

### **2.7.3 Creating a Land with Music**

**An enumeration of what skills musicians need in their professional life and what the industry wants, derived from a report called: *Creating a land with music (the work, education and training of professional musicians in the 21st century, 2002).***

**Creating a land with music** is a report that considers the work, education and training of professional musicians. Funded by the Higher Education Funding Council for England (HEFCE) and managed by Youth Music, the research set out to 'inform bodies responsible for training and professional development, along with those in the music industry, about the changing patterns of employment for the professional performer'. The data underneath are part of 'mapping the needs' (of (nearly) graduates and industry), for the benefit of the lectorate 'Lifelong Learning in Music'. They derived from the Appendix (B and C) of the 'Creating a land with music' report.

The underneath data are a summary of the outcomes of several surveys discussed in the report:

Appendix B: The Youth music survey of musicians; C1: What music students and young musicians think; C2: What employers of musicians think; C3: What music publishers think; C4: What composers and songwriters think.

#### **The Youth Music survey of musicians:**

292 musicians completed this questionnaire, of whom 64% play classical music, 44% jazz, 44% film/tv, 44% pop, 41% opera/music theatre, 31% folk, 31% rock, 24% latin, 23% blues, 18% electronic, 14% indie/alternative, 13% reggae, 7% c&w, 24% other.

The musicians were asked three questions: What do they consider to be their most important skills? What skills, experience or knowledge do they still need to have? Which of these did or do they find most difficult to acquire?

#### **The most important skills for musicians (p. 6):**

- Artistic skills
- Communication skills
- Administrative / business skills
- Teaching

Music technology, languages, sound&production engineering, PR/marketing, youth work, facilitating and coordinating musical ventures to teamwork, group dynamics, social skills, maximizing potential, sensitivity to client, rapport with children, experience of local needs and conditions, an understanding of the relationship between drama and music. Also: energy, commonsense, perseverance, discipline, resilience, reliability, versatility, leadership and diplomacy.

#### **The skills musicians want:**

- Business skills
- Music technology and related ICT skills
- Better technique
- Composition skills
- Teaching
- Marketing skills

Developing greater knowledge of a wider range of musical cultures and repertoire, gaining additional qualifications and performance skills, DJ skills, music therapy, auditioning, appearing on TV, instrument repair skills, conducting, workshop skills, therapy for hospital work, Dalcroze for pre-school and nursery settings, secretarial work, knowledge of and obtaining funding for projects, sight-reading and psychology. Dealing with nerves, selling yourself, acquiring confidence.

#### **The most difficult skills to acquire (p.7):**

- Business skills (also marketing skills)
- Technology skills
- Acquiring greater performance skills
- Developing additional knowledge and technique, gaining self-confidence, getting work
- Communication skills

Ad 1: If something is not learnt during initial training, skills become harder to acquire as the demands of earning a living closes in on a musician. This is especially so for those who are trying to balance two careers (teaching/performing).

Ad 2: There is a big need for coaching.

**What music students and young musicians think:**

Conservatoire musicians (students), community musicians and commercial musicians were asked what they think the most important skills are (the skills they have and/or need) to be able to manage in the music industry.

<p><u>Conservatoire musicians (p.10):</u> What student want to learn at college:</p> <ul style="list-style-type: none"><li>- information about career options other than a performance career</li><li>- how to network</li><li>- teaching skills / education and community skills</li><li>- auditioning skills</li><li>- business and marketing skills</li><li>- communication and presentation skills</li><li>- equal opportunities for all students (no favoritism)</li></ul> <p>Ad: students also pointed out that also much is down to the individual student to "learn for yourself, watch carefully what goes on around you, and see who's being successful an why."</p>	<p><u>Community musicians (p.12)</u></p> <p><u>want:</u> Training that is flexible, geared more to individual circumstances and linked to performing opportunities and to learning while working.</p> <p><u>Skills:</u></p> <ul style="list-style-type: none"><li>- communication</li><li>- networking and leadership</li><li>- organisation and time management</li><li>- business</li><li>- marketing and managing projects</li><li>- music technology</li><li>- the ability to improvise in music and in community situations.</li></ul>	<p><u>Commercial musicians (p.12):</u> <u>skills</u> needed as:</p> <ul style="list-style-type: none"><li>- flexibility</li><li>- being open minded about what you can achieve in different areas of the industry</li><li>- communication and networking with the industry</li><li>- self-confidence</li><li>- studio and production skills</li><li>- computer literacy</li><li>- presentation skills</li></ul>
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### **What employers of musicians think:**

Employers were asked what skills they seek in musicians.

### **Orchestras, ensembles & opera companies (p. 13):**

#### **Skills and experience looked for:**

- outstanding ability on their instruments/vocal talent,
- knowledge and experience of the core repertoire,
- technical and musical ability,
- performance experience,
- good listening skills,
- enthusiasm and dedication.

#### **Other skills:**

- managerial ability,
- leadership skills,
- a high level of commitment,
- workshop experience,
- educational and outreach presentation and teaching skills.

#### **The main problems facing young musicians seeking their first job are seen to be:**

- lack of orchestral and repertoire experience,
- underestimating what the job involves,
- inadequate sight-reading skills,
- 'Developing radar - the ability to be aware of everything going on around them' and dealing with the attitudes of their new peer group.

#### **The transitions into the jobs market can be helped by:**

- more training and apprenticeship opportunities,
- better communication and presentation skills,
- training in education and community work,
- life skills (how to manage as a freelance musician),
- the social etiquette of working with large ensembles,
- mentoring by experienced musicians,
- closer and more structured links between orchestras and Colleges with opportunities to experience professional Conditions before leaving college,
- the reintroduction of training orchestras, and career long Development opportunities.
- better careers advice.

### **Performance, education and community (p.15):**

*These respondents came from a range of organisations, which combine performance work with substantial provision of learning and performing opportunities for various groups in the community*

#### **Musicians have to be familiar with:**

- the new technologies and the internet,
  - able to produce programs related to specific community and educational needs,
  - be better communicators and skilled at working in partnerships,
  - be talented in more than one area and able to work across both the commercial and voluntary sectors.
- Leadership, community work, knowledge of music from different cultures, working with (disadvantaged) young people, disabled people, presentation, business skills.*

#### **How the transition from initial training to the jobs market can be made easier:**

- mentoring, job shadowing and placements that take account of the reality of having to earn a living;
- greater access to information and guidance on potential employers, fee levels and other financial arrangements;
- training in fundraising, working in education and community settings, and in project management;
- contact with established musicians running successful careers;
- funding for small organisations to pay for trainees to take part in projects;
- more work experience during courses.

### **What music publishers think: factors in signing composers and songwriters (p.17):**

What factors determine whether or not you sign a particular composer or songwriter:

- Their talent; the quality of their work; does it fit with the company etc.; if performing as well: good quality?
- Background: what did they do before; which contacts do they have (management etc.); recommendations
- Communication: ability to work with others; ability to make deals etc.
- Character: are they easy to work with; own sound; motivation, attitude; reliability
- PR: ability to sell themselves and their work; presentation; management
- Business: costs; willing to travel; knowing about publishing and promotion; willing to settle;

*Training does not play a very big role in the decision to hire a writer. In the popular music scene it is most important that the work is good and the writer easy to work with. Moving into the more classical scenes the quality still is the most important factor, but training takes on greater significance.*

### **What composers and songwriters think (p.20):**

Problems: a lot of writers and very few jobs. Few funding and subsidies.

Needed skills:

- effective networking
- communication
- getting more information about what's going on
- promotion
- knowing about business (having a one man's business)
- learning about the newest technologies

Also needed:

- greater collaboration between the musical genres;
- state subsidies;
- an effective infrastructure to support work based on the education system but interlinked with relevant arts agencies (enabling more composers to work in residencies with schools and communities).

### **Equipping music teachers for the 21<sup>st</sup> century (p. 31):**

How to get music teachers well equipped to understand and work within a 21st century music world?

Needed:

- training in the use of music technology
- working with new music styles and genres
- teaching composition

Also:

- singing training for primary teachers
- managing technical skills
- classroom management
- setting differentiated tasks for mixed ability groups

Adapting music education in schools to the new century:

- more knowledge of new music styles
- multicultural music
- different interests of the pupils
- broader way of working (not just listening but also composing, creating, making etc.)
- combining formal music education with informal music learning.