work at a studio.

The work varies, including specialist riggers and electricians to work with sophisticated and complex technical equipment.

Technical staff may need to operate lifting mechanisms for installing lights on mobile towers and scaffolding and to move heavy equipment around a stage or studio.

Health and safety is very important when constructing a set, and roadies must work to strict rules and regulations.

They may also be involved in some administrative tasks, such as making travel arrangements, arranging backstage passes and counting takings. In some cases roadies may also be responsible for catering arrangements.

Work activities

- lifting and carrying equipment and sets
- driving, loading and unloading vans, trailers and buses
- acting as security personnel to safeguard equipment and band members
- setting up and maintaining sound and band equipment
- rigging up electrical wires
- setting up videos, computers and other media
- tuning and maintaining instruments
- health and safety issues

Knowledge

- to understand the requirements of performers and band members.
- an awareness of health and safety issues

Skills

- good practical skills
- good communication skills
- self-discipline
- the ability to work calmly under pressure
- to be able to work as part of a team and get on with a wide range of people
- the ability to follow instructions
- computer literacy

Behaviours and personal qualities

- to be physically fit
- passionate about music
- happy to work long, often unsociable hours
- happy to do whatever is required to make the
- interested in making things work and technology and electronics

25 Record manufacturing – production and marketing

Responsibilities

In record manufacturing there are people who make the CDs that are available in the shops. This may involve working with record producers and small record labels; some people involved in record making and marketing may work for large record labels that may have their own record manufacturing divisions.

Production managers oversee the production process in all types of manufacturing operations in making CDs. This involves buying in cases and working with designers and printers to produce covers and inserts. They are responsible for making sure that orders are met on time, products are of the right quality and costs are kept as low as possible.

There are several areas of production management. They include:

- Production planning: managers draw up details of the materials and machines needed to meet an order. They set quality standards for the product, estimate the time needed and the costs involved.
- Production control: making sure that production schedules are followed. Managers get information on progress and adjust production schedules if problems arise.
- Production supervision, where managers are responsible for the day-to-day running of a production area or process. They manage production workers and other resources to try to make sure that production targets are met. They deal with any problems, such as machine breakdowns or staff shortages.

In a small company one person might be responsible for all production management work.

Record manufacturing companies may also require marketing – especially where they are a small or independent manufacturer working to seek business from record producers and small independent labels. They may also work with up and coming artists who want to produce a limited run of CDs.

Marketing managers in record manufacturing are responsible for directing all marketing activity for the manufacturer. In large manufacturing companies, they may be partly responsible for this, with other members of a team, under a marketing director.

The work involves identifying target markets and marketing opportunities for their company's products and services and related products, in order to develop an overall marketing plan.

Marketing managers working for international record manufacturers may need to identify target markets and marketing activities within the different countries they trade with. They need good knowledge of current exchange rates, local taxes and import regulations.

Work activities

Production managers in a large company might have overall responsibility, and supervise production planners, controllers and production supervisors. In that case they spend a lot of time in:

- forward planning
- attending management meetings
- liaising with staff
- liaising with buyers, sales and engineering staff
- dealing with problems that staff refer to them, such as industrial relations disputes
- keeping records and writing reports
- using computers to collect and analyse information to help in forward planning.

Marketing managers:

- developing marketing plans
- commissioning market research to discover the opinions of customers and potential customers
- working with communications, design or production teams within the company to develop services and products in line with research findings
- liaising with record labels about marketing
- using market research data to predict possible demand for specific services or products
- managing campaigns identified in the marketing plan, including advertising, direct mail, leaflet distribution through magazines or email marketing

- analysing the results of all marketing activities to present recommendations to senior management or a board of directors.
- writing proposals, reports and promotional briefs,
- giving presentations,
- monitoring campaign progress
- developing new strategies and ideas.
- liaising with other organisations, such as advertising agencies, designers and direct marketing specialists.

Knowledge

- a broad technical knowledge base
- understanding of how their company makes its products
- understanding of the cause of technical problems
- have a good understanding of their type of business
- an understanding of marketing approaches and strategies for the retailer
- an understanding of their market and the competition
- knowledge of any unique selling points about the retailer
- knowledge of pricing structures

Skills

- able to lead and motivate staff
- excellent communication and presentation skills
- able to explain difficult decisions
- good listener
- good with figures and comfortable with information technology
- able to master basic analytic and planning techniques, and set targets
- be able to devise ways of making the production process more efficient or cost-effective
- be able to prioritise and manage deadlines
- be comfortable working under pressure
- keep calm and make quick, clear decisions
- have good problem-solving skills
- be self-confident, self-reliant and decisive
- have a flexible approach.
- able to think strategically and direct the delivery of marketing activities
- able to delegate and motivate team members
- able to develop close relationships with other departments and outside agencies
- have good organisational, analytical and numerical skills
- be able to write concise and accurate reports and proposals
- be able to use computer spreadsheets, databases and the internet

Behaviours and personal qualities

- be approachable and build up good relationships with workers, colleagues and senior managers
- self-confident, committed and enthusiastic
- work well under pressure
- enjoy working in a busy, often highly-pressurised atmosphere, with constant deadlines
- like building relationships with people in different types of work

26 Managers and administrators – record retail

Responsibilities

A record retail manager manages a retail store that sells records, video and other products associated with recorded music. They are responsible for the day-to-day running of a store, and aim to improve the commercial performance.

They are responsible for making sure that the store reaches sales targets and increases profits. Their work could include organising sales promotions and ensuring that goods are displayed correctly. In larger retail chains, head office will often decide these factors and the manager has to follow their instructions.

A store manager is responsible for attracting and keeping their customers, so they must make sure that their staff maintain a high level of customer service. They may have to deal with individual queries, from questions about store cards to complaints about purchases. This area also includes dealing with health and safety and security issues.

They may run a small shop with only a handful of staff, or manage a large store with many employees. Duties may include interviewing and recruiting, supervising departmental managers and organising training.

Retail managers must ensure that supplies are re-ordered in time and that stock is of the right quality. Some stores use a computer system which automatically sends a signal to the warehouse when a particular product is running out.

Work activities

- ensuring that products are displayed appropriately and that customers can find what they are looking for via good signing
- ensuring the store is attractive and that marketing and sales information is appropriately displayed
- maintaining CD and video charts display areas and product displays
- dealing with customer queries
- organising staff rotas and cover
- training staff
- liaising with head office / record labels marketing staff
- reporting record sales
- stock taking
- managing financial records and systems for the store
- managing computer records for the store
- managing security for the store

Knowledge

- knowledge of the record industry and artists / music of different types
- knowledge of relevant law

Skills

- excellent organisational and people management skills
- tactful and friendly
- good team leader skills
- have excellent spoken and written communication skills
- good negotiation skills
- committed to the needs of the customer
- willing to take on responsibility at an early stage of their career
- confident when dealing with difficult situations
- adaptable, and enjoy a fast-moving, pressured environment
- have a head for figures

- be comfortable using information technology.

Behaviours and personal qualities

- a quick thinker, not afraid to make decisions
- be a 'doer' who takes a hands-on approach
- have lots of self-motivation
- have a smart appearance

27 Marketing – record retail

Responsibilities

Marketing managers in record retail are responsible for directing all marketing activity for a record retailer. In large retail companies, they may be partly responsible for this, with other members of a team, under a marketing director.

The work involves identifying target markets and marketing opportunities for their company's records and related products, in order to develop an overall marketing plan.

Marketing managers working for international record retailers may need to identify target markets and marketing activities within the different countries they trade with. They need good knowledge of current exchange rates, local taxes and import regulations.

The record retail industry is made up of large retail chains and smaller local chains or smaller still independent and specialist retailers.

With the advent of some music being released on the internet there are new marketing opportunities for some record retailers.

Work activities

- developing marketing plans
- commissioning market research to discover the opinions of customers and potential customers
- working with communications, design or production teams within the company to develop services and products in line with research findings
- liaising with record labels about marketing and publicity material for artists and how this might be used by the retailer
- using market research data to predict possible demand for specific services or products
- managing campaigns identified in the marketing plan, including advertising, direct mail, leaflet distribution through magazines or email marketing
- analysing the results of all marketing activities to present recommendations to senior management or a board of directors.
- writing proposals, reports and promotional briefs,
- giving presentations,
- monitoring campaign progress
- developing new strategies and ideas.
- liaising with other organisations, such as advertising agencies, designers and direct marketing specialists.

Knowledge

- have a good understanding of their type of business
- an understanding of marketing approaches and strategies for the retailer
- an understanding of their market and the competition
- knowledge of any unique selling points about the retailer
- knowledge of pricing structures

Skills

- research skills
- able to think strategically and direct the delivery of marketing activities
- able to delegate and motivate team members
- excellent communication and presentation skills
- able to develop close relationships with other departments and outside agencies
- have good organisational, analytical and numerical skills
- be able to write concise and accurate reports and proposals
- be able to use computer spreadsheets, databases and the internet

Behaviours and personal qualities

- self-confident, committed and enthusiastic
- work well under pressure
- enjoy working in a busy, often highly-pressurised atmosphere, with constant deadlines
- like building relationships with people in different types of work

28 Sales staff – music retail

Responsibilities

Sales staff work directly with customers, answering queries, giving information and selling products.

Sales staff must keep up to date with their organisation's sales policies and standards to ensure the correct information is communicated to customers. Company procedures must be followed carefully, as many areas of this work have legal implications for the organisation concerned.

Depending on the employer, assistants may deal with customers in person, by telephone or email, or through a combination of these. They may also handle payments/deposits for customers.

Sales staff are expected to know the music industry well so that they can give information to customers and suggest artists or latest releases.

Work activities

- Familiarising self with music and latest popular and classical releases
- Talking to customers about their needs
- Liaising with suppliers and manufacturers about their products
- Showing customers CDs
- Demonstrating CDs
- Making sales
- Wrapping and dispatching goods
- Completing sales paperwork
- Issuing guarantees
- Offering after sales service

Knowledge

- Knowledge of music charts
- Knowledge of genres of music
- Knowledge of formats for music, e.g. CD, DVD, video

Skills

- excellent communication skills
- to be flexible and quick thinking
- to be accurate and thorough, even when under pressure
- to be patient and calm in difficult situations
- good numeracy and computer skills.

Behaviours and personal qualities

- a polite, confident and friendly manner
- an interest in music

29 Sales staff - distribution

Responsibilities

The work involves persuading people to buy products and services. Direct sales people sell to individuals or retailers, demonstrating products or leaving samples or catalogues for customers to choose from. Retail sales people sell stock to shops for resale.

Sales people sell CDs, DVDs and videos to retailers and to non retail organisations, such as clubs, restaurants and gyms. They must be knowledgeable enough to act as advisers.

Sales people operate within a specific territory, dropping leaflets or making appointments by phone, and then calling round to show their products or services. They try to win orders by persuading customers of the product's value for money. They must constantly identify new customers, while ensuring the loyalty of existing customers.

Sales people must note customers' reactions to new products and what sells well, try to forecast future trends and relay this information back to their employers.

They discuss prices, payment plans, accessories, after-sales customer service, guarantees and delivery schedules with customers.

Necessary paperwork includes orders and invoices, records of calls and book-keeping.

Work activities

- Visiting customers
- Advising customers on latest releases, promotions and PR and promotional packaging
- Demonstrating products to customers
- Negotiating deals with customers
- Issuing contracts to customers
- Ensuring products are delivered to customers in good condition and on time
- Ensuring distribution can meet demand – for a new release
- Following up sales to see sales progress
- Planning next visits and future sales with customers

Knowledge

- Knowledge of the music industry
- Knowledge of popular and classical music
- knowledgeable about the company's products and those of competitors

Skills

- enthusiastic, ambitious and self-confident
- able to take rejection
- able to troubleshoot most technical problems
- well-motivated and persistent
- able to work alone and on their own initiative
- well organised enough to plan a schedule and keep to it
- quick at calculations and good at book-keeping
- skilled in IT and, if overseas work is involved, languages.

Behaviours and personal qualities

- confident, good at networking
- smart in appearance and polite in manner
- charming, persuasive, and good at negotiations
- a shrewd judge of character

30 Distribution staff

Responsibilities

Distribution staff are responsible for getting records into retail outlets so they are available to the public. Increasingly this involves working interactively as more and more music is downloadable.

Distribution staff work between the record company and the retailer to ensure that a newly released record is available for consumers to buy in the shops on the release date.

Independent record labels use independent distributors who contact retailers to get their products into the shops.

Work activities

- liaising with record labels
- liaising with sales teams
- liaising with retailers
- scheduling releases when they are most likely to sell
- receiving orders from retailers
- liaising with record companies / manufacturers to secure quantities of records
- arranging the distributions of records to the retailers in sufficient quantities
- monitoring campaign progress
- developing new strategies and ideas.
- liaising with other organisations, such as advertising agencies, designers and direct marketing specialists.

Knowledge

- have a good understanding of their type of business
- an understanding of marketing approaches and strategies
- an understanding of their market

Skills

- research skills
- able to think strategically and direct the delivery of marketing activities
- able to delegate and motivate team members
- excellent communication and presentation skills
- able to develop close relationships with other departments and outside agencies
- have good organisational, analytical and numerical skills
- be able to write concise and accurate reports and proposals
- be able to use computer spreadsheets, databases and the internet

Behaviours and personal qualities

- self-confident, committed and enthusiastic
- work well under pressure
- enjoy working in a busy, often highly-pressurised atmosphere, with constant deadlines
- like building relationships with people in different types of work
- enjoy presenting proposals to management and clients in an enthusiastic, persuasive manner.

31 Music Teacher – v5

Responsibilities

The education and training sector requires talented, well-trained, versatile and qualified musicians who can teach and lead in a wide variety of learning settings, including both in and out of schools. There are two main types of music teacher:

- classroom music teachers working in schools and colleges
- visiting or private instrumental/vocal teachers

Both class music teachers and instrumental/vocal teachers (sometimes also referred to as tutors, instructors or coaches) enable pupils (both children and adults) to develop skills in some or all of the following activities: performing (including improvising), composing, arranging, listening and appraising. They may work either with a class, a group or individuals in a wide variety of formal and informal settings, including within schools, colleges, universities, private houses, youth clubs and community music organisations. As well as providing specialist musical instruction they may also need to support learners in a range of other areas, such as identifying progression routes or in the use of music technology.

Classroom music teachers may work as teachers with a music specialism (usually teaching other subjects as well) in a primary school, or as music teachers in secondary schools. (As a foundation subject within the National Curriculum, music education is an entitlement for all pupils from 5 to 14.) Teachers may also work in further/higher education, at a conservatoire, university or other institution. In school, they teach all aspects of music as part of the National Curriculum. They may also organise and direct school choirs, bands, orchestras and other ensembles, and organise concerts, shows and other musical events. They may have responsibility for and plan the work schedule for visiting music teachers and arrange concert trips. They may also prepare students for exams such as GCSE, AS and A level, Higher grade music, BTEC and other vocational qualifications.

Visiting peripatetic instrumental/vocal teachers often work within a local music service. They teach music through instrumental and vocal lessons usually given either to small groups or individual learners, but increasingly they may also be involved with whole class teaching. Private instrumental/vocal teachers usually teach small groups or individuals often in private homes though not exclusively. As part of the National Curriculum, all children have the opportunity to sing and to play instruments, but it is also recognised that for children to acquire developed instrumental/vocal skills, and to access a broader range of opportunities (such as a wider choice of instruments or genres), additional specialist teaching is necessary, ideally together with ensemble activities. Instrumental/vocal teachers may tailor a curriculum such as A Common Approach (Federation of Music Services and the National Association of Music Educators, 2002) to their needs or they may create their own. They often prepare pupils to take assessments such as Music Medals, graded exams and the practical components of GCSE, AS and A level and Higher grade music, and to perform to an audience either as a soloist or as a member of a group. They may also organise and direct groups such as choirs, bands, orchestras, and other groups.

Work activities

- working with groups or individuals to identify their learning and training needs and setting relevant teaching and learning objectives which motivate and enthuse their pupils
- planning and delivering lessons with appropriate activities and resources, using relevant schemes of work and differentiating learning to meet the needs of all pupils
- setting high expectations, motivating and supporting learners, and managing the behaviour of pupils constructively
- teaching musical skills or techniques in a structured and time-efficient way, demonstrating where necessary
- evaluating learning through a variety of monitoring and assessment strategies and recording and reporting pupils' attainment and progress
- assisting in preparing for performance, recordings and examinations
- collaborating with, and where appropriate working alongside, other teachers to enhance learning
- recognising and responding to equal opportunities and child protection issues, following the relevant policies and procedures of the school, institution or music service in which they teach

- procuring a variety of educational /training services
- developing own professional skills

Knowledge

- knowledge and understanding of how to select, plan and structure work to clear objectives and enable progression
- knowledge of a variety of relevant repertoire and resources for different musical styles and genres
- understanding of the inter-related musical processes of performing, composing and listening/appraising
- specialist knowledge and expertise in an area of instrumental/vocal pedagogy
- knowledge and understanding of how to motivate and enable independent learning
- knowledge and understanding of appropriate strategies for teaching individuals and groups, including awareness of different learning styles
- knowledge of different kinds of assessment, including opportunities for formal assessment
- knowledge and understanding of how to respond quickly to work in progress and influence the quality of outcomes
- knowledge of professional regulations, including health and safety and child protection
- understanding of the wider music landscape, including understanding of how schools and other learning settings work, career pathways etc.

Skills

- relevant instrumental/vocal expertise and other areas of musical expertise
- aural discrimination and the ability to respond quickly to work in progress and influence the quality of outcomes
- ability to create and maintain effective relationships and help all learners develop their potential, motivating them and encouraging independent learning
- ability to promote positive values, attitudes and behaviours among learners
- ability to develop and maintain own professional expertise, including knowledge of the legal framework relating to teaching, including child protection, health and safety, and developing own professional opportunities
- organisational skills, including effective planning and time-management, and artistic leadership
- the negotiation, cooperation and communication skills that allow effective teamwork
- ability to analyse problems, with ongoing reflection and evaluation of own work

Behaviours and personal qualities

- enthusiasm for a wide range of music and a desire to share this with other people
- high expectations of all pupils, with a consistent approach that is respectful of their social, cultural, linguistic, religious and ethnic backgrounds
- sensitivity, patience and supportiveness to all pupils, parents and carers
- enjoyment of working with children, young people as well as other learners, and a commitment to raising their educational achievement

32 Education staff / Project management – v2

Responsibilities

Education staff support teachers and development workers in music and music related venues to enable visitors to get the best educational experience from their visit. They may work with individual children or visitors, small groups or a whole class. The work often involves helping children and other visitors by explaining activities to them and supporting them to make sense of a performance so that learning opportunities are maximized.

Education staff encourage people to develop socially, personally and educationally through music. Educational youth workers may be employed to work in clubs or centres, organising activities such as arts, drama and educational activities. These activities are used to provide guidance in an informal way to young people. Many young people want to work in music and educational workers can help them to find out what is required and how they can develop skills in their chosen field.

Some education staff have a specific responsibility to ensure that visitors and children can access learning opportunities and will support visitors with special needs.

Work activities

- work with partners and colleagues to plan and deliver activities
 - recording activities and making reports to grant making or funding bodies
- Work activities can vary subject to the age group and background of the educational group:
- liaising with other professionals, parents and carers.
 - Ensuring that those delivering the activities are provided with the resources and support required to maximise impact.
 - liaising with local media to arrange publicity

Knowledge

- knowledge of safety issues
- knowledge of equipment that can support education, tape recorders, CD players, keyboards
- Understanding of the wider music landscape (rest of this map) including career pathways

Skills

- able to communicate with a wide range of people
- good listening skills
- able to establish good relationships and earn the trust of others
- have initiative and enthusiasm
- able to build good relationships with children, teachers, parents and carers
- support and encourage learning
- able to work well under the supervision of a teacher
- have good spoken and written communication skills
- have good organisational skills.

Behaviours and personal qualities

- love of music and help others to benefit and enjoy music
- enjoy taking responsibility
- be patient and kind, but firm when necessary
- have lots of energy and enthusiasm
- emotionally mature and sensitive
- resilient and tough

33 Development staff – v3

Responsibilities

Development staff in music work with others to establish, develop and manage music related activities, working with a range of partners and initiatives to ensure the local music development strategy or focus meets its aims and objectives and is delivered in an appropriate, strategic and accountable way.

Some development workers co-ordinate the activities involving schools and other visitors from the community in order that those visitors can get the most from an activity or visit. This may also involve outreach work to build relationships with other initiatives and organisations e.g. liaising with local community groups to establish an interest in a music / choir / music centre and to highlight the educational opportunities that exist.

Ensuring that any allocated money or other resources are used on time and in accordance with the grant or other contracts, which sets out how the funds can be spent. Organising events and activities to promote the various projects involved in the scheme.

Development workers may also be responsible for working with local authorities, charitable trusts and other voluntary agencies to identify local need and to develop ways in which music can enhance people's lives. They will work with others, such as community musicians and teachers to plan and organise the resources needed for a project and may liaise with funding organisations to secure funding.

Some development workers will work in collaboration with directors of music at a strategic level to identify opportunities for development, write plans for new areas of development, such as working with school absentees, identify the resources required and then implement a plan with others, following up with an evaluation of the work.

Music development work can involve working with disaffected groups within the community, such as school absentees, or working with groups from different backgrounds to support community integration initiatives.

Work activities

- Liaising with others in music, education and in partner organisations, and advisory organisations
- Researching and identifying opportunities for development
- Writing documents, plans and strategies for music development
- Developing quality assurance standards for organisations and practitioners working in the youth music sector
- Publicising and promoting the work of the organisation or initiative locally or nationally
- Monitoring the quality of services and making any necessary changes to improve quality of the service provided
- Providing verbal and written monitoring and evaluation reports to managers and funding bodies
- Costing, budgeting and managing finances
- Identifying, researching and securing additional funding from appropriate regional funding / income streams
- Ensuring policies are in place, such as child protection, health and safety, diversity and data protection
- visiting schools, colleges and local community groups
- arranging specific events and attractions for community groups / users
- working with teachers and project management staff
- carrying out activities with visiting groups, teachers and project management staff
- coordinating visits and ensuring that all arrangements are in place
- managing health and safety issues

Knowledge

- different fields within community music and youth music sectors and how they interact

- relevant legislation which impacts on developing music activities with people of different ages and different social conditions
- local community and youth organisations and schools
- other related sectors - education, health, regeneration, community cohesion, youth work etc
- activities and events that can involve different community groups (day care centres, youth centres, faith settings, elderly people's homes, arts groups and many others) and school settings
- relevant regional and national government departments and their policies, priorities and initiatives which might impact on developing music activities with people.

Skills

- research
- IT
- Project management
- negotiation and bringing together people from across sectors / partnerships
- problem solving
- motivation
- marketing and PR
- good oral and written communication
- interpersonal
- planning and organisation

Behaviours and personal qualities

- good motivator
- enthusiasm for music

34 Community musician / music leader / participatory musicians – v3

Responsibilities

Community musicians are musicians (vocalists and instrumentalists) who work with groups of people to help them make music together. They can function as a cross between community development workers and music tutors: in some settings the work may be almost wholly about supporting people in developing their music skills or facilitating their music learning; at other times it can be largely about reaching social goals through music activities.

Community musicians may work in a wide variety of settings, with different types of participants, for different purposes. Some examples could include:

- in a pupil referral unit, working on DJing with young people who refuse to go to school, with the aim of building their self confidence
- percussion work in a day care centre with adults with learning difficulties – to help them develop a sense of working together and communicating between each other
- conducting a scratch orchestra of mixed instruments and playing ability in a community centre, helping people who might not otherwise have the chance to celebrate playing together
- a one-to-one session with an elderly housebound person who's making music for the first time in their lives
- creating new musical ensembles of young people of mixed abilities and instruments who collectively compose new music – thus developing musical skills
- working on an schools' education project with the outreach team from an orchestra
- helping a young band create and rehearse their own music in a recording studio.

Community musicians, therefore, need a mix of musical, people, and facilitating skills. The work is different from that of a teacher in the traditional classroom or instrumental sense – though they share many characteristics – because it is not only concerned with the transfer of musical knowledge but also about helping people develop their own creativity on their own terms.

They may work in any musical style – jazz, pop, south Asian, hiphop, western orchestral, and many others – and they often have a good understanding of a range of these styles. They are confident players on an instrument or with their voice, but often on a number of other instruments as well. Rather than working with existing musical scores or tracks, community musicians frequently create music within their sessions – so they have skills in improvisation, composition or song writing, for instance.

Community musicians are very often freelancers. They may create their own music projects, selling their ideas to a range of purchasers, e.g. in the criminal justice system, youth work, education, health, social services and elsewhere. Or they may be hired by community music organisations who exist to create and secure funding or contracts for projects. Either way, the musician will need to know about the context of the project: why it is being done and what it is hoped to be achieved; who the project will be working with (both the range of agencies funding or otherwise interested in the work and the participants themselves); and, in more practical terms, where the music sessions will be carried out.

During a project, community musicians will call on a range of facilitating and negotiation skills in order to reconcile the development and the music sides of their work, to ensure that the project's aims are realistic and can be delivered appropriately, to bring out the best in the participants they are working with.

In many cases community musicians will have a portfolio career – combining composition, performing, recording, touring, producing and so on with their participatory work. This map looks only at the activities, knowledge, behaviours and skills relevant to their participatory work.

Work activities

- planning and negotiating the work you will do – who you will be working with, why and how (and how you will be paid)
- planning your individual work sessions – what the outcomes are to be, what equipment you need, what support you will get, what you will do when things don't go according to plan
- turning up on time for sessions
- carrying out music sessions – ensuring participants all make appropriate contributions, being empathetic to their needs and wants, creating great music
- monitoring the activities (knowing who turned up and who didn't, perhaps keeping records of their age, ethnicity and so on) and evaluating the results (reflecting on what worked, what didn't, and what you'd do next time)

- documenting the work done – e.g. by creating a CD, MIDI file, or written notation
- sometimes acting as a music arranger of participants' material
- sometimes arranging for and carrying out small-scale performances or "showings" of participants' work.

Knowledge

- understanding of the contexts you work in: e.g., how a school works, the practices in a day-care centre, the limitations of working in a prison
- an understanding of social and musical cultures and backgrounds, so you know why it is that people make music
- a knowledge of musical languages, in at least one style.
- If you intend to develop your own projects you will also need to know:
- how agencies and organisations work and why they might be persuadable to hire your music making skills
- how to plan and develop a project
- how to raise money from a variety of sources
- legal aspects such as child protection and insurance
- how to monitor and evaluate projects
- how to market and sell your work.

Skills

- good music skills on at least one instrument or voice
- the ability to improvise or to create music on the spot
- excellent people skills: the ability to work collaboratively; to be sensitive to participants' moods and body language and to the dynamic of the group; to be inspiring and gain participants' confidence; to be a good listener
- good personal administrative skills: turning up on time, well-prepared and focused on the session; good at keeping records – of their own time and expenses and of the participants they have worked with.
- If you intend to develop your own projects you will also need to have:
- excellent marketing and project management skills.

Behaviours and personal qualities

- a real love of music
- a real interest in people
- a sense of social justice and inclusivity
- a genuine desire to help people make music on their own terms.