

Music Venues & Considerations

HEALTH

- First aid qualified staff
- Hygienic toilets
- Drinking water
- No smoking policy
- Accessibility: ramps/mobility

SAFETY

- Heating, lighting, ventilation
- Electrical equipment secured
- Obstacles highlighted
- Fire exits clear and labelled
- Secure scaffolding/staging

SECURITY

- Staff ID cards/lanyards
- SIA approved security staff
- Controlling flow in/out
- Ticket & bag checking
- Max capacity adhered to

5 HEALTH & SAFETY ADVISERS: HSE (HEALTH & SAFETY EXECUTIVE), POLICE, FIRE, AMBULANCE/NHS, COUNCIL

LARGE MUSIC VENUES

- Arena
- Stadium
- Festival
- Theatre
- Concert Hall

ADVANTAGES:

- ✓ Excellent sound & technical facilities/equipment
- ✓ Much larger promotional and publicity opportunities
- ✓ Can charge more for tickets
- ✓ More seats available to sell
- ✓ Enhances image of artists

DISADVANTAGES:

- × Large cost of hiring venue (financial risk)
- × Need a certain level of fame to make profit
- × Less intimate interaction with audience
- × More organisations needed to make event run, so profit needs to be divided

SMALL & MEDIUM MUSIC VENUES

- Pubs
- Bars
- Town Hall
- School Hall
- Small theatre

ADVANTAGES:

- ✓ Intimate atmosphere
- ✓ Accessible to local bands
- ✓ Caters to the community - they know the type of venue and will build up a following of regulars
- ✓ Cheaper to hire or can be free (i.e. open mic night)

DISADVANTAGES:

- × Not as good sound/technical facilities
- × Limited audience numbers
- × Less opportunities to promote/publicise
- × Less opportunities to make large profits



REGULAR EMPLOYMENT tends to either be:

- **LONG-TERM/PERMANENT:** offering job security, but often rigid hours with limited holiday (i.e. a studio manager, as the studio is open all year round, with set opening hours)
- **SHORT/FIXED-TERM:** a defined period of work with contracted hours (i.e. a wedding function band, only contracted over the spring/summer)



a set amount of **HOLIDAY** (annual leave) each year

often have an annual **SALARY**

REGULAR payment: either weekly, fortnightly or monthly

may have to pay into a workplace **PENSION**

tax and national insurance automatically comes out with pay

usually entitled to sick pay

Employment

FREELANCE & SELF-EMPLOYMENT allow for more flexible working:

- **FREELANCE:** work for themselves, but are often attached to companies for extended periods of time, and have to follow those rules. (i.e. session musicians will repeatedly work with the same studio)
- **SELF-EMPLOYED:** are their own business, and subject to their own rules/policies. (i.e. a self-employed sound technician will provide a service to events on their own terms, often using their own equipment)
- **CASUAL WORK:** Sporadic income, dependant on the work on offer (i.e. casual hours working in a box office: only when it's open)

file and pay tax yourself (via HMRC)

usually a short-term contract
no sick leave

often paid by the hour or by project

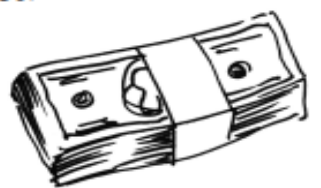
no paid annual leave

flexible hours (able to fit around other projects and can take holiday as and when)

organise your own pension

payment negotiated with employer and paid at agreed intervals

hours often dependant on consumer demands



Organisations

UNIONS

are independent organisation that represents their members and protects their RIGHTS

BROADCASTING ENTERTAINMENT CINEMATOGRAPH & THEATRE UNION

represents those in MEDIA, BROADCASTING and ENTERTAINMENT

MUSICIAN'S UNION (MU)

represents MUSICIANS and workers in the music industry

EQUITY

represents PERFORMERS and creative PRACTITIONERS

MUSIC PRODUCERS GUILD

represents those in MUSIC PRODUCTION (i.e. studio)

TRADE BODIES

are organisations founded and funded by businesses with SIMILAR INTERESTS to promote collaboration, provide training and advertise their trade

ASSOCIATION OF PROFESSIONAL RECORDING SERVICES

represents those in the AUDIO INDUSTRY

PROFESSIONAL LIGHTING AND SOUND ASSOCIATION

represents those who provide services at ENTERTAINMENT EVENTS

AGENCIES

provides a service on BEHALF of an artist

PRS

PERFORMING RIGHTS SOCIETY
collects money when live or recorded music is played in PUBLIC SPACES

PPL

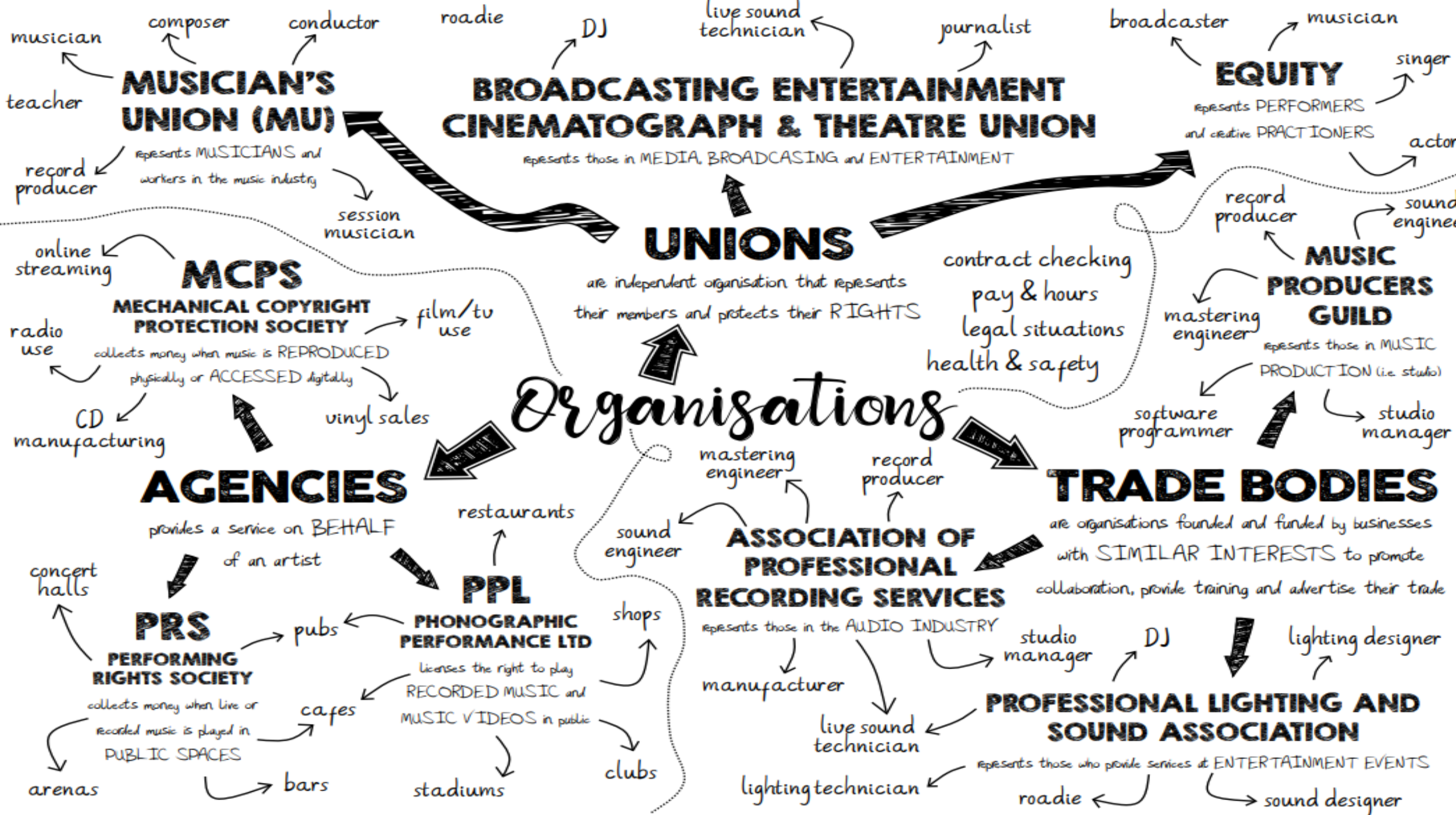
PHONOGRAPHIC PERFORMANCE LTD
licenses the right to play RECORDED MUSIC and MUSIC VIDEOS in public

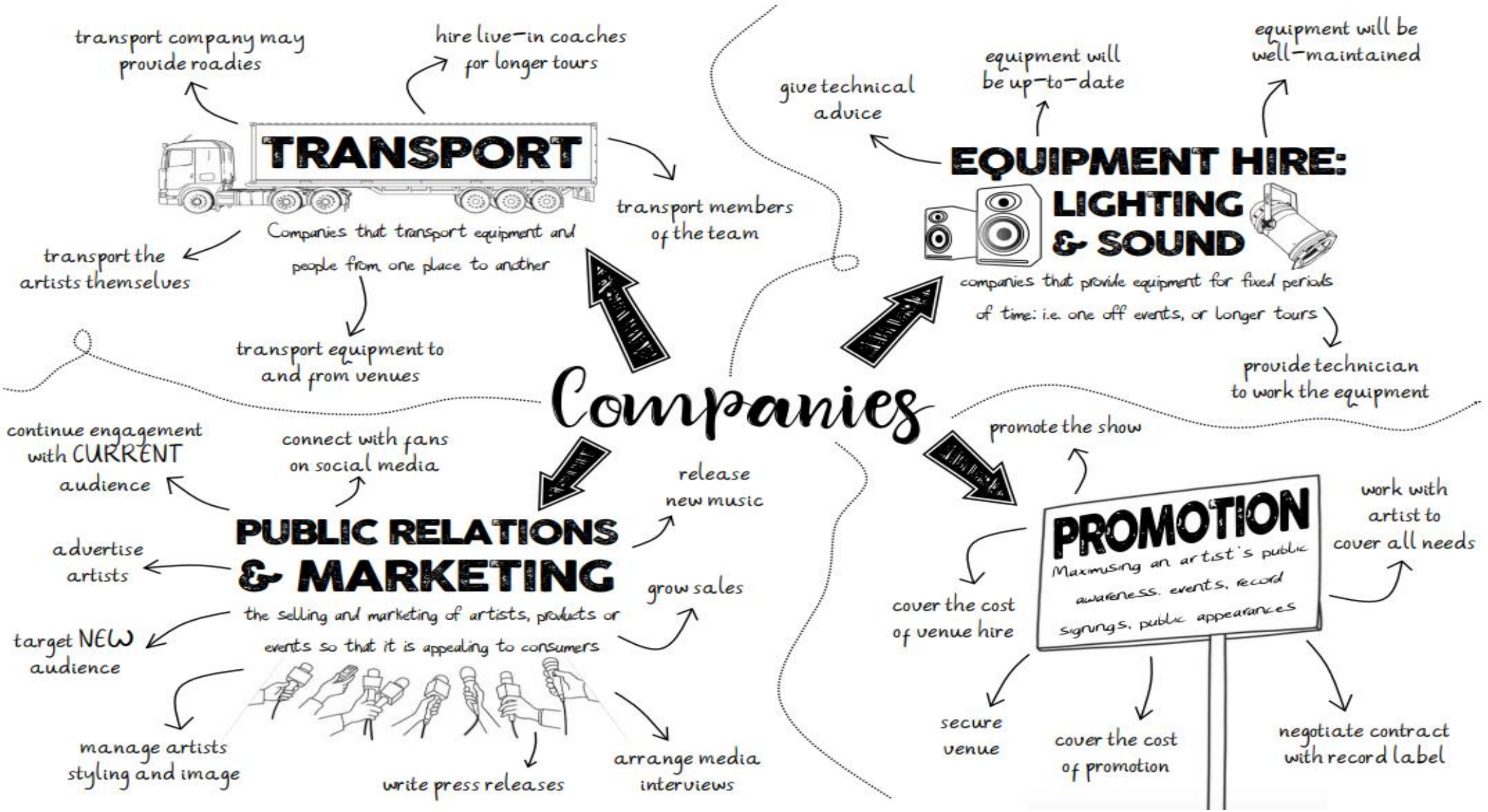
MCPS

MECHANICAL COPYRIGHT PROTECTION SOCIETY

collects money when music is REPRODUCED physically or ACCESSED digitally

Organisations





INDEPENDENT LABELS:

A record label that doesn't have the funding of major record labels.

The Arctic Monkeys started on an indie label, and artists (like Adele) move to an **INDIE** label after becoming famous with a major label. Macklemore owns his own indie label.

ADVANTAGES:

- ✓ Fewer artists, so can spend more time 1:1 with the artist
- ✓ Fairer contracts, with a more even split
- ✓ More time spent working together means better working relation
- ✓ The artist has more creative freedom

DISADVANTAGES:

- × Less funds to make & record the records
- × Less funds to publicise & promote
- × fewer employees means less structured
- × Can have fewer contacts

MAJOR RECORD COMPANIES:

The big **THREE** record labels:

[As of Sept 2018, these owned 70+% of the market.]



WARNER MUSIC GROUP



UNIVERSAL MUSIC GROUP



SONY MUSIC

Manages scouting (A&R), trademarks/brands, production, manufacture, distribution, promotion and copyright of music recordings and music videos.

ADVANTAGES:

- ✓ Due to large size, can get the good deals on manufacturing, advertising, and links to the media
- ✓ Links with industry experts, especially in promotion
- ✓ Many connections with other labels/artists
- ✓ Lots of money to invest

DISADVANTAGES:

- × Difficult to stand out in big pool of artists
- × Deals often in favour of the company, and not the artist
- × Less creative control
- × Mass media driven, rather than interested in artist's style

Large record companies own **SUBLABELS** that specialise in a certain country/genre/niche:



ATLANTIC RECORDS

owned by Warner Music



COLUMBIA RECORDS

owned by Sony Music



ISLAND RECORDS

owned by Universal

Music

Record Labels & Companies

Music Publishing

COMPOSERS and **SONGWRITERS** publish their work to reach a wider audience and make money.

Publishing usually means **PRINTED SHEET MUSIC** (also known as **SCORES**).

Publishing helps to **PROTECT** and **VALUE** music, and looks after the business side (like **ROYALTIES**)



PUBLISHING HOUSES



SELF-PUBLISHING



Publishing Houses are companies that take responsibility for the collection of **ROYALTIES**, making of deals with **PRINTERS**, and the selling and distribution of **SHEET MUSIC**.

Advancements in **TECHNOLOGY** (like **E-MAIL**, **SOCIAL MEDIA** and the **INTERNET**) allow contact across the globe. Self-publishing gives composers **FULL CONTROL** of their work.

ADVANTAGES:

- ✓ Publishing houses have the funding to publish music
- ✓ They have connections in the industry
- ✓ Publishing houses are associated with high quality, so would increase it's status
- ✓ Big promotional opportunities
- ✓ More opportunity to make profit

DISADVANTAGES:

- × Need to go through an agent or company rep who will take a percentage of the money earned
- × Harder to get music published when in a big company (more competition)
- × May require further editing or changes to your music

ADVANTAGES:

- ✓ Don't need to go through an agent (saving \$\$\$)
- ✓ More creative control in the editing process
- ✓ Can be a stepping stone to a larger company - good chance to build contacts and build a CV
- ✓ Can cater to specific genre - not the genre/style wanted by a company

DISADVANTAGES:

- × Less marketing or promotional opportunities... has to be carried out by the composer themselves
- × You are likely to make less money, especially setting up
- × Not linked with contacts in the industry on the same scale as a publishing house - less distribution of work