



The 360 Deal

A collection of genuinely helpful
advice for people starting out
in the music industry.

Edited by Andrew Dubber

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Andrew Dubber

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Contents

About this book	i
Andrew Dubber	1
Miguel Atwood-Ferguson	3
Len Arran	5
Shawnté Salabert	7
Matthew Hawn	9
Simon Warner	11
Maartje Glas	13
Mark de Clive-Lowe	15
Chris T-T	17
Danny Fahey (aka Fallacy)	19
Mark Tavern	21

CONTENTS

MJ Hibbett	23
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About this book

The 360 Deal is an initiative by [New Music Strategies](#). It's edited by [Andrew Dubber](#) and consists of contributions from a wide range of successful and talented people from all areas of music business and music culture. We are very grateful for the time, thought and energy that each person has put into this valuable and living book. The book will continue to grow over time, and free updates will be made available periodically.

Thanks for buying and downloading this book. All of the proceeds from The 360 Deal go to a wonderful charity in Delhi called [Music Basti](#), which brings music workshops to homes for children affected by extreme poverty. I've seen their work first hand and have been lucky enough to collaborate with them on a project called [Monkey on the Roof](#) in which we recorded and released an album featuring the children singing - again, to raise money for the charity.

So - what's this book about?

Young musicians and music industry practitioners are entering a very different music landscape than the one that existed just a decade or so back. Yes, the digital environment has changed the rules - but there's more to it than that.

One of the more aggressive strategic responses that the "old" music industry has come up with is "the 360 deal" - in which major record labels sign artists to deals that include merchandising, touring - and essentially taking a cut of every possible potential revenue stream.

360 as in “360 degrees”. The full circle. As in, we’ll take a piece of everything, thanks.

There may be good business reasons to put all your eggs in one basket – but ultimately this development underlines the potential for young artists to be exploited by the industries into which they are setting out – especially if they’re not given some really good guidance by people who a) know what they’re talking about; and b) care what happens to them.

But that sort of advice isn’t always available, and not everyone has access to the right people. As a result, lots of people make poor decisions, sign bad deals, or end up working in situations that are not in their best interests or feed that love of music that got them started in the first place.

So in response to the recording industry’s 360 deal, we came up with our own version and called it:

The 360 Deal

...and that’s what you’re looking at right now.

The idea is that 360 of the most forward-thinking musicians and industry people each contribute 360 words outlining the best advice they can give to young musicians and new music industry workers. The kind of advice they themselves would want to hear if they were just getting started in music now.

This project aims to collate together those 360 pieces of advice as an ebook, which can be yours for just \$3.60 (or more, if you’d prefer). It’s a work in progress, and the book will build over time.

It’s worth pointing out that everyone who has contributed to this book has done so voluntarily. And because the lovely people

at [Leanpub](#) have also kindly offered to donate their usual cut on every e-book sale, every cent of the money that we receive (Paypal fees are, of course, unavoidable) will then be donated to Music Basti – a youth-run charity based in New Delhi that brings music workshops to children affected by extreme poverty.

We think this is a much better 360 deal.

Of course, one of the things you learn when you work in the music industry is that people are often VERY VERY BUSY. So many of the people who have agreed to contribute haven't quite got around to it yet. You can infer an important lesson about the music industry right there: persistence is crucial - and just getting started is key.

But in the meantime, we thought it was more important to launch the book than it was to make sure we had the full quotient of contributions. We're very keen to get started raising money for Music Basti, there's a lot of incredibly useful advice contained within these electronic pages that we wanted to start getting out to as many people as possible - and we figured that launching the book and getting it out into the public might encourage some more contributions.

I hope you find this book interesting, useful, inspiring and helpful.

All the very best,

Andrew Dubber
Professor of Music Industry Innovation
Birmingham City University.

If you have useful advice to give, or can suggest and put us in touch with somebody else who would be an ideal person to

give advice to people just getting started in their music industry careers - then I'd love to hear from you.

Email me: dubber@newmusicstrategies.com

Andrew Dubber

Andrew Dubber is an academic, author, public speaker, blogger, radio and music industry consultant, record collector, DJ, broadcaster, record producer and incorrigible starter of projects. He is Professor of Music Industry Innovation at Birmingham City University, an advisor to Bandcamp and Planzai, and is the founder of New Music Strategies.

<http://andrewdubber.com>

The first thing you need to know about this book is that everyone here knows what they're talking about. They're speaking from experience, they've read books, they've learned from mistakes, and they've had LOTS of conversations. Whether they're a rock star or a professor, a DJ or a classical violinist, a record label executive or a community music worker, this is a group of people who have been where you're at in one way or another, they know a bit about what lies ahead, and they have useful knowledge to share.

The second thing you need to know is that these people don't all agree with each other. In fact, I suspect that many of these people disagree about all sorts of stuff. There is no single set of beliefs, approaches, techniques, standards or experiences that are entirely uniform right across this business of music.

So my advice, for what it's worth, is simply to listen to the advice that's in here - as well as any other advice you can get from anyone who knows what they're talking about - and then pick and choose the stuff that fits your situation.

You need to not only ask “is this true?” but “is this true for *me*?”.

In order to figure that bit out, you need to know what’s important to you. You need to build up a sense of what does and doesn’t feel right to you. You need to think about not just what sort of career you want to have in the music industries - but also what sort of human being you want to be.

Having said that, everyone in here has one thing in common: music is important to them. Nobody gets into this game because it’s a great get-rich quick scheme or because some high school guidance counsellor suggested they start a record label. We’re in music because music’s amazing. It makes the world a better place.

I’ve asked this group of people - friends and colleagues - to each contribute around 360 words of wisdom that they feel might be genuinely helpful. I hope the advice in this book makes it a little bit easier for you to contribute your part and have a wonderful life in music.

Now go be awesome.

Miguel Atwood-Ferguson

Multi-instrumentalist, arranger, composer, music director, producer, DJ, and educator based in his hometown of Los Angeles, California. In addition to all things music, Miguel is recognized as a community leader and has organized numerous special uplifting events throughout the US. Miguel also does outreach concerts and talks for adults and kids at various schools, social facilities and venues, and volunteers in hospitals and resting homes, where he is able to inspire and enliven audiences with his unique, insightful point of view and beautiful, highly nuanced sound.

<http://miguelatwoodferguson.com>

Thriving as an Artist

We are human beings first, before whatever our profession or any other *labels*. Our art and the quality of our lives is a response to the choices we make on a daily basis. Our lives themselves are art. We have the great opportunity for growth and exploration everyday. Compassion and appreciation are key. Artists thrive the most when they can integrate their unique artistic vision as truly as they can with the world in which they live. We must respect ourselves and respect others. Remove yourselves from any disrespectful situations.

As an artist trying to get paid for doing what I love, I've had success with imagining myself as a cook. I realized that I want to be the type of artist that produces food for the soul, that is tasty and nourishing. I want to refresh and inspire those that I

am fortunate enough to have experience my art. Since I have embraced this mindset, I have seen considerable more success and have enjoyed the whole artistic process more as well. It is an honor to be of service and to do so all the meanwhile doing what we love, is a life well worth lived.

On Arranging, Composing and Improvising

Singing or humming whatever I am improvising or composing has been of the greatest importance to me in cultivating my most inner voice. I am convinced that our inner voice is infinite and that it is the cultivation of our inner voice that allows us to fully manifest it. Singing whatever it is that I am trying to express emotionally/spiritually/harmonically/etc, has allowed me to strengthen, discipline and focus my inner voice. Singing has allowed me to connect with my heart and soul which I feel has in turn allowed me to connect deeper with myself and other people. Our mind and brain is always to be consulted with, but should only serve our heart and soul.

Another main lesson I have learned is the importance of whenever possible, knowing the musicians you are writing for so that you can write specifically for them. Write for their personalities, their strengths, weaknesses, fears, joys, etc.

Len Arran

Len Arran is a Songwriter, Producer and Film Music Composer living and working in UK and Ireland. He has had ten UK top 40 singles and three UK Platinum selling albums, composed for TV, Computer Games and written music and film scores for over 20 films in Europe and America.

<http://lenarran.com>

It's emblazoned in large letters above my computer.

"I don't want to be impressed, I want to be moved".

Songs can rip out your heart, lift you high above the clouds, make you dance like a clown and reduce you to pitiful tears. At any given moment hundreds of millions of people in this world are falling in or out of love, and the songs that they listen to for that fleeting moment can stay with them forever and become a soundtrack to their lives.

So when I start playing around with Major 9ths, Minor 11ths and other over-elaborate chord substitutions, a warning beacon flashes. My internal lighthouse rescues me from the perils of musical self indulgence and guides me back to safer waters saying, "Len, quit being such a muso and get to the point".

Songwriting has always been about breaking into someone's soul and touching the raw nerves. Of course I don't know you personally but I know that you love, bleed, ache, fear, hope and cry. All of us do, and that's why songs that expose these emotions are so powerful.

Love comes in many forms. Sex can be a dirty, raw love. Need - an absence of love. Heartbreak - a rejection of love. Euphoria - an outpouring of love. Tragedy - a loss of love and Infidelity - a betrayal of love.

From the quiet girl at the supermarket checkout to the business-suited gentleman on the morning commuter train we all feel these emotions, and music can help us to understand that we are not alone, and remind us that we are human.

So when a 'Bodyrockers' groove kicks in, I'm moved. When Elvis Costello sings "Did you call his name out as he held you down?" I'm floored. I feel touched by the soft 'Kiss' of a Prince guitar riff, the pure sex dripping from INXS's 'Need You Tonight' and Stevie Wonder's "Lately I have had the strangest feeling" simply moves me to tears.

You cannot intellectualise the heart. If you impress me I will remember it for a brief moment. But if your music moves me and touches my heart, I will remember it for life.

Shawnté Salabert

Shawnté Salabert is VP of Creative at Sugaroo!, handling A&R, pitching, and clearance. For three years, she also wrote and produced the iTunes Weekly Rewind, a podcast about the intersection of music and pop culture. In her spare time, she loves writing, rock climbing, the desert, and cheese.

<http://sugaroo.com>

Passion isn't just a sexy word—it's the driving force behind some of the world's best art. In music, passion plays several distinct roles—it inspires the creative process, it propels the dissemination of the fruits of said creative process, and it blossoms within those who become fans of that outcome. As an artist, you can control two-thirds of this (the creative process and finding people who are passionate about your music—managers, publishers, etc.—to join your team), and if done well, the other third will fall into place on some level.

The SXSW festival is a great example of how on the creative front, passion can make or break a band. I once saw an overhyped indie band perform an entire set without the frontman moving so much as one skinny-jeansed ankle outside the same square foot of the stage; he seemed bored and therefore, so was I. Their lackluster performance changed my relationship to their music, which was until then fairly positive. To me, this is often the result of The Pitchforkitization Process, wherein bands achieve success online, but haven't yet figured out how to connect the heart of their music to their audience in a live setting—or the band just

doesn't really care about the music all that much to begin with, and they're just posing on stage to look cool and snag some tail.

Going back to SXSW—that same year, I saw a small group of adorable folksy Brits set up in a tiny shithole bar with a nearly non-existent PA and a very disinterested audience. The frontman explained that one of their band mates was detained at customs and they were worried about him, but would do their best to carry on regardless—at least I think that's what he said; it was hard to hear over the cacophony. Nevertheless, they began to play over the din, with an incredible performance that impassioned the shit right out of that audience so that by the time they rolled around to a nearly a cappella number, the room was silent.

That band was Mumford and Sons—I think you know how their story played out.

Matthew Hawn

Matthew Hawn began his career in San Francisco as a journalist covering music and technology before working at Universal and Sony Music in digital product development and distribution in New York and London. He also led the product team at Last.fm. You can find his musical taste here: <http://www.last.fm/user/jukevox>

<http://twitter.com/jukevox>

Learning to Listen

Stop what you're doing right now. Go to your phone, your turntable, your mp3 player. Put some music on and close your eyes. If you have a proper set of headphones, even better. Let the music fill your head and sit perfectly still for the whole song. Savour it and let it make a space inside you. Don't let anything else in but the music.

We'll wait.

Are you back? Now try to remember the last time you let your sense of hearing take over and pushed your other senses into the background. How long has it been since you really listened to music — let it resonate inside you — instead of treating it as sonic wallpaper while your active mind worked on other tasks?

In the era of too many links on too many social networks and too many bits of media competing for our attention, we need to re-learn listening. If you want to learn to write, you must first be a great reader. Likewise, if you want to work in music — as a musician, as a producer, as a promoter, as a critic — you must

also be a great listener. Give sound the primacy it deserves and don't force it to compete for your attention in this always-on, multi-tasking world.

It's also important that you don't just listen this way to the music you already love, but that you expand your experiences with music you don't love. Be promiscuous in your listening. Approach listening like you would approach practicing an instrument. Learn the syntax and build a lexicon for what sets your heart on fire, for what makes the hair on the back of your neck stand up and what sets your teeth on edge.

By giving your full focus to different styles and genres of music, you'll start to appreciate them for what they are and you'll become more articulate about what you like or don't like. Listen deeply and rediscover what matters in music. Great listeners are passionate about what they hear. And you must be passionate if the work you do is going to matter.

Simon Warner

Simon Warner is a lecturer and writer on popular music issues. He teaches at Leeds University, has written for The Guardian and The Independent and often contributes to BBC radio. His next book, Text and Drugs and Rock'n'Roll considering the Beat writers and rock culture, is published by Bloomsbury in 2013.

<http://music.leeds.ac.uk/people/simon-warner>

When I began work, there was an assumption you would choose one job and do it for life. That myth has long been exploded for me, as I moved from print journalism to PR, broadcasting to academe. For today's young musicians, that sense that your career will be an ever-shifting, ever-changing one is particularly relevant.

Once, making it in music meant a major deal and the promise of riches, the rock star lifestyle. That's another myth confined to the dustbin of history. Even in the so-called golden age of the record biz, only a tiny few ever achieved such dreams – and they often turned to nightmares anyway.

Making it now, I would suggest, is managing to make a living out of music and if that means music becomes a subsidiary part of your earning existence, so be it. I have had the pleasure to teach and play alongside some of the most talented music-makers I've ever encountered: some were signed to global labels, some took an indie route, some played bars and pubs and festivals, some formed highly successful tribute acts. Many of these singers and songwriters and band members now exist within a post-internet

industry in which you have to build a portfolio of activities – gigging, writing, sessions, tapping into the creative arts in the widest sense, teaching in colleges and the community, tutoring one-to-one or running workshops, and so on.

Working in music now means being versatile and taking all opportunities and not feeling as if to do that you are somehow compromising your art. If you grab those chances, are open-minded and see music as flexible capital to be exchanged with other players and diverse audiences in a whole range of circumstances, what may have been a mere three-year working life under the old industry model, can be instead become decades of artistic fulfilment, for more modest return, yes, but also an experience that rewards you for your whole span and not just for a fleeting flash-in-the-pan in your early twenties.

Music is not just for three short months on the album chart, or three weeks on the road in the US. No, making music should be for life.

Maartje Glas

Maartje Glas is Music & Radio Commissioner for the city of Rotterdam, owner of the houseboat 'Full Moon' in Amsterdam, record collector, boardmember of Academy for Venue Management and Metropolis Festival and program coordinator for Buma Music in Motion. She has 10 years experience in the radio and media industry as a project manager, producer and presenter.

<http://maartjeglas.nl>

The Beatles and Liverpool, Kraftwerk and Dusseldorf, Nirvana and Seattle, The Red Hot Chili Peppers and Los Angeles, Bjork and Reijkjavik, Abba and Stockholm.. Some bands and artists shaped the historical imaging of the cities.

They all started in 'their' hometown. Knowing your way around your own local surroundings may be just as important as knowing your way in the online music world. Know where your fans are. As an artist or band you have a 'homebase': the place where you first met your fellow musicians or band members. The city where you can find the music lovers that first surrounded you, at your job, in your favorite pub, your favorite record store, your supermarket, even the place where you go to fix your car. You can make them go wild for your music. Commit them to you. Your potential fans are in your hometown and the surrounding area, so start playing in pubs, venues, schools and festivals in your area.

Spam the town with posters and make sure that your cds and vinyl are sold in local record stores and cafes. Try to open

for other bands or artists that visit your town. Contact local media, find local sponsors, co-operate with other artists and organizations from your area and make your local politicians and policymakers know you. Start locally and grow from there.

The most important thing: aim to be the best band or artist in the world, show the people that you are unique, make sure your live shows are impressive (even when there's no-one in the audience), make the city proud of your success ("wow, look, they are from around here"). Create personal goodwill, so that everybody wants to help you to the top. And, don't forget to contact the city's marketing department. They may be willing to use music as a marketing and PR tool, instead of keeping up the age old tradition of supporting classical music (the local orchestra travels abroad with the mayor), because this trend is moving towards pop music. And for those who live in a well known creative, cultural and musical city, a city with a distinctive sound, a specific genre, rhythm, sound, instrumentation: make use of it!

Mark de Clive-Lowe

Raised in NZ, LA-based half Japanese pianist, DJ, producer and remixer Mark de Clive-Lowe has been taking his music worldwide since the mid-90s collaborating with artists including Pino Palladino, Masters At Work, Goldie, DJ Spinna, Leon Ware, Miguel Atwood-Ferguson, Dam Funk and countless more from jazz to electronica and more.

<http://mashibeats.com>

Being an aural artform, when it comes to Music hearing is everything.

I had never been too careful with my ears despite liking my on stage monitors super loud and working for extended periods at the kind of volumes where soundwaves start to physically manifest. A few years ago I was DJing in Melbourne and oddly enough, the DJ booth was exactly where the bass trap in the room was. At one point during the night, the DJ monitor (which was grossly over-sized for what was needed there) spiked and a combination of volume, frequencies and feedback belted me in the head feeling like two gigantic hands hammering me on each ear at the same time. I had no ear plugs on. Ever since then I've had a distinct ringing in my ears (tinnitus) that is there when I fall asleep, there when I wake up and all the hours in between.

I went and got my ears tested and they're working 100% but the ringing is a reality and a real wake up call to take better care of my hearing. I went and got fitted for custom earplugs – made from a mould of your inner ear so the fit is personal and perfect.

With a -12db reduction across all frequencies on both ears, I'm able to be in any sonic environment, hear everything perfectly, hear conversation fully and know that my ears are protected from further damage. The sub hump is still there, in fact often times a room that is a bit boomy or top-heavy will sound better to me with the earplugs. Next step for me is to get slightly less reduction filters (eg -6db) for when I'm doing acoustic gigs – even in a small band, if you're near the drummer, the pop of the snare drum can be enough to seriously damage your hearing. Once the ears are badly damaged, there's no way to fix them. I do believe that minor damage can be healed naturally, but you don't want to risk finding out if that's the case or not!

Custom earplugs are relatively inexpensive and an absolute must for anyone whose livelihood is sound.

Chris T-T

Chris T-T is based in Brighton. Since 1999 he has released eight albums to wide acclaim and writes on the arts for The Morning Star amongst others. He speaks on music, protest, DIY and social media. Since 2010 he has published online a photo of every loo he visits (for whatever reason).

<http://christt.com>

Anyone who claims to know how this industry will work in the future is hopelessly deluded, or trying to rip you off, or both. Nobody knows shit, so trust your instincts and enjoy the ride.

If you're a band, agree everything clearly between yourselves first, before anyone's heard your music; before money and opportunity muddy the waters. Keep disagreements private. In public stand together.

Never share your music with anyone until it's incredible.

Do honest business. Don't rip people off, even when they deserve it. Confirm agreements by email – not verbally – and get in this habit early, while deals are small. Don't play for free, unless you organised the show; ask for expenses at least and never, ever pay to play.

Don't enter 'battle of the band' competitions. Other artists aren't competition, they're comrades.

Andrew WK has it spot on: party hard. The worse you behave at parties, the better you serve your career.

Befriend film, theatre and television people, even ahead of music industry people.

There are three kinds of musician: (1) amateur, (2) professional and (3) amateur who wants to be professional. I wrote those in increasing order of annoying-ness. Know which you want to be. Hint: it's not (3).

When you write your bio, lie about everything.

Write songs. If you're in a band, contribute to composition and arrangement. Bring songs to the table. If that's not possible, develop those skills on the side, as a priority. Almost all the money in music is in the songs.

Learn the business side; try to understand everything. But then shut the fuck up about it, unless you're actually in that meeting. It's heartbreaking to meet a band and all they talk about is what their lawyer says.

Treat your 'physical product' like fine art: sell small runs of beautiful objects that fans will treasure.

And the most important thing of all: embrace the Great Contradiction, that your music is of life-changing importance, yet utterly meaningless, both at once.

If you can find it, watch Bruce Springsteen's keynote to SXSW 2012. He beautifully unpacks the Great Contradiction.

Take this as seriously as death... and don't give a fuck.

Danny Fahey (aka Fallacy)

Fallacy navigates the various musical genres that encompass MC Culture in the UK. Joining the dots between MC's from the worlds of Hip Hop, Grime, UKG, and other Electronic MC led genres he's viewed by many as the missing link between Grime and Hip Hop in the UK.

<http://dannyfahey.co.uk>

Listen learn / Transfer repeat

My best advice for an upcoming artist is remember everything you learn on the way up. The lessons you learn whilst making a dogs dinner out of your early years in the business will hold value after your musical career has ended.

Ask questions, understand publishing, don't be shy about the business. The best thing I ever did was read my album contract over and over until I got a grip on business, marketing, sales, mechanicals, budgets, all the boring stuff we musicians pretend we aren't interested in and instead say things like "I'm only here for the music, money doesn't interest me."

I didn't have a manager, I worked alongside a good friend Jeremy Tuson who brokered a music lawyer Mark Melton to get stuck into Virgin and we spoke about the negotiation every step of the way.

Even after the deal was signed I didn't have a manager, because I blew up pretty quickly afterwards I was courted by the usual big cigar managers and gangsters who wanted to muscle in on

some early UK Hip Hop success. I told them all to crack on and bother someone else they could leech off.

My plan was never to not have a manager, when things got busy I needed both mobiles to stop ringing and someone to take the pressure off but someone I trusted who was on the same page as me just never appeared and I carried on.

I suppose I'm lucky because I could read, write and do maths, but that's all it takes to not get mugged off.

Not having a manager as a buffer between the label and the artist didn't make Virgin very happy but it gave me a great insight into how things work outside of being creative. Learning and remembering all of those things has given me good footing to make my way through the other parts of the machine and that now makes up my bread and butter these days since easing off of recording and performing.

I now manage projects and events and develop creativity in aspiring artists as well as record and perform.

Mark Tavern

Mark Tavern has made a career out of helping musicians execute their creative vision. At Universal Music Group, he makes records with a diverse roster including Justin Bieber and The Roots. Mark has previously held positions at major labels and performing arts organizations. He also loves cooking, wine, fly-fishing and raising his kids.

<http://www.marktavern.com>

Musicians always ask me: “How do I get signed?”

The answer used to be simple: “Be the best, and the labels will find you.”

Today, it’s more complicated. Unsigned artists need YouTube views, Facebook fans and Twitter followers. They need strong material and a commanding stage presence. They need a solid team: an attorney and a manager to start, an agent, a publicist—maybe even a stylist! There was a time when record companies signed artists with raw talent, developed them, helped build a team around them, and supported them for a long period of time. Now, that’s not necessarily the case. The record business has changed, and many labels aren’t as willing to invest their time and money on unknown artists.

Don’t get me wrong. If you’re the best, the labels will still find you. Labels always want to sign the Next Big Thing. In fact, it’s their job, and one they take very seriously. If you are a compelling artist with a singular voice, you will get their attention. That’s

what they want. That artistic vision makes it easy for them to find you. It will cut through the noise and land you a deal.

Disclosure: I work at a major label.

Many artists can't be successful without a major label, and in some genres, it's mandatory. But not every artist needs a label. The current system no longer has a one-size-fits-all solution for musicians. In fact, it's the lack of a one-size-fits-all solution that makes the business so turbulent, interesting and rife with opportunity. So here's my advice: stop asking "How do I get signed?" and start asking a more important question: "Do I need to get signed?"

Why? Because you may not.

The record business has been turned on its head. Paradigms in place for the past fifteen years have shifted. New tools are available to artists and new models for success are emerging. You get to determine who you are as an artist, what your brand is, and which business plan to implement. There are many paths to success at this moment, and you should seize the opportunity to find one that works for you.

MJ Hibbett

MJ Hibbett released the first ever internet single, performed live on Radio One, supported Echo & The Bunnymen on ukulele, had an Album Of The Day on 6Music, and performed a rock opera about Space Dinosaurs - all entirely independently of record labels, who probably would have told him not to.

<http://www.mjhibbett.com>

The best advice I ever had came from punk rock legend Mr John Otway: “Don’t sit in the dressing room on your own drinking the rider, go out the front and people will tell you you’re brilliant and buy you drinks”.

The wisdom of this can never be under-estimated. As well as getting praise and free beer (which, let’s be honest, is why most of us got into this in the first place) you’ll also get to meet the people who will make this and all your future gigs go well.

First of all, go and be nice to the gig promoter, the door staff and the sound-man. Not only do they probably need a hug at this point, but they also have the power to mess up your evening if you’re an arsehole, and are entirely in control of whether you get asked back or not.

Next go out and talk to the prospective audience. If you set yourself up as an Actual Human Being then they’re much more likely to give you a chance, rather than just standing at the bar and talking. This is especially important at a gig with bands you don’t know, like an all-dayer, when the whole point is to get new

people interested in what you do.

Last but not least, if they have any sense the other bands will be doing the same, and you ought to have a chat with them too. It's a rare chance to talk shop and by doing so you'll find out about other promoters, upcoming gigs, and pick up all manner of ideas you can merrily nick for yourself. Be generous when giving out your own secrets too!

And quite apart from all this Career Development, by going out and acting like a normal person you'll end up making friends with a whole swathe of delightful people all over the country, many of whom will become proper pals for life. Knowing you've got friends who'll come to see you wherever you play doesn't half make touring easier, and who knows? As Otway says, they might tell you you're brilliant and buy you a drink.