

APRS Reflects Industry Changes with new recording membership categories...

The board of the APRS recently had a very lively debate, which resulted in unanimous agreement to dispel any preconceptions that the APRS is an elitist organisation! The attitude of the "good old days" of only allowing the most expensively-built studios to join had to go. It was still felt that the APRS should adhere to that original statement which is synonymous with striving for excellence

in recorded media. But the key, was to also embrace the massive raft of professionals in the industry who do superb work in their own facilities, whatever descriptive title those

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recording places may have: project studio, home studio, non-commercial studio, privately owned studio, etc. In response, the APRS has undertaken a complete reworking of its recording membership levels, addressing the needs of the smaller professional and non-professional members, as well as the Association's existing established membership. See inside for more info and detailed categories.

...and revised terms and conditions

The APRS has also announced a comprehensive review of the standard Terms and Conditions that recording and audio post production facilities are encouraged to use when dealing with their own clients. Again, updated to reflect industry changes, the new T&Cs include a number of clauses that refer to technological

advances, particularly the way in which studio output is delivered. The APRS has now incorporated a structure that deals with the variety of different formats available so that all deliverables are covered. The Association has also incorporated important clauses dealing with studio security. This follows a number of well-publicised incidents

where pirated recorded material has been released onto the Internet before its official release. The new clauses are designed to protect recording studios from any legal liability should any of their clients face a similar incident. Exact details of the new Terms and Conditions are available from www.aprs.co.uk.

RECENT NEW APRS MEMBERSHIPS

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ABBNEY ROAD STUDIOS
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Commercial Recording Facility

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Studio Rates!

Julie Bateman, Head of Audio Studios for Sanctuary Studios Ltd tells it like it is!

My very first memory of Town House Studios was as a 15 year old being driven up from Hastings to visit my father in Chiswick. I wondered what was in the building with the strange painted windows: Well now I definitely know, warts 'n' all!

As anyone who works in the industry knows, studios have had a rough ride over the past 5 years and we are not out of the woods yet. However, I firmly believe that with great staff, grim determination and an ability to evolve, we can, and will be here for another 25 years.

I believe that studios are basically "hotels with knobs on" and should be a home from home to artists where no request (within reason) is denied! The warmth of the studio can often mean a lot more than the latest equipment, a point that has been proven to us time and time again by

the volume of producers and artists that we see returning to us.

The role of the studio has changed a great deal from its hey-day with the "no expense spared" ethos of the late 70s and early 80s. Now more than ever, it is important to make sure that the recording process is as cost effective as possible. Not least because unbelievably, studio rates are lower now than they were in the 80s and record companies and producers are expecting more and more to be included in that daily rate!

There are several ways that this could be dealt with. One is to be hard-nosed and hold out for your book rate and see if you survive (many studios have fallen by the wayside with this approach). Another is to cut your rates so much that you are running at a loss, in the hope that a long term booking will be followed by a further

booking from the grateful client at a better rate (foolish and naïve!). My personal favourite is to work out a rate that you can survive with, don't go below it and as usual provide the highest quality service that this can afford. Coupled with enthusiastic and professional staff, I firmly believe that this is the only way you have any chance of survival.

Having come from a record company background, it makes me more than a little angry that we are being treated so badly. Being held over a barrel so many times makes it extremely difficult to keep your head above water; many closed studios will testify to this. The record companies must take some responsibility for their very blinkered approach. After all, once we're reduced to a mere handful, we will be setting the rates and I wonder just how favourable they will be!

Want to get something off your chest? Email it to info@aprs.co.uk and we'll share it with the industry!



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creditsafe.com

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New APRS Recording Membership Categories



“As a trade association, the APRS has a long history of actively supporting the UK recording industry and representing the professional recording studio. We recognise the major changes taking place in the industry and have now introduced new membership categories. These specifically address the needs of the fast-growing, smaller professional and non-professional members, as well as our existing established membership.”

● Music Maker

Category D - £75.00 + vat per year

This category is for the musician or engineer who has a keen interest in creating music, but does not earn a living by doing so. The APRS welcomes all members with a desire to be part of the recording industry's professional association and is keen to encourage all newcomers. A small package of benefits accompany this category.

- Technical advice via general e-group.
- Quarterly Bulletin.
- Attendance at APRS social events.
- Copy of APRS Handbook.
- Basic listing on website/in handbook.

● Pro Music Maker/Studio Owner

Category B - £275.00 + vat per year

This category is for an individual or partnership who not only earn a living from the recording industry as creatives, but also have additional income through hiring out their recording facilities to third parties. It is expected that your facilities, by the fact that they can be hired out, will be of a standard that caters for the demands of a paying customer.

- All benefits of category C, plus:
- Use of Benefit Provider services at special APRS rate.
- (Legal, Insurance, Shipping, Hotel & Travel, Marketing/PR)
- Croner Consulting Business Support Helpline access.
- Terms & Conditions/Booking Form.
- Representation at trade exhibitions.
- Uploading new music which can be accessed by A&R people.
- Access to creditsafe.com credit management.

● Pro Music Maker

Category C - £125.00 + vat per year

The professional music maker earns a living from the recording industry and is working in their own creative environment. You generally do not hire out your studio or recording equipment to third parties, but use it for your purposes only.

- All benefits of category D, plus:
- Technical advice via specialist technical user groups.
- Attendance at APRS networking events.
- Access to “members only” section of website.
- Listing for “freelancers” plus inclusion of small C.V.

● Commercial Recording Facility

Category A - £365.00 + vat per year

Possibly already a member of Studio Accord, you are a facility with the sole purpose of hiring out to third parties. You have in place all the required resources to provide a professional recording environment and comply with the regulations on health and safety in the work place. Once an application to the APRS is made, a site visit will be arranged as part of the process of becoming a member.

- All benefits of category B, plus:
- Website link.
- Use of APRS logo on stationery & promotional material.
- Full voting rights.
- Eligible to purchase APRS plaque (choice of design).
- Detailed listing on APRS website.
- Access to all e-groups.
- Ability to set-up new e-groups.
- Comprehensive attendance at trade shows (subject to availability).
- Regular H&R email update.
- Regular industry news updates.
- Membership certificate.

New Educational Categories will include:

- Accredited Courses (Cat A), Institutions (Cat C)
- Community Studios (Cat D) and Students.
- Full Details to Follow.

DID YOU KNOW...?

It is a legal requirement to report and/or record certain work-related accidents under both health and safety and social security laws. This includes self-employed sub-contractors working for a business.

When calculating over-three-day injuries, you do not include the day of the accident but you will need to include any rest days e.g. the weekend, even if these are not usually worked by the employee.

A new or expectant mother may be suspended from night work if she submits to her employer a certificate signed by a registered midwife or doctor, stating that the night work is prejudicial to the woman's health.

Unless employment is regulated, as in the case of the financial services industry, there is no automatic right for an employee to be given a reference from their previous employer, although to refuse without good reason may be considered discriminatory.

FACTS SUPPLIED BY **CRONER CONSULTING**
The APRS Business Support Helpline
FREE to all Cat A, B & C members

AES, Barcelona - May 2005

A personal view, by Peter Filleul

Over the years I have been to quite a few AES shows - enough at least to witness the change in feel and direction the European and US AESs have taken since the new DAW environments started taking hold.

The European show has moved the most. Now it's very much a 'broadcast show' - by which I mean the majority of new exhibitors and most of the new kit being demonstrated has its market set firmly in broadcast recording, broadcast studio equipment and broadcast playout gear.

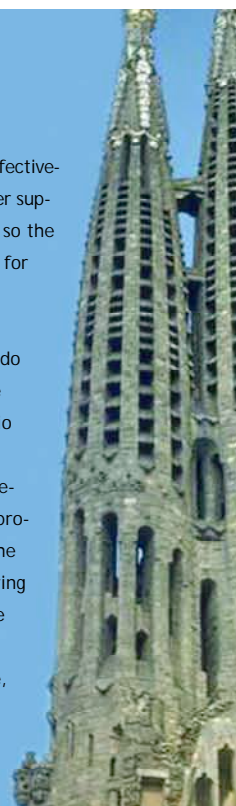
The flavour of the workshops and seminars has changed as well. Technical subjects still predominate, but the AES has at last bitten the bullet by allowing outside organisations to host seminar and workshop sessions, bringing some fresh perspectives to the event.

ESDA (The European Sound Directors' Association), had responsibility for a couple of the shows' workshops, one being "Anybody Want to Buy a Recording Studio?" This slightly mischievous title was fed with pearls of experienced wisdom from the likes of George Massenburg (USA), Malcolm Atkin (UK), Ian Terry (Canada) and Edouardo Lowenberg and Carlos Narea from Spain. These guys knew their stuff and delivered a chilling message of sea-change facing professional recording throughout the world.

Beyond the much moaned fall in business and hardening of record-company/client willingness to pay a fair price, the panelists described a world in which the business model has probably irretrievably failed. As labels instruct their A&R staff not to pay more than £500/day for studio hire and seek to dictate the terms of trade in

their own favour, they have effectively declared that they no longer support the recording industry - so the recording industry must look for new clients.

In coming months, we could do worse than take a deliberate look at the state of the studio business and find alternative business models that can safeguard the very existence of pro-audio recording. Certainly, the days of record companies hiring enough studio time to enable owners to run and maintain state-of-the-art facilities are, at least, dwindling and are probably all but over.



Get Qualified Or Get Out Of Teaching!

By Sue Sillitoe

As part of its commitment to raising standards in Further Education, the Government has stated that, by 2010, everyone who teaches FE students must have a teaching qualification.

While it is hard to argue against the sense of this, the practical considerations are more complicated, especially for people whose main job is not teaching, but who teach because they feel they have something relevant to offer.

This was the position I found myself in. For two years I have been teaching journalism at my local FE College - a position I was offered because the college recognised that, with more than 20 years journalistic experience under my belt, I knew the subject better than someone who simply taught by the book.

However, by 2006 and 2010, 90% and 100% of FE teachers respectively must have a recognised teaching qualification. This goes for anyone who teaches any subject to post 16 year olds, whether they are in colleges, sixth forms, adult and community learning centres or private training organisations. It became apparent that if I wanted to continue teaching, I had to get an

initial City & Guilds Teaching Certificate Stage 1. As my college was prepared to pay the £130.00 cost of my course I decided to do it. I knew it would be intensive but I wasn't prepared for the workload, which had to be fitted in around paid work commitments. Over 16 weeks, I attended 32 hours of evening classes and wrote eight assignments, each a minimum of 1,000 words long. If an assignment didn't pass it was referred back for further work. I devoted a day a week to reading up on the subject, compiling notes and writing my assignments. One assignment alone involved preparing 20 hours of lesson plans and delivering the lessons, two of which were observed by my tutors and one by a specialist subject tutor. I was lucky because I was already teaching, so was therefore able to use my existing lesson plans, but had I been doing this course in order to get a job I would have had to teach those 20 hours as an unpaid volunteer.

I passed Stage 1, which is sufficient for me as I only teach a couple of hours a week. But if you're not qualified, be warned - whatever you teach and whoever you teach it to, you only have a few more years to get qualified or you could find yourself out of a job.

Jacobs Studios Ltd are looking for a Full-Time Studio Manager/Sound Engineer

The applicant needs previous studio management and sound engineering experience and would be expected to undertake regular short duration engineering projects. References and a current C.V. are required. Please send applications to: Andy Fernbach - andy@jacobs-studios.co.uk

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