

AUTOGRAPHS

Liverpool Institute for Performing Arts Contemporary Issues In Arts Management

2009 Conference

Liverpool Cathedral
Monday 23rd March to Friday 27th March

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Welcome to Liverpool Institute for Performing Arts' 2009 Contemporary Issues in Arts Management Conference.

This folio presents abstracts of papers given by third year students studying for their BA (Hons) in Music, Theatre and Entertainment Management, together with reflections on their time at LIPA that has included an important three month internship with an entertainment organisation – and notes on their future career aspirations.

Like so much of the economy in 2009, many arts organisations find themselves in financial difficulties, questioning the traditions of policy and direction. This is reflected in the arguments of the eclectic conference papers – from the future of the broadcasting industry, ecologically sustainable frameworks, the response of European Capitals of Culture to the credit crunch, new branding in the music industry, product placement in independent television, secondary ticket markets, the Cultural Olympiad 2012, Gay culture in Liverpool, celebrities and charity, digitisation and arts organisations, to fan relationship management. The papers explore, ask and answer many new questions that are facing arts managers in commercial and non-profit organisations today.

The Conference papers have often been ignited by discussions and conversations with experienced practitioners who have given lectures or masterclasses in 2008-09. We are most grateful to them all, for sharing their knowledge, wisdom, connections, expertise and valuable insights into their career paths:

- Anthony Field CBE FCA, theatre producer; LIPA Council member
- John Causebrook, theatre producer; LIPA Council member
- Thelma Holt CBE, theatre producer; LIPA Companion
- Tomas Schoenberg, General Manager, Cameron Mackintosh Ltd; LIPA Council member
- Ann Harrison, music lawyer; LIPA Companion
- Jon Webster, founder, Mercury Music Prize, convenor Music Managers Forum; LIPA Associate
- Mark Fisher, drama critic, The Guardian and The Sunday Times, Scotland
- Dr Janet Price, trustee and former chair, North West Disability Arts Forum
- Barbara Kirby, North West Vision
- Amy Buscombe, radio researcher, lately BBC producer
- Brian Hanlon, theatre designer
- Kevin Jones, partner, Nonconform
- Joan Burnett, Customer Services Manager, FACT Liverpool
- Paul Holliday, Theatre Manager, Floral Pavilion Theatre, New Brighton
- Geoffrey Brown, Director, Euclid
- Nick Birkinshaw, Arts in Regeneration, Liverpool
- Christine Bacon, Director, Actors for Human Rights, Ice and Fire Theatre
- Chris Carey, Economist, MCPS/PRS Alliance
- Jonanthan Deamer, Sentric Music, Liverpool; LIPA graduate 2008

- Adam Burgan, Programme Manager, Severn Theatre Shrewsbury; LIPA graduate, 2003
- Julie Morgan, Marketing Manager, SJM Concerts, Manchester; LIPA graduate, 2002
- Oliver Tuercke, International Executive, Performing Rights Society; LIPA graduate, 2007
- Vanessa Richardson, Industry Manager, Google; LIPA graduate, 2001
- Heather Knight, General Manager, Worldwide Dance UK
- Melanie Harris, freelance television producer, Crosslab Productions
- Richard Andrews, Consultant to Society of London Theatre and author *Writing a Musical, The London Theatre Guide*, Editor theatrenet.com
- Brian Message, Music Manager, Radiohead, Faithless, Kate Nash
- Sam Jones, General Manager, O2 Academy, Liverpool
- Kevin McManus, Sector Director, Merseyside ACME
- Dawn Farrow, Client Account Director, AKA – theatre marketing agency, London

Thanks are also due to the full-time lecturers, Maria Barrett, Jeremy Grice, Dave Pichilingi, John Reynolds and Phil Saxe.

LIPA presents thirty four arts managers-in-the-making: you are all ready to provide new and practical ways to approach and solve problems in our industries. Good luck with your job interviews, and may you all have great success in collaborating with your artists and managing your organisations creatively, at the *leading-edge!*

PAUL ILES, *Programme Leader*

Ross Adamson



Topic: The future of Scottish broadcasting: is the industry ready to meet a proposed increase in programming?

Abstract:

The Scottish Broadcasting Commission has published an independent report into the future of the broadcasting industry in Scotland. Its proposals include the establishment of a Scottish digital television channel and wider network of content termed 'The Scottish Network', and the commitment from both the BBC and Channel 4 for a minimum of 8.6 percent of programme budgets to be ring fenced for commissioning programmes from Scotland by 2012. The SBC's report, however, also indicates that the industry in Scotland is in a "depressed" state. Sir Michael Grade, executive chairman of ITV, has stated his belief that a lack of ideas and an inability to pitch to commissioning editors is at the heart of Scotland's broadcasting industry problems. Can the industry meet the increased demand for programming? Alternatively, is the potential growth of around £50million in just three years from the BBC alone the stimulus needed to reinvigorate the industry north of the border?

This presentation will discuss the impact of the key SBC proposals on the industry in Scotland and how they may affect the production companies who currently deliver content.

By interviewing production company executives as well as those involved in the policy making, I hope to gauge, at least in part, the practical repercussions of the Commission's key recommendations taken up by the government on the provision of quality Scottish television productions and public service broadcasting.

Keywords: *Scottish broadcasting, Scottish Network, public service broadcasting, Ofcom Scotland.*

Arts Manager placement:

I had a great time working at Sentric Music, a music publisher based in Liverpool, so much so that I am still working for them now...and getting paid! Lovely. I learnt a lot about the publishing royalties system and synchronisation and I feel that I developed a wide range of skills due to the variety of tasks I carried out.

Future career:

There is a strong possibility I will return to Scotland, it is the 'Year of Homecoming' after all, so it would be rude not to, and hopefully continue on in the music publishing sector.

Ulysses Nathan Alvarez



Topic: How can the entertainment industry be involved in new business models for an ecologically sustainable future?

Abstract:

As leaders address the immediate need to stimulate the economy, so too must they act jointly to ensure that the new de facto economic model being developed is sustainable for the planet and our future on it.

Ban Ki-moon and Al Gore, London: Financial Times, Published: February 16 2009

Last year Sunnuva Bæk asked in her paper how the economic downturn might affect the entertainment industry. This year we are further into the recession and the forecast is not sunny. This paper asks how the entertainment industry can influence the downturn or, more precisely, contribute to redirecting it towards a more sustainable future.

What can arts managers do to use the economic downturn as an opportunity to build a new more ecologically sustainable economy?

In December 2008 in co-operation with Reykjavík-based venture capital company Audur Capital, Icelandic star Björk set up a self-titled fund to invest in start-up companies concentrating on green energy. *She says: 'I thought, whoa, either this is the best time or the worst time to do this. And we decided it was the best time. If this discussion was ever needed, it is now'* - Radio Netherlands Worldwide, February 14 2009.

Is what Björk does and the way she does it only possible in Iceland? She puts her money where her mouth is, are there any other artists and entertainment workers who do so for this subject? Are there similar projects in other countries?

Keywords: *Innovation, Investment, Economic downturn, Ecological sustainability,*

Arts Manager placement:

For my placement I stayed in Liverpool helping ZHO Visual Theatre, a local theatre production company producing community based and professional shows. I helped them to set up the procedures for the Park Palace to start functioning as a working performing arts centre. This included hiring out the space, producing shows, showing films and presenting workshops. During my placement I wrote a business plan including their financial forecasts and wrote several project plans. This was a great placement working in a derelict Music Hall with ambitious artists.

Future career:

YOU tick the box:

- Will keep playing music trying to become better and more respected, or even famous
- Attend further studies (Film Studies in Cuba, MBA, BSc in Pure Maths)
- Pursue an apprenticeship as a hairdresser or a florist.

Rachel Billington



Topic: Is Live Music Being Criminalised?

Abstract:

Live music events are required to follow certain laws and regulations in order to make the event safe for the public. Risk assessments and health and safety rules are needed in order to minimise possible hazards, but is all this red tape really for the benefit of the public?

Back in November 2005, the Licensing Act 2003 was enforced in England and Wales. This act regulates the sale of alcohol and entertainment including live music. It is claimed that this licence is for the protection of the public in terms of noise, crime, disorder and the protection of children.

However, some feel that it has had a detrimental effect on the live music industry including smaller venues that have had to close their doors to live music and the subsequently losing income to musicians. This in turn could have had an affect on music making and may have caused local authorities to abuse their power when enforcing the licence's fuzzy and often incoherent rules.

The most recent concern for the music industry is Form 696, which has been introduced as a result of the Licensing Act 2003. The form requires the licensee of the venue, by law, to provide personal details on the artist as well as in depth information on the potential audience and event type. The form has been utilised since 2005 in twenty-one boroughs in London but is becoming an increasing concern for the music industry in the last two years.

This presentation investigates the effects that the Licensing Act 2003 has had on the live music industry in England and Wales.

Keywords: *Licensing Act 2003, Metropolitan Police, Musicians Union, Hamish Birchall, Feargal Sharkey*

Arts Manager placement:

For my third year work placement I worked at Oakengates Theatre, Telford, and acted as Marketing Assistant. I worked on over 200 events at the theatre but my main project was the annual pantomime. I helped to promote this through press coverage, radio exposure and e-flyers. The pantomime was a huge success in spite of the economic climate. I still work at the theatre on a voluntary basis with a view to securing the post of Marketing Assistant, which will be advertised in April.

Future career:

Based on the research I have done for this presentation, my future career plans now include involving myself in some way to help campaign for musicians' rights.

Justina Bubulyte



Topic: Vilnius; European Capital of Culture 2009 and the credit crunch

Abstract:

The papers are bursting with headlines such as 'Jobless total hits 10-year high' (Independent, February 2009). Iceland went bankrupt last year. The world is threatened by the economic crunch, which obviously will have a direct impact on cultural and creative industries. The newspapers already discussing Vilnius Capital of Culture as being the latest victim of financial downturn, while the

Lithuanian government is implementing 40% funding cuts to Vilnius' Capital of Culture budget.

The European Capital of Culture programme is designed to highlight the existing cultural excellence and, following previous examples, has a very positive economic impact for the city. Tourism, cultural events and cultural heritage stimulate growth in the cities. However, facing economic downturn, will it still have an impact when Vilnius is 2009 European Capital of Culture? Commentators argue that Liverpool has been less affected than the rest of the country by the credit crunch explaining that the European Capital of Culture status has been a major influence. Will this be the case for Vilnius?

What will be the impact of the economic downturn for the European Capital of Culture projects? How will the Vilnius organisers deal with funding cuts? Because of their decision to cut funding, the Lithuanian government has been criticised internationally for their attitude and mistreatment of the European Capital of Culture programme. How will this affect Lithuania's status in the future, and the prospects for the European Capital of Culture programme?

Keywords: *European Capital of Culture; Vilnius 2009; Festivals and economic impact; Cultural tourism.*

Arts Manager placement:

I did my Arts Manager placement in a Lithuanian label called Monaco Production. During my time there I organized a tour for the Lithuanian singer songwriter Alina Orlova in Netherlands, United Kingdom and Ireland; was responsible dealing with all aspects of the project as well as working on Alina's bookings and management side.

Future career:

One of my future goals is to get my hands on improving things in Lithuanian music and creative industries. However, to see, evaluate and change you need to have a look from outside and use others experience. That's what my time in LIPA was for.

Christina Burke



Topic: Are the fans managing the band?

Abstract:

There is much controversy surrounding the issues of mass peer-to-peer music file sharing and illegal downloading and the economic, and other, impact this phenomenon has had on the recorded music industry. Fuelled by incredible advancements of technology the ways in which mass popular music is consumed have been changed forever.

The music industry has been transformed from an industry that controlled the markets it serviced to an industry that is now almost completely consumer-led. Enabled by new technology, today's music consumers demand music under their own terms. By examining current and past models and structures looking into fan base cultures I aim to specifically study fan management and consumerism within the current popular music industry.

Artist managers and record labels have more responsibility for fan management than ever before. It is integral for the success of their artists to acquire, retain and develop fans. Artists are increasingly becoming closer to the fan through blogging.

This presentation, will examine the challenge of online and traditional media formats used to attract fans and consumers of popular music. Many people are turning to online music stores or social networking sites for opinions on new albums or new acts. In looking at the promotional aspect used for established artists or artists beginning to gain exposure, how effective are music magazines, television, and radio listenership in directing fans and consumers to the artists.

Keywords: *Music file sharing, Illegal downloading, Technology, Mass popular music, Consumerism, Fan Base Culture, Fan Management, Traditional media, Social Networking.*

Arts Manager placement:

I gained experience as a project management assistant for Aurora Borealis Music Artist Development Agency. MTV Liverpool Music was the most inspirational practice as I worked as volunteer coordinator and artists' liaison prior to and during the eight-day live music festival. I continue to work as a tour administrator for ABM.

Future career:

I want to work in live music: manage the stage, provide the stage and create the stage for the best. However, I also have a deep interest in encouraging the arts into people's lives as a form of cultural inclusion. My passions run deep and obviously from one end of the spectrum to the other!

Lauren Catherall



Topic: Playing for Love or Money: is branding devouring the music industry, turning it into a glorified advertising opportunity?

Abstract:

Experiential marketing is on the increase and it seems that artists are booked for marketing purposes where the focus of the event solely lies on the brand. The music industry has changed, more than ever, in this financial climate brands and businesses are suffering, advertisers' commission songs and we see more bands joining brands.

It is becoming apparent that the brand needs the element of music to successfully market and sell their product.

This presentation will examine brand endorsement and experiential marketing: are the relationships between brands and music destroying the culture of the music industry, particularly within the live music sector, or are they creating greater interest in the artists and their music?

This presentation questions the relationship between music and brands and whether it is making it more difficult for independent arts managers to run and sustain live events due to the problems caused by this issue.

Are artists playing for love or money? And what is the answer for the future?

Keywords: *Music branding, Live music, Experiential marketing*

Arts Manager placement:

I chose to do my Arts Manager with Lake of Stars International Malawi Music Festival. My time during placement was spent in Liverpool, London and travelling the country of Malawi, Africa. I worked as an executive for Lake of Stars, carrying out a number of different roles and responsibilities. This truly was an experience I would highly recommend.

Future career:

My future career lays in music, festivals, club nights, venues, branding, property, sun and fast cars...If anyone knows of any vacancies please let me know. In reality...short term I see myself working for an experiential marketing company and long term, running a successful music venue and club night.

Carly Chadwick



Topic: The Changing Face of Radio

Abstract:

New technologies and changing habits mean the way people listen to the radio has been revolutionised in recent years. This means that radio as we know it is changing. With more and more internet radio channels cropping up and multiple platforms with which to consume them, choice for the listener has arguably never been wider.

Radio is undergoing an enormous change. Only fifteen years ago, it was on one, analogue medium - now, radio is on many platforms, available everywhere and anywhere, with additional graphics and text. New platforms bring new business models and new ways to keep your audience. The opportunities are endless.

Commercial radio listening figures remain exceptionally high while other media are falling and falling left, right and centre. But the story isn't wholly positive - younger people are listening to the radio less. Why is that, and how do radio companies innovate to meet the Facebook generation?

This presentation focuses on the commercial radio industry seeking to discover how well commercial radio is facing up to the challenges of the twenty-first century with creativity and investment in a range of new services and platforms. It evaluates the current status of commercial radio and considers how it is changing. It will also question the view stated by Radio Centre (the trade body for commercial radio companies in the UK) which claims that 'digital technology is in fact enhancing the relevance of radio (and particularly commercial radio) for younger audiences thus helping to build a secure future for the medium.' But are they right?

Keywords: *Commercial Radio, Digital Media, Broadcasting, Internet.*

Arts Manager placement:

I worked in the Marketing and Live Events department at 97.4 Rock FM (a commercial radio station, based in Preston). I was involved with a number of projects and station-led events, including organising and event managing Christmas Light Switch On's for both Wigan and Preston. It was great fun and I gained a thorough understanding of live events in the media industry.

Future career:

Ideally, I would like to work with a Music Management Company or Record Label, particularly in the Marketing and New Media departments. However, I would be willing to work in Events Management or Marketing in the Media Industry using my extensive knowledge and work experience I already have within these areas.

Billy Cripps



Topic: 'Blood on the Dance floor'

Abstract:

Knife crime is currently at the forefront of media attention. Music, in particular Hip-hop, is commonly blamed as an influence on teenagers, glamorising the use of knives and violent crime. However, many people claim that this genre of music is being used as a scapegoat, to take the blame for the worrying increase of violence in our society in recent years.

New figures indicate that in the year 2007-8 there were 277 deaths as a result of stabbings in England and Wales alone, which is the highest recorded figure for 30 years. This represents an average death toll (as a direct result of stabbings) of over five people for every week of the year. 72 of these fatal attacks were carried out by people aged 10-19.

This presentation will highlight the extent to which music is an influence on our society, the possible options an Arts Manager can take to reverse the situation and make music a powerful tool to inspire changed attitudes towards knife crime amongst teenagers. As much as I believe that the music industry is being used as a scapegoat for cultural deterioration, I still recognise the influence that music can have in generating positivity in its listeners.

Through exploring the opinions of Arts Managers, Government officials and Artists, I intend to identify the seriousness of the current predicament, what is being done within the music industry to tackle the problem, and also the potential realistic solutions an Arts Manager can make in order to resolve the influence music has on teenagers.

Keywords: *Knife crime, Music Influence and teenagers, Moral panics.*

Arts Manager placement:

I worked for Nomadic Films, a production house on Portobello Road, London. During the placement I worked on various film shoots and edits. It was my responsibility to promote the company to new potential clients alongside implementing plans to expand the business onto the international stage.

I enjoyed every second of my time at Nomadic Films and would like to return to the company in the future.

Future career:

After graduating from LIPA I intend to return to my placement company Nomadic Films on a full term basis. I want to be an influential figure in expanding the business and in the long term own and run my own film production facility.

Hannah Dabinett



Topic: The burden of UK independent television funding: is product placement a future model for the industry?

Abstract:

The latest EU Audio Visual Media Services Directive has allowed individual member states to make their own decisions on whether they want to allow product placement on certain broadcasted programmes. The UK's cultural secretary Andy Burnham can see the arguments and benefits of product placement but believes that it would 'contaminate' programming, which is one of the reasons why the government currently do not have plans to lift the ban on product placement on British television. Is this a missed opportunity for the television industry?

Currently there are many debates for and against product placement in the UK. These include the increasing decline of advertising revenue, the regression of spot ads due to technological change and the cutting of production budgets. The Government does not want producers to lose their artistic integrity when they are told certain brands are to be included in storylines. In addition, they do not want viewers to feel like they are watching a programme written by a commercial marketing director. Can product placement be creatively rather than commercially led?

This paper will examine legislation relating to product placement including the latest Audio Visual Media Services Directive and OFCOM's broadcasting code. Furthermore, it will look at OFCOM's consultation on issues related to product placement and the outcomes of the consultations findings. I will explore the possibilities for product placement becoming a future model for funding the commercial UK television industry and will assess the impact on all affected parties.

Keywords: *Product Placement, Independent TV, Brands and Technology.*

Arts Manager placement:

I undertook my Arts Manager with Integral RPM, a Music Management and Production Company. I was involved with a number of tasks including writing a business plan and grant application for a new photography studio in Liverpool. Not only was I able to put my MTEM knowledge into practice, it was a great opportunity to develop new skills.

Future career:

Currently I am still working with Integral. However in time I would like to move into the productions sector and, one day, own my own company!

Louise Devlin



Topic: “Thinking inside the box”

Abstract:

With a collapsing music industry desperate to sell any music to anyone, anyhow, and terrestrial television having all but given up on music programming, its television dramas such as Channel 4’s ‘Skins’ that are leading the way in a new wave of music television.

In Britain we are coming around to the notion that instead of another doomed attempt to make music television popular, a more profitable use of time would be trying to fit music to T.V. that is already popular – Thinking inside the box, if you will.

Bosses at ‘Skins’ have taken this notion of music and T.V. collaborating one step further by setting up their own record label – ‘Skinslife records.’ The dream is for the show to fulfil its A&R potential – “to have music from unsigned bands, which are then signed to our label, available as cheap downloads and promoted at our parties where the bands play live; a virtuous circle to support new music inside the show and to the fans.”

Is this a direction we can expect to see other T.V. shows taking? Maybe not; it counts as product placement, so Ofcom might have something to say about it. But then, surely synching a song with any T.V. show is just another form of product placement? I plan to investigate the relationship between T.V. and music synching further, and also look at the use of music in American T.V. shows, in order to examine the differences between music synching in the U.S. and the U.K.

Keywords: *Product placement, music synchronisation, Ofcom, Music television.*

Arts Manager placement:

I completed my placement at the O2 Academy Liverpool, where I spent a happy three months assisting in the management of the venue and working front of house.

Future career:

I would like to continue working in the live sector, hopefully within festival management.

Torgeir Granly Ekeland



Topic: Gimme some money! How to monetise the secondary ticket market.

Abstract:

As we all know, the music industry is changing rapidly, and PRS economists have concluded that live royalties will, in 2009, exceed revenue from mechanical sales for the first time.

This presentation will highlight issues associated with having live performances as the main revenue stream for artists, with the most prominent being the secondary ticket market, or ticket touting. It will suggest ways for us as managers to monetise the secondary ticket market on behalf of our artists. By looking at several options, for example Madonna, who became the first major artists to endorse auction and re-sale of her tickets on the internet by making agreements with secondary ticket sites Viagogo and Stubhub. Other ways have also been suggested, like selling your own tickets or just simply raising the primary ticket price to at least see more from that market.

This presentation will try to highlight positive and negative sides to each of the possibilities, and then draw a conclusion on whether or not a way has been found of monetising on behalf of our artists from the secondary ticket market.

Keywords: *Live music, secondary tickets, economy, monetising*

Arts Manager placement:

For my Arts Manager placement I went for something completely different to anything I have done before. I spent my three months in London researching the market shares of PRS songs performed live in a number of other territories for the PRS International Department. It was a great experience, which ended up with some exciting findings for them.

Future career:

While at LIPA I have set up a management company in Norway, dealing with 360-degree management of artists. I will basically go back home to run the office. We currently have two acts on full 360 deals, with a few others on pure management/booking contracts, so a lot of fun!

Jessika Ellison



Topic: Will we be in the running for future jobs in the arts or will the 2012 Olympics leave us all standing?

Abstract:

With the recession, changes to arts funding and the 2012 Olympics fast approaching, will the coming years prove challenging for arts managers seeking employment? We, as arts managers, need to embrace the unstable employment environment and prepare ourselves for an uncertain future.

This presentation addresses the future for arts management job opportunities.

The recession of the 1970s heralded a thriving entertainment industry. Will history repeat itself? Will the London Olympics see an increase in job opportunities in the capital but decrease elsewhere? Will the diversion of lottery funding and a new head of Arts Council England witness a shift in funding areas?

Although there are no definite answers to these questions, this presentation debates possible scenarios, provoking a discussion of how these issues may shape our future.

The only certainty is that change is happening *now*, creating room for innovation. Is *now* the perfect time to begin our career as arts managers, or will it prove to be a difficult time for all of us?

Keywords: *Employment for arts managers, Cultural Olympiad, Arts funding and recession.*

Arts Manager placement:

I completed my Arts Manager for The Variety Club, a charity for disabled and disadvantaged children. This was a fantastic opportunity to gain experience in both fundraising and project management and taught me a lot about both the industry and myself.

Having completed this rather hectic placement I now feel a lot more confident in my ability to become a good manager.

Future career:

In the near future I hope to gain a position working within a theatre working towards a job as head of programming. My business partner and I will be running our entertainment agency and in the long term living between England and a lovely villa in sunny Spain.

Emma Erskine



Topic: Cutting Out The Middle Man

Abstract:

With the number of signings by the majors being so low in recent years, a total fewer than thirty across the board last year, and with the number of these signings who actually make it to being released being even lower, is it time that the artists started cutting out the record labels?

The recording industry is in decline and the majors are struggling to reinvent themselves, could the artists find a better way to do the job themselves? This method would mean not giving such a high percentage of the income from the sale of recorded music to their record label.

I will be looking at the debate of should the artists or we as managers be doing the job of the record label ourselves as standard, rather than just an occasional happening. Or should we be sticking with the traditional route of releasing through the major record labels?

I will be looking at the models of two acts previously signed to majors; Radiohead with their 2007 'In Rainbows' album release and Nine Inch Nails who closely followed behind them with their album 'Ghosts I – IV,' each has gone on to sustain their success and release their albums while retaining ownership of the recordings. I will be aiming to discover the pros and cons of an established act going down a path of releasing without help from the majors. This will lead to questioning of how and if these models would work for other previously signed artists.

Keywords: *Music, Management, No Record Labels, Unsigned Artists, Album release*

Arts Manager placement:

My placement was with the Make It Break It Awards (MIBI) as an assistant coordinator. The job included arranging a 3 day boot camp and a live industry showcase for the 6 winners. This placement gave me the chance to put what I have learned at LIPA into practice.

Future career:

I would like to think my future career is in the music industry. I would be satisfied to work in any of several areas of the industry including marketing, artist management or touring.

Tom Forth



Topic: Can ISP sub's sink the pirates and refloat the music industry?

Abstract:

For years consumers have illegally downloaded music, resulting in artists/composers losing royalties. As the IFPI Digital Music Report reveals, royalties lost totalled £180 million in 2008, with a cumulative loss to the industry of £1.1 billion by 2012 if nothing is done.

This suggests that record companies must adopt new ways of generating revenue through improving music access, to provide consumers with music where and when they want it.

One recently developed form of music access is the subscription service. Available on mobile handsets and through ISPs (Internet Service Providers), a one-off payment is made to the provider for a limited amount of tracks (dependent on provider) over a given time. These services have been available in France and Denmark as early as 2007. 2009 will see further establishment of this model in the UK, with BskyB and Sony Ericsson due to launch subscription services.

This paper will discuss the suitability of the ISP subscription service as the leading form of music access. After briefly critiquing the current business model, I will explore the ISP subscription model, its ability to combat piracy and whether it can provide sufficient access to music.

Keywords: *Internet Service Providers, Music Subscription Services, Music Piracy, Music Access*

Arts Manager placement:

I completed my placement at Pacific Road Arts Centre, Birkenhead. Primarily working on the International Guitar Festival, I learnt much about drawing up contracts and organising artist for large scale events.

I enjoyed booking acts for the venue; liaising and negotiating with agents and management. I loved my placement. Although it is sadly closing, this fantastic venue contributed hugely to my learning at LIPA.

Future career:

After LIPA, I hope to work for a venue/promoter/events management company. The first of many ventures, this should feed my addiction for the live industry before progressing to pioneer my own unique festival. My business partner and I will establish an entertainment agency within three years, specialising in weddings and corporate events.

Jonathan Jacob



Topic: How Pink is the Pool? The future of Liverpool gay culture after 2008.

Abstract:

Liverpool's LGBT (Lesbian, Gay, Bisexual and Transgender) communities often seem overshadowed by their North West counterpart in Manchester. No commercial 'gay zone', no 'Pride' festival and a relative lack of LGBT provision in Liverpool city.

However, post the 2008 European Capital of Culture, Liverpool's gay communities now have two strong cultural festivals centred around LGBT interests – the five year old 'Homotopia Festival' (a month long festival of queer arts and culture) and Outsiders (a film festival) - along with a Liverpool City Council backed plan for a Liverpool Pride Festival and recommendation for LGBT provision within the 2008 – 2010 Liverpool Cultural Strategy framework.

Liverpool is not perceived to be a 'gay friendly' environment but is it about time that Liverpool comes out the closet? Should we be like Manchester's Canal Street and London's Soho or have they become too commercial? Can a positive shift in arts, culture and entertainment aimed at LGBT communities help to move this forward and who should be making this change and cultural development? Policy or the People?

Through a series of interviews with gay and lesbian individuals involved in developing or creating the arts – this presentation will look at 'Gay Culture' in Liverpool and the effect it has on arts in the city – focusing especially upon the legacy of 2008 European Capital of Culture.

Keywords: *Gay culture, LGBT, Liverpool arts, European Capital of Culture*

Arts Manager placement:

My placement was at 107.6 Juice FM. I implemented all the Juice FM promotions, sponsorships, events, online and PR activity – a very stressful experience but saw me being involved in everything from cutting the ribbon at a new shop with Ricky Tomlinson, securing full page coverage in OK!, preparing the dressing rooms for the Saturdays to picking up an industry award!

Future career:

Utilising my experiences and skills from my Arts Manager placement, the course and work experience – I hope to continue working in the radio industry within the promotions, events and online sectors. If that fails ... I'll be a teacher!

Holly Jeffrey



Topic: Red Bull: can it give the music industry 'Wiiiings'?

Abstract:

Can the concept of the Red Bull Record label provide an answer to music industry funding woes?

2008 saw the set up of a new music recording studio in Santa Monica, California belonging to Red Bull. This project has been the subject of discussion amongst marketing, branding and music moguls, questioning if it just another branding exercise and how will it affect the music industry?

Founded by Dietrich Mateschitz in 1984, Red Bull has grown into one of the world's biggest brands, with sales at €3.32 billion in 2008 and operating in 148 countries. Known for their link with extreme sports and Formula1 team, Red Bull has established itself as a brand connected with the edgy youth market, embracing 'out of the norm' marketing techniques. Already, Red Bull has had an impact of the music industry with the Red Bull Music Academy, Red Bull Big Tune and Red Bull Music Labs.

This is not the first time a famous brand has entered the music record industry. Recent ventures from other big name brands have endorsed artists using different models. However, Red Bull have followed the model they adopt for creating entertainment events and owning sport teams by not just acting as a sponsor or partner, but by creating their own music label.

Through analysis of Red Bull's previous success in the entertainment sector, the marketing model it has previously adopted and its brand management, this paper will examine how successful Red Bull Records can be and question whether it will set a precedent in helping to solve the shortfalls of record sales the current music industry is facing?

Keywords: *Red Bull, Music Industry, Record Label, Branding, Marketing.*

Arts Manager placement:

My placement was in Jersey with 3D Performance, a company specialising in management consultation, event and destination management. My title of 'project manager' led me to work with all aspects of the company. Overall, I gained a lot from my experience and had fun on all the projects, as well as becoming more aware of what I would like to specialise in my future career.

Future career:

I came to LIPA wanting to work in the music industry, however that has completely changed to specialising in events and PR, which is what I love. I am now focusing on event branding and marketing, and waiting to see where in the world that can lead me.

Tim Jones



Topic: Green-houses: is theatre the eco-vandal of the arts?

Abstract:

It is foolish to remain ignorant of the sustainability of our theatre buildings; the power that is used, the waste that is produced. As theatre managers of the future, it is now our responsibility to lead a positive response to the impact of climate change. We must become more informed and understanding of our buildings and how best to adapt them to develop a sustainable approach.

Theatre is changing as a result of environmental, economic, cultural and social influences. However, the level of required environmental knowledge among theatre managers has not yet been acquired, whilst the pressure to answer questions about their actions is increasing. Theatres set a powerful example to the public at large and can look to use their influence upon their audiences to promote awareness of climate change. Action can be taken by engaging people and communities culturally and by demonstrating how to best adapt the current situation to perform in a more energy efficient way.

It is now important to put in place strategies for the long-term. By following good building management practices and adopting simple, inexpensive modifications to building, lighting, waste and water, the benefits are not only to the environment, but also to reducing energy bills. These challenges are now beginning to reach theatre managers through energy-related building legislation; therefore, it is important that guiding principles are put in place now.

This is an exploration of ideas and solutions that we, as future theatre managers, may embrace with confidence, to improve and maintain sustainability for our theatre buildings.

Keywords: *Sustainable theatres, climate change, theatre management, green theatre, energy legislation.*

Arts Manager placement:

My internship was with theatre casting director Pippa Ailion where I assisted in coordinating casting of the London premiere of *Spring Awakening*, *We Will Rock You* (UK Tour), *Lion King* (London), *Wicked* (London and Germany), *Legally Blonde* (London), and others. This provided an excellent insight into living and working in London and developed my knowledge of the industry.

Future career:

I aspire to work within theatre and would enjoy working within a creative, versatile company where I can develop my skills and ideas. I also have an interest in producing and hope to be able to further this in the not too distant future.

Mina Koroma



Topic: R.I.P. Digital Rights Management. Is this the death of DRM?

Abstract:

Technology within the music industry is ever evolving, which requires the need to protect music and make it profitable for all parties involved. Digital Rights Management was introduced in this capacity, but the road has not been a smooth one. This presentation will look at the history of DRM within music and will try to establish where it all went wrong.

Within the music industry DRM is used to restrict the usage of songs to the person that had purchased the CD or download. DRM encoded audio CDs proved to be a failure with numerous amounts of complaints from the consumers and also the knowledge that the DRM could be bypassed.

Digital music downloads encoded with DRM restrict the usage of songs to certain media players e.g. iTunes and the iPod. This had led to some scepticism by music enthusiasts and even has musicians supporting the free sharing of music.

In 2007 Warner Music made their entire catalogue DRM-free. As of January this year, Apple introduced iTunes Plus, which erased their 'FairPlay system' from all of the songs in their store. There has also been an increase in DRM-free download services from companies such as Amazon and eMusic.

Is this the end of the line for Digital Rights Management and how could this help us as future arts and entertainment managers?

Keywords: *Digital Rights Management, Digital Download, iTunes, Music Piracy.*

Arts Manager placement:

I did my Arts Manager placement at Rotunda, a community college and arts centre in north Liverpool. I worked with their Arts Coordinator and had a brilliant time organising arts activities and projects for people in the local community as well as organising trips to arts venues for the youth group.

Future career:

Since my placement, I have continued to help out at Rotunda and I am currently looking for funding to do a couple of paid projects there. I find the prospect of a career in the community arts highly appealing and hope to stay up north for the foreseeable future.

Kate MacDonald



Topic: Can 'live' music boost physical music sales?

Abstract:

Wall Street and City Entertainment Business analysts are currently suggesting that there continues to be an accelerated decline in world-wide physical music sales due to the global economic slowdown. With the recent demise of prominent music retailers signalling decreasing access for consumers to music in the high street, we now see music retail giant, HMV, resorting to a high profile deal and foray into the £1bn UK live music business in an attempt to deliver a broader approach to selling music and saving physical sales.

This presentation will examine current research, explaining the decline in the physical music market due to illegal downloads, online technology and slump in consumer spending. There are also trends which demonstrate that there are unprecedented changes in the way consumers discover, access and buy music. I will also discuss the evidence which shows that, despite this decline, live music is flourishing and is becoming an increasingly significant part of the UK music market. How are non-live music organisations aiding the boom in the live music industry? How can this help physical music sales? I will explore the example of how the HMV and MAMA deal is aiming to develop a new business model to harness the live music customer base to diversify and deliver new strategies in the way it markets and sells physical music.

Keywords: *Physical music sales, Live music decline.*

Arts Manager placement:

I did my Arts Manager Placement at the Birmingham Carling (now O2) Academy, working alongside Karen Davies, Marketing and Promotions Manager - and a LIPA graduate. I assisted with internal and external marketing, the running of club nights and managing a street team. The experience was fantastic; I learned new skills and improved on those I already had. I am definitely now more prepared for my career.

Future career:

My LIPA placement has definitely decided my career path; I loved working in marketing and now want to pursue a career in this area when I graduate, hopefully working in music venues or for a promotions company. So, hopefully, come the summer I will have many interviews lined up... fingers crossed!

Hannah MacMillan



Topic: Pack your bags, we're going to download music!

Abstract:

The Isle of Man government's e-business division has proposed a new license fee for Internet Service Providers (ISPs) and Mobile Service Providers (MSPs). If this proceeds all broadband and Telco subscribers on the island would be able to download unlimited amounts of music from any non-commercial and peer-to-peer site, for a small monthly blanket charge.

The blanket fee would be collected by ISPs and MSPs and distributed to copyright owners based on the total downloads and streams of their track.

The self-governing Crown dependency is already famous for launching the first 3G network in Europe as well as its 100% broadband penetration. Based on its history of innovative experimentation, it seems the ideal location to trial this proposal. However, with a similar scheme having already been rejected by French authorities in 2006, is this really a sustainable model for the future of digital music?

According to the International Federation of the Phonographic Industry, illegal music accounts for 95% of digital music. Ron Berry from the Isle of Man government, quite rightly says, "at the end of the day, we're not going to stop piracy...Embrace it."

The proposal was launched at the MIDEM 2009 conference in Cannes. Discussions have already begun between the Tynwald government and major music labels, with positive response so far. So could this innovative proposal see us all packing our bags and heading over to the small island for our music fix?

Keywords: *ISPs, MSPs, file sharing, Tynwald government, Value-added options, Ron Berry*

Arts Manager placement:

I worked as an events assistant for Snowbombing at the Manchester based company Outgoing Ltd. During the four months I spent there, I took on a medley of responsibilities from organizing artist logistics and flights to negotiating sponsorship contracts. It was without a doubt the steepest learning curve during my time at LIPA.

Future career:

I will be moving to a lovely Greek island to work on a Classic Rock Tours festival, Rhodes Rock for a few years. After that I would like to stay working within the music festival environment but the world is my oyster.

Anna-Sophie Mertens



Topic: The fan-assisted music festival: engaging with customers in the digital age.

Abstract:

The Internet has opened the doors for companies to engage customers on a new level. Through web 2.0 applications such as forums and online communities, companies can involve and work with the customer, potentially creating new and better services while using it as a fan-development and marketing tool. Leveraging customer contributions is now seen as an important source of

competitive advantage.

Even though the festival market in the UK has become highly competitive, promoters of popular music festivals have made little progress to use customer engagement to their advantage, apart from Download Festival.

In January 2009, Live Nation announced that it would continue using an online forum for Download Festival as a customer feedback system. A selected team including Live Nation UK's Chief Operating Officer, John Probyn, monitor the discussions daily and engage in conversations with fans.

But what are the implications of running such a forum?

This presentation will debate why arts managers should actively engage with the fan by investigating the opinions of leading professionals. Subsequently it will offer recommendations on how an Internet forum can be utilised successfully as a tool for product development, marketing and customer service using Download's method as a case study.

Keywords: *New media marketing, Customer engagement, Customer forum, Audience development, Music Festival*

Arts Manager placement:

I had the opportunity to work with Live Nation Music in London, gaining insight into how the leading promoter operates on a national and international level. I got the chance to work in their customer service department, liaising with European Live Nation offices regarding the 2009 Festival Season, and finally I worked on live shows with the promoters, advancing and repping several productions in the UK.

Future career:

Within the next few years I see myself: a) working for a promoter in the UK or Germany b) finding an exciting job in the arts c) working for my father's management/label/publishing/merchandise company and, d) taking some time off to travel the world and volunteer for a non-governmental organisation.

Holly Monks



Topic: 'Well if it's for a good cause...' An investigation into the changing relationships between celebrity, charity and the public.

Abstract:

Celebrity involvement with a charity is not a new concept. However, the relationship between celebrity, charity and the public could be about to change and a new dawn may be upon us.

Almost all charities now use celebrities to further their cause and increase their profile but these relationships are not always prosperous for either charity or celebrity. With the recent Jonathan Ross scandal hitting headlines and public opinion of him at an all time low, is his work for Comic Relief beneficial to the charity or is it in fact a hindrance to their life-changing work? Since the scandal, Comic Relief has received complaints about Ross' involvement with Red Nose Day 2009 and people are refusing to donate out of protest for the relationship Comic Relief has with Ross.

The 'Media Trust' has issued guidelines on how to attract and maintain a celebrity endorsement for your charity which states: 'ensure that fame and publicity do not overshadow your charity's central campaign message'. But the public outcry about Ross is inevitably overshadowing Comic Relief's central message and is having a negative impact on their work. Consequently, do charities need to reconsider the ways in which they involve a celebrity with their cause?

This presentation examines the implications that the reputation of a celebrity can have on a charity and how case studies such as the Ross saga may change the way in which charities get celebrities on board. I will also discuss how this shift will affect arts managers and their use of celebrities in future fundraising.

Keywords: *Celebrity, Charity, Endorsement, Comic Relief*

Arts Manager placement:

I completed my arts manager at Comic Relief working as an artist liaison assistant. I worked on various projects and highlights include Comic Relief does The Apprentice, the Kilimanjaro project and working on the Red Nose Day show. It was a great experience and I plan to return to Comic Relief in the future, if only to get to flirt with Steve Jones again!

Future career:

... Does career mean I will actually be paid?

I am determined to carve out a career within television and fulfil my dreams of being a producer of live television. This will no doubt mean a move to London but for now I plan to stay in my nest in Liverpool and develop my television skills in the North West.

Sarah Newman



Topic: Business or busking: what opportunities exist in Liverpool for arts managers in light of the ECOC year and the recession?

Abstract:

As arts managers and residents of Liverpool we all have opinions on how the European Capital of Culture (ECOC) year has affected the infrastructure, economy, culture and general 'welfare' of the city we love to call home.

With the current economic climate and the struggle for employment across varying sectors there is growing concern for the sustainability of the arts and how the recession will affect our industry, especially our jobs. With the £800 million impact on the city's economy and the international success of 2008 in tow, Liverpool could arguably be more resilient towards the recession in comparison with other cities. Or possibly not, as stated in a Centre for Cities report. 'Liverpool is one of the cities placed on 'red alert,' with job losses biting deepest in the north as urban renaissance is followed by urban recession.'

What may be its saving grace is the status gained from Liverpool '08 combined with the view that the city has taken a 'cultural turn' in the steps of its regeneration. The year has undoubtedly put culture and more specifically the arts at the forefront of Liverpool's five year strategy. However, will this save the arts sector of Liverpool in order for arts managers to find work?

This presentation will explore the current and future employment opportunities for us as arts managers in Liverpool. Should we be moving on to pastures new? Or are the arts at their prime in Liverpool, providing a solid platform for a fledgling arts manager and their future career?

Keywords: *Arts Management, Liverpool European Capital of Culture, Recession,*

Arts Manager placement:

I completed my Arts Manager with Birds Eye View in London. My main responsibilities were project management and project development. This was an incredible learning curve in my professional development where I furthered old skills and developed new ones too. A great placement with a successful organisation and a clear mission I really believed in!

Future career:

Aim high, right? With that in mind I aim to be successful. In the immediate future I hope to find a job within the arts that allows me to learn, develop and make a difference. In the more distant future, possibly a Masters in Cultural Policy...who knows, but I plan to enjoy life and love my work wherever that may take me.

Mari Odland



Topic: Product placement - A potential advertising channel within the Norwegian film industry or just hype?

Abstract:

The increasing competition to receive funding from the Norwegian FilmFund has stimulated and put pressure on producers and production companies to seek new and inventive methods of finding additional funding options. At the same time product placement is the new trend in the advertising world in the wake of new media technologies which have changed people's media habits.

In Hollywood the business of product placement has turned into a billion dollar industry since it became a legitimate way of additional funding in the 1970s. However, the use of product placement in Norwegian films is a relatively new phenomenon. Product placement is a topic that often causes insecurity for both producers and corporate businesses wanting to expose their brands on the silver screen. Is it the director who believes the film will lose its artistic integrity or is it because the consumer companies do not believe in product placement as a legitimate marketing channel as the film industry is regarded as an uncertain industry with high risks? I will also investigate whether Norwegian film producers consider product placement as an option for additional funding.

This presentation will explore whether Norway has only seen the beginning of the phenomenon of product placement, or if it will prove not to be of significance in such a small film industry.

Keywords: *Product placement, Norwegian FilmFund, Development,*

Arts Manager placement:

I completed my Arts Manager in Reykjavik, Iceland, working for the international theatre company Vesturport and a film production company, Zik Zak. My responsibilities involved dealing with potential producers interested in commissioning Vesturport's productions, while at Zik Zak I was responsible for preparing items to be sent to film festivals and liaise with potential festivals interested screening some of our short films.

Future career:

I will most likely return home to Oslo, where I would like to establish a Norwegian version of the U.K scheme Jail Guitar Doors founded by Billy Bragg. In addition I'm helping a dear friend develop a theatre venue: Soria under Moria. In order to survive financially, I'll be working in an Oslo prison over the summer.

Aysha Powell



Topic: Are we heading for Crackberry rehab? New technology and the changing role of Arts managers.

Abstract:

What keeps you up at night?

'The red light on my Blackberry flashing all the time'
- Jon Lieberberg – Live Nation UK

Barrack Obama and Madonna are self-confessed Blackberry addicts... and, as Music, Theatre and Entertainment managers, our work is also our passion. So what does this mean for our workloads and ultimately our work-life balance?

The increase in Blackberry users, the experiential growth of social networking sites such as 'Twitter' taking the world by tweets...and now say hello to 'Twitterberry!' These are all major catalysts that have created a shift in the workload of arts managers, and by focusing on these catalysts I hope to discover whether new technologies will result in an increase of expectations for arts managers.

This paper will examine how these new technologies favourably and sometimes unfavourably affect managers working within the cultural industries, and the extent to which this will affect their perceived role within the arts. It discusses the social implications of a 24/7 career, how new technology has changed the way in which managers are expected to do their jobs and identifies new strategies that recognises the benefits of new technology in helping us to become more self-disciplined at closing laptops, going for a pint and achieving that all important work-life balance.

Does all work and no play make Jack a dull boy?

Keywords: *Arts managers, New Technology, Blackberry, Twitter, Workload.*

Arts Manager placement:

I spent three months with Northern Broadsides Theatre Company based in Halifax. During this time I ate lots of pies, fell in love with William Shakespeare, stuffed 5,000 envelopes and made Lenny Henry chuckle...that was just the dull stuff! My knowledge of the theatre world has expanded beyond belief and I gained valuable experience, such as writing digital strategies, casting, stage management and dealing with mardy actors.

Future career:

I'm a little person thinking big...and would love a career as a casting director. If that takes me to London's West End, Broadway, Hollywood or Hartlepool, then so be it. If that doesn't work out then you'll find me on a farm with lots of ducks and miniature pigs!

Charlotte Reid



Topic: Cheques, Hugs and Rock 'N' Roll.....The importance of Fan Relationship Management.

Abstract:

A signed CD/DVD, a personal car wash, a signed cymbal, drumhead and drumsticks and the chance to get drunk and cut each other's hair in a car park can all be yours for \$1000. This is the latest offering to fans from Josh Freese, Nine Inch Nails former drummer in the run up to the release of his solo album.

Since the new Millennium, we have witnessed a new era of music production, promotion, and distribution. After five years of sinking or swimming in a post-Napster business environment, the realities of the Internet era have forced both the artist and the management to look outside the box. Bands, both established and emerging, are still struggling to shift units of music. In 2008, total album sales declined by 14% compared to 2007.

For this reason, artists and management have been encouraged to adopt increasingly innovative methods of generating interest in their product by forming a more personal relationship with their fans. By examining various examples, I hope to establish the existing examples of making and maintaining the connection between artist and fan and to discuss the importance of fan relationship management.

With Radiohead and Trent Reznor leading the way with alternative marketing methods, this presentation will examine how artists can make a personal connection with their money spending audience, and if fans will be more willing to spend money on their favourite music if they have got more of a personal connection and are getting something of value in return.

Keywords: *Artist to fan, Radiohead launch, Fan relationship management, Music marketing tools*

Arts Manager placement:

I worked for Tourpro in London as an Operations Assistant. Tourpro specialise in tour management, tour production and ground transport for artists/bands such as Girls Aloud, Kings of Leon and Rihanna. It cemented my passion for the live music industry and I met some amazing people.

Future career:

I plan to move to London in the summer and pursue a career in the live music sector.

Cynthia Remolina-Gutierrez



Topic: The attempts that the Mexican music industry is making to overcome piracy.

Abstract:

In 1999, Mexico's record market was worth over \$(US) 412 million dollars, but since then it has been affected more than most because of piracy. Mexico is one of the International Federation of Phonographic Industry priority nations.

The Mexican music industry is trying to fight this problem together with the authorities and no matter what approach they take it always seems to come back to raids, which are extremely violent.

A good example of this was 'Mexico Plus', a scheme designed to encourage vendors of pirated products to switch to original ones by offering them the products straight from the manufacturers and, threatening to revoke their licenses if they refused to comply. According to IFPI's piracy report in 2006 this scheme was working well in Guadalajara, but proved harder to implement than it was originally thought. This has led to the plan no longer being in use, this has made the Mexican government go back to raiding the places that manufacture and distribute piracy. This costs the Mexican government over \$(US)100 million per year and takes resources away from the combat of drug smuggling or kidnappings, which are serious issues that the country has to face.

Now different areas of the music industry are dealing with this problem. Record labels, working with Amprofon, are developing educational campaigns with families.

iTunes exists in Mexico only as an application store for the iPhone and there is a very clear gap in the market there, as P2P increases and people seem to justify themselves by pointing out that there are no reliable online stores. Mixup, the largest music retailer in the country, will launch its online DRM Free store later this year. Could this and a possible reactivation of Mexico, and help get the Mexican record industry get back on track?

Keywords: Piracy, DRM Free, Mexico Plus, IFPI

Arts Manager placement:

Despite working in the music industry for many years I ended up doing my placement with an experimental theatre company called Quarantine. I have to say it was a great experience and it helped me realize that I had been pedantic by only sticking to the music industry when I didn't know what else was out there.

Future career:

If things go the way I expect I will be starting my own management company/record label in Mexico when I go back.

Tracie Ross



Topic: The Wilderness Years: What Can Be Done?

Abstract:

In today's multimedia world in which there are more opportunities for young people to consume entertainment, "Theatre" is missed out of the mix. Statistics from a range of sources suggest that only 14-17% of theatre goers are aged between 15-25 years, as the perception persists that "theatre is not for them."

The National Curriculum has exposed children aged 5-14 years to performance and the arts by making drama, art and music compulsory subjects. In theatre, programming and audience development strategies are designed to increase and include young people in the mix. Therefore, should a visit to the theatre be so low on the list of priorities for a young person choosing how to consume entertainment?

'Spooks' actor Rupert Penry-Jones told the BBC that theatres needed new audiences to secure their long-term survival, and said that 'If young people don't start going now, then nobody is going to be going to the theatre in about ten years time'. Acknowledging that help is needed to draw this lucrative target market into theatres, Arts Council England has introduced a free ticketing scheme, 'Night Less Ordinary'. However, are they doing enough?

Through a study of theatrical surveys, online forum debates and a series of discussions with groups of young people who are not theatregoers, this presentation aims to answer, "What can be done do to combat the "Wilderness Years'?"

Keywords: *A Night Less Ordinary, Audience development, Theatre management.*

Arts Manager placement:

My Arts Manager Placement was with the Variety Club of Great Britain children's charity based in the North West Office in Manchester. Firstly, I gained hands on practical experience as a Production Manager for their corporate fundraising events and theatre shows. I was also an arts administrator gaining knowledge of fundraising, sponsorship, event planning and corporate networking. My placement assured me of the field I wanted to work in for the future and a free trip to Lapland at Christmas.

Future career:

During my level two summer break, I was engaged as Production Manager for the Concert for Rhys at the Echo Arena by city promoter Lyn Staunton of Power Promotions. Together we are starting a new business called Power Productions and our first venture is a new show back at Liverpool Arena with all details to be revealed at a later date.

Christin Stangner



Topic: Does vinyl get wrinkles? Why vinyl may be the only physical format to survive the digital music revolution; about symbol, dedication and distinction - a world beyond nostalgia, audiophiles and mainstream.

Abstract:

Vinyl is not dead. The 'black diamonds' do not only claim their share within a collectors market but recent years have seen a surprising increase in sales. And it is not only DJs scratching the hell out of them on dance floors, but many other musical genres treat vinyl as a product spared from perishability.

Vinyl was one of the first musical formats to be mass produced and although its successors were more convenient, more versatile and arguably of better audio quality, vinyl has outlived all of its past and present physical rivals. Many alternative record labels still focus a significant portion of their production on vinyl, thus securing the survival of the few remaining independent distributors and record shops.

But how significant is vinyl for the current music market? What does its survival symbol in terms of customer psychology? What makes this audio carrier sustainable?

Vinyl is a niche and specialist market, which suggests that a physical product matters for another reason other than mass consumerism, possibly the love for music as part of a physical product.

Why do some artists release on vinyl and who buys it? What characterises the market? What is its future? And what ideas can be adapted from the survival of vinyl to carry through into the digital field in terms of sustainability and uniqueness? This is an excursus about the importance of identity, individuality and distinction in a musical niche market.

Keywords: *Vinyl Records, Digitalisation, Physical Format, Audiophile*

Arts Manager placement:

I was working for Southern Europe, a 'fiercely' independent label group based in London. I had the best time there, because I had the chance to work for my favourite record labels and artists.

Future career:

My love lies in live music. I would like to get into booking and promotion. I want to learn more from people and get work in different places, before it is time to do my own thing and change the music business, HAHA! When I graduate I will firstly help out with a small record label in Germany - Discorporate Records.

Lucy Ward



Topic: Television advertising is dead! Can commercial broadcasters utilise Video on Demand to fund the gap?

Abstract:

With advertisements costing only £7,818 for 30 seconds on ITV1, and £3,013 for Channel 4, how are these commercial broadcasters going to sustain themselves? With the revenue of advertising on television plummeting, broadcasters need to find alternative ways to fund their activities, let alone make any money.

The digital economy is the most dynamic sector in the world, and Britain has the highest proportion of internet advertising of any developed economy. As more of our television content moves online, broadcasters need to utilise new revenue streams available via Video on Demand services as part of an increasing culture led by the demand for immediate entertainment.

To demonstrate my argument, I shall comment on the current situation at ITV and C4, and how the ITV Player and 4oD can exploit their catch-up services to increase their revenue in the current climate. I shall also look at a new online advertising model proposed by a joint venture from BBCW, ITV and C4 called Project Kangaroo. Will all homes have broadband by 2012 so VoD is accessible to all, and who will be responsible for making sure the ISP network infrastructures can cope with the masses of free video content online, the broadcasters?

I will conclude by considering these issues from the point of view of managers of on demand content and marketing within broadcasters and what the possible new models could mean for them in the future.

Keywords: *Project Kangaroo, Video on Demand (VoD), Online Advertising, Advertising Revenue, Funding Commercial Television.*

Arts Manager placement:

I did my placement at an independent television production company, Double Jab Productions, producing music and sport documentaries for the BBC and PBS in the United States. I worked as production assistant on a documentary covering fifty years of Island Records. This gave me the opportunity to work with all levels of production and gain an insight into my career.

Future career:

My main career aspiration is to work as a production co-ordinator within television and film. However, I really enjoy working on live shows and am also interested in being a floor manager. Although, with the way things are at the moment I'll take what ever is going for now!

Anna Waters



Topic: When you came back for good... Exploring the recent trend of bands re-forming and the impact it has had on the Music Industry.

Abstract:

2005 saw one of the biggest comebacks in UK music history, when Take That announced they would take to the stage once more. This was followed by a string of similar attempts, which subsequently led to the 2007/08 music charts and live events calendar being saturated with bands and artists who had re-formed once again.

Undoubtedly, the recent success of Simon Moran's Take That reunion was largely responsible for influencing the return of so many bands from the 1980's, 1990's and early 21st century. Relaunching a career further than a one-off tour proved that some bands weren't only touring for money but also preventing older bands from developing into a tribute act to themselves. Groups such as Take That, Boyzone and The Spice Girls managed to reinvent themselves and bring in new, younger audiences, possibly preventing these fans from supporting new acts.

However, the music industry appears to be manipulating the public's desire for nostalgia by encouraging the reformation of these groups, with the result that new talent may not receive the investment it might otherwise have had. By incorporating opinions from industry employees and comparing touring and record sales for new and old bands, I seek to establish whether a link exists between old bands re-forming and new bands entering the industry.

This presentation will therefore argue the question of whether the recent trend of bands re-forming has stopped new bands breaking through and achieving success or if the industry has actually been using the reunion of bands to finance new ones.

Keywords: *Musical comebacks, Manipulating nostalgia, Supporting new acts, Financing bands*

Arts Manager placement:

I started my Arts Manager at an events agency, Ear to the Ground in Manchester but moved to Cash for Kids at Rock FM in Preston after six weeks. Moving to CFK gave me a great insight into how a charity works within the entertainment industry.

Future career:

My dream job would be in artist or tour management, which is where I hope to end up. I would like to stay in Manchester but would be happy to move to London if the right job came along and would love to work in Los Angeles at some point too!

Lauren Whysall



Topic: Is The Capital The Place To Be? In the 21st Century do small businesses operating in the UK music industry have to be based in London to be successful?

Abstract:

When in August last year a Tory think tank urged people to move south for a better life, professionals from a variety of industries publicly responded with numerous examples of why London was not the be all and end all.

With the credit crunch biting hard, is the luxury of metropolitan living an expense that can be sacrificed in order to cut costs and increase profit margins within the music industry?

Advances in technology now mean that there are numerous methods of efficient and reliable communication, all capable of offering quality means of correspondence. Improved communication means that people no longer have to be in the same building, city, country or even continent to communicate or to carry out business.

This critique will investigate whether UK success is obtainable outside of the capital by analysing the new alternative modes of communication and questioning whether an unconventional choice of location could have a negative effect on their profile and in turn damage their revenue.

By analysing a variety of professions in the music industry and comparing experiences and opinions, this presentation will highlight how relevant location is, and whether its relation to success is dependent on which sector of the music industry the company is working in.

Keywords: *Music Industry, Communication, Technology, Location.*

Arts Manager placement:

I did my placement with Radius Music Management, a music management agency specialising in DJ's. Throughout my three months I progressed from drawing up contracts, invoices and itineraries to acting as an agent by taking on the representation of one of the company's clients. My placement completely changed both my opinion of the music industry and my future career plans!

Future career:

I am an example of someone starting the course wanting to work in one industry and graduating to find a job in a completely different area. I have been offered a job with Radius, working as an agent representing artists on the company's roster. I will also be exploring new services that the company can offer such as PR support and Event management.

Sharon Wilkins



Topic: The Music Industry's Hero? – Can the computer games industry provide a solution for the failing recorded sector?

Abstract:

General consensus is that the recorded sector of the music industry has suffered at the hands of the digital revolution. Advances in technology, enabling illegal downloading of music on a global scale, has had a huge impact on the music industry. This shift in music consumption has had a negative impact on the major record labels, whilst it is argued that independent labels and artists are thriving in the changing climate.

Recent research shows that the computer games industry is surpassing the recorded music industry in terms of economic significance. There is a huge industry of composers that work specifically to provide soundtracks for computer games and managers whose jobs are based around music synchronisation licences for different media, including computer games. The two industries now have a closer relationship than ever before.

The presentation will discuss the implications and opportunities that exist through the presence and increasing popularity of interactive music based games. It will also highlight any potential conflicts of interest with regards to the relationship between the licensee, the publisher and the games manufacturer in terms of who actually benefits from the deals involved.

Managers must have an understanding of music synchronisation licences due to the flood of alternative digital media outlets and new ways of earning income from music. In this digital age, it is possible for artists, songwriters and managers to survive without the support of record labels, so long as they hold the rights to the recorded song.

This may help to define how the music industry will be developed in the future.

Keywords: *Music computer games, Guitar Hero licensing, Music synchronisation licensing.*

Arts Manager placement:

I was in the news team at Channel M, a Manchester-based television channel. I was responsible for sourcing the news, arranging film shoots, interviewing and directing filming of news stories. I also managed a community based project involving local primary school choirs in a televised competition for Christmas.

My Future Career:

I still don't know what I want for my future career; I am interested in television & documentary production and travel – so ideally, something like working on Top Gear organising long-distance projects!

Chantelle Woodnutt



Topic: Worth Its Weight in Gold: The value of major awards within the entertainment industry

Abstract:

Every year, film production studios spend tens of millions of dollars on advertising campaigns in an attempt to gain Academy Award nominations. They know that should their film be nominated, the buzz generated by this extra credential will work as a priceless marketing tool, extending and expanding their cinema run, and keeping them at the forefront of people's minds.

But can the costs of these campaigns truly be justified? Traditionally, box office takings increase in the weeks following a film's nomination, when audiences go to see the films that have been given "expert approval". However, the Academy has been under criticism in recent years from film critics for their cautious and safe nominations, and the broadcast ceremony has seen a significant decline in viewer ratings in the US, leading to a belief that today's audiences feel disengaged from the Academy's choices.

Has the value of winning an Academy Award changed since its inception in 1927? Is it still seen as recognition of excellence, or are the studios mainly aiming for an award so as to use it for marketing purposes, assuming that audiences will buy into the hype? I will look at how films fare before and after a nomination, and compare the reception of other industry awards such as the Mercury Music Prize and the Olivier Award. Working as managers in the entertainment industry means that we need to be aware of what these awards could mean for the work we do and how best to use them to our advantage.

Keywords: *Oscar worth; Academy Award criticism; nomination buzz; film marketing; entertainment awards*

Arts Manager placement:

My placement was a fantastic three months at Air-Edel Associates and Recording Studios, a music supervision and composer representation company, where I was the office assistant, as well as assisting the music supervisors with film and television projects such as *The Soloist*, *Malice in Wonderland*, *Consuming Passion*, *A Bunch of Amateurs*, *Turtle: The Incredible Journey* and *Nutcracker: The Untold Story*.

Future career:

I hope to continue working within the music side of film production and hope to one day be a successful and sought-after music supervisor. In the meantime, I will continue my quest to marry Jason Isaacs, Jake Gyllenhaal, Robert Pattinson or Elijah Wood.

My time at LIPA

Ross: “I will be remembered for saying singing ‘Like A Virgin’ in a critically acclaimed karaoke duet with Miss Holly Monks”

Ulysses: “My time at LIPA was sometimes great, sometimes not.”

Juste: “My time at LIPA gave me a great experience and knowledge which I wouldn’t get back in Lithuania”

Tina: “Not much has escaped my attention whilst studying at Lipa; I am a good observer! It has been an amazing whirlwind that I believe to be the stepping-stone into the future I spent too long dreaming about. I am very proud of Lipa as an establishment and I will blow the trumpet wherever I go.”

Lauren: “My time at LIPA has in many different ways been a cultural, mind expanding and risk taking experience I’d love to repeat and never like to forget.”

Carly: “My time at LIPA was challenging, fun, enriching, full of memories and brilliant opportunities, great friends, hangovers, interesting classes, professional lecturers and generally a fantastic place to be a part of!”

Billy: “My time at LIPA has been seen in double vision...mostly”

Hannah D: “My time at LIPA has been a invaluable start to my career working the entertainment industry!”

Louise: “My time at LIPA has been a bit of a blur really, nothing to do with being hungover most days... it’s just gone so fast! The best part about LIPA has been developing my skills and knowledge alongside some amazing people. Love you all!”

Torgeir: “My time at LIPA was worth the money...I hope!”

Jess: “I will be remembered for saying – ‘I know that I can’t pay you, but...’”

Emma: “My time at LIPA... was so much better than my time at my last 2 universities that I managed to complete a degree!”

Tom: “My time at LIPA has been inspirational, providing me with the skills I need to succeed and has afforded me the chance to gain much experience. Not only have I made great contacts and met wonderful people but this fun-filled three years has converted me to the North!”

JJ: “My Time at LIPA has been a whirlwind of a journey with many highlights; presenting the Christmas Concert within 12 weeks of being here, producing the 2008-09 LIPA Prospectus, going to Rose d’OR for two years in a row and being Chair of the ISB launching many ongoing initiatives including the now legendary ‘ReFreshers Week’ and ‘Freshers Fayre’. What a busy, but great three years!”

Holly J: “I will be remembered for saying some of the most inappropriate things at the most inappropriate times.”

Tim: “My time at LIPA could be described as brilliant, prodigious and invigorating – or maybe just crazy, outrageous and bizarre.”

Mina: “My time at LIPA has been brilliant and has given me the opportunity to meet some of the craziest, funniest people in the world...well Liverpool anyway!”

Kate: “My time at LIPA has been amazing, although it has gone so fast! I will have great memories from all the fantastic friends I have made and all the fun that we had!”

My time at LIPA

Hannah M: “My time at LIPA has been an inspirational insight into the future of my career and I have encountered some excellent experiences along the way.”

Anna-Sophie: “My time at LIPA has been one of the greatest experiences, including the exciting but also depressing times it entailed, new subjects one discovers on the course and most importantly the people I’ve met along the way ... it’s all been worthwhile!”

Holly M: “My time at LIPA has been truly incredible! There have been too many highlights to mention and all have been made so special by the wonderful third year managers who have supported me along the way. The people, the place, the experience has been life changing and I will always look back with the fondest of memories.”

Sarah: “My time at LIPA has been an amazing blend of variety, inspiration and brilliant people. I have learnt heaps about myself and arts management and I will never forget these years.”

Mari: “My time at LIPA has proved to be a valuable experience I’m dead grateful to have been a part of, even though it has at times made me smoke more cigarettes than I should have!”

Aysha: “My time at LIPA has been bloody brilliant!”

Charlotte: “My time at LIPA was like the new school Kinder Egg.”

Cynthia: “My time at LIPA has helped me see things differently”

Tracie: “My time at LIPA; Inspirational, educational and extremely colourful. I shall be remembered for my impressions of Paul Iles and Mike Browns “There’s nothing petty about petty cash” routine and for having dinner with the Prime Minister and his wife.....Also, when my chips were down, thank you...you all know who you are - MTEM Class of 2009.”

Christin: “I will possibly be remembered for saying...the only way is Punk Rock!”

Lucy: “My time at LIPA has given me some wonderful friends! And never did I think that I would be running around Liverpool for Ringo Star in the hunt for a vegetarian menu that I had to hand write from the Egg Café! Maybe it was me that caused him to speak badly of Liverpool due to malnutrition of vegetarian food!”

Anna: “I will be remembered for saying to the whole class on my first day at LIPA that I had seen Will Young in concert over 40 times. And no...I am not a stalker!!!”

Lorri: “My time at LIPA has been amazing! The opportunities I’ve had, the friends I’ve made and the memories I will take with me, all make the rollercoaster three years worth it!!”

Sharon: “My time at LIPA has been seriously hard work! I’m scared but excited about the future and am confident that LIPA & its lecturers have us well prepared for the days ahead.”

Chantelle: “My time at LIPA has certainly been an adventure but definitely not one I didn’t enjoy – from the experiences I’ve had to the friends I’ve made, I’m sad that it’s all coming to an end.”

Maria Barrett - Lecturer

Maria has worked mainly as a consultant and manager in the performing arts but has also been a theatre director and performer. Maria was Front of House Manager for the Everyman and Playhouse Theatres in Liverpool. She was founder and Director of Theatre Resource Centre, a management resource for small-scale theatre companies across the North West.

She has acted as a consultant to a range of companies including Cartwheel Community Arts, Merseyside ACME and the Independent Theatre Council, for whom she undertook a national survey of theatre companies examining attitudes to and practice of equal opportunities. She has also set up, directed, managed and performed with a range of theatre companies including a performance at London's Institute for Contemporary Arts, and led workshops with a range of groups. Maria is a Director of Dance Liverpool, Liverpool Lantern Company. Maria has a Postgraduate Diploma in Critical Theory.

Jeremy Grice - Lecturer

Worked in the software and manufacturing industries as director of Bowdene Computers Ltd and Bowdene Redcar Ltd. Jeremy also worked for Liverpool John Moores University as Commercial Development Manager and West Cheshire College as Business Development Manager. He set up Ultimate Response Training Ltd (a training company specialising in personal safety). Jeremy has an MBA from the University of Durham and LLM in Business and Commercial Law from Liverpool John Moores University. He is a visiting lecturer at the University of Limerick.

Paul Iles - Principal Lecturer

Paul was foundation manager of Edinburgh Festival Theatre where he was executive client for a £22 million refurbishment, extension and fit-out of the former Empire Theatre, setting up the operating company and selecting the programme. He was twice manager of Blackpool Grand Theatre. Before running presenting theatres, he was producer for companies in Australia: Nimrod Theatre of Sydney, the State Theatre Company at the Adelaide Festival Centre and North Queensland Theatre Company which toured musicals to the Great Barrier Reef cities.

He has been consultant to over thirty drama companies and theatres, including Live Theatre and the Theatre Royal at Newcastle upon Tyne, West Yorkshire Playhouse and Pitlochry Festival Theatre. He served nine years as a trustee of The Theatres Trust - the national advisory body for theatres. He was associate director of the Scottish Centre for Cultural Management and Policy at Queen Margaret University, Edinburgh, holds research degrees of MPhil and MLitt from the University of Glasgow and is a Fellow of the Royal Society of Arts. Paul is associate director of the Georgian Theatre Royal, Richmond and a director of Northern Broadsides Theatre Company and Leeds Grand Theatre & Opera House Ltd.

Dave Pichilingi - Lecturer

Dave's background is in the management and marketing of major and independent record labels, including RCA/BMG, Produce, V2, EMI and Factory Records. He has worked extensively with music artists and has accumulated a total of 3.5 million unit sales worldwide. He is currently Director of Robot Records, Director of the Masque Venue (Barfly) Limited, and Director of Tri-tone Music, who publish Liverpool band, The Coral amongst others. He is an adviser and consultant to a range of UK and European music businesses and forums. He graduated MBA from the University of Liverpool, and BA(Hons) from Liverpool John Moores University. He is foundation Director of Liverpool Sound City, the new music industry convention.

John Reynolds - Lecturer

John has spent this academic year with LIPA on secondment from Glyndwr University, Wales, where he is Senior Lecturer in Communications Technology. John is a 2001 LIPA performing arts management graduate (BA, with First Class Honours), having been taught by former Programme Leader Phil Saxe and MTEM Lecturer Maria Barrett. He also holds a PGCE in Professional Development in Higher Education and is about to graduate MEd from Glyndwr. He has 30+ years' experience in the music and creative industries, including: signed professional musician at EMI, owner of e-Records, Liverpool and proprietor, Benson Street Recording Studios. He is currently Chair of Arts in Regeneration Ltd, Liverpool.

Phil Saxe - Senior Lecturer

Phil was the head of A&R for Factory Records, where he was the project manager for a number of chart singles and albums, including number ones (albums and singles) for New Order. Phil also discovered the legendary 'Madchester' band The Happy Mondays and was their manager for their first two albums. He is the A&R Director for the UK Music Industry's annual 'In The City' music festival - responsible for launching the careers of Stereophonics, Coldplay, Muse, Placebo, The Darkness, Oasis and Elastica. He graduated MA in Marketing Management from Manchester Metropolitan University and BA in Business Studies from Hull University.

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