



**MMF
CODE OF PRACTICE, FRAMEWORK FOR TRAINING AND EDUCATION**

January 2013

This document links two pieces of work that the MMF has been developing over the last year and has been developed through consultation with the MMF membership and a wider range of other industry colleagues:

- The first sets out guiding principles and a code of practice for music managers that help them demonstrate the breadth and depth of values, knowledge and skills that underpin the role.
- the second sets out a framework for training and education that helps managers and training providers to assess the usefulness of any course.

The principles, code of practice, competencies and occupational standards will be reviewed every three years.

JARGON

This paper uses a number of education terms that may not be familiar to everyone. A brief explanation of these terms is given here.

Principals and Code of Practice – overarching statements about the way in which managers should conduct their work.

Competencies – the skills that managers need.

Accreditation – MMF approval and other education establishment approval for courses that are relevant and useful to managers.

National Occupational Standards – nationally recognised ways of being able to agree the level or quality of someone's work.

HOW TO USE THIS DOCUMENT

This document sets out the MMF's guiding music management principles, a code of practice, competencies and draft occupational standards, which have been agreed in consultation with managers who are members of the MMF.

Any course that seeks accreditation from MMF needs to adhere to the principles and code of practice set out in this document and show which of the competencies and occupational standards the course aims to meet.

For managers, this document provides a way of assessing whether or not the course you are planning to go on meets your needs and the suggested principles, code of practice and competencies.

Next steps

This document will be used as a benchmark framework to accredit courses, lead the shape and delivery of training and development and as a starting point to attract resources into training managers in the music industry.

Please direct all comments and questions to

Jon Webster webbo@themmaf.net

Jim Thomas jim.thomas@longhousemanagement.com



**MMF
THE PRINCIPLES THAT GUIDE A MUSIC MANAGER'S PRACTICE.**

January 2013

- **Putting the artist first** and recognising the manager's duty of care to the artist.
- **Understanding the music industry** and making the industry work for the artist.
- **Understanding the artist's place in the industry** and knowing the right business transactions to make that maximise the career of the artist.
- **Believing in the artist's product** – having a strong and passionate belief in the work of the artist and their potential to develop.
- **Making the right decisions** at the right time to push the artist's career forward.
- **Knowing the wider marketplace** and how to work outside the music industry to guide the artist's career.

THE MUSIC MANAGER'S ROLE

The manager's role covers the following areas:

Representation – acting as the artist's central link within and outside the music industry.

Strategic thinking – thinking and planning the artist's career in a systematic and logical way.

Leadership – leading the artist's development as a business and brand.

Decision-making – looking at all the business options put forward to the artist, prioritising, negotiating and making the best possible decisions that drive the artist forward as a business.

Organisation – coordinating artist activities and making sure they get to the right place at the right time, properly prepared and safe.

Implementation – getting things done efficiently and effectively.



MMF CODE OF PRACTICE

The manager has a fiduciary duty of care to his or her client

Managers must at all times and to the best of their ability:

1. Devote sufficient time so as to properly fulfil the requirements of good management in the interest of their clients;
2. Not act in any fashion, which is detrimental to their clients' interests;
3. Conduct themselves in a manner which is professional and ethical, and which abides by best business practices and methods accepted in their country and comply with all relevant laws;
4. Conduct all of their affairs with their clients in a transparent manner;
5. Protect and promote the interest of their clients to the highest possible standard;
6. Exercise the rights and powers implied or granted to them by their clients in their written or oral agreements for their clients' best interests.
7. Ensure that no conflict of interest shall interfere with the discharge of their duties towards their clients.
8. All conflicts of interest must be disclosed immediately and noted in any artist management agreement.
9. The manager's share of the proceeds coming from their clients' professional (artistic) activity should be commensurate with the level of investment the manager has provided, in time or financially, not to

exceed 25% on a commission basis or 50% on a profit-share arrangement.

10. The manager must ensure that clients' income and expenditure is recorded and managed separately from the assets of the manager.
11. The manager makes a commitment (and is duty bound) to absolute transparency in all contractual and financial business dealings that concern collaboration with their client. This includes, in particular, giving their clients access to all accounting records and contracts.
12. Managers shall respect the relationships of other managers with their clients.
13. A manager who is approached by an artist who was previously the client of another manager shall confirm that the artist has fulfilled their legal obligations to the previous manager before entering into a management relationship with the artist.
14. Where a manager acts independently as publisher, agent, record producer or in any other capacity as well as a manager for their clients, they shall declare such interests so that the client has the ability to determine for themselves if they feel it constitutes a conflict of interest and therefore detrimental to the client's career.
15. Where a manager acts independently in any other capacity as well as manager for their clients, where such activity ordinarily involves the charging of fees or commissions, the manager shall not charge multiple fees or commissions, without first gaining the consent of their artist in writing.
16. Managers must ensure that all monetary transactions made on behalf of or in the interest of their client and all books of account and records must always be reasonably open for the inspection of the client or their appointed representative with reasonable notice, during business hours.

17. Where a manager engages an artist under a written agreement, the manager shall ensure that their client seeks and receives expert legal advice on the terms of such agreement before signing it.
18. Managers will endeavour to keep themselves well informed of current events, legislation and case law, both national and international, as it pertains to the proper exploitation of their clients' careers and the proper administration of their clients' business.



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THE COMPETENCIES THAT GUIDE A MANAGER'S WORK

- Demonstrates knowledge of the music industry, the artist and the artist's place in the music industry and knows how to put that knowledge into practice.
- Has a financial understanding of the music industry, how various stakeholders contribute to the artist's financials and how to make sure all revenues payable to the artist are maximised.
- Understands all traditional contractual models from various revenue sources – including new media agreements and knows how make them work for the artist.
- Understands the place of merchandising, branding and sponsorship. Knows how to match the artist to the right brands, sponsorship and merchandising opportunities.
- Can identify and secure the right sync and brand partnerships – selling the sync and the brand to the artist and potential sync and brand partners.
- Understands music publishing and the variety of ways in which the artist can earn royalties through publishing.
- Can manage live performance – planning, budgeting, accounting (including tax and insurance) and logistics (nationally and internationally).

- Knows how to schedule recording and the marketing, promotion and release of recordings nationally and internationally.
- Has strong, flexible negotiation skills with artist, professional representatives (e.g. lawyers, publishers, recording industry, media, marketing etc) and other possible stakeholders.
- Can develop and make deals that are in the best interest of the artist and demonstrate the integrity of the manager as someone with whom to do business.
- Recognises the importance of networking and the value of personal communication skills.
- Knows how to politically manage their business, career and their artists' careers.
- Has a broad understanding of the international music industry and understands nuances of different markets and the challenges of working an act overseas.
- Keeps up-to-date with Digital/ New Media and other technologies – understanding the threats and opportunities that technical developments offer.
- Understands copyright and how to manage copyright.
- Understand and knows how to work with image rights.
- Acknowledges and understands health and safety in the context of the artists working environment.
- Knows how a label works and how to build an artist owned label/ publisher and relevant products.
- Understands how to work with public relations and the media.
- Understands how to organise and manage artist run events and live events.

- Values personal development and broader business skill development that contribute to a successful managerial career in the music industry.
- Can think strategically in the best interests of the artist.



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APPENDIX ONE

THE NATIONAL OCCUPATIONAL STANDARDS THAT FRAME THE MANAGER'S WORK.

Potential national occupational standards – music management.

- Contribute to the production and distribution of mail outs in an artist management environment.
- Working as a freelancer.
- Managing freelance budgets.
- Managing a small business and business budgets.
- Support the identity, brand and characteristics of an artist.
- Produce artist sales reports.
- Maintain copyright data in a music business environment.
- Edit web-based material in an artist management environment.
- Manage and maintain an audio-visual library in an artist management environment.
- Contribute to the development and design of promotional material for an artist.
- Keep up to date with how music is used and consumed.
- Ensure you operate within the boundaries of legislation relating to artist management.
- Communicate with and influence stakeholders in an artist management environment.
- Establish and maintain contacts and networks to benefit an artist.

- Provide on-line support to customers experiencing technical difficulties, in an artist management environment.
- Work in collaboration with others in an artist management environment.
- Track customer problems in an artist management environment.
- Demonstrate an understanding of inventory management in an artist management environment.
- Demonstrate an understanding of receipt and dispatch of goods in an artist management environment.
- Identify and recommend music and lyrics with commercial potential that are viable for an artist management company to acquire or are opportunities for exploitation.
- Undertake promotion of artists and their music.
- Conduct appropriate market research in relation to artist management.
- Organise promotional events for an artist management organisation.
- Demonstrate an understanding of how the contractual relationship between music managers and artists works.
- Identify new ways of attracting new audiences, users and consumers in an artist management context.
- Organise live artist events.
- Support artist-marketing campaigns.

Existing national occupational standards that could apply to music management.

MP20 Promote synchronization usage and issue licenses.

MP21 Seek commissions for composers/writers.

MP24 Work with colleagues to market and sell new and back catalogue.

MP28 Understand copyright and how copyright can be used to generate income in a music business environment.

MP30 Assist with budget setting within a music business context.

MP31 Understanding the music industry and the value of different organizations.

MP33 Seek placement of artist products on external websites.

RCS2 Track royalties and produce invoices within a music business context.

RCS6 Manage debt in a royalty collecting and licensing society.

MB07 Identify and propose new revenue streams and opportunities for music business.

MB09 Negotiate with music outlets to persuade them to stock products or take out product licences.

MB11 Evaluate music and assist with music selection and compilations.

MB12 Register musical works for publishing and copyright compliance.

CA19 Use presentation software.

CCS3 Make use of e-mail and the Internet.

CCS6 Purchase goods or services.

CCS13 Present a positive image of yourself and your organisation through effective communication.

CCS14 Monitor music press coverage.

CCS15 Use spreadsheet software.

CCS16 Use database software.

CCS18 Peer training and mentoring.

BA105 Store and retrieve information.

BA204 Manage diary systems.

BA205 Organise business travel and accommodation.

BA211 Organise and support meetings.

HSS1 Make sure your own actions reduce risks to health and safety.

ICS6 Recognise and deal with customer queries, requests and problems.

ICS17 Deal with customers by telephone (ICS).

SAS1 Communicate effectively.