

# GUIDANCE

---

## 1 INTRODUCING THE OPEN LEARNING MATERIALS

- P4** 1.1 Introduction
- P5** 1.2 New workbooks – general information
- P8** 1.3 Workbook structure and contents

## 2 RECRUITMENT, SELECTION AND INDUCTION

- P10** 2.1 Referral interview
- P11** 2.2 Induction process

## 3 BUILDING A LEARNING AND DEVELOPMENT PLAN (LDP)

- P12** 3.1 Selecting workbooks for study
- P13** 3.2 Selecting additional open learning activities

## 4 MONITORING PROGRESS

- P14** 4.1 Review meetings / tutorials
- P14** 4.2 Workshops and sessions
- P14** 4.3 Attendance – Diary
- P15** 4.4 Setting tasks and assessment
- P15** 4.5 Timescales and resources
- P16** 4.6 Adult Learning Inspectorate

## 5 GUIDANCE AND SUPPORT

- P17** 5.1 Additional support
- P18** 5.2 General
- P18** 5.3 Mentoring

# CONTENTS

---

## 6

### RESOURCES

- P19** 6.1 Physical resources, staffing
- P19** 6.2 European funding
- P19** 6.3 Funding and sponsorship opportunities
  - local and national
- P20** 6.4 ADF (Adviser Discretionary Fund)
- P21** 6.5 Added value

## 7

### JOB SEARCH AND WORK PLACEMENT

- P22** 7.1 Integrated job search
- P23** 7.2 Work placement

### APPENDICES (SAMPLE DOCUMENTS)

- P26** Induction – music skills quiz
- P27** Jobsearch handout
- P28** Enrolment – Disability Discrimination Act,  
Ethnicity and gender monitoring
- P30** ICT induction
- P34** Application for additional support
- P35** Example application for Adviser Discretionary Fund
- P37** Work placement information
- P38** Customer self-assessment sheet
- P39** Tutorial / Review form
- P40** Example feedback sheet – project 1
- P42** Example scheme of work

# INTRODUCING THE OPEN LEARNING MATERIALS

## 1

---

### 1.1 INTRODUCTION

Welcome to the Open Learning Materials for New Deal for Musicians.

This set of workbooks has been developed for musicians and DJ's who are undertaking the Open Learning Route in New Deal for Musicians.

#### **WHAT IS THE NEW DEAL FOR MUSICIANS?**

New Deal for Musicians aims to help musicians in the broadest sense, including vocalists, composers and performing DJ's. Many of these roles involve self employment and it is recognised that musicians need a flexible way of learning, as their career progresses. These workbooks have been designed in a way that enables customers to learn at their own pace, with help from their Music Open Learning Provider (MOLP) and with ongoing mentoring support from their Music Industry Consultant (MIC).

#### **WHO CAN USE THESE MATERIALS?**

All customers on New Deal for Musicians, not only those on the Open Learning Route (MOLP). MICs and MOLPs and Jobcentre Plus staff will have access to the full set of new learning materials.

---

## 1.2 NEW WORKBOOKS GENERAL INFORMATION

The Open Learning Materials are a set of 9 workbooks, which help guide customers towards a career in the music industry. The workbooks are part of the MOLP provision, which also includes other Open Learning activities, as agreed with a tutor.

The materials have:



a new structure of workbooks and content



an emphasis on projects (tasks) rather than reading information



an emphasis on the development of research skills, in particular, a strong emphasis on web links and reading magazines



and project work which can be completed on worksheets, handed in for marking and for feedback from a tutor.

Providers are encouraged to look at their arrangements for delivering the programme and supporting customers, with more emphasis on:



setting project worksheets with a timescale



supporting learning with workshops or other sessions where possible and



working in partnership between MOLP and MIC, to enable the customer to take best advantage of the mentoring support available through both organisations.

---

## NEW DEAL

We have not differentiated between age groups in these materials, except that we have added a “want to know more?” section which contains additional information and higher level activities for more able / more experienced musicians and DJ’s to follow.

## FORUM

Throughout the duration of the OLM redevelopment project up to May 2006, a forum will be maintained at [www.armstronglearning.co.uk](http://www.armstronglearning.co.uk)  
No registration is required.

## CHAPTER STRUCTURE

Each chapter will follow the same pattern.

<p><b>WHAT IS IT?</b></p> <p>A description of the chapter</p> <p><b>WHY DO I NEED TO KNOW ABOUT THIS?</b></p> <p>Justification for the chapter for musicians and DJ's</p>	<p><b>PROJECT</b></p> <p>Questions Tasks</p>	<p><b>NOTES AND GUIDANCE</b></p> <p>Information you need for your project</p>	<p><b>WANT TO KNOW MORE?</b></p> <p>More Information</p> <ul style="list-style-type: none"><li>- Weblinks</li><li>- Books and magazines</li></ul> <p>More Tasks</p> <ul style="list-style-type: none"><li>- Advanced and detailed tasks</li></ul>
---	--	---	---

---

## USING ONLINE RESOURCES

The revised materials place a significant emphasis on using the Internet for research and networking. Many projects include an element of research. It is also intended to make the full set of materials available on the Internet, making the OLM available to a far wider audience than New Deal customers alone.

The Internet is an essential tool for those trying to gain access to the music industry. Using online resources also ensures that information is kept as current as possible.

We suggest that customers are inducted in the use of ICT (Information and Communications Technology) and searching on the Internet and that Internet research is seen as an integral part of the programme.

Customers can gain access to the Internet, free of charge, at Libraries and many other outlets, such as information centres. Access to the Internet is also available at cyber cafes, retail outlets and even some train stations. Look at [www.dfes.gov.uk/ukonlinecentres/](http://www.dfes.gov.uk/ukonlinecentres/) for Internet access that's close to you.

Guidance on Internet searching is included in Workbook 1 – the Music Industry and You.

## BASIC COMPUTER LITERACY

Customers will need basic computer skills to complete parts of the project. If a customer can't complete the tasks in Question 8 of the project in Chapter 1, workbook 1, then he/she will need further IT training.

If a customer needs to improve his/her IT skills, you can agree what steps to take. These may include:

- Enrolling on a basic computer course
- Using tutorials or help files in software such as 'Word'
- Using tutorials such as 'www.tutorials.com'

---

## 1.3 WORKBOOK STRUCTURE AND CONTENTS

### OVERALL WORKBOOK STRUCTURE



**Guidance pack for providers**



**Workbook 1  
The Music Industry and You**

Introduction to OLM

- 1 How to use the Open Learning Materials
- 2 How the Music Industry operates
- 3 Where now? Setting your goals
- 4 Networking



**Workbook 2  
Work and Jobs**

- 1 A Job in Music
- 2 Skills, experience and training
- 3 How to find work and work placements



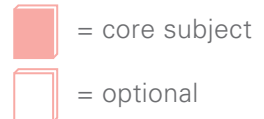
**Workbook 3  
Creating**

- 1 Songwriting for rock and pop music
- 2 Creating music
  - Urban / Dance / R n B
  - Classical / Jazz / World
  - TV / film / games music
- 3 Remixing
- 4 Arranging



**Workbook 4  
Performing**

- 1 Improving your skills:
  - Guitar / Bass, Piano / Keys, Vocals, Drums, DJ
- 2 Rehearsing
- 3 Performing
- 4 Health and Safety
- 5 Equipment



**Workbook 5**  
**Recording and Production**

- 1 Studio recording equipment
- 2 Music Technology equipment and software
- 3 Production in different genres
- 4 Manufacture
- 5 Live Sound



**Workbook 6**  
**Marketing, Promotion and Distribution**

- 1 Why marketing, promotion and distribution?
- 2 Define your audience
- 3 Creating and marketing your package
- 4 Promotion
- 5 Distribution
- 6 Retail



**Workbook 7**  
**Copyright, Legal and Management**

- 1 Dealing with intermediaries
- 2 What is copyright?
- 3 Music industry contracts
- 4 Group agreements
- 5 Legal and business issues



**Workbook 8**  
**Business and Money**

- 1 Dealing with financial advisers
- 2 Preparing for self employment
- 3 Exploitation of rights
- 4 The business of performance
- 5 Money and earnings



**Workbook 9**  
**Teaching Music**

- 1 A career in teaching music
- 2 Instrumental teacher
- 3 Community musician / music leader
- 4 Schools and colleges teacher



## 2

# RECRUITMENT, SELECTION AND INDUCTION

Each MOLP will have their own system for recruitment, selection and induction. This would normally include the following:

### 2.1 REFERRAL INTERVIEW

This should assess the suitability of the customer for the programme and how it meets his / her needs. Suggested key points for initial interview with customer might include the following.

#### 1 NEW DEAL FOR MUSICIANS

Do they understand New Deal for Musicians and where MOLP fits in?

Do they have a MIC?

Do they want the MOLP and MIC to discuss progress and share ideas? If so, ask customer to sign a disclosure statement.

#### 2 "WHAT THE MOLP AGREES TO DO"

Explain and check understanding of what MOLP can provide – e.g. workbooks, open learning activities, review meetings and additional resources / sessions.

Explain and check understanding of what MOLP cannot provide – e.g. full time music course, guaranteed job in the music industry!

#### 3 "WHAT THE CUSTOMER AGREES TO DO"

Attendance, meetings, open learning, take part in reviews and timescales for completion of work, diary.

Code of conduct and disciplinary matters.

#### 4 INITIAL ASSESSMENT

Previous experience, skills.

Educational background.

Any barriers to work or learning e.g. basic skills, additional support requirements, any disability, practical arrangements (such as child care, travelling long distances).

**5 CAREER PLANS** – this would be discussed at greater length during induction.

Outcomes of previous meetings with NDPA / MIC.

Review action plan and establish nature of advice by MIC. The MIC team may be able to give MOLP a copy of the customer's meeting / review record, if the customer has agreed to share information.

Establish customer's individual career aspirations and needs and how they might be met by MOLP.

#### 6 FEEDBACK TO CUSTOMER

How suitable is the programme for their needs and circumstances?

Customers should be aware that there might be alternative provision, where MOLP does not best suit customer need, or refer back to MIC and NDPA for more guidance if appropriate.

Jobcentre Plus paperwork can now be completed, either with a start date or with details of the reason why the programme is not suitable.

---

## 2.2 INDUCTION PROCESS

Once a customer has started provision, they should be provided with information about practical issues, such as:



MOLP staff, premises and contact details.



How to make a complaint.



Diary and attendance requirements. Offer of travel expenses.



How progress will be assessed, including the setting and marking of projects and the appeals procedure.



Health and safety information including emergency evacuation procedure.



Work placement.



ICT use and induction session.



Jobsearch.



Equal opportunities.



Any additional training sessions, facilities, resources or qualifications.



Disciplinary procedure.

Customers should provide information for equal opportunities monitoring, including information relevant to the Disability Discrimination Act. An emergency contact number should also be taken.

Jobcentre Plus paperwork (currently SL2) is completed, when the customer starts on programme.

# BUILDING A LEARNING AND DEVELOPMENT PLAN (LDP)

## 3

### 3.1 SELECTING WORKBOOKS FOR STUDY

MOLP providers work with the customer to decide the best way of using the time available.

The individually tailored plan for that customer's learning is called the Learning and Development Plan or **LDP** (formerly known as the Individual Training Plan, or ITP).

The **LDP** should set out which workbooks and which other open learning activities the customer needs to achieve during the programme.



You can amend the LDP throughout the programme, so long as the amendments are agreed with the customer and NDPA.

MOLP is designed to be flexible, so there is no single way of studying on the provision.

The initial interview with the customer will have established the starting point for the learning programme.

MOLPs can use the table in workbook 1 ( p11 - 14 ) to identify which workbooks and chapters are most relevant to the customer.

Providers would normally focus on customers studying workbook 1 and 2 first, as the information in these books is of the most relevance to customers trying to find work in the music industry.

The amount and order of projects to be set and books to be covered is, of course, in the hands of the provider. Goals need to be realistic, but equally, the customer needs to be engaged in learning.

We recommend that a customer is set certain projects and given a deadline to hand the work in by.

New Deal customers who are not on New Deal for Musicians and who attend other full time education and training options have to complete work, attend when required and have their progress assessed in a rigorous way, often working towards national qualifications.

---

## 3.2 SELECTING OTHER OPEN LEARNING ACTIVITIES

Different providers offer a range of open learning activities, of which the following were highly rated by customers and New Deal staff in national evaluations :



We would encourage all providers to look at delivery and to ensure that customers have all the above opportunities.

# 4

# MONITORING PROGRESS

---

## 4.1 REVIEW MEETINGS / TUTORIALS

These are the cornerstone of open learning, allowing the customer and MOLP to assess progress, set goals and provide support.

## 4.2 WORKSHOPS AND SESSIONS

Where a customer attends additional taught sessions on provision, his / her progress can be assessed as part of these, for example, with oral questioning, written tests or group evaluations. A record should be kept of any formative or summative assessment which helps to inform progress.

## 4.3 ATTENDANCE – DIARY

Attendance requirements are detailed in the Jobcentre Plus Provider guidance ([www.jobcentreplus.gov.uk/cms.asp?Page=?Home/Partners/ProviderGuidance](http://www.jobcentreplus.gov.uk/cms.asp?Page=?Home/Partners/ProviderGuidance))

In practice, the MOLP is the only open learning provision which Jobcentre Plus offers and therefore the task of attendance management is more difficult. Some providers complete Jobcentre Plus attendance management forms (currently ND4), others rely on diaries.

A new diary will be provided for customers to evidence their learning and track their progress (available from April 2005).

The open learning materials provide clear evidence of the work that customers have undertaken. A set of goals and moving towards these should be clear from the induction and review processes and the work done in the workbooks. We think that in the customer's eyes, this will be a key measure of achievement.

Please refer to various documents in the appendices to help track progress.

---

## 4.4 SETTING TASKS AND ASSESSMENT

The goals set by the MOLP and customer in the LDP and review meetings are the main measure of progress on provision. Some of these goals will be to complete projects in the workbooks, others will be associated with the customer's other open learning activities, or progress towards career and personal goals. The projects are aimed at level 2 (grade A – C at GCSE). Further study is suggested in the 'want to know more?' sections. They have been designed in a way to stimulate more purposeful study and learning, while also assisting the MOLP with better quality assessment materials. An example feedback sheet is enclosed within the appendices.

The customer should collect **EVIDENCE** of progress for **OTHER OPEN LEARNING ACTIVITIES**. Evidence could be a completed or partially completed project, a bus ticket, a flyer from a gig, a receipt for guitar strings, a cassette tape of a rehearsal etc. Make sure the client gets into the habit of collecting evidence, keeping it in a safe place and bringing it to the meetings. Assessment should, as the Adult Learning Inspectorate would require, provide positive feedback to the customer and highlight areas for improvement.



**The Open Learning Materials are not currently accredited nationally.**

However, the materials are set out to be compatible with a wide range of qualifications.

## 4.5 TIMESCALES AND RESOURCES

**Each project gives an indication of the time and resources the customer needs to complete it.**

In some cases, these resources are just a pencil and paper, but in others the customer will require access to a computer, the Internet or even a recording studio. Different providers have various arrangements, for example:

- providing resources on site
- providing peripatetic resources, and
- funding resources found locally by the customer

Every MOLP should provide access to computers and the Internet and make the customer aware of local access to these. **[www.dfes.gov.uk/ukonlinecentres](http://www.dfes.gov.uk/ukonlinecentres)** Find Internet access that's close to you.

---

## 4.6 ADULT LEARNING INSPECTORATE

The Adult Learning Inspectorate is currently responsible for inspecting this provision in England and its website has much useful guidance for providers, including information about the Common Inspection Framework and linked guidance, good practice and resources.

**[www.ali.gov.uk](http://www.ali.gov.uk)**

Similar inspection regimes cover programmes elsewhere in the UK.

Essentially, the inspection regime asks the following questions:

How well do learners achieve?

How effective are teaching, training and learning?

How are achievement and learning affected by resources?

How effective are the assessment and monitoring of learning?

How well do the programmes meet the needs and interests of learners?

How well are learners guided and supported?

How effective are leadership and management in raising achievement and supporting all learners?

Inspectors' judgements are based on evidence. Types of evidence include observations of learning, interviews with learners and providers' staff, examination of learners' work and documentary evidence, such as that relating to training, assessment, verification and qualifications.

## 5

---

### 5.1 ADDITIONAL SUPPORT

A customer might need additional support or special arrangements if they:

- find it difficult to complete paperwork
- struggle with numbers and maths
- are dyslexic
- have a disability or health problem, or
- do not speak English as their main language

Additional support requirements might be highlighted through different processes:

- as part of the initial / referral interview process
- through the action plans from the New Deal Personal Adviser or any notes available from the MIC
- through the customer identifying a need
- through an initial assessment of skills including basic skills with the customer or during induction, or
- throughout the programme, where a customer needs extra help, is falling behind with work or whose attendance is causing concern.

Full details are available in the Jobcentre Plus Provider guidance. Additional support is easy to apply for and can add real value to a customer's experience, for example, by

- offering additional one-to-one support where a customer has a learning disability, or
- engaging additional specialist help for a customer, such as help with a stammer, ESOL support.

An example application for additional support is included in the appendices. Speak to your DPQMT representative or your regional coordinator for basic skills for more information about basic skills testing and provision. Participants can claim extra support to deal with the costs of child care whilst on the programme, including those who are on New Deal for Lone Parents.



---

## 5.2 GENERAL

As New Deal continues to work at helping people back into work, the customers who we see are increasingly likely to be “hardest to help”.

Low educational achievement, disadvantaged backgrounds and other barriers to work and learning, feature in a large percentage of the New Deal customer base.

Customer support is therefore crucial, as is the opportunity to engage people, through the focus of music, into personal development and achievement.

Customers who can access New Deal early often need different support. These include customers who are homeless; have drug or alcohol abuse issues; ex-offenders; victims of large scale redundancy, refugees and several other categories of ‘harder to help’ customers.

Useful contacts through **JOBCENTRE PLUS** include:

<b>PROGRESS TO WORK</b>	<b>LINK UP</b>	<b>DISABILITY EMPLOYMENT ADVISERS</b>	<b>ACTION TEAMS</b>
Keyworkers work with stable or former drug users	Some areas only. Keyworkers work with homeless or at risk of becoming homeless customers and those with alcohol abuse issues	Have a range of initiatives which they can use with customers with disabilities, including supported employment.	Some areas only. A range of practical support available to customers in certain post codes, ‘joined up’ provision removing the things that stop people working.

To comply with the Disability Discrimination Act (DDA), providers must ensure that any disabilities are identified and arrangements made to accommodate customers (and staff) with disabilities. For more information, visit the Disability Rights Commission [www.drc-gb.org](http://www.drc-gb.org). Further legislation came into force in October 2004, applying to all businesses. This requires improvements including adapting premises, removing physical barriers or providing services in an alternative way.

## 5.3 MENTORING

Don't forget to make full use of the **NEW DEAL MENTORING PROVISION**, linking with your local provider who can deliver information sessions to customers. Your DPQMT should be able to tell you who your provider is. Mentors come in useful for customers with extra support requirements, with personal problems and with barriers to work, but are also there to encourage and inspire people!

**PEER MENTORING** can help support all customers. You can match a new customer with a customer who has similar, but not identical, tastes in music and career ambitions and they will share contacts, support each other in coursework and may develop their personal networks.

## 6

## RESOURCES

---

### 6.1 PHYSICAL RESOURCES / STAFFING

Please refer to your tender documentation for details of your regional Jobcentre Plus requirements.

### 6.2 EUROPEAN FUNDING

Several providers have successfully bid for ESF monies, for various projects to support customers. These have included funding for work placement, IT resources, skill development through other agencies and innovative learning schemes.

Jobcentre Plus has identified ESF funding on a national scale ( the Co-financing Bid ) and regional offices have devised opportunities to release money to providers, on a match funded basis. Jobcentre Plus ESF opportunities are advertised on the JC+ website.

**[www.jobcentreplus.gov.uk](http://www.jobcentreplus.gov.uk)**

LSC also have co-financing ESF monies. More information can be found at **[www.lsc.gov.uk](http://www.lsc.gov.uk)**, search for 'ESF co-financing' and your regional area.

### 6.3 FUNDING AND SPONSORSHIP OPPORTUNITIES – LOCAL AND NATIONAL

Youth Music have funding available for open programmes which target young people in music ( under 19s ) and also have a target to increase the number of music leaders ( workshop leaders, community musicians ) in the UK, to enable young people to take advantage of music. More information can be found at **[www.youthmusic.org.uk](http://www.youthmusic.org.uk)**

Support with finding funding opportunities is also available through subscription services such as **[www.grantfinder.co.uk](http://www.grantfinder.co.uk)**

Information also is available through business link

**[www.businesslink.gov.uk](http://www.businesslink.gov.uk)**

A long list of grants and assistance

---

## 6.4 ADF (ADVISER DISCRETIONARY FUND)

Practice varies widely in the use of this fund to support New Deal for Musicians customers. Examples are:

- applications for musical equipment or other music related expenditure, where this is seen to further the customer's chance of finding work, depending on, the Adviser's view of the customer's progress and on the provider's recommendation.
- application to join the Musicians' Union at a reduced rate to NDFM customers.
- application, for example, to buy a suit for interview.
- application to buy a mobile phone for a customer where this is regarded as an essential means of communication, perhaps where the customer is homeless or in a rural area.

NDFM senior managers and providers are aware that the discretion must remain in the hands of an individual adviser. However, the following are examples of good practice:

- 1 The customer should always have to make and follow up the application. An application could follow the format of the pro-forma supplied.
- 2 Customers should be able to give a written quotation or other evidence of the price of the item and would be well advised to show they have "shopped around".
- 3 Providers should provide an indication of support for the application, where it is seen as being significantly useful to moving the customer towards work.
- 4 Musical equipment, including technical equipment, is expensive and it is reasonable for the customer to put an application together which shows how much money he / she will put into other equipment.
- 5 Customers might look at slightly older equipment which may still enable them to gain considerable experience in using computers and software.
- 6 Stage clothes are an essential part of live performance.

- 
- 7 Other ways to use the ADF might include:
- a. Funding a short run of CD demos, as part of a marketing plan
  - b. Funding a visit to London to visit record companies, agents or venues
  - c. Funding a test marketing grant ( including flyers, publicity materials, CDs, visits to venues, promoters or others )

## 6.5 ADDED VALUE

“Added value” can bring weight to your provision, make it more attractive as an option for customers and Jobcentre Plus staff and improve your profile.  
Some suggestions for activities and arrangements, used successfully by some providers:

- Cut price / free studio time. To encourage customers to turn up when booked in, think about a deposit system or a proportionate fee system ( e.g. customers pay for engineer's time, provider pays for studio ).
- CD duplication facilities for short run CDs. Duplication machines can cost as little as £1000 and can run short runs from 1- 100 per day. Although a significant sum to spend ‘up front’, this adds real value to the programme and customers have been willing to contribute towards costs.
- Design, reproduction facilities. Run a short workshop with a designer to help customers get the most out of simple design software and produce better products. Reproduction costs are cheaper for providers and ‘one of those things’ that customers seldom get around to sorting out.
- Work placement students of graduate calibre are available across the country under various schemes. Why not investigate placements to allow you to market your provision, add value, help manage the practicalities of work placement and undertake design, or technical work for customers?
- Record label. As an example, RF Records is an independent label which operates on a promotional basis for unsigned artists and DJs. The RF Model is always to ask for a simple non exclusive license of the recording that has been funded for certain promo use, or with an appropriate split when for retail sale with the artist. RF then seek 3rd party licenses around the world which benefit both label and customer. NDFM has produced CD releases featuring New Deal artists. Different MOLP and MIC providers often have links which are useful for customers.
- Publicity materials / press pack materials for customers e.g. photography students from the local college / photography club can produce good quality images ( including digital images ). Involvement with community radio, community TV and Internet radio. A local boost for customers and programmes, plus it serves as an ideal training opportunity for customers to engage with PR and promotional concepts in practice.

### 7.1 INTEGRATED JOB SEARCH

Looking for work is an integrated part of the programme.

Workshops can be run on a variety of “jobsearch” activities.

Customers need to be kept focused on music aspirations and on the “standard musician” model of part time job, part time musician, from guest lecturers or perhaps ex-customers who visit and give feedback.

Most of the workbooks will contain some “jobsearch” activities, with Workbook 2 focusing on this area.

Some employment agencies will be willing to come in to speak to customers about getting them work.

Please encourage customers to check out national vacancies as well as local ones. We all know that being in music means you have to move around to some extent.

**[www.jobcentreplus.gov.uk](http://www.jobcentreplus.gov.uk)** and **[www.worktrain.gov.uk](http://www.worktrain.gov.uk)**

have a search facility for jobs across the UK and worldwide.

#### **MOTIVATING PEOPLE WITHIN THE BENEFITS SYSTEM**

Benefits trained advisers and, where appropriate, Action Teams, will always visit to talk to groups of customers about what cross over benefits may be available for them. Individual customers can ask for benefits calculations to be carried out, basing their prospective income against loss of benefits.

Remember that the benefits such as “back to work bonus” change regularly.

**[www.dwp.gov.uk/lifeevent/benefits/index.asp](http://www.dwp.gov.uk/lifeevent/benefits/index.asp)**

As providers, we need to keep abreast of benefits changes. Many benefits are not available to New Deal customers.

---

## 7.2 WORK PLACEMENT

National opportunities are available through large organisations, for example the BBC and Sony.

**[www.bbc.co.uk/jobs/workexperience\\_hub.shtml](http://www.bbc.co.uk/jobs/workexperience_hub.shtml)**

This site is also a very useful tool for providers as well as customers, on a number of issues including job search and work placement.

Providers already know where most of their local work placement opportunities are. Providers can also consider offering work placement to groups of customers to promote, stage, produce and record showcase events, "swap out" gigs and other opportunities (recording projects, re-mixing projects) with other customers from other areas.

Festival experience is a possibility for customers on programme during summer months.

All forms of work placement should be recorded in diary / ND4, tutorial.

**[www.support4learning.org.uk/careers/work\\_exp.htm](http://www.support4learning.org.uk/careers/work_exp.htm)**

Offers a number of different sites with example documentation, including

- risk assessment and health and safety information
- evaluation and feedback procedures and forms
- information on legal issues, such as insurance and child protection

Each provider should have its own documentation which deals with these issues.

## NOTES

---

## NOTES

---



# APPENDICES

We need you to tell us about what music based skills you already have, before we can plan which workbooks and types of extra classes would be best for you.

**Q1** Are you a

- Musician (\*includes singers)
- DJ
- Programmer
- Other (give details)

**Q2** What instrument (s) do you play?  
(\*includes voice / decks)

**Q3** What style(s) of music do you play?

**Q4** Do you write your own material?

- words
- music

**Q5** How long have you been playing your instrument?

( ) years

**Q6** How good are your technical skills on your instrument?

- very good
- room for improvement
- basic

**Q7** How much do you know about maintaining and repairing your musical instrument?

- very knowledgeable
- get by
- not much

**Q8** How much do you know about live sound?

- very knowledgeable
- get by
- not much

**Q9** Are you currently in a  
(give details)

- band ( )
- group ( )
- ensemble ( )
- solo performer ( )

**Q10** Have you ever played in public?

- YES
- NO

If so, what's the biggest crowd you have performed to?

**Q11** What type of places have you performed in?

- pub or bar
- karaoke
- concert hall
- folk or acoustic club
- gig venue
- festival
- club

**Q12** Do you have any recording experience?  
(give details)

- YES
- NO

**Q13** Have you got publicity materials?

- YES
- NO

**Q14** Do you have

- a manager
- an agent
- a recording contract
- a publishing contract

**Q15** Have you been on any music related course? (give details)

# APPENDICES

---

## **WHAT IS JOBSEARCH?**

Jobsearch is the name given to the work that you do each week towards finding a job.

## **WHY DO I NEED TO KNOW THIS?**

You need to know about Jobsearch because you must do jobsearch activities each week under the terms of the New Deal scheme.

## **WHAT DO I HAVE TO DO AND FOR HOW LONG?**

1) You have to do a variety of things to look for work, such as

- prepare a CV
- prepare a covering letter to send with a job application or CV
- prepare a job application
- research jobs that are available
- look for jobs that are advertised
- apply for jobs
- attend auditions or interviews

2) You have to keep a diary record of the jobsearch that you do each week in your New Deal Diary – Activity Log. This will be checked by your MOLP adviser at your regular meetings.

3) You must spend 1 day each week ( or the equivalent of this, for example a work placement week of 5 days every 5 weeks ) doing Jobsearch activities.

## **WHAT HAPPENS IF I DON'T DO THIS?**

You will not have kept to the rules of the New Deal scheme and will be withdrawn from this by your NDPA. You may lose benefits if this happens.

## **WHAT DO I NEED TO DO NOW?**

You need to start work on your Jobsearch pack. You will be told by your MOLP adviser which parts of the pack you should be doing at which stage but it is YOUR responsibility to make sure that you complete the activities and note them in your diary.

# APPENDICES

## SAMPLE ENROLMENT - DISABILITY DISCRIMINATION ACT, ETHNICITY AND GENDER MONITORING

### EQUAL OPPORTUNITIES MONITORING FORM

is committed to pursuing equal opportunities. This means that we treat all clients and employees fairly, irrespective of economic, political and social disadvantage, race, nationality, ethnic origin or ethnic identity, sex and sexuality, marital status and caring responsibility, age, disability, political and religious beliefs, employment status or unrelated criminal convictions.

You are therefore requested to provide the information below, which will be used only for monitoring purposes, and will never identify individuals.

Please circle the appropriate information:

<b>SEX</b>	Male	Female	
<b>MARITAL STATUS</b>	Married	Single	
<b>AGE</b>	18 - 24	25 - 49	50 +

#### HOW WOULD YOU DESCRIBE YOUR ETHNIC ORIGIN?

Please tick the appropriate information:

- |  |  |   |   |
|--|--|---|---|
| <input type="checkbox"/> Asian or Asian British – Bangladeshi                | <input type="checkbox"/> Black or Black British – African                    | <input type="checkbox"/> Mixed – White and Asian            | <input type="checkbox"/> White – British                    |
| <input type="checkbox"/> Asian or Asian British – Indian                     | <input type="checkbox"/> Black or Black British – Caribbean                  | <input type="checkbox"/> Mixed – White and Black African    | <input type="checkbox"/> White – Irish                      |
| <input type="checkbox"/> Asian or Asian British – Pakistani                  | <input type="checkbox"/> Black or Black British – any other Black background | <input type="checkbox"/> Mixed – White and Black Caribbean  | <input type="checkbox"/> White – any other White background |
| <input type="checkbox"/> Asian or Asian British – any other Asian background |  | <input type="checkbox"/> Mixed – any other mixed background | <input type="checkbox"/> Any other                          |
| <input type="checkbox"/> Chinese   |  |   | <input type="checkbox"/> Not known/ not provided            |

## DISABILITY DISCRIMINATION ACT 1995

This Act has widened the definition of disability and has made it unlawful for employers and educational organisations to discriminate against people with disabilities.

is committed to ensuring that it complies with the Act and does not want to place clients, who have disabilities, at any disadvantage. It is for this reason that the following questions are asked and, whilst you are not obliged to provide the information, we hope that it will assist us to address any needs.

Should you require any advice or assistance in completing this form, or any other piece of documentation, you can contact

Alternatively, the Disability Employment Adviser at your local Job Centre should be able to assist you.

### Definition of Disability:

A physical or mental impairment which has a substantial and long-term adverse effect on a person's ability to carry out normal day-to-day activities.

### Do you have a disability relevant to attending this course?

(If yes, please give details. If no, please indicate as such and go to the end of the form.)

Yes  
Details: No

### From the information with which you have been provided about this course, is your disability likely to affect your ability to do the course?

(If Yes, please explain how)

Yes  
Details: No

### To your knowledge, are there any adjustments that we might reasonably be expected to make to overcome such difficulties?

(If Yes, please give as much detail as possible)

Yes  
Details: No

### Are there any special arrangements we can make to assist your attendance at interview or whilst on the course?

(If Yes, please give details)

Yes  
Details: No

I certify that the details on this form are true to the best of my knowledge.

Signed:

Date:

# APPENDICES

---

This should cover, as a minimum:

The basic operation of a computer ( PC / Mac )

Basic use of Microsoft Word to format, save and print

Searching on the Internet ( see Workbook 1 )

As good practice, this should also cover setting up and using an e-mail account.

Below is a sample activity sheet and outline lesson plan for the use of Word.

## LESSON 1

Make your own page that looks the same as the one below.  
Save it to "my documents" on your computer.

( YOUR NAME HERE IN THE CENTRE )

What you do (e.g. producer, singer etc)?

Your contact number (telephone or mobile)

A picture  
(doesn't have to be of you, just use what's available)

Your best joke (clean please) in a box like this.

Created on : the date here

## LESSON 2 promoting your music - IT solutions

### OUTCOMES:

**By the end of this lesson (and with some extra personal study) you will be able to do the following:**

- 1 Locate the "Word" program on a computer and start it.
- 2 Format the font ( the type of letters and numbers used ), size and colour
- 3 Align text on the page
- 4 Use bullet points and numbered points
- 5 Change the page margins
- 6 Use borders and shading
- 7 Insert pictures
- 8 Format pictures
- 9 Save your work
- 10 Print documents
- 11 Use the in built help feature.

### What can I do with this knowledge?

- 1 Type letters
- 2 Build CVs
- 3 Apply for jobs
- 4 Build basic flyers
- 5 Write a book
- 6 Write a biography
- 7 Print off flyers and promotional material for distribution

### How do we learn this?

In class, we'll go through this document and I'll spend about 5 minutes with each of you. The handout is meant to help you to practise in your own time at home or maybe at the local library ( on their computers ).

### How can I learn more?

As you go through the course we will cover more topics and some of these will cover other areas of Microsoft Word. Or, you can make a note of what you want to know and ask me in lesson 6, which has been put aside for questions and feedback. Or, your local library will have books on Microsoft Word and other programmes. Or, you can go online and look at some tutorials at the following web sites;

[www.nailitnow.com.au/word/](http://www.nailitnow.com.au/word/)  
[www.baycongroup.com/wlesson0.htm](http://www.baycongroup.com/wlesson0.htm)  
[www.intelinfo.com/office.html#word](http://www.intelinfo.com/office.html#word)  
[www.learnthat.com/courses/computer/word/](http://www.learnthat.com/courses/computer/word/)  
[www.tutorials.com](http://www.tutorials.com)

### I haven't got a copy of Microsoft Word at home, what do I do?

Microsoft Word is quite expensive to buy, but there is a similar programme called Star Office that is free. You can download it at this web page  
[www.openoffice.org/dev\\_docs/source/1.0.1/index.html](http://www.openoffice.org/dev_docs/source/1.0.1/index.html)

## COMPUTER USE AND RESPONSIBLE INTERNET USE POLICY

We want to make sure that our staff and customers have safe, reliable and responsible use of the computers we provide for educational activities.

### Rules for using the computers and Internet:

#### You must:

- 1 Gain network access must via your own authorised account and password, which must not be given to any other person.
- 2 Computer and Internet use must be appropriate to your course, musical activities or to looking for work.
- 3 Copyright and intellectual property rights must be respected.
- 4 E-mail should be written carefully and politely.
- 5 You are responsible for e-mail you send and for contacts you make using the computers.
- 6 You must respect the computers' security systems, in particular you must not alter or attempt to alter the configuration or settings of any computer without the consent of a senior member of staff
- 7 Work within Data Protection Legislation in keeping records which deal with information about people.

#### You must not:

- 1 Take drinks or food near to the computers.
- 2 Download files from the Internet which contain improper, obscene or non-course related information, for example, web based games, pornography.
- 3 Load software, or download programs, or applications of any kind onto the computers without the consent of a senior member of staff.
- 4 Use computers to write or send anonymous messages and chain letters.
- 5 Use computers for gambling or political purposes.
- 6 Use chat rooms except where permission is given by a senior member of staff for course related issues.

If you break these rules, you may be subject to disciplinary proceedings which may result in dismissal from the programme and may affect your benefits. Improper use is likely to result in the loss of Internet access. It is a criminal offence to use a computer for a purpose not permitted by the system owner.

We may monitor the use of the computer systems, including access to web-sites, the interception of E-mail and the deletion of inappropriate materials where it believes unauthorised use is or may be taking place, or the system is or may be being used for criminal purposes or for storing unauthorised or unlawful text or imagery.

# APPENDICES

---



## JobCentre Application for additional support

Part of the Jobcentre Plus network,  
Department for Work and Pensions

### Part 1: Provider Details

Name of Main Contract Holder	Provider's contract number
<input type="text"/>	<input type="text"/>
Address	Signature
<input type="text"/>	<input type="text"/>
<input type="text"/>	Contact name
Postcode	Telephone
<input type="text"/>	<input type="text"/>

### Part 2: Participant's Details

First name	<input type="text" value="ANDREW"/>	NI number	<input type="text" value="A51524392"/>
Last name	<input type="text" value="SMITH"/>	Date of Birth	<input type="text" value="010184"/>

### Part 3: Request for additional support

Reason for additional support

Description of goods or services required, include details of their cost and availability. Enclose any additional information you have to support this application.

### Part 4: Authorisation

Application refused	<input type="checkbox"/>	Reason	<input type="text"/>
Application authorised	<input type="checkbox"/>	Amount authorised	£ <input type="text"/>
Adviser's signature	<input type="text"/>	Authorising officer's signature	<input type="text"/>
Adviser's name	<input type="text"/>	Authorising officer's name	<input type="text"/>
Date	<input type="text"/>	Band (C or above)	<input type="text"/>
Jobcentre stamp	<input type="text"/>	Date	<input type="text"/>

Jobcentre copy

# APPENDICES

Example of a letter of support for a customer's application for ADF.

## Adviser Discretionary Fund – Policy

delivers the Music Open Learning Provision (MOLP) to New Deal clients across the district. The provision consists of an open learning programme designed to improve customers' skills and industry knowledge, enabling them to get a job.

As part of the provision, we provide appropriate resources for clients to develop their skills and industry knowledge. However, in certain cases, clients require a level of access to resources beyond the scope of the MOLP provision. This is often the point at which a client contacts their Adviser and requests discretionary funding for items such as recording equipment, computers, musical instruments or DJ items.

We understand the criteria by which an adviser can make a discretionary payment, and will only support a claim from a client when there is a clear and rational argument as to how the discretionary payment would give the client a significant advantage in obtaining paid work. We have assessed this case on its merits and provide the following response:

<b>Client Name:</b>	Joe Smith
<b>NDPA:</b>	Martin Jones
<b>Our Assessment:</b>	<p>Joe started the MOLP on the 2/2/04. Since then Joe has proved to be a highly motivated client, clearly focused on building a successful career for himself and his band, utilising the MOLP facility and staff. He has demonstrated this through his application and commitment to the programme, by keeping a very good level of attendance and interest.</p> <p>Joe's dedication to his band and music career is an excellent example to others on the programme.</p> <p>I would recommend and support Joe's application for discretionary funding.</p>
<b>Signed:</b>	
<b>Date:</b>	

Example of a customer's letter of application for ADF.

Dear Martin,

I'm writing in regard to the discretionary fund available to New Deal Clients.

I've been on the MOLP course for 2 months and am finding it very productive, especially the Music Technology lessons (recording music with a computer). I could really benefit by using the same computer programme (Cubase SL) with a keyboard and a music table mouse-pen. With these I could fully utilise my new skills for my professional music career.

Cubase SL will let me record all the band's music at home to a professional standard (as opposed to spending three hundred pounds a day for a recording studio). Cubase is a professional tool and it would be important for me to be able to use it, giving me a better chance of a music related job.

I will also use the keyboard to compose new songs. The table-pen and the USB MIDI keyboard are used for programming music in Cubase. Having a large repertoire of recorded music behind us would greatly increase the chances of a record deal and ultimately of making a living from the music industry.

These are the models and process:

Recording program (Cubase SL)	£ 150
Midi controller Keyboard	£ 120
Table mouse-pen	£ 25

I enclose copies of adverts and quotations from shops where I can buy this equipment. I have already invested money in buying a new P.A. with other band members and would also be able to fund a short run of CDs, if we are able to record our demo using this computer and equipment.

If you have any questions about my request for the fund please do not hesitate to contact my tutor for more information.

Yours sincerely,

Joe Smith

# APPENDICES

---

**[www.support4learning.org.uk/careers/work\\_exp.htm](http://www.support4learning.org.uk/careers/work_exp.htm)**

Has an excellent list of websites with information about good practice in work placement.

Health and Safety considerations are paramount, particularly when clients are on placement in the live music sector.

**[www.hse.gov.uk](http://www.hse.gov.uk)** for general advice and access to a wide range of safety leaflets, including risk assessment and electrical safety

**[www.hse.gov.uk/pubns/indg217.htm](http://www.hse.gov.uk/pubns/indg217.htm)**

Health and Safety information relating to broadcasting and performing arts

**[www.hse.gov.uk/pubns/entindex.htm](http://www.hse.gov.uk/pubns/entindex.htm)**

General health and safety information e.g. working with crowds

Evaluation and feedback procedures and forms see

**[www.support4learning.org.uk/careers/work\\_exp.htm](http://www.support4learning.org.uk/careers/work_exp.htm)**

Legal issues, such as insurance and child protection see

**[www.support4learning.org.uk/careers/work\\_exp.htm](http://www.support4learning.org.uk/careers/work_exp.htm)**

# APPENDICES

## SAMPLE CUSTOMER SELF-ASSESSMENT SHEET

<b>CUSTOMER SELF-ASSESSMENT</b>		NAME	DATE	
It's not only tutors who can assess how well you're doing. You need to judge how much you've progressed. Fill in this form and discuss it with your tutor.				
	Marks	Comments	Action you need to take?	When will you do this?
<b>Attendance and timekeeping</b> At sessions, tutorials and handing in work	/ 10			
<b>Workbooks</b> Reading Doing the projects Researching	/ 10			
<b>Additional music activity</b> Gigs, demos, partnerships, how are you moving towards your own goals?	/ 10			
<b>Career / jobsearch / progression</b> Plans and progress, work placement: are you doing enough, can we help?	/ 10			
<b>Diary / ND4</b> Are your records of work up to date?	/ 10			
<b>Other issues</b> Do you need some extra help to catch up? Do you have questions for your tutor you keep forgetting to ask? Anything else we can help with?				
<b>How many weeks have you been on the programme? (tick)</b> <input type="checkbox"/> 2 - 6wks <input type="checkbox"/> 7 - 11wks <input type="checkbox"/> 12 - 16wks <input type="checkbox"/> 17 - 21wks <input type="checkbox"/> 22 - 26wks <input type="checkbox"/> Don't know 25+ clients: <input type="checkbox"/> 30 hours <input type="checkbox"/> 60 hours <input type="checkbox"/> Don't know				

# APPENDICES

## SAMPLE TUTORIAL / REVIEW FORM

TUTORIAL RECORD		NAME	DATE	
	Summary of discussion	Any action required	By when and whom	Achieved / comments
<b>Attendance and timekeeping at sessions</b>				
<b>Workbooks</b> Chapters completed / worked on / any amendments to LDP. Targets				
<b>Support issues</b> Referral to mentor / basic skills / P2W / other needs.				
<b>Diary</b> Diary correct and up to date.				
<b>Additional music activity</b> Gigs, demos, etc: are targets being met? New targets?				
<b>Career / jobsearch / progression</b> Plans and progress, work placement. Targets				
<b>Other</b> Any other areas discussed / e.g. discretionary funds, personal issues.				
<input type="checkbox"/> ND4 completed where absence <input type="checkbox"/> LDP checked off where evidence obtained of completion <input type="checkbox"/> Referral form completed to co-ordinator for support		<input type="checkbox"/> CV completed <input type="checkbox"/> Demo completed		Signed (customer)      DATE  Signed (tutor)      DATE

# APPENDICES

## SAMPLE EXAMPLE FEEDBACK SHEET - PROJECT 1 WORK AND JOBS

<b>FEEDBACK SHEET</b> A Job In Music – workbook 2, chapter 1			
CLIENT NAME		ASSESSOR / TUTOR	DATE
Question	Completed (tick)	Tutor's comments	Any further action required
<b>1</b> How many people are full time musicians and composers in the UK?			
<b>2</b> How many full time workers are there in "other" music related areas in the UK?			
<b>3</b> How many people are involved as musicians and composers in the UK as amateurs or volunteers?			
<b>4</b> Select 4 jobs from the list in Notes and Guidance that you would be interested in.			
<b>5</b> You've read a little about what these jobs involve. Now -  1) Find the name of a person who does each job.  2) Find out who they work for, or if they work "freelance" (self-employed).  3) Find out what other jobs they do or have done.  4) Say where you found the information.			

## FEEDBACK SHEET A Job In Music – workbook 2, chapter 1

CLIENT NAME

ASSESSOR / TUTOR

DATE

Question	Completed (tick)	Tutor's comments	Any further action required
<p><b>6</b> Write a short paragraph about ONE of these jobs.</p> <p>1) Tell us which job you're writing about</p> <p>2) Describe what it involves (the usual things that you have to do each day!)</p> <p>3) List who it involves working with (who else is involved from the music industry?). If you prefer, draw a diagram showing who these people are and how they are linked.</p> <p>4) What else did you find that was interesting about the job?</p>			
Overall comments		Signed (tutor)	DATE
Customer comments		Signed (customer)	DATE



# APPENDICES

## SAMPLE EXAMPLE SCHEME OF WORK

EXAMPLE MUSIC TECHNOLOGY SCHEME OF WORK					
Week / Session	Content / Learning objectives	Teaching & learning strategies	Materials / Resources / Learning technology	Assessment (internal / external)	Tutor Comments / Evaluation
1	LNA & introductions Intro to subject, History & background, uses. First look at Cubase.	Whiteboard diagrams, Introductions, Discussions, Software demonstration	Whiteboard & pens, Laptop, software & Projector, Handouts, MIDI keyboard.	Initial / diagnostic assessment	
2	Recap of previous week, Starting and saving projects, Simple recording and editing.	Discussion on how people getting on, Software demonstration	Whiteboard & pens, Laptop, software & Projector, Handouts, MIDI keyboard.	Observation and verbal questioning	
3	Playing and editing drum parts in Cubase. Study of bar as 16 steps. Different styles.	Explanation of bar as 16 step, listening tests, case studies	Whiteboard & pens, Laptop, software & Projector, Handouts.	Observation and verbal questioning	
4	Basic Keyboard knowledge. Study of bass lines. Using Reason with Cubase	Demonstrations and diagrams of keyboard. Bassline case studies. Software demonstration	Whiteboard & pens, Laptop, software & Projector, Handouts, MIDI keyboard.	Observation and verbal questioning	
5	Recap of techniques so far. Choosing the right equipment	Software demonstrations, study of different studio types	Whiteboard & pens, Laptop, software & Projector, Handouts.	Observation and verbal questioning	
6	Audio in Cubase: Recording, importing, editing, specifications	Explanation of digitising sound, Cubase demonstrations	Whiteboard & pens, Laptop, software & Projector, Handouts, MP3 player.	Observation and verbal questioning	

### MUSIC TECH SCHEME OF WORK

Week / Session	Content / Learning objectives	Teaching & learning strategies	Materials / Resources / Learning technology	Assessment (internal / external)	Tutor Comments / Evaluation
7	Sampling: History, purpose, evolution. Using Reasons Samplers	Historical timeline and photos, Uses of sampling, software demonstrations	Whiteboard & pens, Laptop, software & Projector, Handouts.	Observation and verbal questioning	
8	Arranging: Purpose of, strategies & techniques.	Discussions, listening tests, software demonstrations.	Whiteboard & pens, Laptop, software & Projector, Handouts.	Observation and verbal questioning	
9	EQ: Frequency ranges, purpose of EQ, uses within music.	Discussion on hearing and frequency, listening test, software demonstrations	Whiteboard & pens, Laptop, software & Projector, Handouts, tone generator.	Observation and verbal questioning	
10	Effects: What they are, why and how to use them	Discussion on effect types, software demonstrations	Whiteboard & pens, Laptop, software & Projector, Handouts.	Observation and verbal questioning	
11	Dynamics: Dynamic range, examples within music, Compressors, Gates, Limiters	Discussion and diagrams on dynamic range, software demonstrations	Whiteboard & pens, Laptop, software & Projector, Handouts.	Observation and verbal questioning	
12	Mastering: Exporting finished audio, role of mastering, techniques.	Discussion on the role of mastering, software demonstrations	Whiteboard & pens, Laptop, software & Projector, Handouts.	Observation and verbal questioning	

# ACKNOWLEDGEMENTS

---

These materials have been developed by ARMSTRONG LEARNING, working with City College Manchester.

Art direction and design by LULU BUTTERFLY

## NEW DEAL FOR MUSICIANS GUIDANCE

© Crown Copyright 2004  
(excluding illustrations)

This material must not be copied in whole or in part without the prior written consent of the Department for Work and Pensions.

Special thanks go to all who have contributed to the content of the workbooks including:

The New Deal for Musicians Steering Group  
The Open Learning Materials Steering Group  
Department for Education and Skills

All those who have contributed to the case studies.

Music Open Learning Providers and Music Industry Consultants who have piloted the materials.

### Sound Advice

MU	Musicians' Union
BMR	British Music Rights
MPG	Music Producers Guild
AIM	Association of Independent Music
PRS	Performing Right Society
MCPS	Mechanical-Copyright Protection Society
BASCA	British Academy of Songwriters and Composers
MMF	Music Managers Forum
BPI	British Phonographic Industry
MPA	Music Publishers Association
PPL / VPL	Phonographic Performance Limited / Video Performance Limited
MIA	Music Industries Association
PAMRA	Performing Artists' Media Rights Association
BBC Radio 1	

