



Australian Government

Department of Education, Employment and Workplace Relations

CUSMGT502A Manage artists and their careers

Revision Number: 2

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Modification History

Release	Comments
Release 2	Created to fix formatting errors only. Released with CUS09 Music Training Package version 1.2

Unit Descriptor

This unit describes the performance outcomes, skills and knowledge required to manage the professional and career development of artists.

Application of the Unit

This unit covers the skills and knowledge associated with managing artists' careers. This involves the promotion of artists' learning needs as well as their artistic and career interests. This role would typically be undertaken by an artist manager, but may at times be undertaken by self-employed artists on behalf of a collaborative group. A background in accountancy, marketing or administration is useful since artist managers are responsible for managing budgets, contracts, financial plans and the financial aspects of advertising. Skills associated with marketing and promoting artists are covered in:

- CUSMKG501A Manage the promotion of creative acts.

Licensing/Regulatory Information

No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.

Pre-Requisites

Not applicable

Employability Skills Information

Not applicable

Elements and Performance Criteria Pre-Content

<i>Elements describe the essential outcomes of a unit of competency.</i>	<i>Performance criteria describe the performance needed to demonstrate achievement of the element. Where bold italicised text is used, further information is detailed in the required skills and knowledge section and the range statement. Assessment of performance is to be consistent with the evidence guide.</i>
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Elements and Performance Criteria

ELEMENT	PERFORMANCE CRITERIA
1. Establish business relationships	1.1 Discuss, confirm and document <i>contractual relationship</i> with artists 1.2 Use effective networking strategies with industry contacts to exploit business opportunities for artists 1.3 Establish supportive business relationships with artists to ensure sustainable career outcomes 1.4 Explore new and realistic opportunities with artists to maximise and exploit commercial advantage
2. Manage career development	2.1 Discuss and document realistic <i>career plans</i> with artists, ensuring career aspirations/potential are in line with realistic career goals 2.2 Ensure that artists' repertoires are commercially viable and in line with realistic opportunities 2.3 Ensure interests of artists are consistently aligned with agreed artistic and career goals when negotiating commercial opportunities 2.4 Implement an impartiality clause when representing more than one artist, and ensure each artist is aware of their position within hierarchy of managed artists 2.5 Assist artists to realise their full artistic potential, and provide objective assessments of artistic success in a manner and timeframe agreed by all parties 2.6 Ensure negotiated obligations with artists are clearly communicated to all business partners
3. Manage business relationships	3.1 Plan and agree on <i>communication processes</i> to be used in business relationships with artists 3.2 Provide ongoing, accurate and objective <i>copyright advice</i> to artists 3.3 Negotiate, confirm and record a <i>financial plan</i> with artists, and implement an appropriate system to record and monitor finances 3.4 Report finances within legislative guidelines and make/accept payments within agreed timeframes
4. Develop market position of artists	4.1 Assess style, genre, repertoire and performance standard of artists to clarify market fit and potential 4.2 Monitor and assess <i>attractiveness of artists</i> in local, regional, national and/or international markets 4.3 Collaboratively develop self-image of artists in line with realistic promotional opportunities 4.4 Negotiate performance opportunities and organise tours

ELEMENT	PERFORMANCE CRITERIA
	within context of <i>financial risk analysis parameters</i> and artists' commitment timeframes

Required Skills and Knowledge

This section describes the skills and knowledge required for this unit.

Required skills

- research skills sufficient to identify market opportunities for artists
- literacy skills sufficient to prepare project proposals and promotional materials
- numeracy skills sufficient to develop structured funding plans
- communication skills sufficient to:
 - advise artists on industrial relations, OHS and financial issues
 - advise artists on the commercial feasibility of their repertoire
 - maintain comprehensive business networks to promote artists' careers
 - mentor and counsel artists effectively, ethically, sensitively and tactfully
 - negotiate performance and publicity opportunities on behalf of artists
- critical-thinking skills sufficient to:
 - evaluate business deals to determine alignment with own and artists' interests
 - maintain compliance with contractual arrangements
- initiative and enterprise skills sufficient to develop and nurture talent in the interest of artists and the intended market
- learning skills sufficient to evaluate own business skills, identify deficits and use opportunities to address deficits
- planning and organisational skills sufficient to:
 - maintain financial records in compliance with legislative requirements
 - manage people and projects
 - plan promotions and promotional campaigns
 - undertake business and financial planning
- problem-solving skills sufficient to identify and plan for factors affecting completion of project tasks within deadlines
- self-management skills sufficient to:
 - continuously assess own leadership and teamwork skills against the professional and career development of managed artists
 - set priorities to achieve realisable short and long-term goals
- teamwork skills sufficient to work collaboratively with artists
- technical skills sufficient to use industry-current accounting, bookkeeping, financial and/or spreadsheet software

Required knowledge

- accounting, bookkeeping and recordkeeping as they apply to artist management
- career and professional development issues facing creative artists
- legislation relevant to performers and artist managers, such as:
 - Copyright Act 1968 as it relates to licensing, publishing, rights and royalties
 - Copyright Amendment (Digital Agenda) Act 2000

- state-specific legislation where applicable, e.g. NSW Entertainment Industry Act
- markets and revenue structures in the industry
- rights and obligations of creative artists
- role and functions of national and international industry associations, including copyright, licensing and collection agencies
- issues and challenges that typically arise in the context of managing artists and their careers
- typical features, requirements and terminology used in contractual arrangements

Evidence Guide

The Evidence Guide provides advice on assessment and must be read in conjunction with the performance criteria, required skills and knowledge, range statement and the Assessment Guidelines for the Training Package.

Overview of assessment	
Critical aspects for assessment and evidence required to demonstrate competency in this unit	<p>Evidence of the ability to:</p> <ul style="list-style-type: none"> • effectively mentor artists • manage artists and their careers • negotiate effectively for and with clients • promote artists in current music markets.
Context of and specific resources for assessment	<p>Assessment must ensure:</p> <ul style="list-style-type: none"> • access to appropriate accounting, bookkeeping, financial and/or spreadsheet software • access to appropriate technology to design and develop promotional materials • access to appropriate technology to research the market position of artists • access to artists and their markets • use of culturally appropriate processes, and techniques appropriate to the language and literacy capacity of learners and the work being performed.
Method of assessment	<p>The following assessment methods are appropriate for this unit:</p> <ul style="list-style-type: none"> • case studies to assess ability to manage artists and their careers • direct observation of candidate promoting artists to target markets and negotiating for and with clients • written or oral questioning to assess knowledge of artist management and mentoring • problem-solving activities to assess ability to develop business plans and strategies.
Guidance information for assessment	<p>Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended.</p>

Range Statement

The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording, if used in the performance criteria, is detailed below. Essential operating conditions that may be present with training and assessment (depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts) may also be included.

Contractual relationship may include:

- confidentiality, impartiality and personal limits
- exclusivity or co-management, and relative status expected in commercial opportunities
- powers and limitations
- proportional ownership/allocation of copyright
- remuneration:
 - equal share of net profits, e.g. manager as group member (performing/non-performing), business partner or shareholder
 - commissioned or contracted on non-salaried contingency basis, e.g. management agency
- individual/collective rights and responsibilities
- scope:
 - advertising, promotion and publicity
 - business management, including:
 - accounting and banking arrangements
 - bookkeeping
 - consultative advice, including:
 - career
 - copyright
 - financial
 - industrial
 - OHS
 - remuneration
 - procuring and administering contracts, e.g. publishing, recording and sponsorship
 - procuring and administering engagements, e.g. bookings, merchandising, performances and tours
- term and territory.

Career plans may include:

- current and comprehensive industry contact list
- journal of achievements and skill development
- creative/artistic inventory

	<ul style="list-style-type: none"> • business inventory for the artist • local and regional support networks • proposed artistic and business development goals • proposed career goals, outcomes and pathways • self-assessment of current and required skills, knowledge and personal attributes • self-assessment of life and work values • timeline and action plan for achieving career goals • timeline and action plan for developing necessary skills and industry networks.
Communication processes may include:	<ul style="list-style-type: none"> • distribution of information to all parties (for confirmation or revision) under regular or contingency circumstances via: <ul style="list-style-type: none"> • email • facsimile • group briefing/meeting • hand-delivery, e.g. courier or in person • postal • short message service (SMS) • telephone, including landline and mobile.
Copyright advice may include:	<ul style="list-style-type: none"> • assignment and licensing of copyright • copyright for compositions, sound recordings and published editions • functions of industry associations, including: <ul style="list-style-type: none"> • Australasian Music Publishers Association (AMPAL) • Australasian Performing Rights Association (APRA) • Australian Copyright Council (ACC) • Australasian Mechanical Copyright Owners Society (AMCOS) • Australian Recording Industry Association (ARIA) • performing, mechanical and synchronisation rights • procedures that need to be undertaken to show proof of ownership of composed work • royalty and intellectual property rights.
Financial plan may include:	<ul style="list-style-type: none"> • financial administration responsibilities, including:

	<ul style="list-style-type: none"> • calculation and payment of commissions • creditors and debtors • insurance • investments • maintenance of bank accounts • payment of expenses, including provision of receipts for all reimbursable expenses • petty cash • superannuation • taxation • wages and other remunerations • maintenance of asset register, e.g. equipment owned by artists.
<p><i>Attractiveness of artists</i> may include:</p>	<ul style="list-style-type: none"> • artists' musical culture, image and stage names • characteristics of artists' live and recorded sound • current and predicted popularity, professionalism, status and standard of artists • past, current and predicted collaborations with other artists • popularity of artists' style, genre and repertoire with intended audience demographic • projected personality of artists, e.g. media or stage • recent successes of artists, e.g. broadcast, media, performing or recording.
<p><i>Financial risk analysis parameters</i> may include:</p>	<ul style="list-style-type: none"> • balancing expectations and preferences of audience to style and genre of artist • balancing expected revenue against estimated costs • balancing market appeal of artist to intended audience demographic • bases for assumptions regarding sources and amounts of income • strategies for changed income conditions • strategies for managing artist when income expectations are exceeded • strategies for managing artist when income expectations are not met.

Unit Sector(s)

Management and leadership - management