Can Your Students Get Jobs?

Library Help for Music Students’ Career Preparation

Veronica Wells, University of the Pacific
Rachel Fox Von Swearingen, Syracuse University
Marci Cohen, Boston University
Self-Promotion

It’s all about making connections.
Ways to self-promote:

- Social media
- Website
- Fundraising
- Bio/Artist Statement
- Stage presence
Self promotion: social media

- Connect with fans; keep them informed on upcoming gigs, events, and projects.
- Determine the “social influencers”
- Keep a calendar of what to post and when based on upcoming events and projects.
- Use multiple platforms
Self-promotion: fundraising

- It’s all about your ability to connect
- Make your call to action specific and time-sensitive
- Keep the message consistent from platform to platform
- Thank the donors - preferably with a personalized message
Self-promotion: bio or artist statement

Bio:
- It is not a biography
- Avoid hype, cliche, and laundry lists
- Don’t write in chronological order

Artist statement:
- Keep it short
- Start with a hook
- Include statements about your philosophy, approach, influences, and accomplishments.
Example 1:
YouTube - Ben Wendel and *The Seasons*

[Image of Ben Wendel]

[Images of band members with months and names]

[www.benwendel.com]
Example 2: Website - David Wells

Fingering Charts

Fingering charts for the beginning bassoonist through professionals. These charts show my own standard fingering(s) for each note and are available in four versions.

Blank Fingering Chart Paper

Printable blank fingering chart paper that makes it easy to jot down alternate fingerings, trill fingerings, multiphonics, and the like.

Blank Baroque Fingering Chart Paper

I've created three versions of my blank fingering chart paper, using key work diagrams for various types of Baroque bassoons. The first is for a basic four-keyed Baroque instrument (low B-flat, low D, F, A-flat). The other two are for instruments that include an E-flat key: for the left little finger (German style) or for […]

www.davidawells.com
Example 3: **Crowdfunding - The Doubleclicks**

https://www.patreon.com/thedoubleclicks
Q: Where to start?
A: Start with a **self assessment**.

Have students ask themselves:

- What are your strengths and weaknesses?
- What needs improving?
- What do you want for your career?
- What do you want personally, professionally, and artistically in the next two years?
Forms and Contracts
It’s all about protecting rights.
Consider... A Composer

Print rights

Public performance rights

Mechanical rights

*Allegorie der Musik (ca.1635-1665)*, Lorenzo Lippi. 
https://commons.wikimedia.org/wiki/File:Lorenzo_Lippi_001.jpg
Consider... A Composer

Allegorie der Musik (ca.1635-1665), Lorenzo Lippi.
https://commons.wikimedia.org/wiki/File:Lorenzo_Lippi_001.jpg

Register copyright

Register with a PRO
If you can answer “Yes” for all three questions, your work may be eligible for registration on the Single Application.

A “No” for any of these questions indicates your work must be registered on the Standard Application.

Please review the Standard Application version of this tutorial at [http://copyright.gov/eco/](http://copyright.gov/eco/).
Click here to save and continue.

If material is excluded, new material included must also be identified.

Enter information only if your work contains preexisting material and/or has been previously registered. Otherwise, please leave this screen blank.
Performing rights organizations

Public performance
pays composers & publishers 50/50

Non-interactive digital public performance
pays labels, featured recording artists, and backup artists 50/45/5
Performing rights organizations

- Register as both a composer and a publisher
- Choose well - composers can only be in one at a time
- Register each of your works
- Report live performances
Key resources


ASCAP. Primer for Concert Members [http://www.ascap.com/concert/primer.aspx](http://www.ascap.com/concert/primer.aspx)
Consider... \textbf{A Chamber Musician}

- Booking agreement
- Musician for hire
- Ensemble agreement

*The Sense of Hearing (ca.1744-1747)*, Philip Mercier.

[Link to image: commons.wikimedia.org/wiki/File:Philippe_Mercier_-_The_Sense_of_Hearing_-_Google_Art_Project.jpg]
CASUAL BAND BOOKING AGREEMENT

THIS CONTRACT, entered into on this __ day of ________, 20__, is for the personal services of the Musician(s) for the performance described below. The undersigned Employer and the undersigned Musician(s) agree and contract as follows:

1. NAME OF MUSICIAN(S):
2. NUMBER OF MUSICIAN(S):
3. NAME AND ADDRESS OF PLACE OF PERFORMANCE
4. DATE(S) OF PERFORMANCE:
5. TIME(S) OF PERFORMANCE:
6. WAGE AGREED UPON:
7. DEPOSIT:
8. PAYMENT OF BALANCE TO ___________________ MADE IN U.S. CURRENCY OR CERTIFIED CHECK AT THE END OF PERFORMANCE.
9. ADDITIONAL TERMS:
I hereby grant [Your name] and [his/her] legal representatives, and assigns and those acting with their authority and permission, the absolute right and permission to copyright and use, re-use, publish, and re-publish recordings of myself playing, or in which I may be included, in whole or in part in any and all media now and hereafter known, and for use as an audio product to be sold with or without music publications, or any other purpose whatsoever.

I hereby waive any right that I may have to inspect or approve the finished product or products or the advertising, promotion, printed, or other matter that may be used in connection therewith or the use to which the recording may be applied.

I hereby release, discharge, and agree to save harmless [Your name] and her legal representatives or assigns and all persons acting with their permission or authority from any liability by virtue of altering, editing, or remixing said recording, whether intentional or otherwise, that may occur or be produced in the production of said recordings or in any subsequent publications thereof.

I will be paid by [Your name], a fee of [$xxx.xx] for my recording services. I realize I will not receive any residual payments or royalties based on the sale of the recording.
Meetings and Voting.
Each Band Partner shall have the right to participate in the business of the Band Partnership. Meetings of the Band Partners can be called by any member of the Band Partnership upon reasonable notice.

(Check either "unanimous" or "majority" for each issue.)

<table>
<thead>
<tr>
<th>Issue</th>
<th>Unanimous</th>
<th>Majority</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expelling a Band Partner</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Admission of a new Band Partner:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Entering into any agreement that binds the Band Partnership for more than one year:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Additional capital contributions by any Band Partner:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Receipt of any bonus or goods or other assets of the Band Partnership in excess of that received by any other Band Partner:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Any expenditure in excess of $______:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Incurring any major obligation such as borrowing or lending money:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Selling, leasing or transferring any Band Partnership property:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Entering into any contract that takes less than a year to complete:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Check-signing rights:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amendment of this Agreement:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Key resources

1. The Music Business Contract Library
   by Greg Forest

2. Music Industry Forms
   The 75 Most Important Documents for the Modern Musician
   by Jonathan Feist

3. The Musician's Business and Legal Guide
   by Mark Halloran, ESQ.
Why do you want to work here?
Business Source family from EBSCO
Company and Industry Intelligence

Detailed company and industry profiles including SWOT reports, market share reports, and financial reports.

Thousands of company histories and industry essays from Gale’s core business collection.

Deep research coverage with scholarly journals, business news, and more.

See What’s Inside

Featuring the tools you need to interpret a global business landscape.
Kobalt CEO Willard Ahdritz believes the music industry is killing itself. He has a vision for the future, one he says will benefit every artist, writer and rights-holder in existence. But it will cause music biz heavyweights short-term pain - something he says they're desperate to avoid.
### Warner Music Group Corp.

**URL:** http://www.wmg.com  
**Email:** info@wmg.com

#### Key Information

<table>
<thead>
<tr>
<th>Total Revenue</th>
<th>$2,960,000,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Employees</td>
<td>4,211</td>
</tr>
<tr>
<td>Sales Per Employee</td>
<td>$704,346</td>
</tr>
<tr>
<td>Year Founded</td>
<td>1958</td>
</tr>
<tr>
<td>Location</td>
<td>United States</td>
</tr>
</tbody>
</table>

#### Companies with Similar Revenue

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Revenue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Universal Pictures Inc.</td>
<td>$2,601,000,000</td>
</tr>
<tr>
<td>Stream of Passion Music Ministry</td>
<td>$1,352,920,000</td>
</tr>
<tr>
<td>Amalgamated Holdings Ltd.</td>
<td>$804,550,000</td>
</tr>
<tr>
<td>Corporacion Internacional de Entretenimiento, S.A.B. de C.V.</td>
<td>$893,700,000</td>
</tr>
<tr>
<td>BBC Worldwide America Inc.</td>
<td>$775,000,000</td>
</tr>
</tbody>
</table>

#### Industries

<table>
<thead>
<tr>
<th>Industry Name</th>
<th>NAICS Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musical Groups and Artists</td>
<td>711130</td>
</tr>
<tr>
<td>Primary Industry</td>
<td>121110</td>
</tr>
<tr>
<td>Musical Instrument and Supplies</td>
<td>451140</td>
</tr>
<tr>
<td>Stores</td>
<td></td>
</tr>
<tr>
<td>Software and Other Pre-recorded</td>
<td>334614</td>
</tr>
<tr>
<td>Compact Discs, Tapes, and Record</td>
<td></td>
</tr>
<tr>
<td>Reproducing</td>
<td></td>
</tr>
<tr>
<td>Other Miscellaneous Durable Goods</td>
<td>423990</td>
</tr>
<tr>
<td>Merchant Wholesalers</td>
<td></td>
</tr>
</tbody>
</table>

### Business Description:

Warner Music Group Corp. (WMG) is a major label music company with interests in recorded music, music publishing, and artist services. It owns several record labels in the music industry and is a music publisher with a catalog of more than one million copyrights worldwide. The company's recorded music segment markets, sells, and licenses recorded music in various physical and digital formats. The segment also participates in image and brand rights associated with artists, including merchandising, sponsorships, touring, and artist management. The company uses its website as a channel of distribution. The music publishing segment owns and acquires rights to musical compositions, exploits and markets these compositions, and receives royalties or fees for their use. Its artist services provide a distribution and marketing network, encompassing promotion and licensing, for its own labels, namely Warner, Elektra, and Atlantic; and for independent labels and artists, through its worldwide service organization, Alternative Distribution Alliance.

### Fiscal Year:

September 30, 2015

### Company Type:

Private, Headquarters

### Auditor:

KPMG LLP

### Contact Information:
Hal Leonard Corp. benefits with rights to big hits from Adele, 'Star Wars'

Larry Morton (left), president of Hal Leonard Corp., and Jeff Schroedl, executive vice president, are excited about recent additions to their print music rights to most popular music, including the sheet music for both the new Adele album and the new Star Wars soundtrack.

By Rick Romell of the Journal Sentinel
If you have only 10 minutes:

SWOT analysis:

- Strengths
- Weaknesses
- Opportunities
- Threats
990 Finder

Please indicate which type of form(s) to search for and enter a name, state code (e.g. NY), ZIP code, employer identification number (EIN), or fiscal year below to search for an organization's IRS return.

Get the 990 Finder Widget

- Both
- 990
- 990-PF

Organization Name

State Code

ZIP Code

EIN (no dashes)

Fiscal Year

Find Clear

Learn more about the information displayed in Forms 990 and 990-PF, as well as processing errors announced by the IRS.

For an at-a-glance look at what you’ll find on these documents, view our Diagram of Form 990-PF or our Diagram of Form 990.

To learn more, see our free online course, Demystifying the 990-PF or see How to Read the IRS Form 990 & Find Out What It Means, a helpful guide from the Nonprofit Coordinating Committee of New York.
Rap Remixed at the National Symphony

Tickets sold out in just minutes after the Kennedy Center for the Performing Arts announced in late September that rapper Kendrick Lamar would perform with the National Symphony Orchestra this fall. For the October 19 show, NSO Principal Pops Conductor Steven ReINECKE led an orchestral version of Lamar’s 2015 critically praised album, **To Pimp a Butterfly**, featuring the NSO Pops and Lamar’s own band. The orchestral norm was not the NSO’s first time with a rapper: in 2013, the orchestra joined Nas to perform that artist’s 1994 classic album, **Illmatic**. In a pre-concert interview at Washington, D.C., broadcaster WTOP, ReINECKE said, “A few years ago I realized there’s one genre of music that’s very important in American culture that we have never worked with … and that is hip-hop.” Lamar’s **To Pimp a Butterfly** addresses issues including depression, racism, and celebrity culture.

Atlanta Symphony Taps Barlament as Executive Director

The Atlanta Symphony Orchestra has named Jennifer Barlament executive director following an international search. She takes up duty this January, succeeding Terry Neal, who had led the ASO administration on an interim basis since October 2014. Barlament goes to Atlanta from the Cleveland Orchestra, where she was general manager. Before assuming that post in 2013, she spent four years as executive director of Michigan’s Kalamazoo Symphony Orchestra and seven as general manager of the Omaha Symphony in Nebraska. In 2013 the League of American Orchestras awarded Barlament its Helen M. Thompson Award for outstanding early-career work as an executive director. Barlament is a clarinetist by training, with a bachelor’s degree in music from Emory University and a master’s from the Eastman School of Music, where she founded the New Eastman Symphony.
Questions?

Veronica Wells, University of the Pacific
vwells@pacific.edu

Rachel Fox Von Swearingen, Syracuse University
rsfoxvon@syr.edu

Marci Cohen, Boston University
mcohen2@bu.edu