



Training Gaps **Analysis**



Music Artist Managers

CHRC Cultural
Human Resources
Council

CRHSC Conseil
des ressources humaines
du secteur culturel



**Survey of Training Offerings
and
Assessment of Training Needs
for
Artist Managers in the Music Industry**

Final Report

Presented to the
Cultural Human Resources Council
(CHRC)

by



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Canada 

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EXECUTIVE SUMMARY

Commissioned by the CHRC, this study of the training needs of artist managers in the music sector seeks to address three questions:

- Where do music artist managers see their training needs in terms of the Chart of Competencies developed by the Cultural Human Resources Council (CHRC) working group?
- Which Canadian educational and training institutions and professional organizations offer training to artist managers?
- To what extent can these institutions and professional organizations respond to the training needs identified by a sample of artist managers in the context of this study?

MUSIC ARTIST MANAGERS' TRAINING NEEDS

- All artist managers who participated in this survey consider that they possess the personal skills required to be successful in their occupation;
- They also rated themselves at levels of proficiency ranging from adequate to high for most of the skills belonging to the following areas of competence: the ability to acquire clients, overseeing the production of recordings and other products, creating basic marketing tools, and basic business management duties;
- The skills they would appear to have most difficulty in mastering are: music publishing, running a business, the search for funding, managing artists' revenues, and some aspects of managing an artist's career;
- While English and French-speaking artist management professionals share many training needs, some differences between them have been observed;
- Acquiring funding seems more of a concern among French-speaking artist managers;
- Running a business appears to be more of a concern among English-speaking artist managers;
- Eight top training priorities have been identified as a result of this survey : music publishing, marketing and promotion, management of royalties and contractual agreements, business management and the artists' career, funding, information technologies, time management;
- Training needs identified by artists match those identified by artist managers.

ARTIST MANAGEMENT TRAINING OFFERINGS

- **Initial training** programs are concentrated in three Canadian provinces: British Columbia, Ontario, and Quebec;
- **Upgrade training** is available throughout Canada, and mostly takes the form of short-term activities during specific events;
- Available training offerings generally address all identified needs in the three provinces where initial training offerings exists; coverage is partial in other provinces, however;
- Many of the institutions, associations, or organizations we consulted have demonstrated a willingness to improve their training offerings;
- Alberta, an active player in the music industry, does not appear to have any significant training offering.

TOWARD A NATIONAL TRAINING STRATEGY

Considering that the purpose of this survey of artist manager's training needs is to develop a national strategy for the enhancement of business skills in the music industry, our recommendations aim at structuring such strategy to achieve the following two objectives:

- To develop and maintain the competencies of individuals presently active as artist managers
- To establish the Music Artist Manager's Chart of Competencies as an integrating framework for both initial and on-going training

RECOMMENDATION 1 – DEVELOPING AND MAINTAINING THE COMPETENCIES OF ARTIST MANAGERS

Whereas:

- The training needs analysis based on the Music Artist Manager's Chart of Competencies brought to light a set of less well performed skills;
- Consulted artist managers identified those skills they considered most in need of improvement;
- The views of consulted artists are in agreement with those of the artist managers who participated in this study.

We recommend:

1. That, in conjunction with partner associations in the music industry, the Music Industry Steering Committee organize short-term training seminars / workshops geared toward experienced artist managers to ensure their competencies are up-to-date.
2. That such training emphasizes the development of competencies having a direct impact on the artists' career, namely:
 - Music publishing, copyright management, and contractual agreements
 - Search for funding
 - Develop artist's career strategies
3. That special attention be given to skills that must constantly adapt to changing conditions, such as:
 - New technologies
 - Digital distribution technologies
 - Copyright and other regulative or legal aspects
 - Taxes

4. That the training strategy includes activities that enable artist managers to ensure effective management of their business, such as:

- Organizing their company
- Formulating a business plan
- Finances and taxes
- Management and computer tools

RECOMMENDATION 2 – BEST MEANS FOR DEVELOPING COMPETENCIES

Whereas:

- Professionals spoken to said they had little time to devote to training and few of them take the time to ensure their professional development;
- These professionals prefer practical and informal on-the-job training, or self-training, rather than theory and training of a formal type (lectures, seminars, etc.);
- Artist managers identify networking as a means of professional development.

We recommend:

5. Forming partnerships with industry associations to capitalize on networking events (conferences, symposiums, etc.) by incorporating short-term training activities that focus on developing those skills deemed most in need of improvement;
6. Encouraging the creation of networks of exchange based on shared issues and facilitating cooperative skill development or the creation of learning communities;
7. Facilitating access to professional coaching services to answer individual and one-off needs connected with areas of business competence;
8. Make on-line training available on topics that lend themselves to distance learning, or design virtual databases to enable knowledge-sharing on such topics as laws, regulations, copyright, and other contractual aspects applicable to the music industry.

RECOMMENDATION 3 – INITIAL TRAINING OFFERING TO ENSURE PROFESSIONALISM OF NEXT GENERATION

Whereas:

- Artist management requires specialized knowledge in various fields of expertise;
- Artist managers' responsibilities have a direct impact on artists' careers;

We recommend that the Music Industry Steering Committee:

9. Partner with educational institutions to develop initial training offerings that cover all skills required for the professionalization of artist management;
10. Partner with educational institutions to promote initial training offerings in the music industry and among the youth to facilitate adequate preparation of the next generation in the profession;
11. Favour the adoption in initial training programs of an alternating work/study approach, which may take the form of internships or mentoring.

RECOMMENDATION 4 – USING THE “MUSIC ARTIST MANAGER’S CHART OF COMPETENCIES” AS INTEGRATING FRAMEWORK

Whereas:

- Artist management requires a wide array of skills in many areas of business competence that are constantly changing;
- The Music Artist Manager's chart of Competencies draws up an exhaustive list of general and professional competencies required for the profession;
- This survey confirmed the validity of the Music Artist Manager's Chart of Competencies

We recommend:

12. That the Music Industry Steering Committee promotes the Music Artist Manager's Chart of Competencies, targeting:

- Partner educational institutions, to use the Chart as a guideline for developing an **initial training offering** that covers all the competencies required of music artist managers and adequately prepares the next generation;
- Artist managers, to promote professionalism in artist management and to emphasize the importance of ensuring professional development.

1. CONTEXT OF THE PROJECT

This project is part of the competency analyses the Cultural Human Resources Council (CHRC) carried out to better define the various professions in the cultural sector. In particular, it follows upon concerns expressed by Canadian Heritage and the Canadian Music Council about the business competence of artist managers in the music industry.

To address these concerns, the Cultural Human Resources Council set up a permanent Steering Committee composed of music industry leaders and professionals. A working group of expert practitioners in the field was set up with a mandate to identify the skills and competencies required of music artist managers.

To identify shortfalls in the training of artist managers and to improve communication between educational institutions and the business world, the CHRC has given GROUPE RÉSEAU CONSEIL the mandate of producing a study on the training needs of artist managers and on training offerings available to them.

The results of this study will be presented at a round table meant to promote the use of the Artist Manager's Chart of Competencies and Profile by professionals in the music industry and by the training centres and educational institutions. The CHRC also intends to develop a national training strategy focusing on business skills in the music industry.

2. PURPOSE OF THE STUDY

More specifically, the Cultural Human Resources Council's purpose in undertaking the present study is to:

- Identify music artist managers' training needs based on the chart of competencies;
- Identify Canadian educational institutions and organizations that offer training targeting artist managers in the music industry;
- Assess to what extent these educational institutions and professional organizations can provide for the training needs identified in the course of this study.

3. METHODOLOGY

This study pursues the following specific objectives:

- Document training offerings — initial and on-the-job — that target the professional development of music artist managers throughout Canada;
- Analyze the training offered in Canada in view of the Chart of Competencies developed by the expert working group;
- Use the Chart of Competencies to identify the level of proficiency required of artist managers in each area of competence;
- Identify priority training needs as expressed by artist management professionals;
- Compare existing training offerings with the needs identified by artist management professionals;
- Report on findings regarding training needs that have yet to be addressed and on the strengths and weaknesses of current training offerings.
- Make recommendations from findings obtained in this study with a particular focus on the implementation of a national training strategy to enhance the business skills of artist management professionals in the music industry.

To meet these objectives, GROUPE RÉSEAU CONSEIL designed and carried out a five-step research plan:

Step 1: Identification and survey, throughout the country, of training offerings in educational institutions as well as in professional organizations or associations that provide training

- Development and validation of a questionnaire based on the Music Artist Manager's Chart of Competencies
- Identification of organizations to contact (national educational institutions as well as professional organizations and associations in the Canadian music industry)
- Web research on identified organizations (40)

Step 2: Survey of music industry representatives

- Development and validation of survey strategy
- Sampling plan
- Drafting and validation of survey questionnaires for groups targeted on the basis of the Chart of Competencies
- Web research on the targeted population: artist managers (200) and artists under management contract (solicitation of more than 30 artists' associations and as many artist managers)

Step 3: Data processing and analysis

Step 4: Production and validation of a preliminary report

Step 5: Production of the final report

SAMPLING STRATEGY

The sampling strategy used in carrying out this study includes three levels of consultation:

1. Educational institutions or organizations offering training in artist management
2. Artist management professionals
3. Artists

TRAINING OFFERINGS

The identification of existing training providers in Canada was carried out in 5 stages:

1. Searches on the Internet;
2. Contacts with all the organizations compiled in the study on the management of record companies (40);
3. A question specifically asking artist managers what training centres they frequented (Questionnaire);
4. Consultation with the members of the Music Industry Steering Committee;
5. Consultation with the experts from the Chart of Competencies Working Group.

A sample of close to 50 organizations was drawn up and a questionnaire was sent to each of them.

SURVEY OF ARTIST MANAGEMENT PROFESSIONALS

This survey was carried out among artist managers in the music industry throughout the country. Forty to fifty respondents were sought.

The following criteria were set for ensuring a representative sample:

- French-speaker (40%) / English-speaker (60%) distribution
- Geographic representation
- Musical genre
- Experience in artist management

We used the following sources to produce the sample of artist management professionals:

1. Lists provided by the ADISQ, the CQM, CIRPA, and the MMF
2. Members of the Music Industry Steering Committee
3. Experts from the Chart of Competencies Working Group

We thus produced a sample of over 200 professionals who were all invited to complete a questionnaire on the Web.

The survey was conducted over a period of 3 weeks, from February 27 to March 17, 2006, and generated a response rate of over 32% of the sourced sample.

Linguistic distribution of respondents:

- 27 French-speaking artist managers (42%)
- 38 English-speaking artist managers (58%)

SURVEY OF MUSIC INDUSTRY ARTISTS

The planned sampling strategy also included consultation with about twenty artists, to collect their opinions as clients of artist management professionals. We therefore attempted to develop a sample of artists — musicians, singers, groups — currently under contract with an artist manager.

Obtaining a sample of artists is always a challenge. Artists are often reluctant to communicate their personal contact information, which is usually confidential and normally obtained through their managing agency or record company.

Aware of this difficulty, we attempted to develop our sample of artists on the following basis:

1. Searches through various artist Web sites;
2. Requests forwarded to associations representing artists and artist managers, like the ADISQ, the CQM, CIRPA, and MMF;
3. Solicitation of all the Canadian associations of musicians and artists from the American Federation of musicians (AFM);
4. Solicitation of members of the Music Industry Steering Committee;
5. Solicitation of experts from the Chart of Competencies Working Group.

The same criteria used to ensure representativeness in the sample of artist management professionals were use for the artist sample:

- French-speaker (40%) / English-speaker (60%) distribution
- Geographic distribution
- Musical genre
- Experience as an artist

With the assistance of the ADISQ and the CQM, we managed to produce a sample of 20 French-speaking artists, from whom we obtained 8 replies (40%). However, **despite several solicitation attempts made to the above mentioned organizations and groups**, we received very few names of English-speaking artists and none responded to our survey.

TABLE 1- OUTCOMES FROM COLLECTED DATA

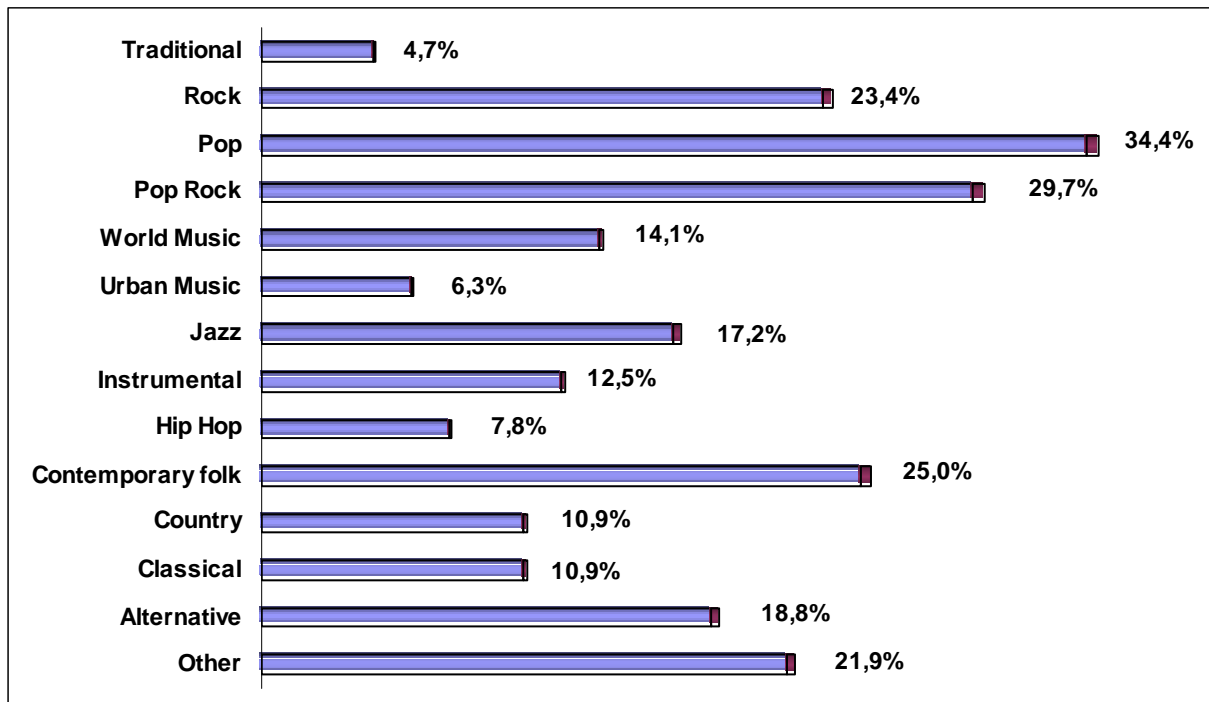
| DATA COLLECTION TOOLS | TARGET SAMPLE | NUMBER SOLICITED | NUMBER OF RESPONDENTS |
|--|---|---|---|
| QUESTIONNAIRE ON TRAINING OFFERINGS | Artist management training providers | Around 40 | 7 |
| COMPETENCY SELF-ASSESSMENT AND TRAINING NEEDS SURVEY-QUESTIONNAIRE | Artist managers | 200 | 65 27 French-speaking 38 English-speaking |
| MUSIC ARTIST MANAGER COMPETENCY ASSESSMENT SURVEY-QUESTIONNAIRE | Artists under contract with an artist manager | Organizations approached: <ul style="list-style-type: none"> • 30 artist associations throughout Canada • Artist managers (±30) | 8 French-speakers 0 English-speakers |

4. RESPONDENT PROFILE

A total of 65 artist managers participated in our survey. Except for geographic representation, the sample met our set criteria for representative distribution.

Respondents represent artists of various musical genres.

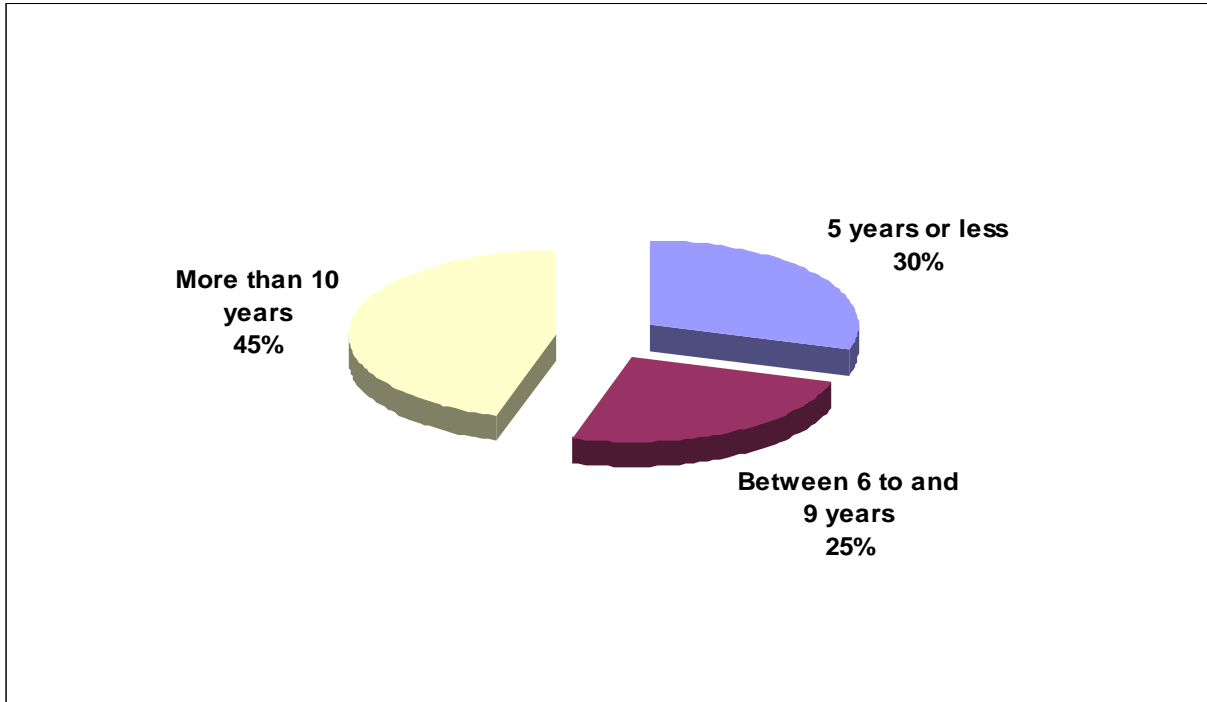
FIGURE 1 - MUSICAL GENRE



Our sample consists predominantly of artist managers from the two most populated provinces: Quebec (43.8%) and Ontario (39.1%). Some provinces are minimally represented (British Columbia, Alberta, Manitoba, Nova Scotia), while others are not represented at all (North West Territories, Nunavut, Yukon, Saskatchewan, New Brunswick, Prince Edward Island, and Newfoundland).

A third of respondents have fewer than 5 years' experience in artist management, while a quarter have between 6 and 10 years' experience; 45% of artist managers have over 10 years' experience in the field.

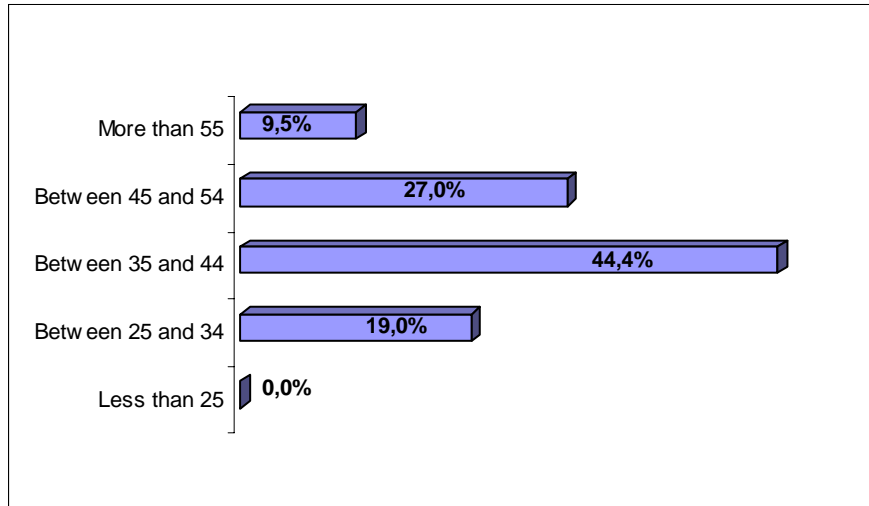
FIGURE 2 - YEARS OF EXPERIENCE



Close to two thirds of respondents have another occupation, such as artist, publisher, record producer, or agent. Half of respondents manage a company employing 1 to 5 people, and a quarter of these professionals have a single employee. A small number work alone (14.5%). Few (13%) manage an enterprise with more than 5 employees.

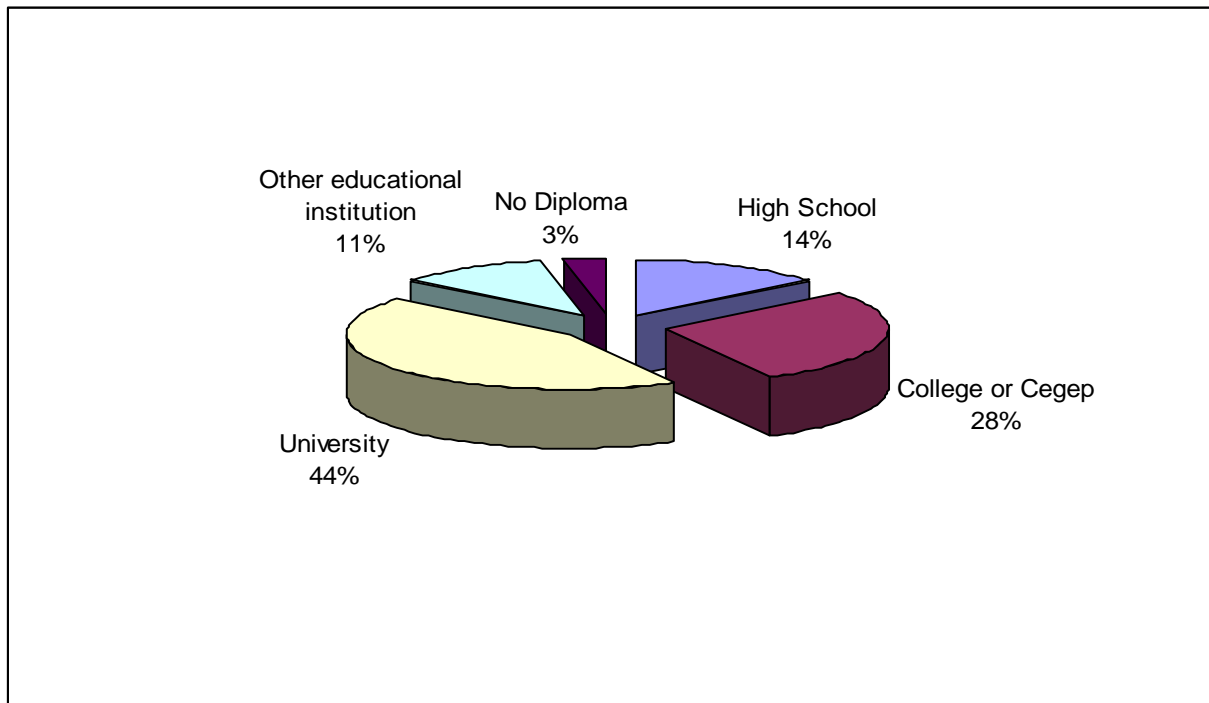
Two thirds of respondents are between 25 and 44 years of age. The group is therefore rather young, even if many of them have extensive experience in the field.

FIGURE 3 - AGE



Three quarters of artist management professionals have higher education. 44% of respondents have university training and a third have completed college studies.

FIGURE 4 - SCHOOLING



5. ARTIST MANAGER SELF-ASSESSMENT

5.1 THE CHART OF COMPETENCIES

Artist management has many aspects. Artist managers play a crucial role in the career of artists in the music industry. Besides providing their artists with career guidance, defining goals and the strategies to meet them, they must also develop a business plan, manage legal and financial matters and issues, create products, and produce shows, which they must promote and sell. In short, artist managers are business people who manage an enterprise whose product is the musical production of the artists they represent.

The Music Artist Manager's Chart of Competencies, developed by a group of expert practitioners to identify the skills required of an artist manager, was used as basis to develop a competency self-assessment survey-questionnaire.

The questionnaire asked respondents to use the following scale to assess their proficiency with regard to each skill listed in the Music Artist Manager's Chart of Competencies:

O: I AM NOT REQUIRED TO PERFORM THIS SKILL IN MY CURRENT POSITION

I: I AM UNABLE TO PERFORM THIS SKILL

II: I NEED TO ENHANCE MY ABILITY TO PERFORM THIS SKILL

III: I CAN PERFORM THIS SKILL ADEQUATELY

IV: I CAN PERFORM THIS SKILL VERY WELL

This survey also confirmed the validity of the Chart of Competencies, since the vast majority of competencies were deemed necessary by more than 85% of respondents.

We also asked music artist managers to identify the 2 or 3 skills they considered MOST IMPORTANT and those they deemed MOST DEMANDING in fulfilling their duties: all the mentioned skills duplicated — either word for word or formulated differently — skills listed in the Chart of Competencies.

FIGURE 5 - THE SKILLS THAT MUSIC ARTIST MANAGERS FIND MOST IMPORTANT

(Number of respondents = 64)

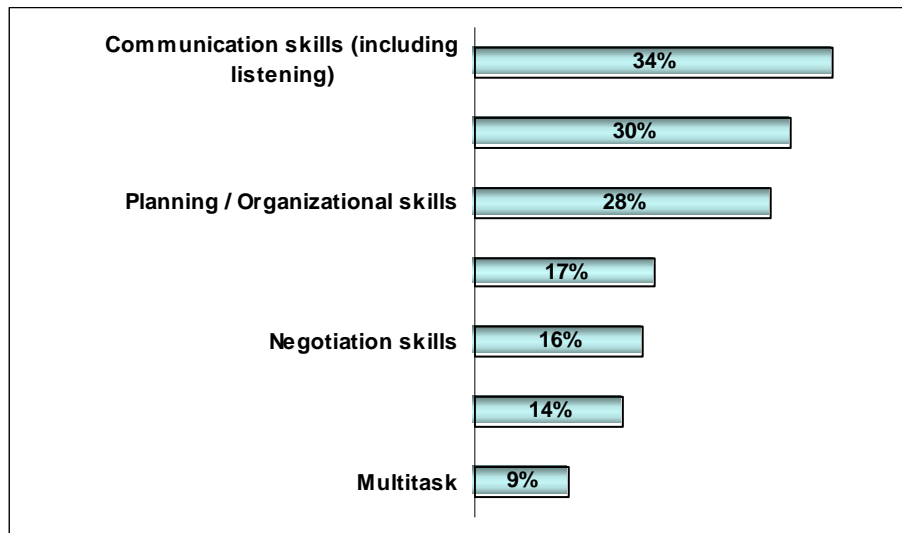
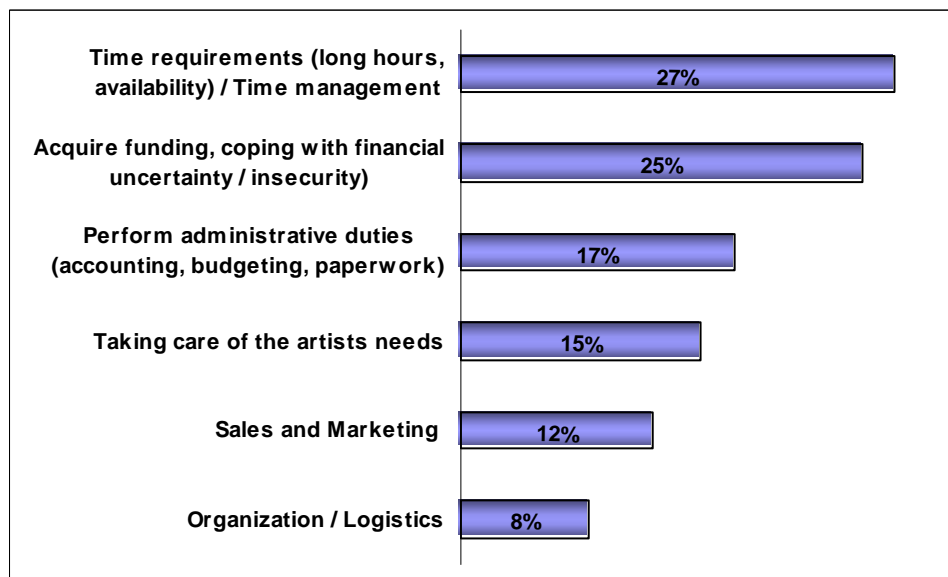


FIGURE 6 - THE SKILLS THAT MUSIC ARTIST MANAGERS FIND MOST DEMANDING

(Number of respondents = 59)



5.2 MASTERED SKILLS¹

Several personal competencies (see Table 3) are among the skills that artist managers who participated in this survey say they perform best. A good number of these skills are also among the ones they deem MOST IMPORTANT for an artist manager to possess.

Next in order of proficiency are three areas of professional competence, namely:

- ACQUIRE CLIENTS
- OVERSEE PRODUCTION OF RECORDINGS AND OTHER PRODUCTS
- OVERSEE RELEASE OF RECORDINGS AND OTHER PRODUCTS

More than 80% of respondents assessed their proficiency regarding the skills in these areas of competence as either “adequate” or “very good.”

Artist managers also appear to master specific skills connected with CREATING MARKETING TOOLS, like drafting artist bios, producing posters, preparing press kits, and overseeing the production of photos.

Some basic skills related to RUNNING A BUSINESS are also deemed well-mastered: establishing and maintaining an office space; complying with laws, regulations and practices; and establishing and maintaining a deadline calendar.

¹ We set the required number of respondents at 80% for the skill to be considered mastered.

TABLE 2 - SKILLS MASTERED

| SKILLS | % OF RESPONDENTS MASTERING THIS SKILL |
|---|--|
| Demonstrate intuition | 97.8% |
| Demonstrate sensitivity to other cultures | 97.8% |
| Exercise judgement | 97.8% |
| Make decisions | 97.8% |
| Solve problems | 97.8% |
| Communicate / receive feedback | 97.7% |
| Screen and respond to requests for artist's involvement | 95.7% |
| Adapt language to recipient | 95.6% |
| Be proactive | 95.6% |
| Demonstrate passion | 95.6% |
| Demonstrate personal and professional integrity | 95.6% |
| Exercise leadership | 95.6% |
| Negotiate | 95.6% |
| Network | 95.6% |
| Take risks | 95.6% |
| Work under pressure | 95.6% |
| Write in a clear and concise manner | 95.6% |
| Multi-task | 95.5% |
| Practise active listening | 95.5% |
| Manage artist's expectations | 93.5% |
| Demonstrate teamwork skills | 93.3% |
| Empathize | 93.3% |
| Exercise analytical skills | 93.3% |
| Exercise creativity | 93.3% |
| Persuade | 93.3% |
| Use / interpret non verbal language | 93.3% |
| Establish and maintain communication mechanisms and protocols | 93.2% |
| Inform artist of his / her contractual obligations (12) | 91.3% |
| Innovate | 91.1% |
| Oversee production of ad mattes and posters (4) | 90.7% |
| Determine artist's market potential (2) | 90.0% |

TABLE 2 - SKILLS MASTERED (CONT.)

| SKILLS | % OF RESPONDENTS MASTERING THIS SKILL |
|---|--|
| Sell one's vision and services | 90.0% |
| Assess artist's creative talent | 89.8% |
| Oversee production of photos | 88.9% |
| Demonstrate attention to details | 88.9% |
| Determine release date (7) | 88.9% |
| Practice tact and diplomacy | 88.9% |
| Stay current | 88.9% |
| Scout potential talent | 88.5% |
| Assess compatibility | 88.1% |
| Recommend artistic collaborations (3) | 87.7% |
| Oversee production of bios | 87.0% |
| Demonstrate time management skills | 86.7% |
| Ensure execution of release strategy | 86.7% |
| Manage stress | 86.7% |
| Join industry associations (12) | 85.1% |
| Negotiate a contractual relationship | 85.0% |
| Cultivate and maintain relationships with artist's fan base (7) | 84.8% |
| Direct, motivate and train staff | 84.8% |
| Establish a release strategy (7) | 84.8% |
| Review / negotiate performance offers | 83.7% |
| Oversee production of specialty promotional items (4) | 83.3% |
| Comply with business laws | 83.0% |
| Establish and maintain a deadline calendar | 83.0% |
| Establish and maintain an office space | 83.0% |
| Deliver final product and artwork (6) | 82.4% |
| Establish production team and location | 82.4% |
| Coordinate production schedule | 80.4% |

TABLE 2 - SKILLS MASTERED (CONT.)

| SKILLS | % OF RESPONDENTS MASTERING THIS SKILL |
|---|--|
| Determine goals of production | 80.4% |
| Delegate | 80.0% |
| Prepare a paper and electronic press kit | 79.6% |
| Develop touring strategy | 79.6% |
| Assist artist in setting career goals | 78.9% |
| Set up banking procedures | 78.7% |
| Assist artist in identifying his / her potential and developing his / her talents | 78.6% |
| Research sources of funding | 77.8% |
| Educate artist on industry practice | 77.2% |
| Oversee design and maintenance of web sites | 75.9% |
| Develop touring budget | 75.5% |
| Establish a booking system | 74.5% |
| Secure insurances | 74.5% |
| Follow up | 74.1% |
| Negotiate agreements and advances | 74.1% |
| Review record royalty statements | 73.9% |
| Negotiate a distribution deal | 73.7% |
| Negotiate a licensing agreement | 73.7% |
| Coordinate tour marketing | 73.5% |
| Develop and maintain databases | 72.3% |
| Apply for grants / loans | 72.2% |
| Assist artist in implementing a business structure | 71.9% |
| Draft a business plan for an artist | 71.9% |
| Review distribution / merch / online | 71.7% |
| Coordinate tour merchandise | 71.4% |
| Plan finances | 70.2% |
| Utilize information and office technologies | 70.2% |
| Review music publishing statements | 69.6% |
| Advance tour | 69.4% |
| Coordinate tour production | 69.4% |
| Secure bookings | 69.4% |

TABLE 2 - SKILLS MASTERED (CONT.)

| SKILLS | % OF RESPONDENTS MASTERING THIS SKILL |
|---|--|
| Vet tour reconciliation | 67.4% |
| Coordinate foreign touring logistics | 65.3% |
| Develop and maintain a shipping system | 64.4% |
| Review collecting agencies royalty statements | 64.4% |
| Negotiate a digital distribution deal | 64.3% |
| Establish and maintain an inventory system | 63.0% |
| Assemble information for financial and tax statements | 61.7% |
| Execute book keeping procedures | 61.7% |
| Seek private investments and sponsorships | 55.6% |
| Register publishing rights | 55.3% |
| Coordinate publisher reporting and accountability | 53.2% |
| Solicit and negotiate publishing opportunities | 53.2% |
| Develop publishing strategy | 50.0% |

5.3 SKILLS NOT MASTERED²

Nearly all of the twenty least-mastered skills (see Table 4) figure in the following areas of competence:

- **Oversee music publishing (4 of 4 skills)**
- **Run a Business (6 of 15 skills)**
- **Acquire Funding (3 of 5 skills)**
- **Monitor revenues on behalf of artist (3 of 5 skills)**
- **Develop career strategies (3 of 9 skills)**

² Skills not mastered are those for which respondents evaluated their proficiency at I or II, that is, "I am unable to perform this skill" or "I need to enhance my ability to perform this skill."

TABLE 3 - LEAST MASTERED SKILLS

| SKILLS | % OF RESPONDENTS <u>NOT</u> MASTERING THIS SKILL | % OF RESPONDENTS CONSIDERING THIS SKILL NECESSARY |
|---|---|--|
| Seek private investments and sponsorships | 37.0% | 90.7% |
| Develop publishing strategy | 32.6% | 87.2% |
| Coordinate publisher reporting and accountability | 31.9% | 95.7% |
| Solicit and negotiate publishing opportunities | 31.9% | 87.2% |
| Negotiate a digital distribution deal | 30.4% | 85.7% |
| Assemble information for financial and tax statements | 29.8% | 76.1% |
| Review collecting agencies royalty statements | 28.9% | 97.7% |
| Establish and maintain an inventory system | 28.3% | 76.1% |
| Execute book keeping procedures | 27.7% | 78.3% |
| Register publishing rights | 25.5% | 76.6% |
| Utilize information and office technologies | 25.5% | 87.0% |
| Develop and maintain databases | 23.4% | 84.8% |
| Negotiate a licensing agreement | 22.8% | 87.7% |
| Apply for grants / loans | 22.2% | 94.4% |
| Develop and maintain a shipping system | 22.2% | 73.9% |
| Review music publishing statements | 21.7% | 97.8% |
| Vet tour reconciliation | 21.7% | 91.1% |
| Draft a business plan for an artist | 21.1% | 91.2% |
| Negotiate agreements and advances | 20.4% | 94.3% |

Findings did show differences; however, between English-speaking and French-speaking professionals in the skills they mastered less.

1- Oversee music publishing

The skills that artist managers master the least are those connected with the release of the artists' work. Note, however, that a significant number of **French-speaking** respondents said that they were not required to perform these skills.

Specific skills needing improvement are:

- Develop a publishing strategy (32.6%)
- Solicit and negotiate publishing opportunities (31.9%)
- Coordinate publisher reporting and accountability (31.9%)
- Register publishing rights (25.5%)

1- Run a business

Consulted artist managers do not seem to master some aspects of business management. English-speaking respondents are more likely to identify shortfalls in this respect.

Specifically, the least mastered skills are:

- Assemble information for financial and tax statements (29.8%)
- Establish and maintain an inventory system (28.3%)
- Execute bookkeeping procedures (27.7%)
- Utilize information and tax technologies (25.5%)
- Establish and maintain databases (23.4%)
- Develop and maintain a shipping system (22.2%)

As artist managers usually run small businesses, or even operate as freelancers, it is very likely they are directly involved in these activities and, therefore, not surprising that they express this type of need.

3- Acquire Funding

The search for funding is among the least mastered competencies for all artist management professionals. Needs are particularly felt in connection with finding public or private funding. However, these needs are more pronounced among French-speaking artist managers.

Main shortfalls are:

- Seek private investments, sponsorships and / or endorsements (37%)
- Apply for grants / loans (22.2%)
- Negotiate agreements and advances (20.4%)

4- Monitor Revenues on Behalf of Artist

A significant portion of respondents recognize shortfalls in some skills required for managing the revenues generated by the artists they represent.

Skills needing development are:

- Review record royalty statements (28.9%)
- Review music publishing statements (21.7%)
- Vet tour reconciliations (21.7%)

5- Develop Career Strategies

In this area, skills requiring the most attention were:

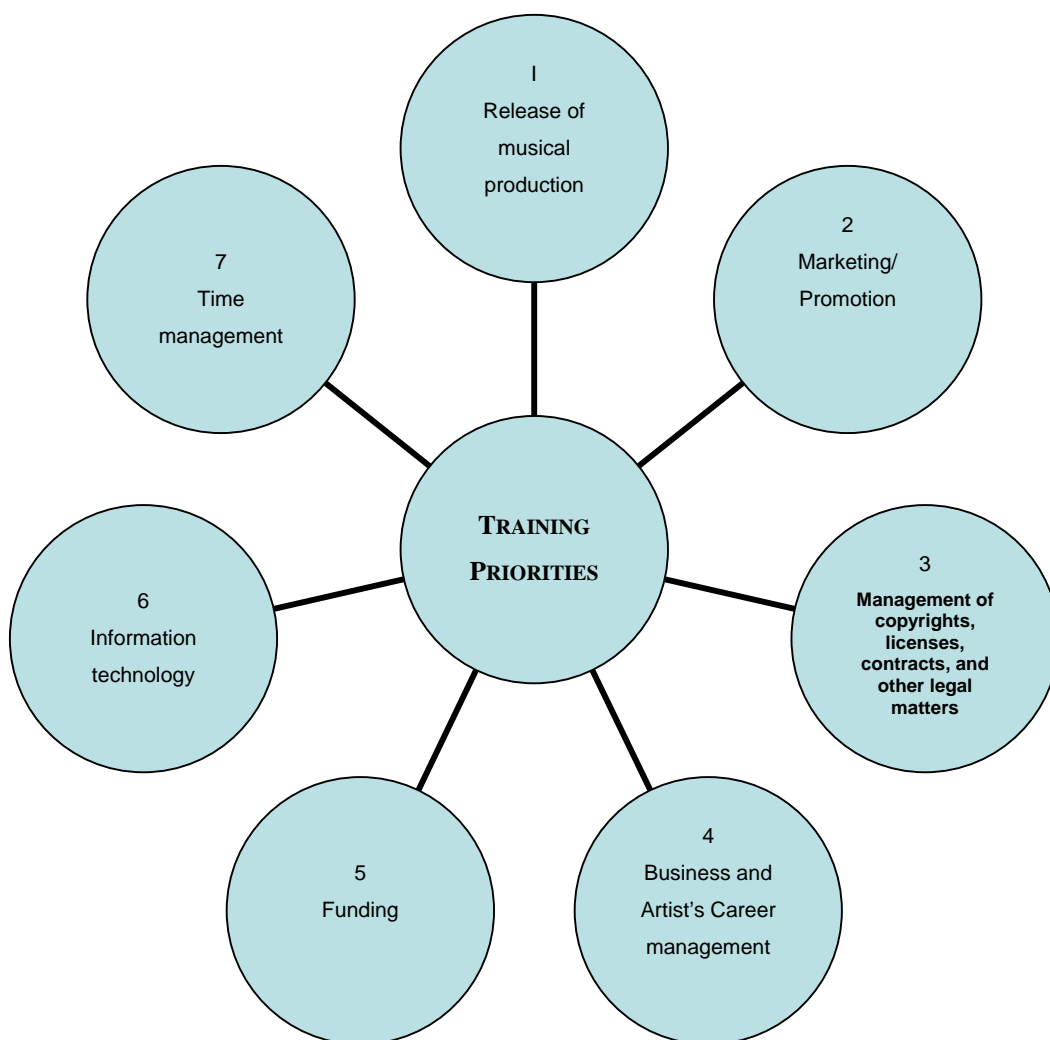
- Pursue a digital distribution deal (30.4%)
- Pursue a licensing deal (22.8%)
- Draft a business plan for an artist (21.1%)

5.4 TRAINING PRIORITIES

In addition to their competency self-assessment, artists managers were invited to specify, in view of the skills identified as the least well performed, the 5 training needs they thought were most urgent.

Note that only half of respondents volunteered their opinion about highest priority training needs. Specified training priorities may be grouped under the 7 following heading:

FIGURE 7 – TRAINING PRIORITIES



The main comments on each of these areas of competence were the following:

1 – Music publishing

Close to 38% of respondents mentioned the area of competence concerned with the publication of musical work as an important training need. They expressed this need in the following manner:

“I need to further my training in publication.”

“I need to learn more about publication in general, and about how to collect royalties in particular.”

“Please set up a workshop on the topic.”

“I would like to know more about the release side of the music industry.”

“I tend to rely on specialists in this domain and I’d like to learn how to do it myself.”

“I need to know more about releasing and how to go about things in this area. It’s a major weakness.”

“Improve our knowledge with seminars on the topic.”

“I would like to have access to a formal training program connected with the publication of music.”

The needs described are rather general, but if we consider the least mastered skills, we can target the following aspects of publication:

- Establish a release strategy for an artist’s work
- Solicit and negotiate publishing opportunities
- Coordinate publisher reporting and accountability
- Register publishing rights

2- Marketing and Promotion

Not surprisingly close to two out of five respondents consider it important to improve their skills in marketing or promotion, because they view these skills as among the most crucial for effectively managing an artist's career. The need was expressed in such statements as:

"How to find and negotiate partnerships with record labels and publishers."

"To develop a clientèle, you need exposure; to have exposure, you have to possess a solid network of contacts (...); some training should help us meet people to create this network."

"Contact management"

"Implementing a release strategy for music recording."

"Building and maintaining a fan club"

"Coordinating tour marketing"

These statements show that a significant number of professionals feel the need for building an exchange network that would allow them to make contacts and increase their exposure.

In addition, some express a concern for improving their ability to interact with record companies and publishers, as well as their ability to draw up, implement, and coordinate various marketing and promotional tools and activities relating to both audio recordings and tours.

3- Management of copyrights, licenses, contracts, and other legal matters

A third of respondents having identified training priorities agreed that management of copyrights, licences, contractual agreements, and other legal matters is a skill that artist managers must further enhance and maintain. They drew attention to the following aspects:

"Dealing and keeping up-to-date with various contracts received, legal problems, copyright, royalties"

"Learning the legal sides of things in the music industry"

"Artists' contracts and royalties"

"Furthering my education in areas like licensing"

“Need more legal skills”

“Technical knowhow relating to legal contracts”

“Negotiating record contracts (production, exclusivity, licences)”

“I would like to access formal educational programs related to royalties”

“Reviewing music publishing statements”

“Managing royalties on record sales”

These concerns encompass copyright, licences, royalties, and various aspects of contractual agreements relating to managing the artist's revenue.

4- Business Management and Managing the Artist's Career

The need for training in connection with business management and the management of artists' careers was mentioned by a little less than a third of respondents. These needs relate to improving artist managers' ability to organize their business and the careers of the artists they represent. These concerns were expressed in the following statements:

“Accounting, taxes, budgeting, etc.”

“Generally develop on-going training in information technologies and office management”

“It would be grand to have a course in business, setting up a business structure, etc.”

“Helping the artists to articulate their vision and implement a business plan based on that vision”

These skills are also considered among the most demanding of the profession.

5- Funding

Because of its impact on financial security, a quarter of consulted artist managers see the search for funding as one of the most demanding skills they have to master.

A little over 20% of respondents express the need to improve their competencies in connection with funding, both public and private. Needs expressed concerned knowledge of the sources of funding and procedures for acquiring funding.

These concerns are expressed in the following statements:

“Need more financial management”

“Learn more about seeking private investment and soliciting sponsorships”

“Finding funding”

“Filling out grant applications”

“Applying for grants / loans”

“To be updated on funding available”

“Better knowledge and understanding of available funding”

“Better follow-up method for grant applications”

“To feel less inadequate when asking for money”

“Assist artists with their FACTOR grant application”

“Learn more about labels and private sources of funding for artists careers”

6- Information Technology

Many artist managers expressed a need to keep up to date with different types of information technology. Needs expressed relate mainly to means of developing marketing tools for the artists, producing music recordings, or running their business. Typical statements were:

“Digital everything”

“Ways to exploit the Internet”

“Website development”

“Making videos and films”

“Electronic press kits”

“I-pod messaging / shows”

“More experience and more expertise in computer technology”

“Generally develop on-going training in computer and management/office tools”

“Familiarity with some computer applications: Photoshop, Illustrator, Quark, etc.”

The technologies these professionals are referring to are:

- Digital technology
- The Internet, email, the Web
- Videos/films
- I-pod
- Computer tools for office and management
- Design applications: Photoshop, illustrator, Quark, etc.

7- Time Management

Even if time management wasn't specifically mentioned as a training priority, it seems important to us to highlight this skill, which nearly a third of artist managers spontaneously identified as being one of the most demanding requirements of their job. Further, many of them referred to this competency at different points throughout the consultations.

They expressed the concern in such statements as:

“To have more time to devote to the artist”

“We always need to improve. For me, it is mainly time management. I notice that enormous amount of time can be taken focusing on issues that may not be relevant to what I need to accomplish — such as answering or ignoring inquiries by artists that have not first educated themselves to a certain level. I blame that mostly on email. (...)”

“To better manage my time, and my stress”

6. ARTISTS' PERCEPTIONS

This study included a consultation, by way of a survey questionnaire, with around twenty artists to solicit their opinions as clients about the most crucial and most demanding skills required of a music artist manager. This questionnaire was also based on the CHRC *Chart of Competencies for Music Artist Managers*.

As mentioned previously, the sample of respondents is limited to 8 French-speaking artists. Artists who accepted to participate have the following profile:

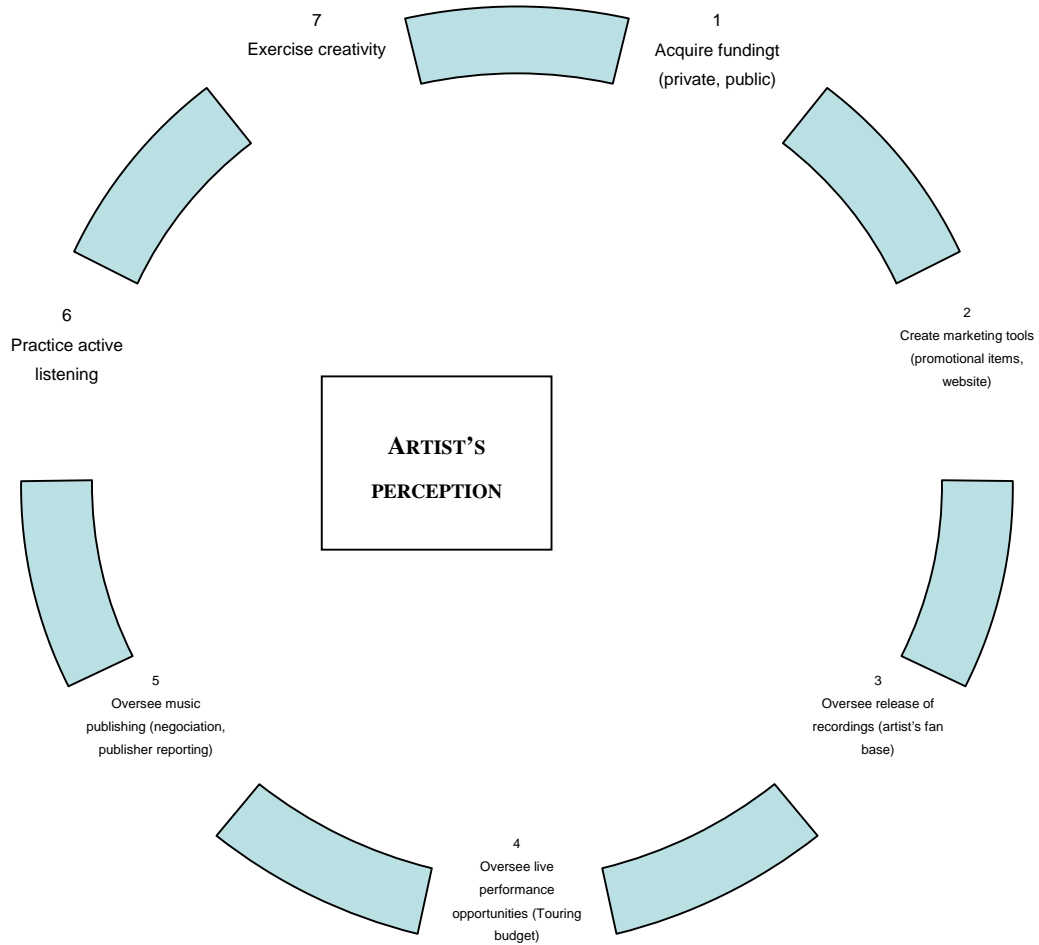
- Between 25 and 44 years old
- All are solo artists
- Musical genres: classical, contemporary folk, hip hop, pop rock, heavy metal, alternative-country
- Three quarters are emerging artists
- More than 40% have been under management contract for more than five years, and nearly 30% for less than one year

Obviously, such a small sample precludes an in-depth analysis or the possibility of drawing reliable and definitive conclusions. However, seeing that consulted artists' perceptions of needs appear to match those identified by music artist managers, we think it informative to use the data to emphasize the development of those same competencies.

The following figure highlights the importance artists and artist management professionals give to the following skills:

- Acquire funding
- Creation of marketing tools
- Relationship with artist's fans
- Coordinate tour production
- Music publishing

FIGURE 7 – ARTISTS’ PERCEPTIONS



While nearly 90% of artists consulted say they are satisfied with their manager's competence, a third of them point out a need for improvement in active listening and creativity.

7. TRAINING OFFERINGS

7.1 Time Artist Managers Devote to Professional Development

While music artist managers' training needs may be identified and correlated with training opportunities currently available throughout Canada, artist managers must show a willingness to invest in their professional development.

To examine their practice in this respect, our survey included the following question: Have you received training in the last year?

Only a small number of respondents indicated that they had devoted time to professional development in the last twelve months; specifically:

- ☒ 7 of the 38 English-speaking respondents (18%)
- ☒ 7 of the 27 French-speaking respondents (25%)

Favoured training methods were:

- ☒ Seminars and conferences offered by various organizations and associations
- ☒ Coaching
- ☒ On-the-job training

This suggests that few artist managers devote any time to professional development. And when they do, they seem to favour short-term training, self-training, or various types of assistance, like coaching, to improve specific aspects of their abilities.

Why the preference for such short, targeted training? Because, according to the majority of respondents, time is a scarce and precious resource for artist managers. Consequently, any effective and successful training strategy meant for music artist management professionals must take this factor into account.

As to the main subjects covered in the training undertaken in the last year, we observe that many overlap with the priority needs identified in our study, particularly so among French-speaking respondents:

- ⌘ French-speaking respondents: tax regulations for freelancers, law and the Internet, introduction to copyright, contracts and licences, tax credits, career management in the arts, press kit production, media relations, legal status of professional artists, coordinating tour performances
- ⌘ English-speaking respondents: money management, advanced Excel, conversational French

Whatever artist managers' current practices with respect to their professional development, the following question pertains: what are the resources currently available to artist management professionals to meet their training needs? This is the question we address in the following section.

7.2 Map of Artist Management Training Offerings in Canada

The training offerings that we identified are mainly concentrated in three Canadian provinces: British Columbia, Ontario, and Quebec. In these three provinces, training is offered by a number of educational institutions that have designed initial training programs on artist management. In addition, many professional associations provide training opportunities in the form of short-term seminars and workshops.

| TABLE 4 - EDUCATIONAL INSTITUTIONS | | |
|---|--|------------------|
| Responded to the Survey | | |
| INSTITUTION | PROGRAM TITLE | PROVINCE |
| Capilano College | Art & Entertainment Program | British Columbia |
| Vancouver Film School | Entertainment Business Management | British Columbia |
| Metalworks Institute of Sound and Music Production | Entertainment & Business management | Ontario |
| Trebas Institute (Toronto) | Entertainment Management | Ontario |
| Institut Trebas (Montreal) | Gérant d'artistes de musique populaire | Quebec |
| Harris Institute for the Arts(*) | Recording Industry Orientation Program Producing/Engineering Program Recording Arts Management Program | Ontario |
| Did Not Respond to the Survey | | |
| Stylus Music School | Music Business Management | British Columbia |
| Durham College | Entertainment Administration Music Business Management | Ontario |
| Fanshawe College | Music Industry Arts Program | Ontario |
| International Academy of Design and Technology (IADT) | Entertainment Business Management Program | Ontario |
| École du Showbusiness | Agent de commercialisation en développement artistique | Quebec |
| Musitechnic | General overview of the music industry | Quebec |

(*) Did not respond to the survey, but communicated information allowing us to analyze their training offering according to the *Music Artist Manager's Chart of Competencies*.

In other provinces, available offerings are much less organized, essentially available through various music industry associations and organizations and mostly taking the form of re-training activities offered during annual events. Topics vary from one seminar or workshop to another and are not always geared toward artist management. Such variations usually follow members' needs and concerns.

TABLE 5 - MUSIC INDUSTRY ASSOCIATIONS/ORGANIZATIONS

| Responded to the Survey | |
|---|---------------------------|
| Music Newfoundland and Labrador | Newfoundland and Labrador |
| ADISQ | Quebec |
| Conseil de la Culture des régions de Québec et de Chaudières-Appalaches | Quebec |
| Saskatchewan Recording Industry Association | Saskatchewan |
| Music BC | British Columbia |
| Did Not Respond to the Survey | |
| Alberta recording Industries Association | Alberta |
| New Music West | British Columbia |
| Pacific Contact | British Columbia |
| Manitoba Audio Recording Industry Association (MARIA) | Manitoba |
| Folk Alliance Canada | Nashville, Tennessee |
| Musique New Brunswick | New Brunswick |
| Music Industry Association of Nova Scotia (MIANS) | Nova Scotia |
| CAPACOA | Ontario |
| Canadian Music Week | Ontario |
| CIRPA | Ontario |
| North By Northeast Music and Film Festival | Ontario |
| Toronto Music Expo | Ontario |
| Ontario Council of Folk Festivals | Ontario |
| The Blues Summit | Ontario |
| Diapason | Quebec |
| Music Yukon | Yukon |

As part of the survey, we approached 12 educational institutions and 21 associations/organizations in the music industry. We invited them to complete an on-line questionnaire based on the Music Artist Manager's Chart of Competencies. Six educational institutions (including the Harris Institute for the Arts), three associations, and one cultural organization filled out the questionnaire, for a total of 10 respondents.

Section 7.3, presents detailed results of this evaluation for all areas of competence as well as for specific skills in the chart. For each area of competence, it presents the name of the institutions or industry associations and organizations offering full or upgrade training, the hours allocated for this training, the type of training offered, the overall assessment of this training, and pointers concerning the type of training favoured for each skill.

Analysis of results by area of competence allows us to make the following observations (see table):

- Among English-speaking training providers, all areas of competence of the Chart are covered by at least 3 different institutions; on the French-speaking side, all areas of competence except one – “Monitor revenues on behalf of artists” – are covered by at least one training provider;
- Of all the respondents, the Trebas Institute is the only educational institution to offer an initial training program that covers all areas of competence;
- Programs offered by educational institutions are generally longer term, stretching over several months, while those offered by associations or organizations are usually one-time short-term activities (a few hours);
- On the whole, training mainly takes the form of lectures, practical workshops, or seminars. Capilano College, Vancouver Film School, and the Trebas Institute offer internships as part of their training. The Saskatchewan Recording Industry Association, the Vancouver Film School, and the ADISQ favour a mentoring/coaching approach in some of their activities;
- In Quebec, the training program offered by Institut Trebas is recognized by the ministère de l'Éducation, des Loisirs et des Sports (MELS) and leads to an “attestation d'études collégiales” (AEC). To meet requirements set by the department, the program offers 45 hours of courses stretching over 45 weeks, or 3 semesters. The same program in Ontario lasts 6 months, or 39 weeks.
- Appendix 1 details training offerings from providers who did not answer the questionnaire. Further research or phone interviews were conducted in order to document these offerings and correlate them with the areas of competence in the Chart.

TABLE 6 - TRAINING OFFERINGS IN EACH AREA OF COMPETENCE

| | ENGLISH-SPEAKING | FRENCH-SPEAKING |
|---|---|---|
| 1. ACQUIRE CLIENTS | Vancouver Film School Capilano College Treas Institute Harris Institute | Institut Trebas |
| 2. DEVELOP CAREER STRATEGIES | Saskatchewan recording Industry Association Vancouver Film School Capilano College Treas institute Harris Institute | Conseil de la culture des regions de Québec et de Chaudières Appalaches Institut Trebas |
| 3. CREATE MARKETING TOOLS | Saskatchewan recording Industry Association Vancouver Film School Capilano College Treas institute Music BC Harris Institute | Conseil de la culture des regions de Québec et de Chaudières Appalaches Institut Trebas ADISQ |
| 4. ACQUIRE FUNDING | Vancouver Film School Capilano College Treas institute Harris Institute | Conseil de la culture des regions de Québec et de Chaudières Appalaches Institut Trebas ADISQ |
| 5. OVERSEE PRODUCTION OF RECORDINGS | Saskatchewan recording Industry Association Vancouver Film School Capilano College Treas institute Music BC Harris Institute | Institut Trebas |
| 6. OVERSEE RELEASE OF RECORDINGS AND OTHER PRODUCTS | Vancouver Film School Capilano College Treas institute Music BC Harris Institute | Institut Trebas |
| 7. OVERSEE LIVE PERFORMANCE OPPORTUNITIES | Saskatchewan recording Industry Association Vancouver Film School Capilano College Treas institute Music BC Harris Institute | Institut Trebas |
| 8. COORDINATE LIVE PERFORMANCES | Vancouver Film School Capilano College Treas institute Music BC Harris Institute | Conseil de la culture des regions de Québec et de Chaudières Appalaches Institut Trebas ADISQ |
| 9. OVERSEE MUSIC PUBLISHING | Vancouver Film School Capilano College Treas institute Music BC Harris Institute | Conseil de la culture des regions de Québec et de Chaudières Appalaches Institut Trebas ADISQ |
| 10. MONITOR REVENUES ON BEHALF OF ARTISTS | Vancouver Film School Capilano College Treas institute Harris Institute | NONE |
| 11. RUN A BUSINESS | Vancouver Film School Capilano College Treas institute Harris Institute | Conseil de la culture des regions de Québec et de Chaudières Appalaches Institut Trebas |
| 12. ESTABLISH AND MAINTAIN A TRUST RELATIONSHIP WITH ARTIST | Saskatchewan recording Industry Association Vancouver Film School Capilano College Treas institute Harris Institute | Institut Trebas ADISQ |
| 13. DEMONSTRATE COMMUNICATION SKILLS | Vancouver Film School Capilano College Treas institute Harris Institute | Conseil de la culture des regions de Québec et de Chaudières Appalaches Institut Trebas |
| 14. DEMONSTRATE PERSONAL COMPETENCIES | Vancouver Film School Capilano College Treas institute Harris Institute | Institut Trebas |

7.3 STRENGTHS AND WEAKNESSES IN TRAINING OFFERINGS

Respondents were asked to specify the training approaches favoured in their respective institutions and to assess their training offerings with respect to each area of competence defined in the Music Artist Manager’s Chart of Competencies. In what follows, we present the main considerations relating to each of the areas of competence covered in the Chart.

1- Acquire Clients

This area of competence is part of the training program of five educational institutions: Vancouver Film School, Capilano College, the Trebas Institute in Toronto, the Harris Institute, and Institut Trebas in Montreal. Training is provided in three major Canadian provinces — British Columbia, Ontario, and Quebec — and is available in the two official languages.

TABLE 7 – ACQUIRE CLIENTS

| | ENGLISH-SPEAKING INSTITUTIONS(*) | | | FRENCH-SPEAKING INSTITUTIONS |
|---|----------------------------------|------------------------|--------------------------------|------------------------------|
| | VANCOUVER FILM SCHOOL | CAPILANO COLLEGE | TREBAS INSTITUTE | INSTITUT TREBAS DE MONTRÉAL |
| Number of hours | 200H | 3H | 3H | 45H |
| Type(s) of training | Lectures Practical workshop | Lectures Internship | Practical workshop Seminars | Lectures |
| Institution’s assessment of its training offering | strong | Needs improvement | Needs improvement | strong |

(*) + the Harris Institute: 15H

In their syllabuses, these educational institutions’ training programs include training specifically geared toward “Acquiring Clients.” Either theoretical in its approach or providing a combination of theory and practice, the training consists mainly of lectures and seminars and, in some cases, practical workshops. Capilano College favours internships, to facilitate transferring this competence to the workplace.

While these programs may cover all the skills specifically contained in the Chart under this area of competence, the time given to their development varies considerably between institutions. While the Vancouver Film School allocates 200 hours for this training, and Institut Trebas (Quebec) 45 hours, Capilano College and the Trebas Institute (Ontario) give it only three hours. Both these institutions admit that their program can be improved.

2- Develop Career Strategies

This area of competence is covered in the offerings of five educational institutions — Vancouver Film School, Capilano College, Trebas Institute (Ontario and Quebec), and Harris Institute —, one industry association (Saskatchewan Recording Industry Association), and one cultural sector organization in Quebec (Conseil de la culture des régions de Québec et de Chaudières-Appalaches). The area is thus covered in four Canadian provinces — Saskatchewan, British Columbia, Ontario, and Quebec — and is available in the two official languages.

TABLE 8 – DEVELOP CAREER STRATEGIES

| | ENGLISH-SPEAKING INSTITUTIONS(*) | | | | FRENCH-SPEAKING INSTITUTIONS | |
|---|---|--|-------------------------|----------------------|--|-----------------------------|
| | SASKATCHEWAN RECORDING INDUSTRY ASSOCIATION | VANCOUVER FILM SCHOOL | CAPILANO COLLEGE | TREBAS INSTITUTE | CONSEIL DE LA CULTURE (QUÉBEC - CHAUD.-APP.) | INSTITUT TREBAS DE MONTRÉAL |
| Number of hours | As needed | 200H | 2H | 3H | 45H | 45H |
| Type(s) of training | Mentoring / coaching | Lectures Practical workshops Internships | Lectures Internships | Lectures Seminars | Lectures | Lectures |
| Institution's assessment of its training offering | lacking | strong | Needs improvement | Needs improvement | Needs improvement | Needs improvement |

(*) + the Harris Institute: 40H

Shortfalls exist, however, in coverage of specific skills in this area:

- ❏ English-speaking offerings don't cover the skill of helping artists "set career goals" at all.
- ❏ Two institutions (Vancouver Film School and Montreal's Institut Trebas) have indicated that their programs do not cover the following skills:
 - Assist an artist in implementing a business structure;
 - Pursue a digital distribution deal.

These shortcomings are significant, since artist managers identified these skills as among both the least well performed and as among top priority training needs.

3- Create Marketing Tools

This area of competence is covered by nine training providers: five educational institutions—Vancouver Film School, Capilano College, Trebas Institute (Ontario and Quebec), and Harris Institute—, three music industry associations— Saskatchewan Recording Industry Association, Music BC, ADISQ—, and one cultural organization in Quebec.

TABLE 9 – CREATE MARKETING TOOLS

| | ENGLISH-SPEAKING INSTITUTIONS(*) | | | | | FRENCH-SPEAKING INSTITUTIONS | | |
|---|--|--|----------|-------------------------|---------------------------------|---|--|-----------------------------|
| | SASKATCHE-WAN RECORDING INDUSTRY ASSOCIATION | VANCOUVER FILM SCHOOL | MUSIC BC | CAPILANO COLLEGE | TREBAS INSTITUTE | ADISQ | CONSEIL DE LA CULTURE (QUÉBEC - CHAUD.-APP.) | INSTITUT TREBAS DE MONTRÉAL |
| Number of hours | As needed | Approx. 200H | 8H | 6H | 3H | 6H | 7 or 14H | 45H |
| Type(s) of training | Mentoring / coaching | Lectures Practical workshops Mentoring /coaching Seminars | Seminars | Lectures Internships | Lectures Practical Workshops | Lectures Practical Workshops Mentoring / coaching | | Lectures |
| Institution's assessment of its training offering | Lacking | Strong | Strong | Needs improvement | Strong | Needs improvement | Strong | Needs improvement |

(*) + the Harris Institute: 15H

Training offered in English seems much more complete than that available in French in Quebec. Training offerings in French from the three providers in Quebec show several shortfalls related to the following skills:

- Oversee the production of artist bios³
- Oversee production of photos
- Prepare a paper and electronic press kit⁴
- Oversee design and maintenance of web sites⁵

However, the development of these skills is not a priority need since they appear to be well-performed. Note that Institut Trebas in Montreal does cover all these skills except for overseeing production of photos.

4- Acquire Funding

As indicated, participating artist managers identified several training needs in view of enhancing their ability to acquire funding. This area of competence is covered by the training offerings of five educational institutions — Vancouver Film School, Capilano College, and Trebas Institute (Ontario and Quebec), and Harris Institute —, two music industry associations (Music BC et l'ADISQ), and one cultural organization in Quebec. It is offered in the two official languages and in several forms: lectures, practical workshops, seminars, and even internships and mentoring/coaching activities. Except for the Vancouver Film School (50 hours), training offerings in this area are rather short (3 to 14 hours).

³ This skill is part of Institut Trebas' program in Montreal, however.

⁴ Ditto

⁵ Ditto

TABLE 10 – ACQUIRE FUNDING

| | INSTITUTIONS ANGLOPHONES(*) | | | | INSTITUTIONS FRANCOPHONES | | |
|---|--|----------|-------------------------|----------------------|-----------------------------------|--------------------------|-----------------------------------|
| | VANCOUVER FILM SCHOOL | MUSIC BC | CAPILANO COLLEGE | TREBAS INSTITUTE | ADISQ | CONSEIL DE LA CULTURE | INSTITUT TREBAS DE MONTRÉAL |
| Number of hours | Approx. 50H | 3H | 4H | 6H | Indir. 2 X 6H | 7 or 14H | 10H |
| Type(s) of training | Lectures Practical workshops Mentoring / coaching Internships Seminars | Seminars | Lectures Internships | Lectures | Practical workshop Seminars | Lectures | Lectures |
| Institution's assessment of its training offering | Strong | Strong | Needs improvement | Needs improvement | Needs improvement | Needs improvement | Needs improvement |

(*) + the Harris Institute: 25H

Training offerings mostly cover the priority needs identified by artists managers:

- Search for sources of funding (5 of 7 providers)
- Apply for grants / loans (7 of 7 providers)
- Seek private investments, sponsorships and / or endorsements (6 of 7 providers)
- Negotiate agreements and advances (5 of 7 providers)

Still, most providers (5 of 7) think their training offering needs improvement.

5- Oversee Production of Recordings and Other Products

This area of competence is not a priority training need for artist managers, who judged their mastery of related skills to be rather good.

Training in this area is available in four Canadian provinces — Saskatchewan, British Columbia, Ontario, and Quebec. Offerings only partially cover the specific skills of this area of competence, however. The following skills, for instance, are only covered by half of training providers:

- Establish and maintain production deadlines
- Deliver final product and artwork

TABLE 11 – OVERSEE PRODUCTION OF RECORDINGS AND OTHER PRODUCTS

| | ENGLISH-SPEAKING INSTITUTIONS(*) | | | | | FRENCH-SPEAKING INSTITUTION |
|---|--|---|---------------------|-------------------------|---------------------------------|---------------------------------|
| | SASKATCHEWAN RECORDING INDUSTRY ASSOCIATION | VANCOUVER FILM SCHOOL | MUSIC BC | CAPILANO COLLEGE | TREBAS INSTITUTE | INSTITUT TREBAS DE MONTRÉAL |
| Number of hours | As needed | Approx. 21H | 4H | 2H | 18H | 45H |
| Type(s) of training | Practical workshops Mentoring / coaching | Lectures Internships Mentoring / coaching Seminars | Practical workshops | Lectures Internships | Lectures Practical workshops | Lectures Practical workshops |
| Institution's assessment of its training offering | Lacking | Lacking | Strong | Needs improvement | Strong | Strong |

(*) + the Harris Institute: 30H

While this training offering is described as basically theoretical in approach, some providers have planned for a mixed approach incorporating workshops, internships, or mentoring/coaching.

Finally, respondents' own assessments suggest that training offerings in this area would need to be enhanced in most cases.

6- Oversee Release of Recordings and Other Products

The ability to carry out the various release marketing activities turned out to be a main concern for artist managers. Even though they considered themselves competent in this area, many expressed a need to improve their performance. Similarly, many are concerned with improving their ability to “cultivate and maintain relationships with an artist’s base.”

Available training needs analysis reveals that skills connected with the marketing of musical releases are, on the whole, rather well covered by the training programs offered by five training providers. Three providers consider their training offering to be strong, while the two others deem their program needs improvement.

Most institutions seem to favour a theoretical approach (lectures, seminars).

TABLE 12 – OVERSEE RELEASE OF RECORDINGS AND OTHER PRODUCTS

| | ENGLISH-SPEAKING INSTITUTIONS | | | | FRENCH-SPEAKING INSTITUTION |
|---|--|----------|-------------------------|-------------------|---------------------------------|
| | VANCOUVER FILM SCHOOL | MUSIC BC | CAPILANO COLLEGE | TREBAS INSTITUTE | INSTITUT TREBAS DE MONTREAL |
| Number of hours | Approx. 21H | 3H | 3H | 18H | 45H |
| Type(s) of training | lectures Practical workshops Internships Mentoring / coaching | Seminars | Lectures Internships | Lectures | Practical workshops Lectures |
| Institution's assessment of its training offering | Strong | Strong | Needs improvement | Needs improvement | Strong |

(*) + the Harris Institute: 30H

7- Oversee Live Performance Opportunities

Except for Institut Trebas in Montreal, all training providers cover all the skills in this area of competence. But while the Quebec respondent indicated that its training offering does not cover the development of a touring strategy, it nevertheless considers its offering to be strong in this area.

Training is available in four provinces: Saskatchewan, British Columbia, Ontario, and Quebec. Mainly offered as lectures and seminars, this training often combines theory and practice. The Saskatchewan Recording Industry Association and the Vancouver Film School propose a mentoring/coaching approach to the development of these skills. Two institutions, the Vancouver Film School and Capilano College, provide internship opportunities.

TABLE 13 – OVERSEE LIVE PERFORMANCE OPPORTUNITIES

| | ENGLISH-SPEAKING INSTITUTIONS(*) | | | | | FRENCH-SPEAKING INSTITUTIONS |
|---|---|--|----------|-------------------------|---------------------------------|---------------------------------|
| | SASKATCHEWAN RECORDING INDUSTRY ASSOCIATION | VANCOUVER FILM SCHOOL | MUSIC BC | CAPILANO COLLEGE | TREBAS INSTITUTE | INSTITUT TREBAS DE MONTREAL |
| Number of hours | As needed | Approx. 42H | 3H | 2H | 18H | 45H |
| Type(s) of training | Practical workshops Mentoring / Coaching | Lectures Practical workshops Internships Mentoring / coaching | Seminars | Lectures Internships | Lectures Practical workshops | Lectures Practical workshops |
| Institution's assessment of its training offering | Lacking | Strong | Strong | Needs improvement | Strong | Strong |

(*) + the Harris Institute: 15H

While the training offered by the Saskatchewan Recording Industry Association would appear to be complete, the Association considers its program to be lacking in this area.

8- Coordinate Live Performances

Skills connected with the organization of live performances have not been identified as priorities in this training needs study. Nevertheless, eight institutions include this area of competence in their training program. Once again, training offerings are concentrated in the same three provinces: British Columbia, Ontario, and Quebec. On the English side, offerings cover all skills in this area. In Quebec, training offerings show a significant shortfall with respect to “coordinating tour merchandise.” This shortfall seems important to us, because artists in Quebec expressed a need for artist managers to improve their performance in this area.

TABLE 14 – COORDINATE LIVE PERFORMANCES

| | ENGLISH-SPEAKING INSTITUTIONS(*) | | | | FRENCH-SPEAKING INSTITUTIONS | | |
|---|--|----------|-------------------------|---------------------|---|----------------------------------|-----------------------------------|
| | VANCOUVER FILM SCHOOL | MUSIC BC | CAPILANO COLLEGE | TREBAS INSTITUTE | ADISQ | CONSEIL DE LA CULTURE | INSTITUT TREBAS DE MONTRÉAL |
| Number of hours | 21H | 3H | 4H | 18H | 3H | 14H | 45H |
| Type(s) of training | Lectures Practical workshops Internships Mentoring / coaching Seminars | Seminars | Lectures Internships | Lectures | Lectures Practical workshops Mentoring / coaching Seminars | Lectures | Lectures |
| Institution's assessment of its training offering | Lacking | Strong | Needs improvement | Strong | Needs improvement | Needs improvement | Strong |

(*) + the Harris Institute: 35H

Half of consulted institutions expressed the need to improve their program in connection with the development of skills in this area.

9- Oversee Music Publishing

This area of competence is the top priority need identified by artist managers and is also one of the areas of competence where training offerings are the most lacking. Only two institutions claim to cover all the skills required of artist management professionals — Capilano College and Music BC, both in British Columbia. All the other institutions report shortfalls in their program with respect to the Chart of Competencies. Skills that are not covered vary from one institution to another. “Develop a publishing strategy” is the only skill covered in all programs. It is not surprising then that four of the institutions recognize a need for improvement in their training offerings. However, two institutions — Vancouver Film School, and the Trebas Institute in Toronto — consider their coverage of this area is a strong point in their program, despite noted shortfalls.

TABLE 15 – OVERSEE MUSIC PUBLISHING

| | ENGLISH-SPEAKING INSTITUTIONS(*) | | | | FRENCH-SPEAKING INSTITUTIONS | | |
|---|--|----------|-------------------------|---------------------|---|--------------------------|-----------------------------------|
| | VANCOUVER FILM SCHOOL | MUSIC BC | CAPILANO COLLEGE | TREBAS INSTITUTE | ADISQ | CONSEIL DE LA CULTURE | INSTITUT TREBAS DE MONTRÉAL |
| Number of hours | Approx. 68H | 3H | 14H | 18H | 3H | 7H | 10H |
| Type(s) of training | Lectures Practical workshops Internships Mentoring / coaching Seminars | Seminars | Lectures Internships | Lectures | Lectures Practical workshops Mentoring / coaching Seminars | Lectures | Lectures |
| Institution's assessment of its training offering | Strong | Strong | Needs improvement | Strong | Needs improvement | Needs improvement | Needs improvement |

(*) + the Harris Institute: 15H

The preferred training approach in this area of competence is heavily geared toward lectures and the acquisition of theoretical understanding. The subject does mainly involves the acquisition of knowledge about the application of regulations governing copyright, and not much in the way of practical abilities; yet some institutions, such as the Vancouver Film

School, Capilano College, and the ADISQ, offer to complete conventional learning with more dynamic and personalized training, such as mentoring/coaching or internships.

10- Monitor Revenues on Behalf of the Artist

Results indicate a complete lack of training offerings in Quebec for this area of competence, yet management of royalties and contractual agreements is one of the chief priorities identified by artist managers in the Canadian music industry. Only four English-speaking institutions — Vancouver Film School, Capilano College, the Trebas Institute in Toronto, and Harris College — include training for skills in this area of competency.

TABLE 16 – MONITOR REVENUES ON BEHALF OF THE ARTIST

| | ENGLISH-SPEAKING INSTITUTIONS(*) | | | FENCH-SPEAKING INSTITUTIONS |
|--|---|-------------------------|------------------|-----------------------------|
| | VANCOUVER FILM SCHOOL | CAPILANO COLLEGE | TREBAS INSTITUTE | NONE |
| Number of hours | Approx. 21H | 1H | 6H | N / A |
| Type(s) of training | Lectures Practical workshops Internships Mentoring / coaching Semninars | Lectures Internships | Lectures | N / A |
| Institution's assessment of its training offerings | Strong | Needs improvement | Strong | N / A |

(*) + the Harris Institute: 15H

Capilano College, which devotes only one hour to training in this area, recognizes that its offering needs improvement.

11- Run a Business

Training needs associated with this area of competence were mainly voiced by English-speaking artist managers. Four English-speaking institutions give particular attention to the skills required for running a business:

- Vancouver Film School (British Columbia)
- Capilano College (British Columbia)
- Trebas Institute (Ontario)
- Harris Institute (Ontario)

In Quebec, training offerings are still more limited. No institution handles insurance contracts. Institut Trebas and the Conseil de la culture Québec et Chaudière-Appalaches offer training with respect to establishing and maintaining an inventory system, a skill identified as a priority need by artist managers in Quebec.

TABLE 17 – RUN A BUSINESS

| | ENGLISH-SPEAKING INSTITUTIONS(*) | | | FRENCH-SPEAKING INSTITUTIONS | |
|---|--|-------------------------|---------------------------------|---------------------------------|-----------------------------|
| | VANCOUVER FILM SCHOOL | CAPILANO COLLEGE | TREBAS INSTITUTE | CONSEIL DE LA CULTURE | INSTITUT TREBAS DE MONTRÉAL |
| Number of hours | Approx. 200H | 6H | 18H | 14H | 90H |
| Type(s) of training | Lectures Practical workshops Internships Mentoring / coaching Seminars | Lectures Internships | Lectures Practical workshops | Lectures Practical workshops | Lectures |
| Institution's assessment of its training offering | Strong | Needs improvement | Strong | Needs improvement | Needs improvement |

(*) + the Harris Institute: 75H

All the consulted institutions offer training on various office and computer technologies, an area artist managers identified as a priority training need. A correlation must be done however between these offerings and specific needs. In Quebec, institutions offering training in this area are reassessing their offerings. Other English-speaking institutions, with the

exception of Capilano College, consider their offering to be strong in this area. Comparative analysis of these training offerings would surely help identify needed enhancements.

12- Establish and Maintain a Trust Relationship with the Artist

Several institutions offer training that targets the development of artist managers' ability to establish and maintain a trust relationship with the artist they represent. This training is characteristically preoccupied with three skills:

- Establish and maintain communication mechanisms and protocols (6/6)
- Inform artist of his / her contractual obligations (5/6)
- Manage artist's expectations (6/6)

Only half the institutions included the topic of "screening and responding to requests for the artist's involvement" in their music artist manager training programs. Only the Vancouver Film School and the Trebas Institute (Ontario and Quebec) offer complete training in all skills related to this area of competence.

TABLE 18 – ESTABLISH AND MAINTAIN A TRUST RELATIONSHIP WITH THE ARTIST

| | ENGLISH-SPEAKING INSTITUTIONS(*) | | | | FRENCH-SPEAKING INSTITUTIONS | |
|---|---|--|-------------------------|-------------------|---------------------------------|-----------------|
| | SASKATCHEWAN RECORDING INDUSTRY ASSOCIATION | VANCOUVER FILM SCHOOL | CAPILANO COLLEGE | TREBAS INSTITUTE | ADISQ | INSTITUT TREBAS |
| Number of hours | As needed | Approx. 10H | 4H | 6H | 2 X 3H | 45H |
| Type(s) of training | Mentoring / coaching | Lectures Practical workshops Internships Mentoring / coaching Seminars | Lectures Internships | Lectures | Practical workshops Lectures | Lectures |
| Institution's assessment of its training offering | Lacking | Strong | Needs improvement | Needs improvement | Needs improvement | Strong |

(*) + the Harris Institute: 30H

Only two of the six institutions consider the training they provide in this area of competence to be a strength in their program. Three of them wish to improve their offering, and one is considering whether their program is lacking in this area.

13- Demonstrate Communication Skills

Training offerings for this area are found in the six participating institutions and in three Canadian provinces: British Columbia, Ontario, and Quebec. None of these institutions' programs cover all skills listed in the Chart. Skills most often dealt with are:

- Negotiate
- Use/interpret non verbal language
- Write in a clear and concise manner
- Give and receive constructive criticism

TABLE 19 – DEMONSTRATE COMMUNICATION SKILLS

| | ENGLISH-SPEAKING INSTITUTIONS | | | FRENCH-SPEAKING INSTITUTIONS | | |
|--|--|-------------------------|---------------------------------|--|---------------------------------|-----------------------------------|
| | VANCOUVER FILM SCHOOL | CAPILANO COLLEGE | TREBAS INSTITUTE | ADISQ | CONSEIL DE LA CULTURE | INSTITUT TREBAS DE MONTRÉAL |
| Number of hours | Approx. 21H | 4H | 18H | 4H | 14H | 45H |
| Type(s) of training | Lectures Practical workshops Internships Mentoring / coaching Seminars | Lectures Internships | Lectures Practical workshops | Lectures Practical workshops Internships Mentoring / coaching Seminars | Practical workshops Lectures | Lectures |
| Institution's assessment of its training offerings | Strong | Needs improvement | Strong | Needs improvement | Needs improvement | Strong |

14- Demonstrate Personal Skills

Four major institutions in three Canadian provinces (British Columbia, Ontario, and Quebec) provide training offerings that address the personal skills identified in the Music Artist Manager's Chart of Competencies. In one way or another, almost all training programs cover all 24 personal skills making up this area of competence.

Generally, a conventional lecture approach is favoured, sometimes complemented with practical workshops. Only the Vancouver Film School makes use of internships and mentoring/coaching in developing these skills.

TABLE 20 – DEMONSTRATE PERSONAL SKILLS

| | ENGLISH-SPEAKING INSTITUTIONS | | | FRENCH-SPEAKING INSTITUTION |
|---|--|-------------------|-------------------------|---------------------------------|
| | VANCOUVER FILM SCHOOL | TREBAS INSTITUTE | CAPILANO COLLEGE | INSTITUT TREBAS DE MONTREAL |
| Number of hours | 10H | 18H | | 45H |
| Type(s) of training | Lectures Practical workshops Internships Mentoring / coaching Seminars | Lectures | Lectures Internships | Practical workshops Lectures |
| Institution's assessment of its training offering | Strong | Needs improvement | | Needs improvement |

7.4 TRAINING OFFERED BY INSTITUTIONS THAT DID NOT PARTICIPATE IN THIS STUDY

TABLE 21 – TRAINING OFFERINGS DESCRIPTION

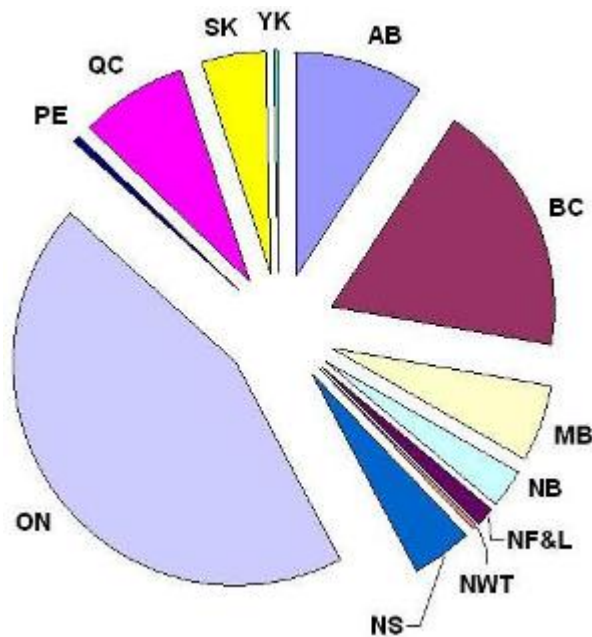
| INSTITUTION | PROGRAM | PROGRAM FEATURES |
|--|---|--|
| DURHAM COLLEGE | MUSIC BUSINESS MANAGEMENT PROGRAM | <ul style="list-style-type: none"> • Three-year program (6 semesters) • Credential awarded: Ontario College Advanced Diploma • This program prepares students to manage the business aspects of the entertainment industry. While the program focuses mainly on the music industry, generic skills common to all entertainment enterprises are also covered. • Course curricula focus on areas of competencies such as: entertainment communications, entertainment marketing, entertainment law, music production, tour management, merchandising retail and distribution, music publishing, small business management, accounting, e-business, networking and personal selling • Offers students the opportunity to apply the academic knowledge they have acquired over the first and second years in a supervised workplace setting during the program's last 2 semesters |
| FANSHAWE COLLEGE | MUSIC INDUSTRY ARTS | <ul style="list-style-type: none"> • Two-year Ontario College Diploma Program • educates students on all relevant aspects of the contemporary audio industry • Program approach is intensively hands-on • Course curricula focus on areas of competencies such as contracts, sales and promotion, music publishing and copyright |
| INTERNATIONAL ACADEMY OF DESIGN AND TECHNOLOGY | ENTERTAINMENT BUSINESS MANAGER | <ul style="list-style-type: none"> • Provides students with both theoretical and practical exposure to the entertainment business industry • Graduates of this program leave with skills in the following areas : communications, management techniques, problem solving, among others. |
| STYLUS MUSIC SCHOOL | MUSIC BUSINESS MANAGEMENT CERTIFICATE PROGRAM | <ul style="list-style-type: none"> • Program duration: 8 months (3 terms) • Students enrolled in the Music Business Management Program study the majority of Term 1 at Capilano College, completing the Business Fundamentals Program offered by the Department of Applied Business Technology • Students graduating from this program will be qualified music industry professionals with complete music and business knowledge |
| ÉCOLE DU SHOW-BUSINESS | AGENT DE COMMERCIALISATION EN DÉVELOPPEMENT ARTISTIQUE | <ul style="list-style-type: none"> • Duration: 540 hours – Three 15-week sessions • the program aims to develop the following skills: <ul style="list-style-type: none"> ○ Find and analyze business data ○ marketing of products and services ○ Develop and follow up on a marketing plan ○ Use mass communications to promote products and services ○ Process financial and accounting data for business management purposes ○ Prepare and manage an operational budget ○ Use business related legal sources ○ Market a cultural product. • Training is completed with a specific project during the last session. |

7.5 CONCLUSIONS REGARDING TRAINING OFFERINGS

Available training offerings can largely address the training needs identified by music artist managers. However, educational institutions offering programs in this field are mainly concentrated in three provinces: British Columbia, Ontario, and Quebec. These three provinces do represent a large part of music industry activity; yet Alberta, which generates a larger share of releases than Quebec (see table below), is under-represented in terms of educational establishments, at least among those we identified in our study.

FIGURE 8 – CANADIAN RELEASE

CMID Statistics - 2003 Canadian Releases by Province⁶



Training offerings in other Canadian provinces are essentially provided by music industry associations, mainly in the form of one-off upgrade training opportunities created for specific events.

Is this representative of available training offerings? Our studies would seem to confirm that no formal training offering exists in Alberta, for instance, despite its large share of music

⁶ Taken from the CIRPA Web site, www.cirpa.ca

production, which suggests a significant number of artist managers are active in the province.

In addition, this compilation of training offerings allows us to say that music industry associations are active and provide one-off upgrade training to a clientèle that includes artist managers. The content of these training offerings have not been documented in this study, but we can say that organizations providing training activities geared toward artist management professionals exist in the provinces of Alberta, Manitoba, Newfoundland and Labrador, the Yukon, New Brunswick, and Nova Scotia.

APPENDIX 1

ADDRESS AND CONTACT INFORMATION FOR INSTITUTIONS OFFERING TRAINING PROGRAMS COVERING OR SPECIFICALLY FOCUSED ON ARTIST MANAGEMENT

| PROVINCE | INSTITUTION | PROGRAM | PROGRAM DIRECTOR / COORDONNATOR |
|------------------|---|--|---|
| British Columbia | Capilano College 2055 Purcell Way, North Vancouver, BC V7J 3H5 Phone: (604) 986-1911 www.capcollege.bc.ca/programs/arts-entertainments/about.html | Arts and Entertainment Management Program | Fiona Black fblack@capcollege.bc.ca |
| British Columbia | Stylus Music School #60 8 TH STREET, NEW WESTMINSTER, BC V3M 3P1 PHONE: (604) 523-2969 www.stylusmusicschool.com | MUSIC BUSINESS MANAGEMENT CERTIFICATE PROGRAM | H. FALCONER hfalconer@stylusmusicschool.com |
| British Columbia | Vancouver Film School VFS Administration & Admissions Office 2nd Floor - 198 West Hastings Street Vancouver, BC, Canada V6B 1H2 Phone: (604) 685-5808 www.vfs.com/curriculum.php?id=15 | Entertainment Business Management Program | Jeff Young Email via Ms Janet Cacchioni : jan@vfs.com |
| Ontario | Durham College 2000 Simcoe St N., Oshawa, Ontario, L1H 7K4 Canada Phone: (905) 721-2000 https://myplace.durhamcollege.ca/durham/profile/programview.jsp?programID=88 | Music Business Management Program | JOANNE HILL joanne.hill@durhamcollege.ca |
| Ontario | Fanshawe College 1460 Oxford Street. East P.O. Box 7005, London, Ontario N5Y 5R6 Phone: (519) 452-4430 www.fanshawec.on.ca | Music Industry Arts Program | TERRY MCMANUS tmcmanus@fanshawec.ca |

| PROVINCE | INSTITUTION | PROGRAM | PROGRAM DIRECTOR / COORDONNATOR |
|----------|--|---|--|
| Ontario | Harris Institute 118 Sherbourne St. Toronto, Ontario Canada M5A 2R2 Phone: (416) 367-0178 http://www.harrisinstitute.com/ | Artist Management Program | Bob Roper bob@harrisinstitute.com |
| Ontario | International Academy of Design and Technology 39 John Street Toronto, ON M5V 3G6 Phone: 1 (866) 892-1722 www.iadt.ca | Entertainment Business Manager | WAYNE PATTON wpatton@iaod.com |
| Ontario | Metalworks Institute of Sound and Music Production 3611 Mavis Road Mississauga, ON. L5C 1T7 Phone: (905) 279-4000 | Entertainment Business Management | Antoinette Fabiano ant@metalworksinstitute.com |
| Ontario | Trebas Institute 149 College Street Toronto (Ontario) M5T 1P5 Phone: (416) 966-3066 http://www.trebas.com | Entertainment Management | Ron Rogers ron@trebas.com |
| Quebec | École du Show-Business 5505 Saint-Laurent Blvd., Suite 3010 Montreal, QC H2T 1S6 Phone: (514) 271-2244 http://www.ecoledushowbusiness.com | Agent de commercialisation en développement artistique | MR. GAUTHIER GGAUTHIER@ECOLEDUSHOWBUSIN ESS.COM |
| Quebec | Institut Trebas 550 Sherbrooke West, 6ième étage, Tour Est Montreal (Quebec) 3A 1B9 Phone: (514) 845-4141 http://www.trebas.com | Gérance d'artistes de musique populaire | |

APPENDIX 2 - CONTENT ANALYSIS OF TRAINING OFFERINGS IN RELATION TO SKILL STATEMENTS AS LISTED IN
THE *MUSIC ARTIST MANAGER CHART OF COMPETENCIES*

1. ACQUIRE CLIENTS

| | ENGLISH-SPEAKING INSTITUTIONS | | | FRENCH-SPEAKING INSTITUTION |
|--|-------------------------------|---------------------|---------------------|-----------------------------|
| | VANCOUVER FILM SCHOOL | CAPILANO COLLEGE | TREBAS INSTITUTE | INSTITUT TREBAS DE MONTRÉAL |
| 1. Scout potential talent | Theory and practice | Theory and practice | Theory and practice | Theory and practice |
| 2. Assess an artist's creative talent, capabilities and reputation | Theory only | Theory only | Theory only | Theory and practice |
| 3. Determine an artist's marketing potential | Theory and practice | Theory and practice | Theory and practice | Theory and practice |
| 4. Assess compatibility | Theory only | Theory only | Theory only | Theory and practice |
| 5. Sell one's vision and service | Theory only | Theory only | Theory only | Theory and practice |
| 6. Negotiate a contractual relationship | Theory and practice | Theory only | Theory and practice | Theory only |

2. DEVELOP CAREER STRATEGIES

| | ENGLISH-SPEAKING INSTITUTIONS | | | | FRENCH-SPEAKING INSTITUTIONS | |
|---|---|-----------------------|------------------|---------------------|--|-----------------------------|
| | SASKATCHEWAN RECORDING INDUSTRY ASSOCIATION | VANCOUVER FILM SCHOOL | CAPILANO COLLEGE | TREBAS INSTITUTE | CONSEIL DE LA CULTURE DES RÉGIONS DE Q et de CHAUD.-APP. | INSTITUT TREBAS DE MONTRÉAL |
| 1. Assist an artist in identifying his / her potential talents and developing his / her talents | Theory only | Theory only | Theory only | Not covered | Theory only | Theory only |
| 2. Educate an artist on industry practice | Theory only | Theory only | Not covered | Theory only | Theory and practice | Theory and practice |
| 3. Set career goals | Not covered | Not covered | Not covered | Not covered | Theory only | Theory only |
| 4. Draft a business plan for an artist | Theory only | Theory only | Theory only | Theory only | Theory and practice | Theory and practice |
| 5. Assist an artist in implementing a business structure | Theory only | Pas couvert | Theory only | Theory only | Theory only | Not covered |
| 6. Recommend artistic collaborations | Theory and practice | Theory and practice | Not covered | Theory and practice | Not covered | Theory and practice |

2. DEVELOP CAREER STRATEGIES (cont.)

| | ENGLISH-SPEAKING INSTITUTIONS | | | | FRENCH-SPEAKING INSTITUTIONS | |
|---------------------------------------|---|-----------------------|---------------------|---------------------|--|-----------------------------|
| | SASKATCHEWAN RECORDING INDUSTRY ASSOCIATION | VANCOUVER FILM SCHOOL | CAPILANO COLLEGE | TREBAS INSTITUTE | CONSEIL DE LA CULTURE DES RÉGIONS DE Q et de CHAUD.-APP. | INSTITUT TREBAS DE MONTRÉAL |
| 7. Pursue a licensing deal in record | Theory and practice | Theory and practice | Theory and practice | Theory and practice | Not covered | Theory and practice |
| 8. Pursue a ditribution deal | Theory only | Theory only | Theory only | Not covered | Theory and practice | Theory and practice |
| 9. Pursue a digital distribution deal | Theory only | Not covered | Theory and practice | Not covered | Not covered | Theory only |

3. CREATE MARKETING TOOLS

| | ENGLISH-SPEAKING INSTITUTIONS | | | | | FRENCH-SPEAKING INSTITUTIONS | | |
|--|---|-----------------------|---------------------|---------------------|---------------------|------------------------------|--|-----------------------------|
| | SASKATCHEWAN RECORDING INDUSTRY ASSOCIATION | VANCOUVER FILM SCHOOL | MUSIC BC | CAPILANO COLLEGE | TREBAS INSTITUTE | ADISQ | CONSEIL DE LA CULTURE DES RÉGIONS DE Q et de CHAUD.-APP. | INSTITUT TREBAS DE MONTRÉAL |
| 1. Oversee production of bios | Theory and practice | Theory only | Theory only | Theory only | Theory only | Not covered | Theory and practice | Theory and practice |
| 2. Oversee production of photos | Theory only | Theory only | Theory only | Theory only | Theory and practice | Not covered | Not covered | Not covered |
| 3. Prepare a paper and electronic press kit | Theory and practice | Theory and practice | Theory and practice | Theory and practice | Theory and practice | Not covered | Not covered | Theory only |
| 4. Oversee design and maintenance of web sites | Theory only | Theory only | Theory only | Theory only | Theory only | Not covered | Not covered | Theory only |

3. CREATE MARKETING TOOLS (cont.)

| | ENGLISH-SPEAKING INSTITUTIONS | | | | | FRENCH-SPEAKING INSTITUTIONS | | |
|--|---|-----------------------|---------------------|---------------------|------------------|------------------------------|--|-----------------------------|
| | SASKATCHEWAN RECORDING INDUSTRY ASSOCIATION | VANCOUVER FILM SCHOOL | MUSIC BC | CAPILANO COLLEGE | TREBAS INSTITUTE | ADISQ | CONSEIL DE LA CULTURE DES RÉGIONS DE Q et de CHAUD.-APP. | INSTITUT TREBAS DE MONTRÉAL |
| 5. Oversee production of ad mattes and posters | Theory only | Theory only | Theory only | Not covered | Theory only | Theory only | Theory only | Not covered |
| 6. Oversee production of specialty promotional items | Theory only | Theory and practice | Theory and practice | Theory and practice | Theory only | Theory and practice | Theory and practice | Theory and practice |

4. ACQUIRE FUNDING

| | ENGLISH-SPEAKING INSTITUTIONS | | | | FRENCH-SPEAKING INSTITUTIONS | | |
|---|-------------------------------|---------------------|---------------------|---------------------|------------------------------|---|-----------------------------------|
| | VANCOUVER FILM SCHOOL | MUSIC BC | CAPILANO COLLEGE | TREBAS INSTITUTE | ADISQ | CONSEIL DE LA CULTURE DES RÉGIONS DE Q et de CHAUD.- APP | INSTITUT TREBAS DE MONTRÉAL |
| 1. Research sources of funding | Theory and practice | Not covered | Theory only | Theory only | Not covered | Theory only | Theory only |
| 2. Apply for grants / loans | Theory only | Theory only | Theory only | Theory only | Theory only | Theory only | Theory only |
| 3. Seek private and public investments and sponsorships | Theory only | Theory and practice | Theory only | Theory only | Theory only | Theory only | Not covered |
| 4. Negotiate agreements and advances | Not covered | Theory and practice | Theory and practice | Theory and practice | Not covered | Theory only | Theory only |
| 5. Follow up | Theory and practice | Theory only | Theory only | Theory and practice | Theory only | Theory only | Theory only |

5. OVERSEE PRODUCTION OF RECORDINGS AND OTHER PRODUCTS

| | ENGLISH-SPEAKING INSTITUTIONS | | | | | FRENCH-SPEAKING INSTITUTION |
|---|---|-----------------------|-------------|------------------|---------------------|-----------------------------|
| | SASKATCHEWAN RECORDING INDUSTRY ASSOCIATION | VANCOUVER FILM SCHOOL | MUSIC BC | CAPILANO COLLEGE | TREBAS INSTITUTE | INSTITUT TREBAS DE MONTRÉAL |
| 1. Determine goals of production | Theory only | Theory only | Theory only | Theory only | Theory only | Theory only |
| 2. Establish production team and location | Theory and practice | Theory and practice | Theory only | Theory only | Theory and practice | Theory only |
| 3. Coordinate production schedule | Not covered | Theory only | Not covered | Theory only | Theory only | Theory only |
| 4. Deliver final product and artwork | Not covered | Theory only | Not covered | Theory only | Not covered | Theory and practice |

6. OVERSEE RELEASE OF RECORDINGS AND OTHER PRODUCTS

| | ENGLISH-SPEAKING INSTITUTIONS | | | | FRENCH-SPEAKING INSTITUTION |
|--|-------------------------------|---------------------|---------------------|---------------------|-----------------------------|
| | VANCOUVER FILM SCHOOL | MUSIC BC | CAPILANO COLLEGE | TREBAS INSTITUTE | INSTITUT TREBAS DE MONTREAL |
| 1. Establish a release strategy | Theory and practice | Theory and practice | Theory and practice | Theory and practice | Theory and practice |
| 2. Determine release date | Theory only | Theory only | Theory only | Theory only | Theory only |
| 3. Ensure execution of release strategy I | Theory and practice | Theory only | Theory only | Theory and practice | Theory and practice |
| 4. Cultivate and maintain relationships with an artist's base | Theory only | Not covered | Theory only | Theory only | Theory only |

7. OVERSEE LIVE PERFORMANCE OPPORTUNITIES

| | ENGLISH-SPEAKING INSTITUTIONS | | | | | FRENCH-SPEAKING INSTITUTION |
|--|---|-----------------------|---------------------|---------------------|---------------------|-----------------------------|
| | SASKATCHEWAN RECORDING INDUSTRY ASSOCIATION | VANCOUVER FILM SCHOOL | MUSIC BC | CAPILANO COLLEGE | TREBAS INSTITUTE | INSTITUT TREBAS DE MONTREAL |
| 1. Develop touring strategy | Theory only | Theory only | Theory only | Theory only | Theory only | Not covered |
| 2. Secure bookings | Theory and practice | Theory and practice | Theory and practice | Theory and practice | Theory and practice | Theory and practice |
| 3. Develop touring budget | Theory only | Theory only | Theory only | Theory only | Theory only | Theory only |
| 4. Review / negotiate performance offers | Theory and practice | Theory and practice | Theory and practice | Theory and practice | Theory and practice | Theory only |

8. COORDINATE LIVE PERFORMANCES

| | ENGLISH-SPEAKING INSTITUTIONS | | | | FRENCH-SPEAKING INSTITUTIONS | | |
|--------------------------------------|-------------------------------|---------------------|---------------------|---------------------|------------------------------|---|-----------------------------------|
| | VANCOUVER FILM SCHOOL | MUSIC BC | CAPILANO | TREBAS INSTITUTE | ADISQ | CONSEIL DE LA CULTURE DES RÉGIONS DE Q et de CHAUD.- APP | INSTITUT TREBAS DE MONTRÉAL |
| 1. Coordinate tour production | Theory and practice | Theory and practice | Theory and practice | Theory and practice | Theory only | Theory only | Theory only |
| 2. Coordinate tour marketing | Theory only | Theory only | Theory only | Theory only | Theory only | Theory and practice | Theory and practice |
| 3. Coordinate tour merchandise | Theory and practice | Theory only | Theory only | Theory only | Not covered | Not covered | Not covered |
| 4. Advance tour | Theory only | Theory only | Theory only | Theory only | Theory only | Theory and practice | Theory only |
| 5. Coordinate foreign tour logistics | Theory only | Theory only | Not covered | Theory only | Theory only | Not covered | Theory only |

9. OVERSEE MUSIC PUBLISHING

| | ENGLISH-SPEAKING INSTITUTIONS | | | | FRENCH-SPEAKING INSTITUTIONS | | |
|--|-------------------------------|---------------------|---------------------|---------------------|------------------------------|---|-----------------------------------|
| | VANCOUVER FILM SCHOOL | MUSIC BC | CAPILANO COLLEGE | TREBAS INSTITUTE | ADISQ | CONSEIL DE LA CULTURE DES RÉGIONS DE Q et de CHAUD.- APP | INSTITUT TREBAS DE MONTRÉAL |
| 1. Register publishing rights | Theory and practice | Theory and practice | Theory only | Theory and practice | Not covered | Not covered | Theory and practice |
| 2. Develop publishing strategy | Theory only | Theory only | Theory only | Theory only | Theory only | Theory only | Theory only |
| 3. Solicit and negotiate publishing opportunities | Theory only | Theory only | Theory and practice | Not covered | Theory only | Theory only | Not covered |
| 4. Coordinate publisher reporting and accountability | Not covered | Theory only | Theory only | Theory only | Theory only | Theory only | Theory only |

10. MONITOR REVENUES ON BEHALF OF ARTIST

| | ENGLISH-SPEAKING INSTITUTIONS | | | FRENCH-SPEAKING INSTITUTION |
|--|-------------------------------|---------------------|---------------------|-----------------------------|
| | VANCOUVER FILM SCHOOL | CAPILANO COLLEGE | TREBAS INSTITUTE | NONE |
| 1. Vet tour reconciliation | Theory and practice | Theory and practice | Theory and practice | N / A |
| 2. Review distribution / merch/ online | Theory only | Theory only | Theory only | N / A |
| 3. Review record royalty statements | Theory only | Theory only | Not covered | N / A |
| 4. Review musuc publishing statements | Theory only | Theory only | Theory only | N / A |
| 5. Review collecting agencies royalty statements | Theory only | Theory only | Not covered | N / A |

11. RUN A BUSINESS

| | ENGLISH-SPEAKING INSTITUTIONS | | | FRENCH-SPEAKING INSTITUTIONS | |
|---|-------------------------------|---------------------|---------------------|---|-----------------------------|
| | VANCOUVER FILM SCHOOL | CAPILANO COLLEGE | TREBAS INSTITUTE | CONSEIL DE LA CULTURE DES RÉGIONS DE Q et de CHAUD.-APP | INSTITUT TREBAS DE MONTRÉAL |
| 1. Establish and maintain an office space | Theory and practice | Theory and practice | Theory and practice | Not covered | Theory only |
| 2. Comply with business laws, regulations and practices | Theory only | Theory only | Not covered | Not covered | Theory only |
| 3. Set up banking procedures | Theory only | Theory and practice | Theory and practice | Theory only | Theory only |
| 4. Plan finances | Theory only | Theory only | Not covered | Not covered | Theory only |
| 5. Secure insurance | Theory only | Theory only | Theory and practice | Not covered | Not covered |
| 6. Establish a booking system | Theory and practice | Theory only | Theory and practice | Not covered | Theory only |
| 7. Establish and maintain an inventory system | Theory and practice | Theory and practice | Theory and practice | Theory only | Theory only |

11. RUN A BUSINESS (cont.)

| | ENGLISH-SPEAKING INSTITUTIONS | | | FRENCH-SPEAKING INSTITUTIONS | |
|---|-------------------------------|---------------------|---------------------|--|--------------------------------|
| | VANCOUVER FILM SCHOOL | CAPILANO COLLEGE | TREBAS INSTITUTE | CONSEIL DE LA CULTURE DES RÉGIONS DE Q et de CHAUD.-APP | INSTITUT TREBAS DE MONTRÉAL |
| 8. Establish and maintain data bases | Theory only | Theory only | Theory only | Theory only | Theory only |
| 9. Establish and maintain a deadline calendar | Theory only | Theory only | Theory only | Theory only | Theory only |
| 10. Develop and maintain a shipping system | Theory only | Theory only | Not covered | Theory and practice | Theory only |
| 11. Execute bookkeeping procedures | Theory and practice | Theory only | Theory only | Theory and practice | Theory and practice |
| 12. Assemble information for financial and tax statements | Theory only | Theory only | Theory only | Theory only | Theory only |
| 13. Utilize information and office technologies | Theory only | Theory only | Theory and practice | Theory only | Theory only |
| 14. Join industry associations | Theory only | Theory and practice | Theory and practice | Theory only | Theory only |
| 15. Direct, motivate and train staff | Theory only | Theory only | Theory only | Theory and practice | Theory only |

12. ESTABLISH AND MAINTAIN A TRUST RELATIONSHIP WITH ARTIST

| | ENGLISH-SPEAKING INSTITUTIONS | | | | FRENCH-SPEAKING INSTITUTIONS | |
|--|---|-----------------------|------------------|---------------------|------------------------------|---------------------|
| | SASKATCHEWAN RECORDING INDUSTRY ASSOCIATION | VANCOUVER FILM SCHOOL | CAPILANO COLLEGE | TREBAS INSTITUTE | ADISQ | INSTITUT TREBAS |
| 1. Establish and maintain communication mechanisms and protocols | Theory only | Theory only | Theory only | Theory only | Theory and practice | Theory and practice |
| 2. Inform artist of his / her contractual obligations | Theory only | Theory only | Not covered | Theory only | Theory and practice | Theory and practice |
| 3. Screen and respond to requests for artist's involvement | Not covered | Theory and practice | Not covered | Theory only | Not covered | Theory only |
| 4. Manage artist's expectations | Theory only | Theory and practice | Theory only | Theory and practice | Theory only | Theory only |

13. DEMONSTRATE COMMUNICATION SKILLS

| | ENGLISH-SPEAKING INSTITUTIONS | | | FRENCH-SPEAKING INSTITUTIONS | | |
|---|-------------------------------|---------------------|---------------------|------------------------------|--|--------------------------------|
| | VANCOUVER FILM SCHOOL | CAPILANO COLLEGE | TREBAS INSTITUTE | ADISQ | CONSEIL DE LA CULTURE DES RÉGIONS DE Q et de CHAUD.- APP | INSTITUT TREBAS DE MONTRÉAL |
| 1. Practice active listening | Theory and practice | Not covered | Not covered | Theory only | | Theory only |
| 2. Negotiate | Theory and practice | Theory and practice | Theory and practice | Theory and practice | Theory and practice | Theory and practice |
| 3. Persuade | Theory only | Theory and practice | Not covered | Not covered | Not covered | Not covered |
| 4. Use / interpret non verbal communication | Theory and practice | Theory and practice | Theory only | Theory and practice | Theory and practice | Theory and practice |
| 5. Write in a clear and concise manner | Theory only | Theory only | Theory only | Theory only | Theory only | Theory and practice |
| 6. Adapt language to recipient | Not covered | Not covered | Theory only | Not covered | | Theory only |
| 7. Give / receive constructive criticism | Theory only | Theory only | Theory only | Theory and practice | Theory only | Theory only |

14. DEMONSTRATE PERSONAL SKILLS

| | ENGLISH-SPEAKING INSTITUTIONS | | | FRENCH-SPEAKING INSTITUTION |
|--|-------------------------------|------------------|------------------|-----------------------------|
| | VANCOUVER FILM SCHOOL | TREBAS INSTITUTE | CAPILANO COLLEGE | INSTITUT TREBAS DE MONTREAL |
| 1. Demonstrate personal and professional integrity | Theory only | Not covered | Theory only | Theory and practice |
| 2. Work under pressure | Theory only | Theory only | Theory only | Theory only |
| 3. Demonstrate time management skills | Theory only | Theory only | Theory only | Theory and practice |
| 4. Demonstrate sensitivity to other cultures | Theory only | Not covered | Theory only | Theory only |
| 5. Empathize | Theory only | Theory only | Theory only | Theory only |
| 6. Practice tact and diplomacy | Theory and practice | Theory only | Theory only | Theory only |
| 7. Stay current | Theory only | Theory only | Theory only | Theory only |
| 8. Exercise analytical skills | Theory only | Theory only | Theory only | Theory only |

14. DEMONSTRATE PERSONAL SKILLS (cont.)

| | ENGLISH-SPEAKING INSTITUTIONS | | | FRENCH-SPEAKING INSTITUTION |
|--------------------------------------|-------------------------------|------------------|------------------|-----------------------------|
| | VANCOUVER FILM SCHOOL | TREBAS INSTITUTE | CAPILANO COLLEGE | INSTITUT TREBAS DE MONTREAL |
| 9. Delegate | Theory only | Theory only | Theory only | Theory only |
| 10. Exercise creativity | Theory only | Theory only | Theory only | Theory only |
| 11. Demonstrate intuition | Theory only | Theory only | Theory only | Theory and practice |
| 12. Demonstrate passion | Theory only | Theory only | Theory only | Theory and practice |
| 13. Be proactive | Theory only | Theory only | Theory only | Theory only |
| 14. Exercise judgement | Theory only | Theory only | Theory only | Theory only |
| 15. Exercise leadership | Theory only | Theory only | Theory only | Theory only |
| 16. Demonstrate attention to details | Pas couvert | Theory only | Pas couvert | Theory and practice |

14. DEMONSTRATE PERSONAL SKILLS (cont.)

| | ENGLISH-SPEAKING INSTITUTIONS | | | FRENCH-SPEAKING INSTITUTION |
|---------------------------------|-------------------------------|---------------------|---------------------|-----------------------------|
| | VANCOUVER FILM SCHOOL | TREBAS INSTITUTE | CAPILANO COLLEGE | INSTITUT TREBAS DE MONTREAL |
| 17. Take risks | Theory only | Theory and practice | Theory only | Theory and practice |
| 18. Demonstrate teamwork skills | | Theory only | Theory only | Theory and practice |
| 19. Manage stress | Theory only | Theory only | Theory only | Theory only |
| 20. Network | Theory only | Theory only | Theory only | Theory only |
| 21. Make decisions | Theory and practice | Theory and practice | Theory and practice | Theory and practice |
| 22. Multi-task | Theory and practice | Théorie seulement | Theory and practice | Theory only |
| 23. Solve problems | Theory only | Theory only | Theory only | Pas couvert |
| 24. Innovate | Theory and practice | Theory and practice | Theory and practice | Theory and practice |

APPENDIX 3

ANALYSIS OF TRAINING OFFERINGS FOR MUSIC ARTIST MANAGERS

FEBRUARY 2006

GENERAL INFORMATION

1. Name of respondent :

2. Name of your institution / firm / association :

3. Province / territory
 - Newfoundland/Labrador
 - Prince Edward Island
 - Nova Scotia
 - New Brunswick
 - Québec
 - Ontario
 - Manitoba
 - Saskatchewan
 - Alberta
 - British Columbia
 - Yukon
 - Nunavut
 - North West territories

4. Number of years your institution / firm / association has been offering training to **Artist Managers**
 - 5 years or less
 - More than 5 years

5. Your training program(s) have been designed and developed **mainly** on the basis of :
 - Research on mentoring and coaching
 - The professors' / trainers' expertise and experience
 - A training needs analysis
 - A competency profile
 - Other :

As training supplier in the field of music artist management, we are asking you to determine the extent to which your programs / courses address the following needs :

SECTION A

1. Does your institution offer training to current and prospective music artists' managers which aim at developing their ability to ACQUIRE CLIENTS?

YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section B.

1.1 Select (X) the level that best describes your training offerings in regards to each of the following skills:

I : Not covered;
 II : Training involving theory only
 III : Training involving theory and practice.

Your assessment (X)

| Skills | I | II | III |
|---|---|----|-----|
| 1. Scout potential talent | | | |
| 2. Assess artist's creative talent, capabilities and reputation | | | |
| 3. Determine artist's market potential | | | |
| 4. Assess compatibility | | | |
| 5. Sell one's vision and services | | | |
| 6. Negotiate a contractual agreement | | | |

1.2 What type(s) of training do you provide to develop or enhance a music artist manager's ability to **ACQUIRE CLIENTS** (you may check more than one category)

- Course or Module
- Seminar
- Hands-on Workshop
- Teletraining (audio and video)
- E-learning
- Internship
- Mentoring
- Other type(s) Please specify.

1.3 Your overall assessment

I : A strong feature of our programme;
 II : We could improve on this aspect
 III : A definite lack in our programme

Your Assessment (X)

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies : | I | II | III |
|---|---|----|-----|
| ACQUIRE CLIENTS? | | | |
| Comments: | | | |



SECTION B

2. Does your institution offer training to current and prospective music artist managers which aims at developing their ability to DEVELOP CAREER STRATEGIES?

- YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section C

2.1 Select (X) the level that best describes your training offerings in regards to each of the following skills:

- I : Not covered;
 II : Training involving theory only
 III : Training involving theory and practice.

| Skills: | Your Assessment (X) | | |
|---|---------------------|----|-----|
| | I | II | III |
| 1. Assist an artist in identifying his / her potential and developing his / her talents | | | |
| 2. Educate an artist on industry practice | | | |
| 3. Set career goals | | | |
| 4. Draft a business plan for an artist | | | |
| 5. Assist an artist in implementing a business structure | | | |
| 6. Recommend artistic collaborations | | | |
| 7. Pursue a licensing deal | | | |
| 8. Pursue a distribution deal | | | |
| 9. Pursue a digital distribution deal | | | |

2.2 What type(s) of training do you provide to develop / improve a music artist manager's ability to DEVELOP CAREER STRATEGIES?(You may check more than one category)

- Course or Module Internship
 Seminar Mentoring
 Hands-on Workshop Other type(s) Please specify.
 Teletraining (audio and video)
 E-learning

2.3 Your overall assessment

- I : Not covered;
 II : Training involving theory only
 III : Training involving theory and practice.

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies : | Your Assessment (X) | | |
|---|---------------------|----|-----|
| | I | II | III |
| DEVELOP CAREER STRATEGIES | | | |
| Comments: | | | |

SECTION C

3. Does your institution offer training to current and prospective music artist managers which aims at developing their ability to **CREATE MARKETING TOOLS**?

- YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section D

3.1 Select (X) the level that best describes your training offerings in regards to each of the following skills:

- I : Not covered;
 II : Training involving theory only
 III : Training involving theory and practice.

| SKILLS | Your Assessment (X) | | |
|--|---------------------|----|-----|
| | I | II | III |
| 1. Oversee production of bios | | | |
| 2. Oversee production of photos | | | |
| 3. Prepare a paper and electronic press kit | | | |
| 4. Oversee design and maintenance of web sites | | | |
| 5. Oversee production of ad mattes and posters | | | |
| 6. Oversee production of specialty promotional items | | | |

3.2 What type(s) of training do you provide to develop / improve a music artist manager's ability to **CREATE MARKETING TOOLS**? (you may check more than one category)

- Course or Module
 Seminar
 Hands-on Workshop
 Teletraining (audio and video)
 E-learning
 Internship
 Mentoring
 Other type(s) Please specify.

3.3 Your overall assessment

- I : A strong feature of our programme;
 II : We could improve on this aspect
 III : A definite lack in our programme

Your Assessment (X)

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies : | I | II | III |
|---|---|----|-----|
| CREATE MARKETING TOOLS? | | | |
| Comments: | | | |
| | | | |

SECTION D

4. Does your institution offer training to current and prospective music artist managers which aims at developing their ability to ACQUIRE FUNDING?

- YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section E

4.1 Select (X) the level that best describes your training offerings in regards to each of the following skills:

- I : Not covered;
 II : Training involving theory only
 III : Training involving theory and practice.

Your Assessment
(X)

| SKILLS: | I | II | III |
|---|---|----|-----|
| 1. Research sources of funding | | | |
| 2. Apply for grants / loans | | | |
| 3. Seek private investments, sponsorships and / or endorsements | | | |
| 4. Negotiate agreements and advances | | | |
| 5. Follow up | | | |

4.2 What type(s) of training do you provide to develop / improve a music artist manager's ability to ACQUIRE FUNDING (you may check more than one category)

- Course or Module Internship
 Seminar Mentoring
 Hands-on Workshop Other type(s) Please specify.
 Teletraining (audio and video)
 E-learning

4.3 Your overall assessment

- I : A strong feature of our programme;
 II : We could improve on this aspect
 III : A definite lack in our programme

Your Assessment
(X)

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies | I | II | III |
|---|---|----|-----|
| ACQUIRE FUNDING? | | | |
| Comments: | | | |

SECTION F

6. Does your institution offer training to current and prospective music artist managers which aims at developing their ability to OVERSEE RELEASE OF RECORDINGS AND OTHER PRODUCTS?

YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section G

6.1 Select (X) the level that best describes your training offerings in regards to each of the following skills:

I : Not covered;
 II : Training involving theory only
 III : Training involving theory and practice.

Your Assessment
(X)

| SKILLS: | I | II | III |
|--|---|----|-----|
| 1. Establish a release strategy | | | |
| 2. Determine release date | | | |
| 3. Ensure execution of release strategy | | | |
| 4. Cultivate and maintain relationships with artist's fan base | | | |

6.2 What type(s) of training do you provide to develop / improve a music artist manager's ability to OVERSEE RELEASE OF RECORDINGS AND OTHER PRODUCTS (you may check more than one category)

- Course or Module
- Seminar
- Hands-on Workshop
- Teletraining (audio and video)
- E-learning
- Internship
- Mentoring
- Other type(s) Please specify.

6.3 Your overall assessment

I : A strong feature of our programme;
 II : We could improve on this aspect
 III : A definite lack in our programme

Your Assessment
(X)

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies | I | II | III |
|---|---|----|-----|
| OVERSEE RELEASE OF RECORDINGS AND OTHER PRODUCTS | | | |
| Comments: | | | |
| | | | |

SECTION G

7. Does your institution offer training to current and prospective music artist managers which aims at developing their ability to **OVERSEE LIVE PERFORMANCE OPPORTUNITIES**?

- YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section H

7.1 Select (X) the level that best describes your training offerings in regards to each of the following skills:

I : Not covered;
 II : Training involving theory only
 III : Training involving theory and practice.

Your Assessment
(X)

| SKILLS: | I | II | III |
|--|---|----|-----|
| 1. Develop touring strategy | | | |
| 2. Secure bookings | | | |
| 3. Develop touring budget | | | |
| 4. Review / negotiate performance offers | | | |

7.2 What type(s) of training do you provide to develop / improve a music artist manager's ability to **OVERSEE LIVE PERFORMANCE OPPORTUNITIES** (you may check more than one category)

- Course or Module
 Seminar
 Hands-on Workshop
 Teletraining (audio and video)
 E-learning
 Internship
 Mentoring
 Other type(s) Please specify.

7.3 Your overall assessment

I : A strong feature of our programme;
 II : We could improve on this aspect
 III : A definite lack in our programme

Your Assessment
(X)

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies | I | II | III |
|---|---|----|-----|
| OVERSEE LIVE PERFORMANCE OPPORTUNITIES | | | |
| Comments: | | | |
| | | | |

SECTION H

8. Does your institution offer training to current and prospective music artist managers which aims at developing their ability to **COORDINATE LIVE PERFORMANCES**?

- YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section I

8.1 Select (X) the level that best describes your training offerings in regards to each of the following skills:

I : Not covered;
 II : Training involving theory only
 III : Training involving theory and practice.

| SKILLS | Your Assessment (X) | | |
|--------------------------------------|---------------------|----|-----|
| | I | II | III |
| 1. Coordinate tour production | | | |
| 2. Coordinate tour marketing | | | |
| 3. Coordinate tour merchandise | | | |
| 4. Advance tour | | | |
| 5. Coordinate foreign tour logistics | | | |

8.2 What type(s) of training do you provide to develop / improve a music artist manager's ability to **COORDINATE LIVE PERFORMANCES** (you may check more than one category)

- Course or Module
 Seminar
 Hands-on Workshop
 Teletraining (audio and video)
 E-learning
 Internship
 Mentoring
 Other type(s) Please specify.

8.3 Your overall assessment

I : A strong feature of our programme;
 II : We could improve on this aspect
 III : A definite lack in our programme

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies | Your Assessment (X) | | |
|---|---------------------|----|-----|
| | I | II | III |
| COORDINATE LIVE PERFORMANCES? | | | |
| Comments: | | | |
| | | | |

SECTION I

9. Does your institution offer training to current and prospective music artist managers which aims at developing their ability to OVERSEE MUSIC PUBLISHING?

- YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section J

9.1 Select (X) the level that best describes your training offerings in regards to each of the following skills

- I : Not covered;
 II : Training involving theory only
 III : Training involving theory and practice.

Your Assessment (X)

| SKILLS: | I | II | III |
|--|---|----|-----|
| 1. Register publishing rights | | | |
| 2. Develop publishing strategy | | | |
| 3. Solicit and negotiate publishing opportunities | | | |
| 4. Coordinate publisher reporting and accountability | | | |

9.2 What type(s) of training do you provide to develop / improve a music artist manager's ability to OVERSEE MUSIC PUBLISHING? (you may check more than one category)

- Course or Module
 Seminar
 Hands-on Workshop
 Teletraining (audio and video)
 E-learning
 Internship
 Mentoring
 Other type(s) Please specify.

9.3 Your overall assessment

- I : A strong feature of our programme;
 II : We could improve on this aspect
 III : A definite lack in our programme

Your Assessment (X)

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies | I | II | III |
|---|---|----|-----|
| OVERSEE MUSIC PUBLISHING | | | |
| Comments: | | | |

SECTION J

10. Does your institution offer training to current and prospective music artist managers which aims at developing their ability to MONITOR REVENUES ON BEHALF OF ARTIST?

- YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section K

10.1 Select (X) the level that best describes your training offerings in regards to each of the following skills

I : Not covered;
 II : Training involving theory only
 III : Training involving theory and practice.

| SKILLS: | Your Assessment (X) | | |
|--|---------------------|----|-----|
| | I | II | III |
| 1. Vet tour reconciliation | | | |
| 2. Review distribution / merch / online | | | |
| 3. Review record loyalty statements | | | |
| 4. Review music publishing statements | | | |
| 5. Review collecting agencies royalty statements | | | |

10.2 What type(s) of training do you provide to develop / improve a music artist manager's ability to **MONITOR REVENUES ON BEHALF OF ARTIST?** (You may check more than one category)

- Course or Module Internship
 Seminar Mentoring
 Hands-on Workshop Other type(s) Please specify.
 Teletraining (audio and video)
 E-learning

10.3 Your overall assessment

I : A strong feature of our programme;
 II : We could improve on this aspect
 III : A definite lack in our programme

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies | Your Assessment (X) | | |
|---|---------------------|----|-----|
| | I | II | III |
| MONITOR REVENUES ON BEHALF OF ARTIST | | | |
| Comments: | | | |

SECTION K

11. Does your institution offer training to current and prospective music artist managers which aims at developing their ability to RUN A BUSINESS?

- YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section L

11.1 Select (X) the level that best describes your training offerings in regards to each of the following skills

I : Not covered;
 II : Training involving theory only
 III : Training involving theory and practice.

Your Assessment
 (X)

| SKILLS: | I | II | III |
|---|---|----|-----|
| 1. Establish and maintain an office space | | | |
| 2. Comply with business laws, regulations and practices | | | |
| 3. Set up banking procedures | | | |
| 4. Plan finances | | | |
| 5. Secure insurances | | | |
| 6. Establish a book keeping system | | | |
| 7. Establish and maintain an inventory system | | | |
| 8. Develop and maintain data bases | | | |
| 9. Establish and maintain a deadline calendar | | | |
| 10. Develop and maintain a shipping system | | | |
| 11. Execute book keeping procedures | | | |
| 12. Assemble information for financial and tax statements | | | |
| 13. Use information and tax technologies | | | |
| 14. Join industry associations | | | |
| 15. Direct, motivate and train staff | | | |

11.2 What type(s) of training do you provide to develop / improve a music artist manager's ability to **RUN A BUSINESS**? (you may check more than one category)

- | | |
|---|--|
| <input type="checkbox"/> Course or Module | <input type="checkbox"/> Internship |
| <input type="checkbox"/> Seminar | <input type="checkbox"/> Mentoring |
| <input type="checkbox"/> Hands-on Workshop | <input type="checkbox"/> Other type(s) Please specify. |
| <input type="checkbox"/> Teletraining (audio and video) | |
| <input type="checkbox"/> E-learning | |

SECTION K (cont.)

11.3 Your overall assessment

- I : A strong feature of our programme;*
- II : We could improve on this aspect*
- III : A definite lack in our programme*

**Your Assessment
(X)**

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies | I | II | III |
|---|---|----|-----|
| RUN A BUSINESS | | | |
| Comments: | | | |
| | | | |

SECTION L

9. Does your institution offer training to current and prospective music artist managers which aims at developing their ability to ESTABLISH AND MAINTAIN A TRUST RELATIONSHIP WITH AN ARTIST?

- YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section M

12.1 *Select (X) the level that best describes your training offerings in regards to each of the following skills*

*I : Not covered;
II : Training involving theory only
III : Training involving theory and practice.*

**Your Assessment
(X)**

| SKILLS: | I | II | III |
|--|---|----|-----|
| 1. Establish and maintain communication mechanisms and protocols | | | |
| 2. Inform artist of his / her contractual obligations | | | |
| 3. Screen and respond to requests for artist's involvement | | | |
| 4. Manage artist's expectations | | | |

12.2 *What type(s) of training do you provide to develop / improve a music artist manager's ability to ESTABLISH AND MAINTAIN A TRUST RELATIONSHIP WITH AN ARTIST? (you may check more than one category)*

- Course or Module
 Seminar
 Hands-on Workshop
 Teletraining (audio and video)
 E-learning
 Internship
 Mentoring
 Other type(s) Please specify.

12.3 *Your overall assessment*

*I : A strong feature of our programme;
II : We could improve on this aspect
III : A definite lack in our programme*

**Your Assessment
(X)**

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies | I | II | III |
|---|---|----|-----|
| ESTABLISH AND MAINTAIN A TRUST RELATIONSHIP WITH AN ARTIST | | | |
| Comments: | | | |

SECTION M

13. Does your institution offer training to current and prospective music artist managers which aims at developing their COMMUNICATION SKILLS?

- YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section N

13.1 Select (X) the level that best describes your training offerings in regards to each of the following skills

- I : Not covered;
 II : Training involving theory only
 III : Training involving theory and practice.

| SKILLS: | Your Assessment (X) | | |
|--|---------------------|----|-----|
| | I | II | III |
| 1. Practice active listening | | | |
| 2. Negotiate | | | |
| 3. Persuade | | | |
| 4. Use / interpret non verbal language | | | |
| 5. Write in a clear and concise manner | | | |
| 6. Adapt language to recipient | | | |
| 7. Give and receive constructive criticism | | | |

13.2 What type(s) of training do you provide to develop / improve a music artist manager's COMMUNICATION SKILLS? (you may check more than one category)

- Course or Module
 Seminar
 Hands-on Workshop
 Teletraining (audio and video)
 E-learning
 Internship
 Mentoring
 Other type(s) Please specify.

13.3 Your overall assessment

- I : A strong feature of our programme;
 II : We could improve on this aspect
 III : A definite lack in our programme

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies | Your Assessment (X) | | |
|---|---------------------|----|-----|
| | I | II | III |
| COMMUNICATION SKILLS | | | |
| Comments: | | | |

SECTION N

14. Does your institution offer training to current and prospective music artist managers which aims at developing their PERSONAL SKILLS?

YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section O

14.1 Select (X) the level that best describes your training offerings in regards to each of the following skills

*I : Not covered;
II : Training involving theory only
III : Training involving theory and practice.*

Your Assessment (X)

| SKILLS: | I | II | III |
|--|---|----|-----|
| 1. Demonstrate personal and professional integrity | | | |
| 2. Work under pressure | | | |
| 3. Demonstrate time management skills | | | |
| 4. Demonstrate sensitivity to other cultures | | | |
| 5. Empathize | | | |
| 6. Practice tact and diplomacy | | | |
| 7. Stay current | | | |
| 8. Exercise analytical skills | | | |
| 9. Delegate | | | |
| 10. Exercise creativity | | | |
| 11. Demonstrate intuition | | | |
| 12. Demonstrate passion | | | |
| 13. Be proactive | | | |
| 14. Exercise judgement | | | |
| 15. Exercise leadership | | | |
| 16. Demonstrate attention to details | | | |
| 17. Take risks | | | |
| 18. Demonstrate teamwork skills | | | |
| 19. Manage stress | | | |
| 20. Network | | | |
| 21. Make decisions | | | |
| 22. Multi-task | | | |
| 23. Solve problems | | | |
| 24. Innovate | | | |

SECTION N (cont.)

14.2 What type(s) of training do you provide to develop / improve a music artist manager's **PERSONAL SKILLS**? (you may check more than one category)

- | | |
|---|--|
| <input type="checkbox"/> Course or Module | <input type="checkbox"/> Internship |
| <input type="checkbox"/> Seminar | <input type="checkbox"/> Mentoring |
| <input type="checkbox"/> Hands-on Workshop | <input type="checkbox"/> Other type(s) Please specify. |
| <input type="checkbox"/> Teletraining (audio and video) | |
| <input type="checkbox"/> E-learning | |

14.3 Your overall assessment

I : A strong feature of our programme;
II : We could improve on this aspect
III : A definite lack in our programme

Your Assessment
(X)

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies | I | II | III |
|---|---|----|-----|
| PERSONAL SKILLS | | | |
| Comments: | | | |
| | | | |

SECTION O

OTHER TRAINING OFFERINGS

If your institution / firm has other training offerings that this questionnaire has not enabled you to specify, please do so in the following grid :

| PROGRAM / SEMINAR TITLES | FOCUSING ON THE DEVELOPMENT OF WHAT SKILL(S)? | TYPE(S) OF TRAINING |
|--------------------------|---|---------------------|
| | | |

WE WOULD BE GRATEFUL IF YOU COULD RESPOND TO THIS SURVEY NO LATER THAN THE 10TH OF MARCH

MANY THANKS !



APPENDIX 4

MUSIC ARTIST MANAGER

ASSESSING THE SKILLS OF YOUR MANAGER

FEBRUARY 2006

RESPONDENT PROFILE

1. Name of respondent :

2. Email address :

3. Age of respondent

- Less than 25 years
- Between 25 and 34 years
- Between 45 and 54 years
- More than 55 years

4. Are you:

- a solo performer (musician or singer)
- a member of a group

6. Province / Territory

- Newfoundland/Labrador
- Prince Edward Island
- Nova Scotia
- New Brunswick
- Québec
- Ontario
- Manitoba
- Saskatchewan
- Alberta
- British Columbia
- Yukon
- Nunavut
- North West Territories

5. You belong to what musical genre?

- Alternative
- Classical
- Country
- Roots
- Hip Hop
- Adult Contemporary
- Jazz
- Urban Music
- World Music
- Pop Rock
- Pop
- Heavy Metal
- Aboriginal
- Other. Please specify :

7. Do you consider yourself an:

- Emerging artist
- Mid-career artist
- Senior artist

8. For how long have you had a formal manager (i.e. with a contractual agreement)?

- Less than year
- 1-3
- 4-5
- More than 5 years

9. From your standpoint as an artist, taking into account your needs and expectations, what are the 2 or 3 skills a music artist manager must ABSOLUTELY possess

Select (X) the level that best describes your assessment of your manager on the following skills.
 0 : Do not know / Not applicable I : Needs to improve on that skill; II : Adequate; III : Very good

A. ACQUIRE CLIENTS

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 1. Scout potential talent | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |
| 2. Assess an artist's creative talent, capabilities and reputation | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |
| 3. Determine an artist's market potential | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |
| 4. Assess compatibility | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |
| 5. Your manager's ability to "sell" his vision and services | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |
| 6. Negotiate a contractual relationship | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

B. DEVELOP CAREER STRATEGIES

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 1. Assist an artist in identifying his / her potential and developing his / her talents | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |
| 2. Educate an artist on industry practice | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |
| 3. Set career goals | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |
| 4. Draft a business plan for an artist | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |
| 5. Assist an artist in implementing a business structure | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

Select (X) the level that best describes your assessment of your manager on the following skills.
0 : Do not know / Not applicable **I** : Needs to improve on that skill; **II** : Adequate; **III** : Very good

24. DEVELOP CAREER STRATEGIES (cont.)

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 6. Recommend artistic collaborations | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 7. Pursue a licensing deal | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 8. Pursue a distribution deal | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 9. Pursue a digital distribution deal | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

24. CREATE MARKETING TOOLS

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 1. Oversee production of bios | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 2. Oversee production of photos | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 3. Prepare a paper and electronic press kit | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 4. Oversee design and maintenance of web sites | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 5. Oversee production of ad mattes and posters | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 6. Oversee production of specialty promotional items | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

Select (X) the level that best describes your assessment of your manager on the following skills.
 0 : Do not know / Not applicable I : Needs to improve on that skill; II : Adequate; III : Very good

24. ACQUIRE FUNDING

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 1. Research sources of funding | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 2. Apply for grants / loans | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 3. Seek private investments, sponsorships and / or endorsements | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 4. Negotiate agreements and advances | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 5. Follow up | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

E. OVERSEE PRODUCTION OF RECORDINGS AND OTHER PRODUCTS

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 1. Determine goals of production | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 2. Establish production team and location | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 3. Coordinate production schedule | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 4. Deliver final product and artwork | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

Select (X) the level that best describes your assessment of your manager on the following skills.
 0 : Do not know / Not applicable I : Needs to improve on that skill; II : Adequate; III : Very good

F. OVERSEE RELEASE OF RECORDINGS AND OTHER PRODUCTS

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 1. Establish a release strategy | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |
| 2. Determine release date | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |
| 3. Ensure execution of release strategy | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |
| 4. Cultivate and maintain relationships with artist's fan base | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

G. OVERSEE LIVE PERFORMANCE OPPORTUNITIES

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 1. Develop touring strategy | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |
| 2. Secure bookings | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |
| 3. Develop touring budget | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |
| 4. Review / negotiate performance offers | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

Select (X) the level that best describes your assessment of your manager on the following skills.
0 : Do not know / Not applicable **I** : Needs to improve on that skill; **II** : Adequate; **III** : Very good

H. COORDINATE LIVE PERFORMANCES

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 1. Coordinate tour production | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 2. Coordinate tour marketing | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 3. Coordinate tour merchandise | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 4. Advance tour | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 5. Coordinate foreign touring logistics | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

24. OVERSEE MUSIC PUBLISHING

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 1. Register publishing rights | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 2. Develop publishing strategy | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 3. Solicit and negotiate publishing opportunities | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 4. Coordinate publisher reporting and accountability | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

Select (X) the level that best describes your assessment of your manager on the following skills.
0 : Do not know / Not applicable **I** : Needs to improve on that skill; **II** : Adequate; **III** : Very good

J. MONITOR REVENUES ON BEHALF OF ARTIST

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 1. Vet tour reconciliation | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |
| 2. Review distribution / merch / online | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |
| 3. Review record royalty statements | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |
| 4. Review music publishing statements | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |
| 5. Review collecting agencies royalty statements | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

L. ESTABLISH AND MAINTAIN A TRUST RELATIONSHIP WITH ARTIST

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 24. Establish and maintain communication mechanisms and protocols | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |
| 2. Inform artist of his / her contractual obligations | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |
| 3. Screen and respond to requests for artist's involvement | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |
| 4. Manage artist's expectations | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

Select (X) the level that best describes your assessment of your manager on the following skills.
0 : Do not know / Not applicable **I** : Needs to improve on that skill; **II** : Adequate; **III** : Very good

M. DEMONSTRATE COMMUNICATION SKILLS

| | | | | |
|--|--------------------------|------------|--------------------------|------------|
| 1. Practice active listening | 0 | I | II | III |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | | | | |
|--|--------------------------|------------|--------------------------|------------|
| 2. Negotiate | 0 | I | II | III |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | | | | |
|--|--------------------------|------------|--------------------------|------------|
| 3. Persuade | 0 | I | II | III |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | | | | |
|--|--------------------------|------------|--------------------------|------------|
| 4. Use / interpret non verbal language | 0 | I | II | III |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | | | | |
|--|--------------------------|------------|--------------------------|------------|
| 5. Write in a clear and concise manner | 0 | I | II | III |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | | | | |
|--|--------------------------|------------|--------------------------|------------|
| 6. Adapt language to recipient | 0 | I | II | III |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | | | | |
|--|--------------------------|------------|--------------------------|------------|
| Give and receive constructive criticism | 0 | I | II | III |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

N. DEMONSTRATE PERSONAL SKILLS

| | | | | |
|--|--------------------------|------------|--------------------------|------------|
| 1. Demonstrate personal and professional integrity | 0 | I | II | III |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | | | | |
|--|--------------------------|------------|--------------------------|------------|
| 2. Work under pressure | 0 | I | II | III |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | | | | |
|--|--------------------------|------------|--------------------------|------------|
| 3. Demonstrate time management skills | 0 | I | II | III |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | | | | |
|--|--------------------------|------------|--------------------------|------------|
| 4. Demonstrate sensitivity to other cultures | 0 | I | II | III |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

Select (X) the level that best describes your assessment of your manager on the following skills.
0 : Do not know / Not applicable **I** : Needs to improve on that skill; **II** : Adequate; **III** : Very good

N. DEMONSTRATE PERSONAL SKILLS (cont.)

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 5. Empathize | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 6. Practice tact and diplomacy | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 7. Stay current | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 8. Exercise analytical skills | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 9. Delegate | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 10. Exercise creativity | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 11. Demonstrate intuition | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 12. Demonstrate passion | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 13. Be proactive | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 14. Exercise judgement | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|--------------------------|------------|--------------------------|-----------|
| 15. Exercise leadership | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | 0 | I | II | III |
|--|---|---|----|-----|
| | | | | |

| | | | | |
|--|--------------------------|------------|--------------------------|-----------|
| 16. Demonstrate attention to details | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

Select (X) the level that best describes your assessment of your manager on the following skills.
0 : Do not know / Not applicable **I** : Needs to improve on that skill; **II** : Adequate; **III** : Very good

N. DEMONSTRATE PERSONAL SKILLS (cont.)

| | | | | |
|--|--------------------------|------------|--------------------------|------------|
| | 0 | I | II | III |
| 17. Take risks | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | | | | |
|--|--------------------------|------------|--------------------------|------------|
| | 0 | I | II | III |
| 18. Demonstrate teamwork skills | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | | | | |
|--|--------------------------|------------|--------------------------|------------|
| | 0 | I | II | III |
| 19. Manage stress | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | | | | |
|--|--------------------------|------------|--------------------------|------------|
| | 0 | I | II | III |
| 20. Network | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | | | | |
|--|--------------------------|------------|--------------------------|------------|
| | 0 | I | II | III |
| 21. Make decisions | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | | | | |
|--|--------------------------|------------|--------------------------|------------|
| | 0 | I | II | III |
| 22. Multi-task | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | | | | |
|--|--------------------------|------------|--------------------------|------------|
| | 0 | I | II | III |
| 23. Solve problems | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

| | | | | |
|--|--------------------------|------------|--------------------------|------------|
| | 0 | I | II | III |
| 24. Innovate | | | | |
| <i>In your opinion, is this skill necessary for a Music Artist Manager?</i> | <input type="checkbox"/> | YES | <input type="checkbox"/> | NO |

Overall, how would you rate your present manager?

- Very competent
- Rather competent
- Would definitely need to develop or enhance certain skills
- Clearly incompetent

Would you be interested in submitting to a short interview at your convenience to elaborate on your view?

- Yes
- No

Your phone number:

WE WOULD BE GRATEFUL IF YOU COULD RESPOND TO THIS SURVEY NO
LATER THAN the 10th of March.

MANY THANKS!

APPENDIX 5

ANALYSIS OF TRAINING OFFERINGS FOR MUSIC ARTIST MANAGERS

FEBRUARY 2006

GENERAL INFORMATION

1. Name of respondent :

2. Name of your institution / firm / association :

3. Province / territory
 - Newfoundland/Labrador
 - Prince Edward Island
 - Nova Scotia
 - New Brunswick
 - Québec
 - Ontario
 - Manitoba
 - Saskatchewan
 - Alberta
 - British Columbia
 - Yukon
 - Nunavut
 - North West territories

4. Number of years your institution / firm / association has been offering training to **Artist Managers**
 - 5 years or less
 - More than 5 years

5. Your training program(s) have been designed and developed **mainly** on the basis of :
 - Research on mentoring and coaching
 - The professors' / trainers' expertise and experience
 - A training needs analysis
 - A competency profile
 - Other :

As training supplier in the field of music artist management, we are asking you to determine the extent to which your programs / courses address the following needs :

SECTION A

1. Does your institution offer training to current and prospective music artists' managers which aim at developing their ability to ACQUIRE CLIENTS?

YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section B.

1.1 Select (X) the level that best describes your training offerings in regards to each of the following skills:

I : Not covered;
 II : Training involving theory only
 III : Training involving theory and practice.

Your assessment
(X)

| Skills | I | II | III |
|---|---|----|-----|
| 1. Scout potential talent | | | |
| 2. Assess artist's creative talent, capabilities and reputation | | | |
| 3. Determine artist's market potential | | | |
| 4. Assess compatibility | | | |
| 5. Sell one's vision and services | | | |
| 6. Negotiate a contractual agreement | | | |

1.2 What type(s) of training do you provide to develop or enhance a music artist manager's ability to **ACQUIRE CLIENTS** (you may check more than one category)

- Course or Module
- Seminar
- Hands-on Workshop
- Teletraining (audio and video)
- E-learning
- Internship
- Mentoring
- Other type(s) Please specify.

1.3 Your overall assessment

I : A strong feature of our programme;
 II : We could improve on this aspect
 III : A definite lack in our programme

Your Assessment
(X)

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies : | I | II | III |
|---|---|----|-----|
| ACQUIRE CLIENTS? | | | |
| Comments: | | | |

SECTION B

2. Does your institution offer training to current and prospective music artist managers which aims at developing their ability to DEVELOP CAREER STRATEGIES?

- YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section C

2.1 Select (X) the level that best describes your training offerings in regards to each of the following skills:

- I : Not covered;
 II : Training involving theory only
 III : Training involving theory and practice.

| Skills: | Your Assessment (X) | | |
|---|---------------------|----|-----|
| | I | II | III |
| 1. Assist an artist in identifying his / her potential and developing his / her talents | | | |
| 2. Educate an artist on industry practice | | | |
| 3. Set career goals | | | |
| 4. Draft a business plan for an artist | | | |
| 5. Assist an artist in implementing a business structure | | | |
| 6. Recommend artistic collaborations | | | |
| 7. Pursue a licensing deal | | | |
| 8. Pursue a distribution deal | | | |
| 9. Pursue a digital distribution deal | | | |

2.2 What type(s) of training do you provide to develop / improve a music artist manager's ability to DEVELOP CAREER STRATEGIES?(You may check more than one category)

- Course or Module Internship
 Seminar Mentoring
 Hands-on Workshop Other type(s) Please specify.
 Teletraining (audio and video)
 E-learning

2.3 Your overall assessment

- I : Not covered;
 II : Training involving theory only
 III : Training involving theory and practice.

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies : | Your Assessment (X) | | |
|---|---------------------|----|-----|
| | I | II | III |
| DEVELOP CAREER STRATEGIES | | | |
| Comments: | | | |

SECTION C

3. Does your institution offer training to current and prospective music artist managers which aims at developing their ability to CREATE MARKETING TOOLS?

- YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section D

3.1 *Select (X) the level that best describes your training offerings in regards to each of the following skills:*

*I : Not covered;
II : Training involving theory only
III : Training involving theory and practice.*

| SKILLS | Your Assessment (X) | | |
|--|---------------------|----|-----|
| | I | II | III |
| 1. Oversee production of bios | | | |
| 2. Oversee production of photos | | | |
| 3. Prepare a paper and electronic press kit | | | |
| 4. Oversee design and maintenance of web sites | | | |
| 5. Oversee production of ad mattes and posters | | | |
| 6. Oversee production of specialty promotional items | | | |

3.2 *What type(s) of training do you provide to develop / improve a music artist manager's ability to **CREATE MARKETING TOOLS?** (you may check more than one category)*

- | | |
|---|--|
| <input type="checkbox"/> Course or Module | <input type="checkbox"/> Internship |
| <input type="checkbox"/> Seminar | <input type="checkbox"/> Mentoring |
| <input type="checkbox"/> Hands-on Workshop | <input type="checkbox"/> Other type(s) Please specify. |
| <input type="checkbox"/> Teletraining (audio and video) | |
| <input type="checkbox"/> E-learning | |

3.3 *Your overall assessment*

*I : A strong feature of our programme;
II : We could improve on this aspect
III : A definite lack in our programme*

Your Assessment (X)

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies : | I | II | III |
|---|---|----|-----|
| CREATE MARKETING TOOLS? | | | |
| Comments: | | | |
| | | | |

SECTION D

4. Does your institution offer training to current and prospective music artist managers which aims at developing their ability to ACQUIRE FUNDING?

- YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section E

4.1 Select (X) the level that best describes your training offerings in regards to each of the following skills:

| SKILLS: | Your Assessment (X) | | |
|---|---------------------|----|-----|
| | I | II | III |
| 1. Research sources of funding | | | |
| 2. Apply for grants / loans | | | |
| 3. Seek private investments, sponsorships and / or endorsements | | | |
| 4. Negotiate agreements and advances | | | |
| 5. Follow up | | | |

4.2 What type(s) of training do you provide to develop / improve a music artist manager's ability to ACQUIRE FUNDING (you may check more than one category)

- Course or Module Internship
 Seminar Mentoring
 Hands-on Workshop Other type(s) Please specify.
 Teletraining (audio and video)
 E-learning

4.3 Your overall assessment

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies | Your Assessment (X) | | |
|---|---------------------|----|-----|
| | I | II | III |
| ACQUIRE FUNDING? | | | |
| Comments: | | | |

SECTION E

5. Does your institution offer training to current and prospective music artist managers which aims at developing their ability to OVERSEE PRODUCTION OF RECORDINGS AND OTHER PRODUCTS?

- YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section F

5.1 *Select (X) the level that best describes your training offerings in regards to each of the following skills:*

*I : Not covered;
II : Training involving theory only
III : Training involving theory and practice.*

| SKILLS: | Your Assessment (X) | | |
|---|---------------------|----|-----|
| | I | II | III |
| 1. Determine goals of production | | | |
| 2. Establish production team and location | | | |
| 3. Coordinate production schedule | | | |
| 4. Deliver final product and artwork | | | |

5.2 *What type(s) of training do you provide to develop / improve a music artist manager's ability to OVERSEE PRODUCTION OF RECORDINGS AND OTHER PRODUCTS? (you may check more than one category)*

- | | |
|---|--|
| <input type="checkbox"/> Course or Module | <input type="checkbox"/> Internship |
| <input type="checkbox"/> Seminar | <input type="checkbox"/> Mentoring |
| <input type="checkbox"/> Hands-on Workshop | <input type="checkbox"/> Other type(s) Please specify. |
| <input type="checkbox"/> Teletraining (audio and video) | |
| <input type="checkbox"/> E-learning | |

5.3 *Your overall assessment*

*I : A strong feature of our programme;
II : We could improve on this aspect
III : A definite lack in our programme*

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies | Your Assessment (X) | | |
|---|---------------------|----|-----|
| | I | II | III |
| OVERSEE PRODUCTION OF RECORDINGS AND OTHER PRODUCTS? | | | |
| Comments: | | | |

SECTION F

6. Does your institution offer training to current and prospective music artist managers which aims at developing their ability to OVERSEE RELEASE OF RECORDINGS AND OTHER PRODUCTS?

YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section G

6.1 Select (X) the level that best describes your training offerings in regards to each of the following skills:

I : Not covered;
 II : Training involving theory only
 III : Training involving theory and practice.

Your Assessment
(X)

| SKILLS: | I | II | III |
|--|---|----|-----|
| 1. Establish a release strategy | | | |
| 2. Determine release date | | | |
| 3. Ensure execution of release strategy | | | |
| 4. Cultivate and maintain relationships with artist's fan base | | | |

6.2 What type(s) of training do you provide to develop / improve a music artist manager's ability to OVERSEE RELEASE OF RECORDINGS AND OTHER PRODUCTS (you may check more than one category)

- Course or Module
- Seminar
- Hands-on Workshop
- Teletraining (audio and video)
- E-learning
- Internship
- Mentoring
- Other type(s) Please specify.

6.3 Your overall assessment

I : A strong feature of our programme;
 II : We could improve on this aspect
 III : A definite lack in our programme

Your Assessment
(X)

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies | I | II | III |
|---|---|----|-----|
| OVERSEE RELEASE OF RECORDINGS AND OTHER PRODUCTS | | | |
| Comments: | | | |
| | | | |

SECTION G

7. Does your institution offer training to current and prospective music artist managers which aims at developing their ability to OVERSEE LIVE PERFORMANCE OPPORTUNITIES?

- YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section H

7.1 Select (X) the level that best describes your training offerings in regards to each of the following skills:

I : Not covered;
II : Training involving theory only
III : Training involving theory and practice.

Your Assessment
(X)

| SKILLS: | I | II | III |
|--|---|----|-----|
| 1. Develop touring strategy | | | |
| 2. Secure bookings | | | |
| 3. Develop touring budget | | | |
| 4. Review / negotiate performance offers | | | |

7.2 What type(s) of training do you provide to develop / improve a music artist manager's ability to OVERSEE LIVE PERFORMANCE OPPORTUNITIES (you may check more than one category)

- Course or Module
 Seminar
 Hands-on Workshop
 Teletraining (audio and video)
 E-learning
 Internship
 Mentoring
 Other type(s) Please specify.

7.3 Your overall assessment

I : A strong feature of our programme;
II : We could improve on this aspect
III : A definite lack in our programme

Your Assessment
(X)

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies | I | II | III |
|---|---|----|-----|
| OVERSEE LIVE PERFORMANCE OPPORTUNITIES | | | |
| Comments: | | | |
| | | | |

SECTION H

8. Does your institution offer training to current and prospective music artist managers which aims at developing their ability to **COORDINATE LIVE PERFORMANCES**?

- YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section I

8.1 Select (X) the level that best describes your training offerings in regards to each of the following skills:

I : Not covered;
 II : Training involving theory only
 III : Training involving theory and practice.

| SKILLS | Your Assessment (X) | | |
|--------------------------------------|---------------------|----|-----|
| | I | II | III |
| 1. Coordinate tour production | | | |
| 2. Coordinate tour marketing | | | |
| 3. Coordinate tour merchandise | | | |
| 4. Advance tour | | | |
| 5. Coordinate foreign tour logistics | | | |

8.2 What type(s) of training do you provide to develop / improve a music artist manager's ability to **COORDINATE LIVE PERFORMANCES** (you may check more than one category)

- Course or Module
 Seminar
 Hands-on Workshop
 Teletraining (audio and video)
 E-learning
 Internship
 Mentoring
 Other type(s) Please specify.

8.3 Your overall assessment

I : A strong feature of our programme;
 II : We could improve on this aspect
 III : A definite lack in our programme

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies | Your Assessment (X) | | |
|---|---------------------|----|-----|
| | I | II | III |
| COORDINATE LIVE PERFORMANCES? | | | |
| Comments: | | | |
| | | | |

SECTION I

9. Does your institution offer training to current and prospective music artist managers which aims at developing their ability to OVERSEE MUSIC PUBLISHING?

- YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section J

9.1 *Select (X) the level that best describes your training offerings in regards to each of the following skills*

- I : Not covered;
II : Training involving theory only
III : Training involving theory and practice.*

Your Assessment (X)

| SKILLS: | I | II | III |
|--|---|----|-----|
| 1. Register publishing rights | | | |
| 2. Develop publishing strategy | | | |
| 3. Solicit and negotiate publishing opportunities | | | |
| 4. Coordinate publisher reporting and accountability | | | |

9.2 *What type(s) of training do you provide to develop / improve a music artist manager's ability to OVERSEE MUSIC PUBLISHING? (you may check more than one category)*

- Course or Module
 Seminar
 Hands-on Workshop
 Teletraining (audio and video)
 E-learning
 Internship
 Mentoring
 Other type(s) Please specify.

9.3 *Your overall assessment*

- I : A strong feature of our programme;
II : We could improve on this aspect
III : A definite lack in our programme*

Your Assessment (X)

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies | I | II | III |
|---|---|----|-----|
| OVERSEE MUSIC PUBLISHING | | | |
| Comments: | | | |

SECTION J

10. Does your institution offer training to current and prospective music artist managers which aims at developing their ability to MONITOR REVENUES ON BEHALF OF ARTIST?

YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section K

10.1 Select (X) the level that best describes your training offerings in regards to each of the following skills

I : Not covered;
 II : Training involving theory only
 III : Training involving theory and practice.

Your Assessment (X)

| SKILLS: | I | II | III |
|--|---|----|-----|
| 1. Vet tour reconciliation | | | |
| 2. Review distribution / merch / online | | | |
| 3. Review record loyalty statements | | | |
| 4. Review music publishing statements | | | |
| 5. Review collecting agencies royalty statements | | | |

10.2 What type(s) of training do you provide to develop / improve a music artist manager's ability to **MONITOR REVENUES ON BEHALF OF ARTIST?** (You may check more than one category)

- Course or Module
- Seminar
- Hands-on Workshop
- Teletraining (audio and video)
- E-learning
- Internship
- Mentoring
- Other type(s) Please specify.

10.3 Your overall assessment

I : A strong feature of our programme;
 II : We could improve on this aspect
 III : A definite lack in our programme

Your Assessment (X)

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies | I | II | III |
|---|---|----|-----|
| MONITOR REVENUES ON BEHALF OF ARTIST | | | |
| Comments: | | | |

SECTION K

11. Does your institution offer training to current and prospective music artist managers which aims at developing their ability to RUN A BUSINESS?

- YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section L

11.1 Select (X) the level that best describes your training offerings in regards to each of the following skills

I : Not covered;
 II : Training involving theory only
 III : Training involving theory and practice.

Your Assessment
 (X)

| SKILLS: | I | II | III |
|---|---|----|-----|
| 1. Establish and maintain an office space | | | |
| 2. Comply with business laws, regulations and practices | | | |
| 3. Set up banking procedures | | | |
| 4. Plan finances | | | |
| 5. Secure insurances | | | |
| 6. Establish a book keeping system | | | |
| 7. Establish and maintain an inventory system | | | |
| 8. Develop and maintain data bases | | | |
| 9. Establish and maintain a deadline calendar | | | |
| 10. Develop and maintain a shipping system | | | |
| 11. Execute book keeping procedures | | | |
| 12. Assemble information for financial and tax statements | | | |
| 13. Use information and tax technologies | | | |
| 14. Join industry associations | | | |
| 15. Direct, motivate and train staff | | | |

11.2 What type(s) of training do you provide to develop / improve a music artist manager's ability to **RUN A BUSINESS**? (you may check more than one category)

- | | |
|---|--|
| <input type="checkbox"/> Course or Module | <input type="checkbox"/> Internship |
| <input type="checkbox"/> Seminar | <input type="checkbox"/> Mentoring |
| <input type="checkbox"/> Hands-on Workshop | <input type="checkbox"/> Other type(s) Please specify. |
| <input type="checkbox"/> Teletraining (audio and video) | |
| <input type="checkbox"/> E-learning | |

SECTION K (cont.)

11.3 Your overall assessment

- I : A strong feature of our programme;*
- II : We could improve on this aspect*
- III : A definite lack in our programme*

**Your Assessment
(X)**

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies | I | II | III |
|---|---|----|-----|
| RUN A BUSINESS | | | |
| Comments: | | | |

SECTION L

9. Does your institution offer training to current and prospective music artist managers which aims at developing their ability to ESTABLISH AND MAINTAIN A TRUST RELATIONSHIP WITH AN ARTIST?

- YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section M

12.1 *Select (X) the level that best describes your training offerings in regards to each of the following skills*

*I : Not covered;
II : Training involving theory only
III : Training involving theory and practice.*

**Your Assessment
(X)**

| SKILLS: | I | II | III |
|--|---|----|-----|
| 1. Establish and maintain communication mechanisms and protocols | | | |
| 2. Inform artist of his / her contractual obligations | | | |
| 3. Screen and respond to requests for artist's involvement | | | |
| 4. Manage artist's expectations | | | |

12.2 *What type(s) of training do you provide to develop / improve a music artist manager's ability to ESTABLISH AND MAINTAIN A TRUST RELATIONSHIP WITH AN ARTIST? (you may check more than one category)*

- Course or Module
 Seminar
 Hands-on Workshop
 Teletraining (audio and video)
 E-learning
 Internship
 Mentoring
 Other type(s) Please specify.

12.3 *Your overall assessment*

*I : A strong feature of our programme;
II : We could improve on this aspect
III : A definite lack in our programme*

**Your Assessment
(X)**

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies | I | II | III |
|---|---|----|-----|
| ESTABLISH AND MAINTAIN A TRUST RELATIONSHIP WITH AN ARTIST | | | |
| Comments: | | | |

SECTION M

13. Does your institution offer training to current and prospective music artist managers which aims at developing their COMMUNICATION SKILLS?

- YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section N

13.1 Select (X) the level that best describes your training offerings in regards to each of the following skills

- I : Not covered;
 II : Training involving theory only
 III : Training involving theory and practice.

| SKILLS: | Your Assessment (X) | | |
|--|---------------------|----|-----|
| | I | II | III |
| 1. Practice active listening | | | |
| 2. Negotiate | | | |
| 3. Persuade | | | |
| 4. Use / interpret non verbal language | | | |
| 5. Write in a clear and concise manner | | | |
| 6. Adapt language to recipient | | | |
| 7. Give and receive constructive criticism | | | |

13.2 What type(s) of training do you provide to develop / improve a music artist manager's **COMMUNICATION SKILLS**? (you may check more than one category)

- Course or Module
 Seminar
 Hands-on Workshop
 Teletraining (audio and video)
 E-learning
 Internship
 Mentoring
 Other type(s) Please specify.

13.3 Your overall assessment

- I : A strong feature of our programme;
 II : We could improve on this aspect
 III : A definite lack in our programme

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies | Your Assessment (X) | | |
|---|---------------------|----|-----|
| | I | II | III |
| COMMUNICATION SKILLS | | | |
| Comments: | | | |

SECTION N

14. Does your institution offer training to current and prospective music artist managers which aims at developing their PERSONAL SKILLS?

- YES # of hours: NO

If you have answered YES, please fill out the following grid. If you have answered NO, go immediately to Section O

14.1 Select (X) the level that best describes your training offerings in regards to each of the following skills

*I : Not covered;
II : Training involving theory only
III : Training involving theory and practice.*

Your Assessment (X)

| SKILLS: | I | II | III |
|--|---|----|-----|
| 1. Demonstrate personal and professional integrity | | | |
| 2. Work under pressure | | | |
| 3. Demonstrate time management skills | | | |
| 4. Demonstrate sensitivity to other cultures | | | |
| 5. Empathize | | | |
| 6. Practice tact and diplomacy | | | |
| 7. Stay current | | | |
| 8. Exercise analytical skills | | | |
| 9. Delegate | | | |
| 10. Exercise creativity | | | |
| 11. Demonstrate intuition | | | |
| 12. Demonstrate passion | | | |
| 13. Be proactive | | | |
| 14. Exercise judgement | | | |
| 15. Exercise leadership | | | |
| 16. Demonstrate attention to details | | | |
| 17. Take risks | | | |
| 18. Demonstrate teamwork skills | | | |
| 19. Manage stress | | | |
| 20. Network | | | |
| 21. Make decisions | | | |
| 22. Multi-task | | | |
| 23. Solve problems | | | |
| 24. Innovate | | | |

SECTION N (cont.)

14.2 What type(s) of training do you provide to develop / improve a music artist manager's **PERSONAL SKILLS**? (you may check more than one category)

- | | |
|---|--|
| <input type="checkbox"/> Course or Module | <input type="checkbox"/> Internship |
| <input type="checkbox"/> Seminar | <input type="checkbox"/> Mentoring |
| <input type="checkbox"/> Hands-on Workshop | <input type="checkbox"/> Other type(s) Please specify. |
| <input type="checkbox"/> Teletraining (audio and video) | |
| <input type="checkbox"/> E-learning | |

14.3 Your overall assessment

I : A strong feature of our programme;
II : We could improve on this aspect
III : A definite lack in our programme

Your Assessment
(X)

| Select (X) the level that best describes your overall assessment of your institution's current training offerings in the following general area of competencies | I | II | III |
|---|---|----|-----|
| PERSONAL SKILLS | | | |
| Comments: | | | |
| | | | |

SECTION O

OTHER TRAINING OFFERINGS

If your institution / firm has other training offerings that this questionnaire has not enabled you to specify, please do so in the following grid :

| PROGRAM / SEMINAR TITLES | FOCUSING ON THE DEVELOPMENT OF WHAT SKILL(S)? | TYPE(S) OF TRAINING |
|--------------------------|---|---------------------|
| | | |

WE WOULD BE GRATEFUL IF YOU COULD RESPOND TO THIS SURVEY NO LATER THAN THE 10TH OF MARCH

MANY THANKS !