



Australian Government

Department of Education, Employment and Workplace Relations

CUSMKG501A Manage the promotion of creative acts

Revision Number: 2

CUSMKG501A Manage the promotion of creative acts

Modification History

| Release | Comments |
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| 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 apply high-level communication skills in the context of managing the promotion of creative artists or groups.

Application of the Unit

Promoters, artist managers and self-employed artists apply the skills and knowledge outlined in this unit. In this entrepreneurial role they are responsible for developing and maintaining an extensive network of industry and media contacts so that all avenues for promoting artists are explored and used.

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

Elements describe the essential outcomes of a unit of competency.

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.

Elements and Performance Criteria

| ELEMENT | PERFORMANCE CRITERIA |
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| 1. Develop promotional strategies | 1.1 In collaboration with <i>relevant personnel</i> , match <i>aspects</i> of <i>artists</i> and creative acts with potential target markets 1.2 Undertake appropriate <i>risk analysis</i> in relation to the promotional viability of artists 1.3 Identify <i>activities</i> that could be included in promotional <i>strategies</i> 1.4 Investigate the potential of all <i>media outlets</i> for promoting artists and creative acts 1.5 Document, discuss and revise promotional strategies as required |
| 2. Promote creative acts | 2.1 Facilitate the development and distribution of <i>promotional material</i> to advance profile of artists 2.2 Ensure promotional materials are developed in line with <i>design principles</i> that reflect artists' image and meet target market needs 2.3 Use testing and sampling strategies to determine the response of target markets to promotional materials 2.4 Create publicity opportunities for artists and <i>capture</i> them for future use |
| 3. Develop promotional networks | 3.1 Continually monitor <i>sources</i> of information to develop and maintain <i>industry knowledge</i> 3.2 Develop and maintain strategic relationships with a broad range of <i>industry contacts</i> 3.3 <i>Deal</i> effectively with the media |
| 4. Review promotional strategies | 4.1 Assess the impact and effectiveness of promotional activities 4.2 Analyse costs and timelines to evaluate benefits arising from promotional activities 4.3 In consultation with relevant personnel revise promotional strategies as required |

Required Skills and Knowledge

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

Required skills

- research skills sufficient to access reliable information on the promotional viability of artists and artistic works
- literacy skills sufficient to read and interpret promotional materials
- numeracy skills sufficient to balance expenditure of promotional services and materials against allocated budgets
- communication skills sufficient to:
 - gather and exploit strategic advice from industry contacts
 - apply active listening, questioning and non-verbal communication techniques in day-to-day dealings with people
- critical-thinking skills sufficient to:
 - test and compare different media options for promotional activities
 - undertake a risk analysis into the promotional viability of artists
- initiative and enterprise skills sufficient to adjust artistic image in line with feedback
- planning and organisational skills sufficient to create, use and exploit media opportunities to promote artists
- problem-solving skills sufficient to manage contingencies in promotional activities
- self-management skills sufficient to:
 - set priorities and apply time-management strategies
 - work within established budgets and timeframes
- teamwork skills sufficient to work constructively with others
- technical skills sufficient to use the internet to access information

Required knowledge

- new and emerging trends in relevant industry sector
- planning processes for organising promotional activities
- relevant legislation, regulations and codes of practice, including:
 - advertising, sales and promotion
 - accuracy and clarity of information
 - anti-discrimination, equal employment opportunity and affirmative action
 - copyright and intellectual property
 - ethical standards, privacy and confidentiality
 - OHS
- role and functions of:
 - industry personnel
 - agencies servicing the industry
 - national and international industry associations

- issues and challenges that typically arise in the context of managing the promotion of creative acts

Evidence Guide

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| <i>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.</i> | |
| 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"> • develop viable promotional strategies for an artist or creative act • promote the artist or creative act in line with promotional strategies • develop and maintain a network of contacts for promotional purposes. |
| Context of and specific resources for assessment | <p>Assessment must ensure:</p> <ul style="list-style-type: none"> • access to an environment where promotional activities can be actively and safely facilitated • access to artists and industry contacts • use of culturally appropriate processes, and techniques appropriate to the language and literacy capacity of the candidate 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 candidate's ability to communicate effectively within a range of promotional situations • direct observation of candidate promoting creative acts • written or oral questioning to assess knowledge of testing and sampling strategies • problem-solving activities to assess ability to manage contingencies in promotional activities. |
| 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.

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| <p>Relevant personnel may include:</p> | <ul style="list-style-type: none"> • artists and performers • artist managers • publishers • advertising agencies • public relations companies • media personnel, such as: <ul style="list-style-type: none"> • broadcasters • critics • journalists • digital distributors/aggregators. |
| <p>Aspects of creative acts may include:</p> | <ul style="list-style-type: none"> • artists' culture, image and stage name • artwork associated with performances and recordings • 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, including: <ul style="list-style-type: none"> • age • artistic preferences • competing interests • cultural affiliations • disposable income • loyalty • predicted spending patterns • projected personality of artists, e.g. media or stage • recent successes of artists, including: <ul style="list-style-type: none"> • radio • television |

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| | <ul style="list-style-type: none"> • online • live performances • recordings. |
| Artists may include: | <ul style="list-style-type: none"> • arrangers • composers • songwriters • performers: <ul style="list-style-type: none"> • musicians • singers • dancers • actors • circus performers • writers • visual artists • craftspeople • designers. |
| Risk analysis may involve: | <ul style="list-style-type: none"> • balancing artistic returns with promotional costs • balancing average bar tab per head of audience from recent performances with anticipated audience numbers for future performances • balancing expectations and preferences of audience to style, genre and repertoire of artist • balancing market appeal of artist with anticipated audience loyalty • balancing ticket prices with predicted spending patterns of intended audience demographic • mitigating non-attendance of audience, artists and/or promotional staff. |
| Activities may include: | <ul style="list-style-type: none"> • advertisements • attention-seeking gimmicks • competitions • industry functions • internet broadcasts • live performances: <ul style="list-style-type: none"> • auditions • festival appearances • headline acts • supporting acts • media announcements and interviews • podcasts |

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| | <ul style="list-style-type: none"> • product launches, e.g. artist websites • radio broadcasts • television appearances. |
| <i>Strategies</i> may be for: | <ul style="list-style-type: none"> • live events • print media • online: <ul style="list-style-type: none"> • artists' own websites • social networking sites • digital distribution agents • radio • television. |
| <i>Media outlets</i> may include: | <ul style="list-style-type: none"> • print • television • radio • internet: <ul style="list-style-type: none"> • artists' websites • broadcast email lists • YouTube • Facebook • MySpace • blogs • digital communication devices, e.g. mobile phones. |
| <i>Promotional materials</i> may include: | <ul style="list-style-type: none"> • artist profiles, e.g. biographical and professional • artist websites • print, such as: <ul style="list-style-type: none"> • banners • brochures • business cards • flyers • handbills • pamphlets • posters • stickers • demonstration recordings: <ul style="list-style-type: none"> • digital downloads • filmed performances • interactive media products, e.g. podcast • music recording and/or videos, e.g. CD and |

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| | <p style="text-align: center;">DVD</p> <ul style="list-style-type: none"> • media kits • novelty giveaways • photographs • portfolios • presentations • press releases • prototypes • publicity shots • reviews • scores • T-shirts. |
| <i>Design principles</i> may include: | <ul style="list-style-type: none"> • accuracy • brevity • conciseness • amusing • attractive and well presented • clearly reflective of genre and musical culture of artist • convincing • creative • easy to read • media readiness, such as: <ul style="list-style-type: none"> • clarity of photographs • quality of recordings • resolution of digital images • visually interesting. |
| <i>Capturing</i> publicity opportunities may include: | <ul style="list-style-type: none"> • filming • audio recording • photographing. |
| <i>Sources</i> may include: | <ul style="list-style-type: none"> • discussions with industry personnel and promotional consultants • music charts, including: <ul style="list-style-type: none"> • internet • radio • television • print • music downloads, websites and blogs • industry associations • media, including: <ul style="list-style-type: none"> • articles |

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| | <ul style="list-style-type: none"> • bulletins • directories • information sheets • journals • magazines • newsletters • reviews • subscriptions • trade papers • industry productions and events, including: <ul style="list-style-type: none"> • awards • competitions • conferences • conventions • exhibitions • festivals • functions • performances • trade fairs • suppliers of products and services. |
| <p><i>Industry knowledge</i> may relate to:</p> | <ul style="list-style-type: none"> • business trends: <ul style="list-style-type: none"> • 360 degree business model • all rights under one deal • passive rights deal • distributed patronage • new and emerging distribution systems • new forms of marketing, branding and product placement • alliances with allied technologies and businesses • revenue structures • opportunities for increased airplay of music through: <ul style="list-style-type: none"> • digital radio • digital television • mobile phones • internet • advances in software applications • new terminology • social, political and environmental |

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| | <ul style="list-style-type: none"> developments • changing nature of work, including: <ul style="list-style-type: none"> • occupations that are disappearing and how they are being replaced • changes to the mix of skills and knowledge required in different areas of the industry. |
| Industry contacts may include: | <ul style="list-style-type: none"> • artist and repertoire (A&R) managers • artist managers • artists • booking agents • education and training organisations • entrepreneurs • legal counsel and accountants • digital distributors/aggregators • industry associations • journalists • producers • promoters • publishers • wholesalers and retailers • radio presenters • record producers • recording engineers • studio/venue managers • production personnel, such as: <ul style="list-style-type: none"> • front-of-house • lighting • sound • staging • vision systems • tour managers. |
| Dealing effectively with the media may involve: | <ul style="list-style-type: none"> • ensuring that the message conveyed in media interviews promotes the artists' image • maximising media opportunities for artists • techniques for responding to and prompting different types of questions, such as: <ul style="list-style-type: none"> • clarifying • basic questions of the 'what', 'who', 'where', 'why' and 'how' variety • closed or open-ended • hypothetical |

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| | <ul style="list-style-type: none">• leading. |
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Unit Sector(s)

Business development - marketing