Training Gaps Analysis

Record Label Managers

Cultural Human Resources Council (CHRC)

Record Label Managers:
Training Gaps Analysis
Final Report
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Introduction

In September 2005, the Cultural Human Resource Council (CHRC) issued a Request for Proposal to conduct a Training Gaps Analysis with record label managers across Canada ("the RFP"). Having responded to the RFP, kisquared was selected by the CHRC's Music Industry Steering Committee to conduct the 2005 analysis.

The 2005 Training Gaps Analysis builds upon earlier work conducted by the Record Label Managers Expert Working Group (EWG), which compiled a matrix of core competencies that describe the skill sets of record label managers.

The primary data-gathering instrument used for this study was the Employer and Employee survey, based closely on the record label manager core competencies matrix. Interviewing was conducted in French and English from kisquared's offices in Winnipeg, Manitoba.

Throughout the research process, kisquared worked with the Steering Committee and the Record Label Managers EWG, receiving invaluable assistance from members of both groups.

Objectives

The objectives of this training gaps analysis are to:

- Measure the training needs of record label managers;

- Explore training offerings;

- Identify training gaps; and

- Offer recommendations.

Research methodology

The research methods used in this project are discussed in more detail below. They included:

- Secondary research
- Stakeholder consultations
- Employer and employee survey
- Interviews with colleges and training institutions

Stakeholder consultations

kisquared project managers consulted with members of the Steering Committee and the EWG from the outset of the project, gaining valuable insight into the world of record label managers. kisquared also worked with members of the Steering Committee to build a sample base of potential respondents.

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Secondary research

The training gaps analysis began with secondary research into formal training available for record label managers (RLMs).

This research phase consisted of a review of program structure and curriculum content of technically oriented programs offered by colleges and Cégeps across Canada. University music programs are *not* reviewed generally in this study, because its focus is training in relation to the technical skills required of record label managers whereas the primary emphasis of most university music programs is the art of performing/interpreting (and teaching) music *per se*.

Employer and employee survey

The employer and employee survey gathered data pertaining both to record label manager training needs and offerings. The questionnaire was submitted to the CHRC for distribution to the Steering Committee, and approved before fielding commenced.

A total of 211 surveys were conducted:

- 153 interviews with **employees**

- 58 interviews with **employers**

For record label managers sample, kisquared received permission to use the music industry contact directory on Music Industry Network Canada (MINC)'s "All New Releases Lounge" website (http://www.anrlounge.com). The ANR Lounge website listing contains both independent and major labels (such as Sony Music Canada and Universal Music). kisquared received sample from Association québécoise de l'industrie du disque, du spectacle et de la vidéo (ADISQ) to facilitate contacting record label managers in Québec. ADISQ took the added step of sending a notice letter about this study to its members involved in record label management, with a view to increasing response rates. In addition to sample generated from industry databases, the survey itself used a "snowball" sample-gathering technique whereby respondents were asked as part of each interview to suggest other possible qualified contacts (record label managers) – all such suggestions were then compared to existing sample, and unique contacts were added to the overall sample.

The margin of error for the survey (at the 95% confidence level) is ±2.55%.

Interviews with colleges and training institutions

Once the employer and employee survey was completed, a series of 14 interviews were conducted with program directors of colleges that offer training specific to record label managers. These interviews were conducted to confirm secondary research findings about available training, and to explore training gaps.

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Questionnaire design

Record label manager definition

Defining a record label manager is a difficult task. Within any record label, many different functions must be performed to ensure the effective operation of the company. These functions include, but are not limited to: setting goals and strategizing to achieve them, developing a business plan, managing finances (e.g., securing loans and investors), managing legal affairs (such as royalty payments, artist agreements, copyright and publishing rights), creating a product, manufacturing, marketing (including new media), distribution, and handling media/publicity.

The definition of a record label manager is determined by the size of the record company. The music industry in Canada consists of many variously-sized "independent" record labels plus the four "major" labels (Sony BMG, EMI, Universal, and Warner). Larger labels generally have more staff and resources to develop specialized departments to handle essential functions, so one person can be assigned to marketing, another to Artist and Repertoire (A&R) tasks, another to new media, another to handle media/publicity, and so forth. These all perform the functions of a record label manager. At a smaller firm, with fewer staff available to carry out essential label operations and less specialization, an individual is more likely to be a '"jack of all trades" performing more of the identified functions of a record label manager.

Although the term "record label manager" is used here, many other job titles are used in the industry for individuals carrying out some aspect of that role: record label operators, managers, record label executives, senior management, record executives, label reps, owners, label manager and general manager. This study necessarily uses a broad definition of "record label manager" so as not to exclude any individuals who manage some or all the essential functions of a record label. The survey qualified and defined respondents as record label managers with the following question series:

Employee

- Are you someone who performs the operational and managerial tasks at a record label?

- Êtes-vous une personne qui assument les fonctions de direction et d'opération d'une maison de disques?

Employer

- Do you employ people who perform the operational and managerial tasks at a record label?

- Avez-vous des employés qui effectuent les fonctions de direction et d'opération d'une maison de disques?

Chart of competencies converted to measurable skills

For the purposes of questionnaire design, the skills and skill sets contained in the chart of competencies were converted to the language of skills.

The survey measures the following 27 skills specific to record label managers:

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- Developing a vision, a business strategy and a brand position for the record label

- Developing funding strategies, like submitting grant applications and identifying and managing investors

- Scouting talent by reviewing demos, auditioning talent, signing artists and building relationships

- Developing talent by conceptualizing projects and refining the artist's image

- Developing an overall strategy for a recording project

- Assembling a production team and assessing production requirements

- Securing contractual agreements

- Scheduling and securing production facilities

- Assembling a product packaging team and providing a final product

- Negotiating with suppliers and manufacturers

- Developing a digital distribution strategy

- Developing a marketing strategy for the label that would include tasks like Internet marketing strategies and ensuring media coverage

- Promoting artists, including the production of music videos, radio airplay and promotional touring

- Securing digital and physical product distribution

- Securing licensing agreements

- Taking advantage of neighbouring rights and blank tape levies

- Exploiting new technologies

- Managing financial resources, like budgeting, fund allocation and managing grant applications

- Administration skills, like calculating royalties, payroll, the administration of offices and equipment and inventory control

- Managing information technology

- Managing human resources for things like defining job descriptions, recruitment, training, and employee performance reviews

- Identifying and managing merchandising opportunities

- Identifying and managing publishing opportunities

- Identifying and managing artist booking opportunities

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- Identifying and managing audio visual revenues

- Identifying and managing fee-for-service opportunities

- Effectively incorporating copyright as part of the business strategy for the record label.

Reporting

This report is organized under the following headings: *Introduction, Executive summary, Training needs, Training offerings, Chart of competencies validation, Skills acquisition through formal training, Training gaps,* and *Respondent profile.* *Appendix A* contains survey "marginals" (response percentages for each question). *Appendix B* contains formal training program descriptions specific to record label managers. *Appendix C* lists responses concerning skills acquired or sought to be acquired through formal training. *Appendix D* contains verbatim responses to the following questions from the employer and employee survey:

- Are there any skills or skills training we have missed speaking to you about, or that you think may be required in the future?

- Are there any other ways that record label managers can learn the skills they need to do their jobs?

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Executive summary

The objectives of the Training Gaps Analysis for record label managers were to measure training needs, explore training offerings and determine the training gaps while offering recommendations.

Respondent profile

- Record label managers from all ten provinces, plus the Yukon and Northwest Territories, were interviewed. One-quarter of them are in Ontario, and another one-fifth each are in British Columbia (21%) and Québec (18%).

- About three-quarters (73%) of respondents identified themselves as employees, the remainder (27%) as employers.

- Most respondents (96%) are involved with independent labels; just 2% work with a major label.

- About seven out of ten respondents can be classified as an owner, co-owner, president, CEO, or partner; about two out of ten as a vice-president, general director or general/operations manager. The "other" category of job position (12%) primarily consists of label managers, producers, and positions in marketing.

- The primary focus of respondents' record labels, broadly categorized into three musical genres, is as follows: popular, 70%; classical/jazz, 8%; and other/various, 22%.

- About one-third of respondents indicate their company is a one-person operation, and another one-fifth report just two employees. Most respondents (75%) indicate their firm has only one person in the position of record label manager. Of the remainder, 15% report that their company employs two label managers, and 6% indicate three managers. Just 4% of all respondents are in companies employing four managers or more.

- Almost two-thirds of respondents say they have been actively involved in the sound recording industry for over ten years; about one-fifth have been active for five years or less.

Training needs

- Almost all record label managers have the following skills:

  - Developing a recording project strategy (92%)

  - Securing and scheduling production facilities (91%)

  - Managing financial resources (90%)

  - Assembling / assessing production requirements (89%).

- Record label managers are least likely to have the following skills:

  - Taking advantage of neighbouring rights and blank tape levies (49%)

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- Developing a digital distribution strategy (57%)

- Not surprisingly, skills identified as unnecessary for record label managers are also those they are least likely to have. From one-third to one-fifth of respondents consider the following to be skills not needed by record label managers:

  - Taking advantage of neighbouring rights and blank tape levies

  - Managing human resources

  - Exploiting audio visual revenues

  - Developing a digital distribution strategy

  - Exploiting artist booking opportunities

  - Securing product distribution

- Although the percentage that already "has" a given skill always greatly outweighs those who still "need" that skill, some noteworthy gaps exist between required and available skills. The largest gaps appear in relation to:

  - Developing a digital distribution strategy (23%)

  - Developing a marketing strategy (17%)

  - Taking advantage of neighbouring rights and blank tape levies (17%)

  - Exploiting new technologies (14%)

  - Securing product distribution (14%)

  - Developing funding strategies (13%)

  - Developing a vision (11%)

  - Exploiting publishing opportunities (10%)

  - Managing information technology (10%)

  - Promoting artists (10%).

Training offerings

- An important finding that holds constant across the 27 skills measured is that the skills required by record label managers are most often learned on the job. Self-teaching is the next most frequently mentioned way that the skills necessary to manage a record label are acquired.

- Formal training does not appear to be a popular method for learning the skills required by record label managers, compared to other skill acquisition paths. The skills with the highest demand for formal training (from 15% to 11%, each) include:

  - Developing a vision, a business strategy and a brand position for the record label;

  - Managing financial resources like budgeting, fund allocation and managing grant applications;

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- Managing human resources for things like defining job descriptions, recruitment, training, and employee performance reviews;

- Developing funding strategies like submitting grant applications and identifying and managing investors;

- Securing contractual agreements; and

- Administration skills like calculating royalties, payroll, the administration of offices and equipment and inventory control

- The length of programs in institutions that offer training specific to record label managers (RLM-specific training) averages close to one year, whereas the program length at colleges and universities ranges from two to four years.

- Less formal training, such as attending a conference or workshop, is another popular method of skills acquisition for many. One-third of respondents (34%) say they have attended conferences or workshops related to professional development within the past year.

- Institutions that offer training specific to record label managers are:

  - Capilano College (British Columbia)

  - Vancouver Film School (British Columbia)

  - Stylus Music School (British Columbia)

  - Fanshawe College (Ontario)

  - Harris Institute (Ontario)

  - Recording Arts Canada (Ontario)

  - Ontario Institute for Audio Recording Technology (OIART) (Ontario)

  - Durham College (Ontario)

  - International Academy of Design and Technology (IADT) (Ontario)

  - Trebas Institute (Ontario)

  - Metalworks Institute (Ontario)

  - McGill University (Québec)

  - École du Show-Business (Québec)

  - Cégep de Drummondville (Québec)

- It is important to note that no institutions in the Prairies, the Maritimes and the North offer training specific to RLM skills. Formal training opportunities for RLM-specific skills are limited to B.C. and central Canada (Ontario and Québec).

Training gaps analysis

- The most significant skills gaps relate generally to new technologies, digital distribution, and copyright issues.

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- On-the-job training is important in the development of all specific skills for record label managers. For every skill assessed, at least 50% of respondents mention on-the-job training as a means by which that skill was or will be acquired.

- Self-teaching is also cited as the path to acquire skills, although less frequently than learning on the job. Self-teaching is mentioned most often in relation to these four skills:

  - developing a vision, a business strategy, and a brand position for the record label;

  - identifying and managing merchandising opportunities;

  - assembling a production team and assessing production requirements; and

  - assembling a product packaging team and providing a final product.

- Self-teaching is least often considered in relation to these two skills:

  - scouting talent; and

  - incorporating copyright as part of a record label's business strategy.

- One pattern evident in findings is that the larger the calculated skills gap, the smaller the percentage of those who expect on-the-job training to address that gap, and *vice-versa*.

- There is also a weak negative correlation between the proportion of those expecting a skills gap to be addressed through self-teaching, and those expecting it to be addressed through formal training. Although respondents could choose both of these options, the negative correlation suggests that self-teaching and formal training are more likely seen as competing rather than complementary modes of learning

- The role of formal training in relation to skills acquisition varies greatly. It is cited most often in gaps pertaining to:

  - scheduling and securing production facilities;

  - identifying and managing fee-for-service opportunities;

  - incorporating copyright as part of the business strategy;

  - securing contractual arrangements;

  - administration skills;

  - identifying and managing publishing opportunities; and

  - scouting talent.

- In contrast, almost no one sees formal training as useful in acquiring the skills of:

  - securing licensing agreements;

  - managing financial resources; and

  - securing digital and physical product distribution.

- Each of the 27 RLM-specific skills is taught by a majority of the 14 institutions interviewed. However, only three skills are taught universally:

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- exploiting new technologies;

- promoting artists; and

- securing licensing agreements.

Chart of competencies – validation

- The CHRC chart of competencies effectively captures the range of skills required by record label managers. After reviewing the skills list, respondents were asked if there were any additional skills needed for record label managers to perform their job that had not yet been mentioned. Almost all respondents (96%) indicated that the list was not missing any skills required or that they could not think of any others.

Recommendations

Addressing the training gaps related to new technologies, digital distribution, and copyright issues should be a priority. However, the measures taken to address these gaps must be able to account for rapidly changing technological and legal / regulatory frameworks. The curriculum must therefore be flexible to keep pace.

- Professional development training, in the form of workshops, seminars, and short-term course work, appears well-placed to address these training gaps, but the training offerings should become more formalized and standardized to bridge the gap between "one-off" training opportunities and formal post-secondary training programs.

  - This format would be better able than a formal university or college program to adapt to new developments in the field, and would be able to draw upon experts and professionals in the field.

  - In order to make this formalized professional training model accessible and legitimate, the training must be conducted across all regions of Canada, employers should be brought on board, and the hosting organizations must be widely viewed as credible.

  - Enhanced communication and coordination between provincial music associations and other key stakeholders is needed to ensure consistency and regularity in training offerings.

  - Many independent labels are run by a single individual whose participation in a formal college or university program would preclude keeping the label going. Therefore, training should also be offered in different formats, such as on-line training, for example, that will provide flexibility while at the same time addressing the training gap effectively.

The above recommendation for more formalized professional development is targeted to the three specific skills of new technologies, digital distribution, and copyright. However, this study's findings indicate that record label managers learn most of their skills on the job or through self-teaching.

- To assist newcomers into the profession, we recommend enhancing opportunities for mentorship and/or partnering.

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- Mentoring would provide opportunities for sharing knowledge between practitioners in the industry. This study has found that 65% of respondents have been in the industry for more than ten years, which means there is a wealth of knowledge and experience potentially available to be shared.

- When asked about other ways of acquiring skills as a record label manager, 27% of respondents indicated mentoring, interning, or networking, which suggests support of or interest in such modes of training.

- One potential model that could be considered is the Diapason program in Québec, which provides knowledge-sharing and in-house skill development for professionals in the music industry (please see *Appendix B* for program details).

- Although formal training is not the primary path of skills acquisition as a record label manager, there is nevertheless a gap in formal training offerings in the Prairies, the Maritimes and the North, which may need to be addressed.

Training needs

All respondents were read the 27-item skill series. Employers were asked to indicate whether their record label managers currently *have* a given skill, *need* that skill, or do *not* need it; employees were similarly asked to rate themselves in relation to each skill. Results are shown in Figure 1, Figure 2 and Figure 3,and discussed further below.

Current skills

Figure 1, below, shows the range of skills already present in the industry.

- Almost all record label managers are reported to have the skills of developing a recording project strategy (92%), securing and scheduling production facilities (91%), managing financial resources (90%), and assembling / assessing production requirements (89%).

- Record label managers are least likely to report skills in taking advantage of neighbouring rights and blank tape levies (49%) and developing a digital distribution strategy (57%).

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Figure 1 **CURRENT SKILLS**

Skill	% of respondents overall	
Developing overall strategy for a recording project	92%	
Scheduling and securing production facilities	91%	
Managing financial resources	90%	
Assembling a prod'n team / assessing prod'n reqs.	89%	
Assembling packaging team / providing product	87%	
Negotiating with suppliers and manufacturers	86%	
Developing talent	85%	
Administration skills	82%	
Identifying / managing merchandising opportunities	81%	
Scouting talent	81%	
Developing a vision, strategy position for the label	79%	
Securing contractual agreements	79%	
Incorporating copyright as part of business strategy	77%	
Securing licensing agreements	77%	
Managing information technology	76%	
Promoting artists	76%	
Identifying / managing artist booking opportunities	75%	
Identifying / managing fee-for-service opportunities	75%	
Developing funding strategies	74%	
Developing a marketing strategy for the label	73%	
Exploiting new technologies	73%	
Identifying and managing publishing opportunities	73%	
Managing human resources	68%	
Securing digital and physical product distribution	67%	
Identifying and managing audio visual revenues	64%	
Developing a digital distribution strategy	57%	
Taking advantage of neighb. rights, tape levies	49%	

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Unnecessary skills

Measuring current skills, as discussed above, involved asking employers and employees what skills they found *not* to be needed for record label managers. Results are shown in Figure 2 below.

- One clear (ad not surprising) trend is that the skills identified as unnecessary for record label managers are those they are least likely to report having. This is particularly true of: taking advantage of neighbouring rights and blank tape levies (deemed unnecessary by 36% of respondents), managing human resources (29%), exploiting audio visual revenues (28%), developing a digital distribution strategy (23%), exploiting artist booking opportunities, and securing product distribution (21%, for each).

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Figure 2 UNNECESSARY SKILLS

■ Skill is unnecessary ☐ Currently have skill

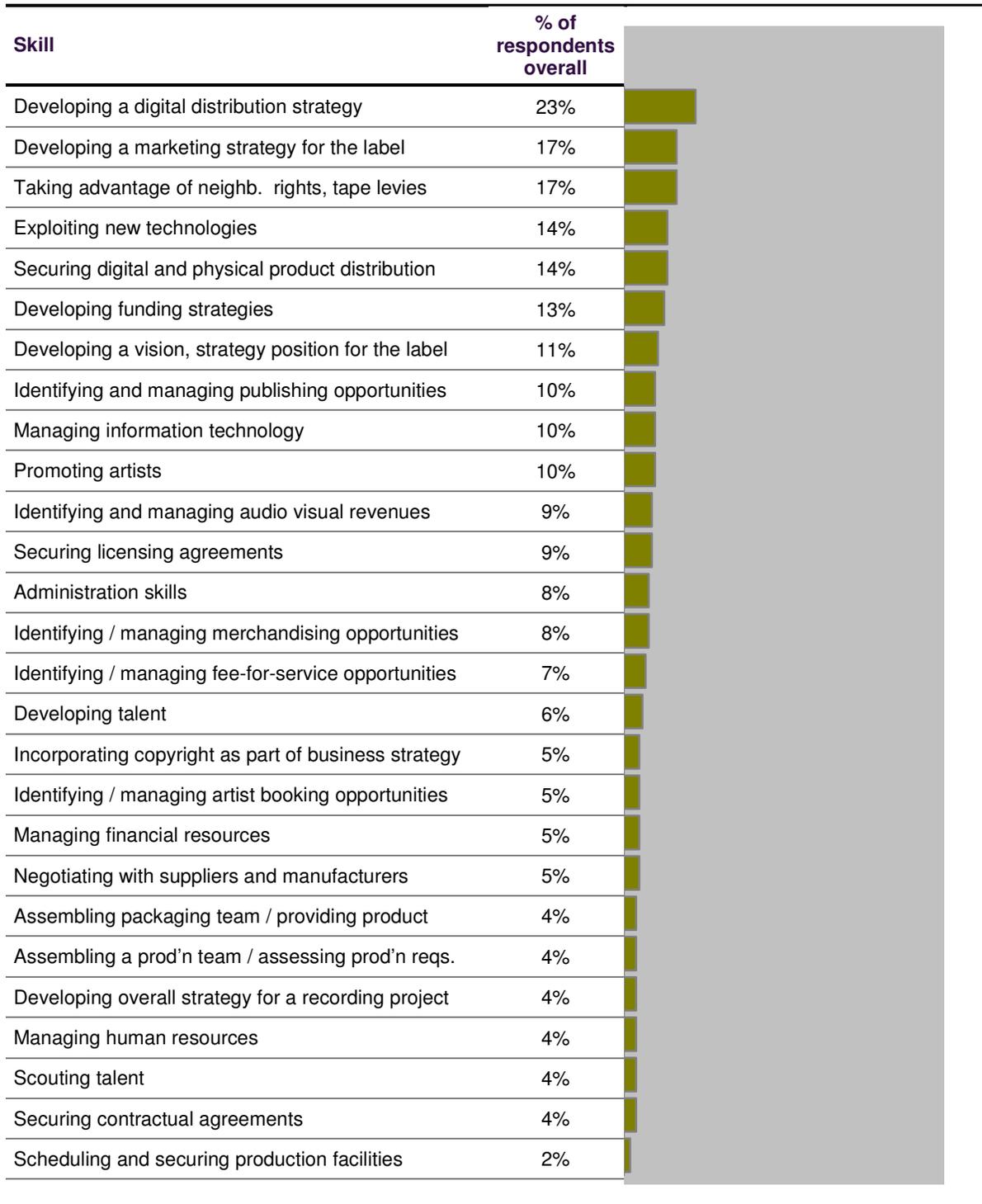| Skill	Skill is unnecessary	Currently have skill
Taking advantage of neighbouring. rights, tape levies	36%	49%
Managing human resources	29%	68%
Identifying and managing audio visual revenues	28%	64%
Developing a digital distribution strategy	23%	57%
Identifying / managing artist booking opportunities	21%	75%
Securing digital and physical product distribution	21%	67%
Identifying / managing fee-for-service opportunities	19%	75%
Securing contractual agreements	19%	79%
Incorporating copyright as part of business strategy	18%	77%
Identifying and managing publishing opportunities	18%	73%
Managing information technology	17%	76%
Promoting artists	17%	76%
Securing licensing agreements	17%	77%
Scouting talent	16%	81%
Exploiting new technologies	15%	73%
Developing funding strategies	14%	74%
Developing a marketing strategy for the label	13%	73%
Identifying / managing merchandising opportunities	13%	81%
Administration skills	12%	82%
Assembling packaging team / providing product	12%	87%
Negotiating with suppliers and manufacturers	12%	86%
Developing a vision, strategy position for the label	11%	79%
Developing talent	11%	85%
Assembling a prod'n team / assessing prod'n reqs.	10%	89%
Managing financial resources	8%	90%
Scheduling and securing production facilities	8%	91%
Developing overall strategy for a recording project	5%	92%

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Skill gaps

As previously indicated, employers and employees were also asked if each skill was one that record label managers need, yet do not have. Results appear in Figure 3 below.

- Although the percentage of record label managers that already "have" a given skill always greatly outweighs those who still "need" that skill, some noteworthy gaps exist between required and available skills. The largest gaps appear in relation to: developing a digital distribution strategy (23%), developing a marketing strategy (17%), and taking advantage of neighbouring rights and blank tape levies (17%).

- Another 10 to 15% of respondents report deficiencies in the skills of exploiting new technologies (14%), securing product distribution (14%), developing funding strategies (13%), and developing a vision (11%), exploiting publishing opportunities (10%), managing information technology (10%), and promoting artists (10%).

- Figure 3, below, illustrates all current skills gaps.

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Figure 3   SKILLS GAP

Skill	% of respondents overall	
Developing a digital distribution strategy	23%	
Developing a marketing strategy for the label	17%	
Taking advantage of neighb. rights, tape levies	17%	
Exploiting new technologies	14%	
Securing digital and physical product distribution	14%	
Developing funding strategies	13%	
Developing a vision, strategy position for the label	11%	
Identifying and managing publishing opportunities	10%	
Managing information technology	10%	
Promoting artists	10%	
Identifying and managing audio visual revenues	9%	
Securing licensing agreements	9%	
Administration skills	8%	
Identifying / managing merchandising opportunities	8%	
Identifying / managing fee-for-service opportunities	7%	
Developing talent	6%	
Incorporating copyright as part of business strategy	5%	
Identifying / managing artist booking opportunities	5%	
Managing financial resources	5%	
Negotiating with suppliers and manufacturers	5%	
Assembling packaging team / providing product	4%	
Assembling a prod'n team / assessing prod'n reqs.	4%	
Developing overall strategy for a recording project	4%	
Managing human resources	4%	
Scouting talent	4%	
Securing contractual agreements	4%	
Scheduling and securing production facilities	2%	

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Training offerings

Respondents who said record label managers either have or need a given skill, were asked where the skill was acquired or where they expect that skill to be acquired. For employers of record label managers, the question was: "Where did they learn this skill or where do you expect them to learn this skill?" Employees were asked: "Where did you learn this skill or where do you expect to learn this skill?" Verbatim responses were then coded and grouped under the headings of "learning on the job", "self-taught", or "formal training".

Learning on the job

Many respondents say that the skills record label managers require are, or should be, learned on the job, as shown in Figure 4 below. Even the skill *least* amenable to "learning on the job" (developing a vision/strategy/brand position for the label) is still thought to be acquired that way by 59% of respondents. The industry expects that record label managers for the most part learn the skills they need, while on the job.

Figure 4   *SKILLS LEARNED ON THE JOB*

Skill	Learn on the job
Securing licensing agreements	77%
Securing digital and physical product distribution	73%
Assembling a product packaging team and providing a final product	70%
Negotiating with suppliers and manufacturers	70%
Administration skills like calculating royalties, payroll, the administration of offices and equipment and inventory control	70%
Identifying and managing artist booking opportunities	70%
Effectively incorporating copyright as part of the business strategy for the record label	70%
Scheduling and securing production facilities	69%
Identifying and managing publishing opportunities	69%
Taking advantage of neighbouring rights and blank tape levies	68%
Identifying and managing audio visual revenues	68%
Developing funding strategies like submitting grant applications and identifying and managing investors	67%
Promoting artists including the production of music videos, radio airplay and promotional touring	67%
Identifying and managing merchandising opportunities	67%
Scouting talent by reviewing demos, auditioning talent, signing artists and building relationships	66%
Developing an overall strategy for a recording project	66%
Assembling a production team and assessing production requirements	66%
Securing contractual agreements	66%
Managing human resources for things like defining job descriptions, recruitment, training, and employee performance reviews	66%

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Figure 4 continued

Developing talent by conceptualizing projects and refining the artist's image	65%
Managing financial resources like budgeting, fund allocation and managing grant applications	65%
Identifying and managing fee-for-service opportunities	65%
Developing a digital distribution strategy	63%
Exploiting new technologies	62%
Managing information technology	61%
Developing a marketing strategy for the label that would include tasks like internet marketing strategies and ensuring media coverage	60%
Developing a vision, a business strategy and a brand position for the record label	59%

Self-teaching

Self-teaching is the next most frequently cited method to acquire the skills necessary for managing a record label, as shown in Figure 5 below. Even those skills *least* likely to be learned on the job (securing product distribution, and taking advantage of neighbouring rights/blank tape levies) are still expected by 49% to be imparted that way. Self-teaching as a method of acquiring required skills is routinely cited by one-half to two-thirds of respondents.

Figure 5   SKILLS LEARNED THROUGH SELF-TEACHING

Skill	Self - taught
Developing a vision, a business strategy and a brand position for the record label	67%
Developing funding strategies like submitting grant applications and identifying and managing investors	60%
Developing an overall strategy for a recording project	60%
Securing licensing agreements	58%
Managing information technology	58%
Identifying and managing merchandising opportunities	58%
Scouting talent by reviewing demos, auditioning talent, signing artists and building relationships	57%
Assembling a production team and assessing production requirements	57%
Assembling a product packaging team and providing a final product	57%
Developing a marketing strategy for the label that would include tasks like internet marketing strategies and ensuring media coverage	57%
Exploiting new technologies	57%
Identifying and managing artist booking opportunities	57%
Identifying and managing audio visual revenues	57%
Developing talent by conceptualizing projects and refining the artist's image	56%
Scheduling and securing production facilities	56%

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Figure 5 continued

Promoting artists including the production of music videos, radio airplay and promotional touring	55%
Identifying and managing fee-for-service opportunities	55%
Securing contractual agreements	54%
Managing financial resources like budgeting, fund allocation and managing grant applications	54%
Identifying and managing publishing opportunities	53%
Negotiating with suppliers and manufacturers	52%
Managing human resources for things like defining job descriptions, recruitment, training, and employee performance reviews	52%
Developing a digital distribution strategy	51%
Administration skills like calculating royalties, payroll, the administration of offices and equipment and inventory control	51%
Effectively incorporating copyright as part of the business strategy for the record label	50%
Securing digital and physical product distribution	49%
Taking advantage of neighbouring rights and blank tape levies	49%

Formal training

Formal training does not appear to be a popular method for learning the skills required by record label managers, compared to other skill acquisition paths (see Figure 6 below). Even the skill *most* likely to be acquired through formal training (developing a vision/strategy/brand position for the label) is expected to be acquired that way by only 15%.

Figure 6   SKILLS LEARNED THROUGH FORMAL TRAINING

| Skill	Formal training
Developing a vision, a business strategy and a brand position for the record label	15%
Managing financial resources like budgeting, fund allocation and managing grant applications	14%
Managing human resources for things like defining job descriptions, recruitment, training, and employee performance reviews	13%
Developing funding strategies like submitting grant applications and identifying and managing investors	11%
Securing contractual agreements	11%
Administration skills like calculating royalties, payroll, the administration of offices and equipment and inventory control	11%
Developing a digital distribution strategy	10%
Identifying and managing audio visual revenues	10%
Developing a marketing strategy for the label that would include tasks like internet marketing strategies and ensuring media coverage	9%
Taking advantage of neighbouring rights and blank tape levies	9%

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Figure 6 continued

Identifying and managing fee-for-service opportunities	9%
Exploiting new technologies	8%
Scouting talent by reviewing demos, auditioning talent, signing artists and building relationships	7%
Developing an overall strategy for a recording project	7%
Assembling a production team and assessing production requirements	7%
Managing information technology	7%
Identifying and managing merchandising opportunities	7%
Identifying and managing publishing opportunities	7%
Developing talent by conceptualizing projects and refining the artist's image	6%
Scheduling and securing production facilities	6%
Effectively incorporating copyright as part of the business strategy for the record label	6%
Negotiating with suppliers and manufacturers	5%
Securing digital and physical product distribution	5%
Securing licensing agreements	5%
Identifying and managing artist booking opportunities	5%
Assembling a product packaging team and providing a final product	4%
Promoting artists including the production of music videos, radio airplay and promotional touring	4%

Alternative training: conferences / workshops

To gain insight into what alternative training was available to record label managers, kisquared asked respondents if they attended any conferences or workshops within the past year related to professional development. Figure 7, below, shows that one-third of respondents have attended such conferences or workshops in the past year.

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Figure 7   **CONFERENCE/WORKSHOP ATTENDANCE RELATED TO PROFESSIONAL DEVELOPMENT**
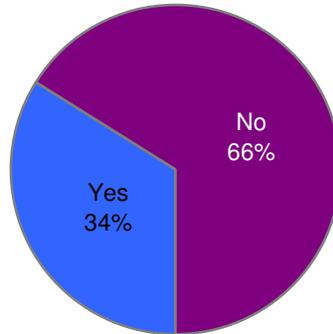
Note: Data derived from Q12.

Respondents who indicated they had attended a professional development conference or workshop were asked what skill or skill set it pertained to. Figure 8 below shows their responses, coded to match the list of RLM-specific and general skills used in this study for easier comparison. Almost one-quarter of respondents indicate they attended a conference or workshop on developing a marketing strategy, and another one-fifth say their conference or workshop covered the topic of copyright as a business strategy. Smaller proportions concerned themselves with digital distribution and funding strategies.

Figure 8   **PROFESSIONAL DEVELOPMENT – SKILLS SOUGHT**

Skill	%
Developing a marketing strategy for the label that would include tasks like Internet marketing strategies and ensuring media coverage	23%
Effectively incorporating copyright as part of the business strategy for the record label	19%
Developing a digital distribution strategy	15%
Developing funding strategies, like submitting grant applications and identifying and managing investors	11%
Securing licensing agreements	11%
Exploiting new technologies	11%
Developing talent by conceptualizing projects and refining the artist's image	8%
Developing a vision, a business strategy and a brand position for the record label	4%
Promoting artists including the production of music videos, radio airplay and promotional touring	4%
Taking advantage of neighbouring rights and blank tape levies	4%
Assembling a production team and assessing production requirements	2%
Identifying and managing publishing opportunities	2%
Identifying and managing artist booking opportunities	2%

Note: The total percentage exceeds 100% due to multiple responses. Data derived from Q12.

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Conference and workshop attendee respondents were also asked who offered this professional development training. Figure 9 below gives a breakdown of their responses.

Figure 9   PROFESSIONAL DEVELOPMENT – WHO OFFERED THE TRAINING?

Formal conferences	**51%**
Western Canada Music Awards	16%
Canadian Country Music Awards	10%
MIDEM	6%
Canadian Music Week	6%
North By Northeast	3%
Toronto Music Expo	3%
South By Southwest	3%
Book Expo Canada	2%
New Music West	2%
Provincial music associations	**17%**
L'Association québecois de l'industrie du disque, du spectacle, et de la video (ADISQ)	6%
Saskatchewan Recording Industry Association	3%
Music New Brunswick	3%
Music BC	3%
Alberta Recording Industries Association	2%
Other	**29%**
Society of Composers, Authors and Music Publishers of Canada (SOCAN)	4%
Universal convention held 1 – 2 times per year	2%
CRTC	2%
Musique Action	2%
Canadian Independent Record Production Association (CIRPA)	2%
Rocky Mountain Association	2%
Ontario Council of Folk Festivals	3%
Long and McQuade (music notation software retailer)	2%
Pacific Contact	2%
Aspen Live	2%
VVA	2%
AEA	2%
CBSA	2%

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Figure 9 continued

Don't know / not specifically stated	**14%**
European markets	2%
1 day seminar	2%
Marketing training	2%
Music manager forum	2%
Rideau	2%
Lawyer seminar	2%
Don't know	2%

Note: The total percentage exceeds 100% due to multiple responses. Data gathered from Q12.

- Figure 9 shows that 51% of respondents participated in professional development training through a regularly held conference, with Canadian Country Music Week and the Western Canada Music Awards mentioned more frequently than any others.

- Seventeen percent of respondents participated in a conference, workshop or seminar hosted by a provincial music association.

- Another 29% of respondents participated in professional development training sponsored by various other organizations.

- Finally, 14% did not know or could not specifically describe their professional development experience beyond the type of training received.

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Chart of competencies – validation

The skills assessed by the survey were modeled closely upon the chart of competencies developed by the CHRC. However, to validate objectively this range of competencies, respondents were asked if there were any additional skills needed for the job of record label manager that were not covered in the survey, or that might be required in future.

- Almost all survey respondents (96%) who were gave an answer to this question indicated either that the list of skills was not missing any required for record label managers to perform their job, or that they could not think of any other skills (see Figure 10 below).

This is an important finding because it validates the CHRC chart of core competencies, and permits the conclusion that the chart comprehensively covers the range of skills required by record label managers.

- Of the remaining respondents, only 4% mentioned a skill *not* covered by the chart of competencies, of which there were no statistically significant mentions (for verbatim responses, refer to *Appendix D*).

Figure 10   PERTINENT SKILLS NOT COVERED BY SURVEY

Skill	%
No, I cannot think of any other skills	91%
Do not know	5%
Other skills	4%

Note: Data derived from Q10.

Learning skills in other ways

Respondents were asked how record label managers might learn the skills required to perform the duties of a record label manager, other than on the job, through self-teaching or formal training.

- Forty-one percent said they could not think of another way to learn the required skills other than the three methods mentioned.

- Slightly more than one-quarter (27%) mentioned mentoring, internships, or networking as another way to learn necessary skills.

- Fifteen percent pointed equally to informal training or self-teaching and workshops or seminars as alternative routes to skills acquisition.

- That self-teaching was repeated as an important alternative means of skills acquisition again emphasizes the importance of this method to record label managers.

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Figure 11   ALTERNATIVE TRAINING PATHS FOR RECORD LABEL MANAGERS

|	%
No, I can't think of other ways to learn the skills	41%
Mentoring / interning / networking	27%
Informal or self-teaching	15%
Workshops / seminars	15%
Do not know	8%

Note: Data derived from Q11.

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Skills acquisition through formal training

When respondents indicated they either received or would expect to receive formal training to acquire a given skill, interviewers then asked where they received such training or where they would expect to get it. The name of the institution and the name and duration of the program were requested. Results are reproduced in full in *Appendix C*, and summarized below. Training institutions have been grouped into three categories for analysis: institutions that offer training specifically for record label managers (RLM-specific institutions), universities and/or colleges (non-RLM-specific institutions), and "other" providers (such as in-house training or informal workshops). Also shown in each Figure is the average (mean) duration of programs for that skill, broken out by type of institution.

Developing a vision, a business strategy and a brand position for the record label

Of 26 respondents, 73% indicate they learned or would expect to learn how to develop a vision/strategy/brand position for their record label at universities or colleges (see Figure 12 below for details), and another 19% would choose an RLM-specific institution. Eight percent say this skill could be learned from other providers. The Harris Institute for the Recording Arts (Harris Institute) is the most frequently mentioned institution that offers training for this particular skill (see *Appendix B* for further details).
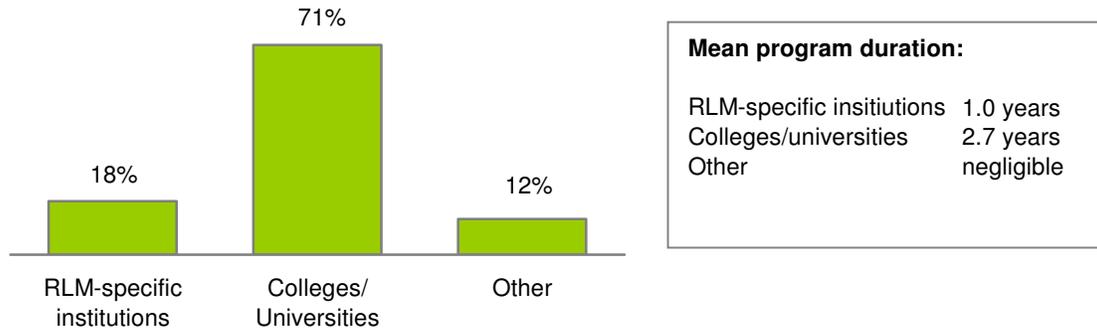
Figure 12   DEVELOPING VISION, BUSINESS STRATEGY AND BRAND POSITION FOR RECORD LABEL – TRAINING

Mean program duration:

RLM-specific insitiutions   1.0 years
Colleges/universities   2.8 years
Other   6 months
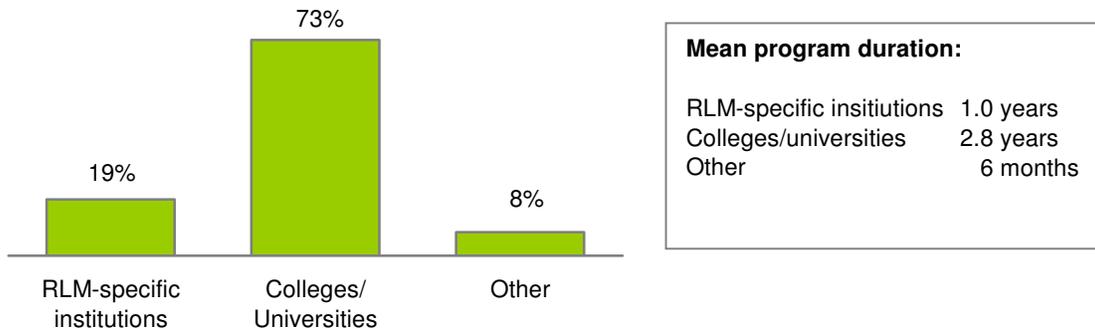
Developing funding strategies (submitting grant applications and identifying and managing investors)

Of 17 respondents, 71% indicate they learned or would expect to learn how to develop funding strategies at universities or colleges (see Figure 13), and another 18% would choose an RLM-specific institution to offer formal training for this skill. Twelve percent say this skill could be learned by means other than the first two, such as through conferences or provincial music associations. The Harris Institute is frequently mentioned as an institution that offers training for this particular skill.
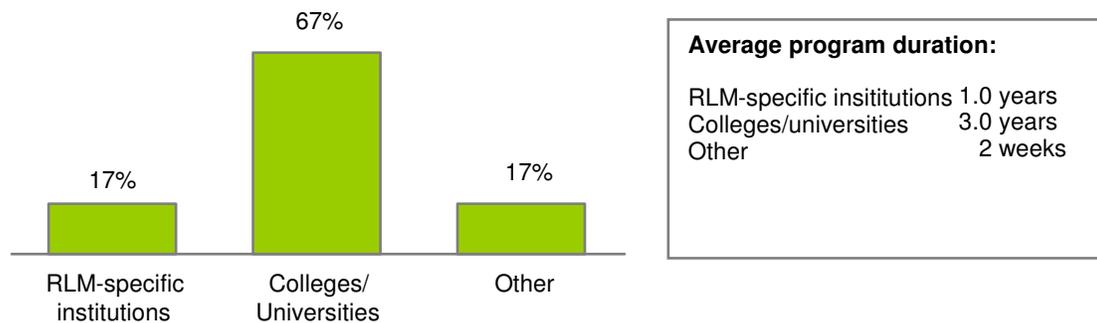
kisquared

Figure 13   DEVELOPING FUNDING STRATEGIES – TRAINING

71%

18%

12%

RLM-specific
institutions

Colleges/
Universities

Other

Mean program duration:

RLM-specific insitiutions   1.0 years
Colleges/universities   2.7 years
Other   negligible

Scouting talent by reviewing demos, auditioning talent, signing artists and building relationships

Slightly more than two-thirds (67%) of 12 respondents for this skill area indicate they learned or would expect to learn how to scout talent at universities or colleges (see Figure 14 below for details), and another 17% choose an RLM-specific institution. Seventeen percent indicate this skill could be learned by means other than the first two, such as through provincial music associations.
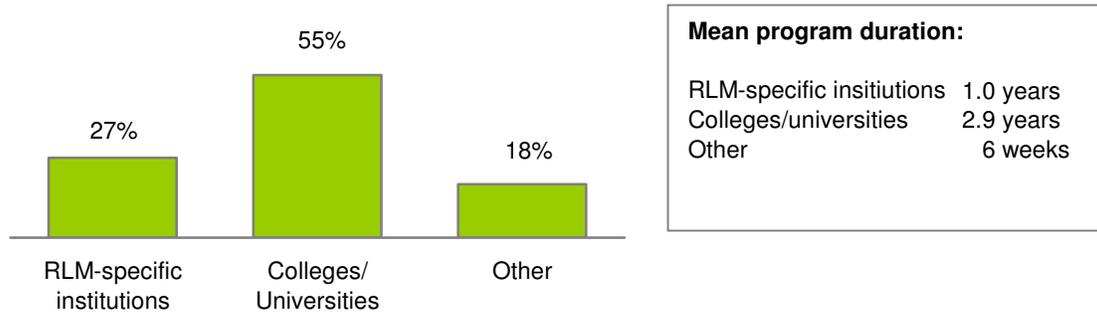
Figure 14   SCOUTING TALENT – TRAINING

67%

17%

17%

RLM-specific
institutions

Colleges/
Universities

Other

Average program duration:

RLM-specific insitiutions 1.0 years
Colleges/universities   3.0 years
Other   2 weeks

Developing talent by conceptualizing projects and refining the artist's image

Of 11 responses given (see Figure 15 below), slightly more than one-half (55%) suggest universities or colleges for training in developing talent. About one-quarter (27%) say this skill can be learned at RLM-specific institutions.   The Harris Institute with its Recording Arts Management program is mentioned more frequently as offering training in this skill.

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Figure 15   DEVELOPING TALENT – TRAINING

Mean program duration:

RLM-specific insitiutions   1.0 years
Colleges/universities   2.9 years
Other   6 weeks

Developing an overall strategy for a recording project

Figure 16 shows, in relation to the skill of developing an overall strategy for a recording project, that of the 14 responses provided, more than two-thirds (71%) point to universities or colleges as sources for training, and only one-fifth (21%) to an RLM-specific institution.   Seven percent suggest other ways of acquiring this skill.   The Harris Institute and the Columbia Academy of Recording Arts (which specializes in sound engineering) are mentioned more frequently as providers of training for this particular skill.
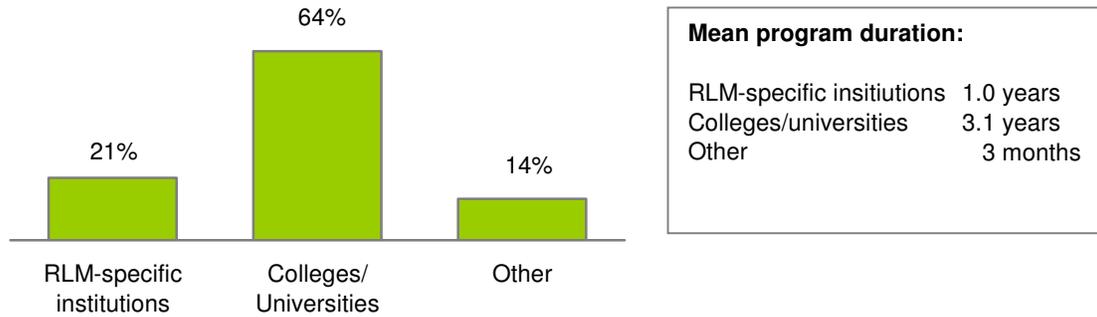
Figure 16   DEVELOPING OVERALL STRATEGY FOR RECORDING PROJECT – TRAINING

Average program duration:

RLM-specific institutions   1.0 years
Colleges/universities   3.3 years
Other   3 months
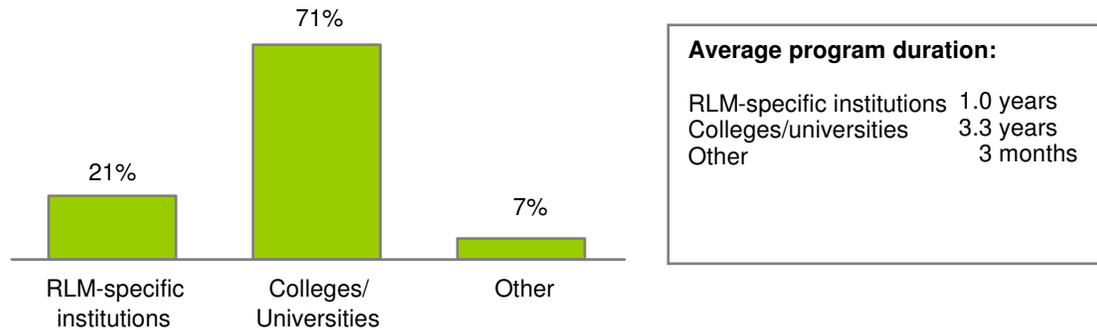
Assembling a production team and assessing production requirements

Fourteen responses were also collected as to where record label managers can formally train to assemble a production team and assess production requirements.   Almost two-thirds (64%) indicate universities or colleges as training sources for this particular skill, and another 21% suggest RLM-specific institutions for such training (see Figure 17).   Fourteen percent note this skill could be learned from other providers, such as provincial music associations.   The Harris Institute and the BC Institute of Technology are mentioned more frequently as providing training for this particular skill.
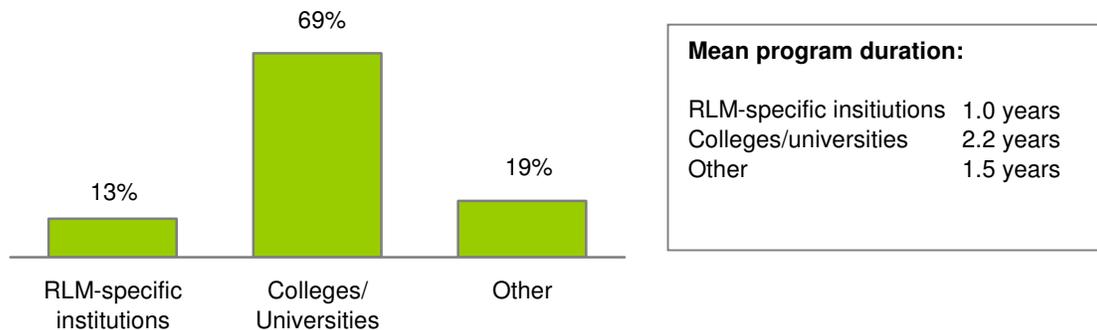
kisquared

Figure 17   ASSEMBLING PRODUCTION TEAM, ASSESSING PRODUCTION REQUIREMENTS – TRAINING

Mean program duration:	
RLM-specific insitiutions	1.0 years
Colleges/universities	3.1 years
Other	3 months

Securing contractual agreements

A total of 16 responses were given by respondents as to where they learned or would expect to learn formally how to secure contractual agreements (see Figure 18 below). Slightly more than two-thirds (69%) indicate a university or college as their choice of institution, whereas only 13% indicate an RLM-specific institution. Nineteen percent of respondents cite other training providers, such as provincial music associations. Programs offered by the Harris Institute specifically are mentioned twice.
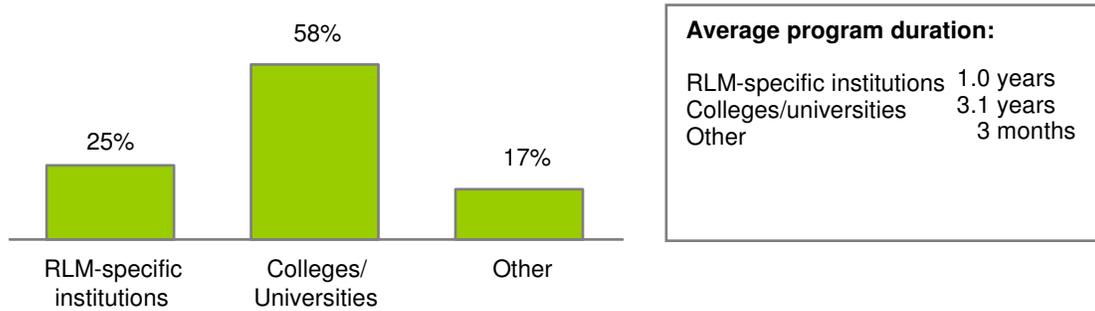
Figure 18   SECURING CONTRACTUAL AGREEMENTS – TRAINING

Mean program duration:	
RLM-specific insitiutions	1.0 years
Colleges/universities	2.2 years
Other	1.5 years

Scheduling and securing production facilities

A total of 12 responses were collected as to where respondents learned or would expect to learn about scheduling and securing production facilities. As Figure 19 below shows, 25% indicate an RLM-specific institution, compared to 58% who pick a college/university. Seventeen percent say this skill could be learned from other providers. The Harris Institute with its Recording Arts Management program is frequently mentioned.

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Figure 19   SCHEDULING AND SECURING PRODUCTION FACILITIES – TRAINING

Average program duration:

RLM-specific institutions	1.0 years
Colleges/universities	3.1 years
Other	3 months

Assembling a product packaging team and providing a final product

Of 7 respondents for this skill area, 57% indicate they learned or would expect to learn how to package and provide a final product at universities or colleges (see Figure 20 below for details), and another 28% choose a RLM-specific institution to offer formal training for this skill. Fourteen percent say this skill could be learned by means other than the first two. The Harris Institute is the only educational institution mentioned more than once as offering training for this particular skill.
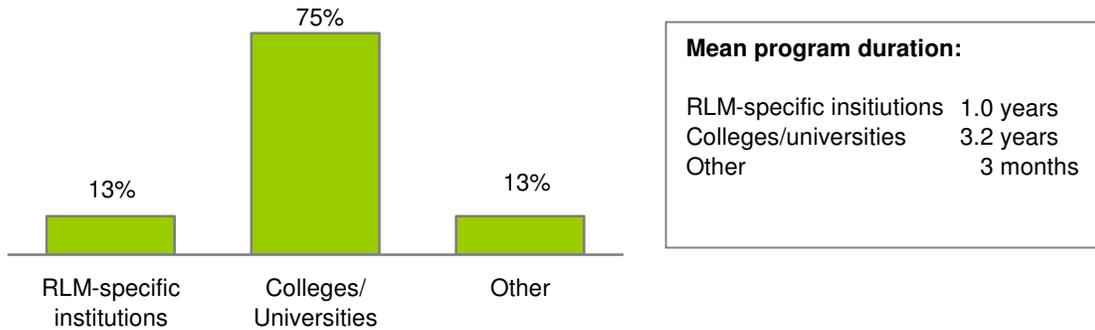
Figure 20   ASSEMBLING PRODUCT PACKAGING TEAM, PROVIDING FINAL PRODUCT – TRAINING

Average program duration:

RLM-specific institutions	1.0 years
Colleges/universities	3.3 years
Other	3 months
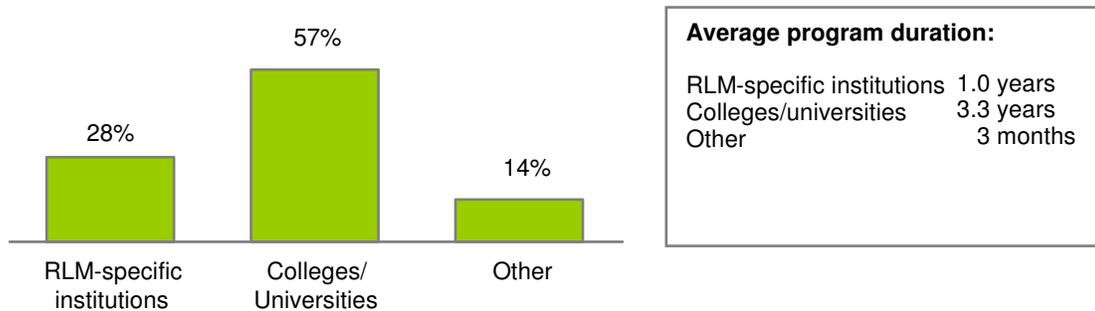
Negotiating with suppliers and manufacturers

Of 11 responses given (see Figure 21 below), three-quarters (75%) pick universities or colleges for training to negotiate with suppliers and manufacturers. Thirteen percent say this skill can be learned at RLM-specific institutions, and another 13% say this skill can be obtained in other ways.

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Figure 21   NEGOTIATING WITH SUPPLIERS, MANUFACTURERS – TRAINING

Mean program duration:

RLM-specific insitiutions	1.0 years
Colleges/universities	3.2 years
Other	3 months

Developing a digital distribution strategy

Of the 12 responses provided concerning the skill of developing a digital distribution strategy (see Figure 22), 42% point to universities or colleges as sources for training, and another 42% point to other ways of acquiring this skill including attending a conference or through a provincial music association. Only 17% indicate an RLM-specific institution. The Harris Institute is mentioned more frequently as a provider of training for this particular skill.

Figure 22   DEVELOPING DIGITAL DISTRIBUTION STRATEGY – TRAINING
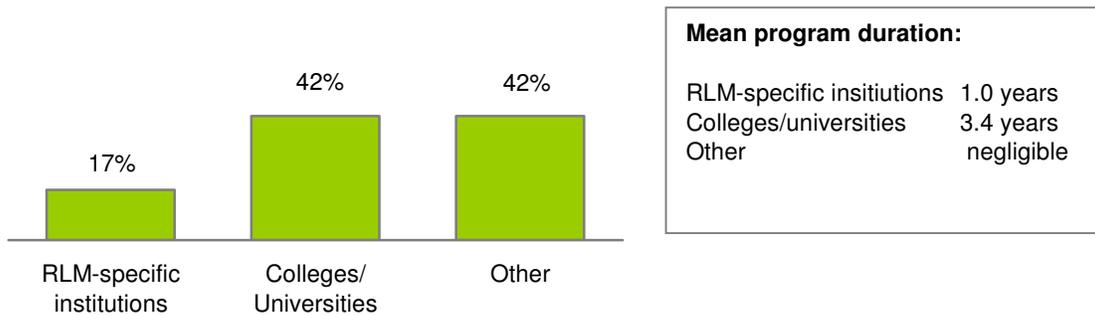
Mean program duration:

RLM-specific insitiutions	1.0 years
Colleges/universities	3.4 years
Other	negligible

Developing a marketing strategy for the label that would include tasks like Internet marketing strategies and ensuring media coverage

Fourteen responses were collected as to where record label managers can learn to develop a marketing strategy. Overwhelmingly, 79% indicate universities or colleges as training sources for this particular skill, while only 14% suggest RLM-specific institutions provide such training (see Figure 23). Just 7% percent suggest this skill could be learned in other ways, for example, through provincial music associations. The Harris Institute is mentioned more frequently as providing training for this particular skill.

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Figure 23   DEVELOPING MARKETING STRATEGY FOR THE LABEL – TRAINING
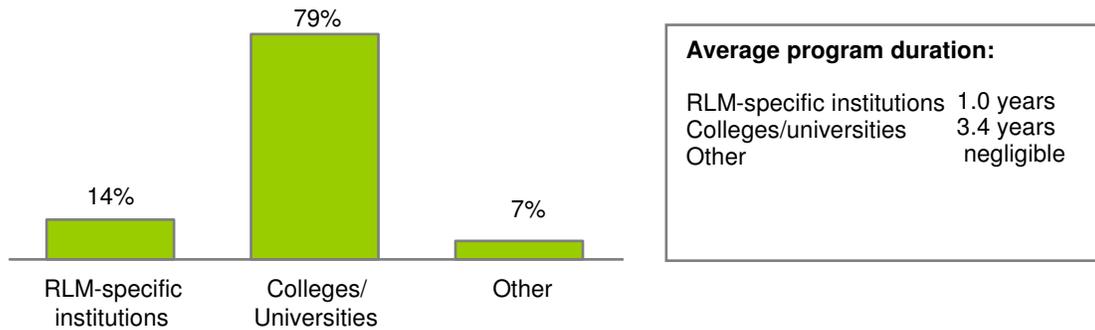
Average program duration:	
RLM-specific institutions	1.0 years
Colleges/universities	3.4 years
Other	negligible

Promoting artists, including the production of music videos, radio airplay and promotional touring

A total of seven responses were collected as to where respondents learned or would expect to learn how to promote artists (see Figure 24 below). About three-quarters (71%) indicate a university or college as their choice of institution, whereas only 14% each indicate either an RLM-specific institution, or another training source altogether.
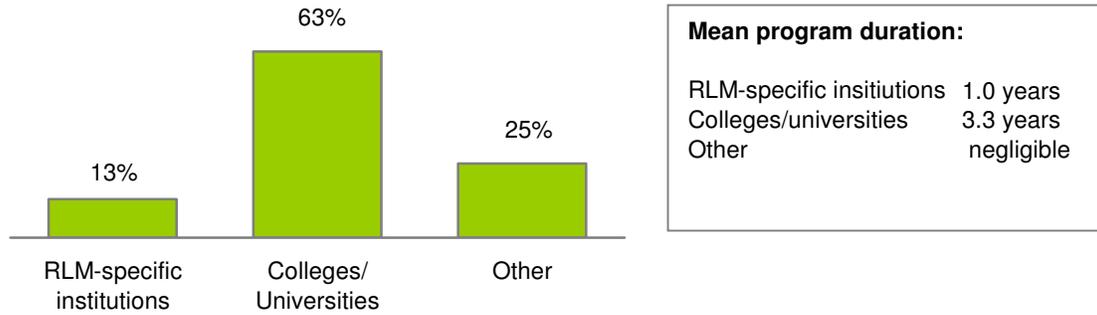
Figure 24   PROMOTING ARTISTS – TRAINING

Average program duration:	
RLM-specific institutions	1.0 years
Colleges/universities	3.4 years
Other	negligible
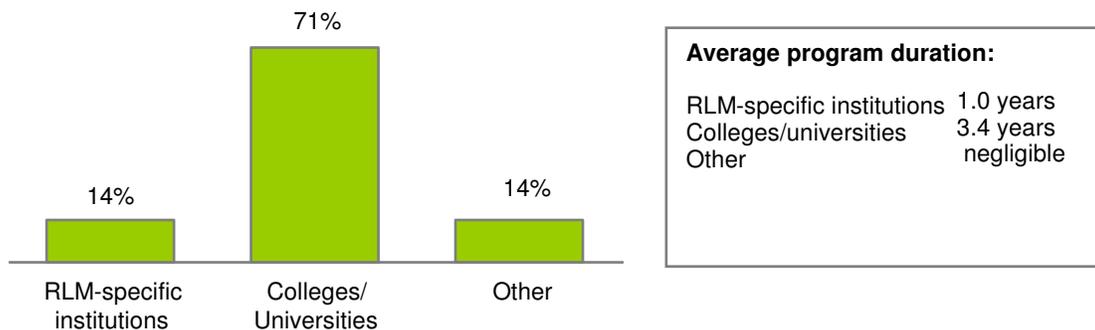
Securing digital and physical product distribution

Figure 25 below shows that of eight responses, just 13% indicate they received or would expect to receive training in securing product distribution at an RLM-specific institution, compared to 63% who choose a college/university and 25% who think this skill could be learned through other means.

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Figure 25   SECURING DIGITAL / PHYSICAL PRODUCT DISTRIBUTION – TRAINING

Mean program duration:

RLM-specific insitiutions   1.0 years
Colleges/universities   3.3 years
Other   negligible

Securing licensing agreements

Of nine responses concerning this skill, 78% indicate respondents learned or would expect to learn how to secure licensing agreements at universities or colleges (see Figure 26 below for details), versus just 11% who choose a RLM-specific institution, and another 11% who say this skill could be learned from sources other than the first two. Law programs are mentioned more frequently than other programs as providing training for this particular skill.
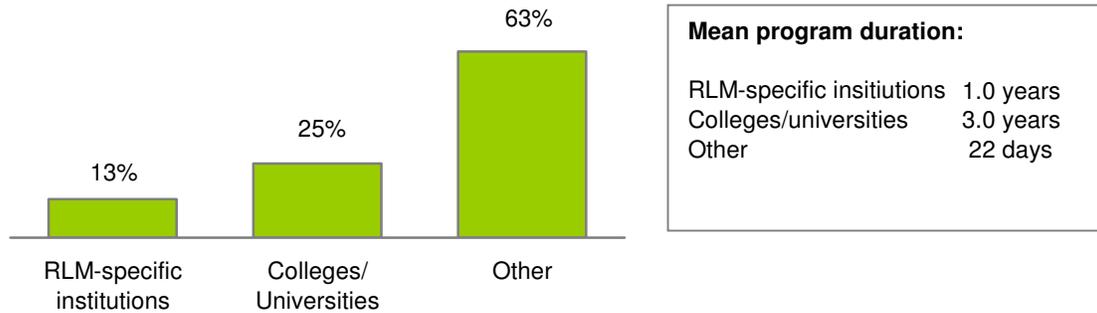
Figure 26   SECURING LICENSING AGREEMENTS – TRAINING

Average program duration:

RLM-specific institutions   1.0 years
Colleges/universities   3.3 years
Other   negligible
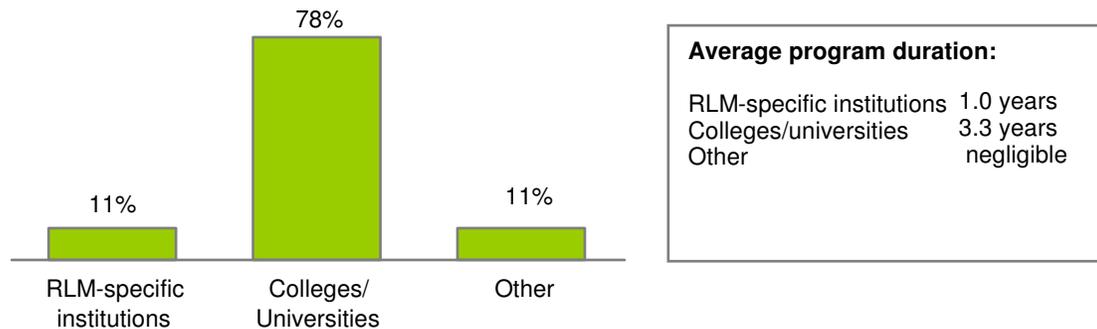
Taking advantage of neighbouring rights and blank tape levies

Of 8 responses given (see Figure 27 below), only 25% pick universities and/or colleges for training and 13% say this skill can be learned at RLM-specific institutions, while nearly two-thirds (63%) say there are *other* ways of learning how to take advantage of rights and levies (for example, provincial music associations and lawyers).

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Figure 27   EXPLOITING NEIGHBOURING RIGHTS AND BLANK TAPE LEVIES – TRAINING

Mean program duration:

RLM-specific insitiutions	1.0 years
Colleges/universities	3.0 years
Other	22 days

Exploiting new technologies

Of the 12 responses provided about formal training in the area of exploiting new technologies (see Figure 28), 42% point to universities or colleges as sources for training, and 33% point to other ways of acquiring this skill, including corporate training, conference attendance and a provincial music association. Twenty-five percent indicate an RLM-specific institution. The Harris Institute is mentioned more frequently as a provider of training for this particular skill.

Figure 28   EXPLOITING NEW TECHNOLOGIES – TRAINING
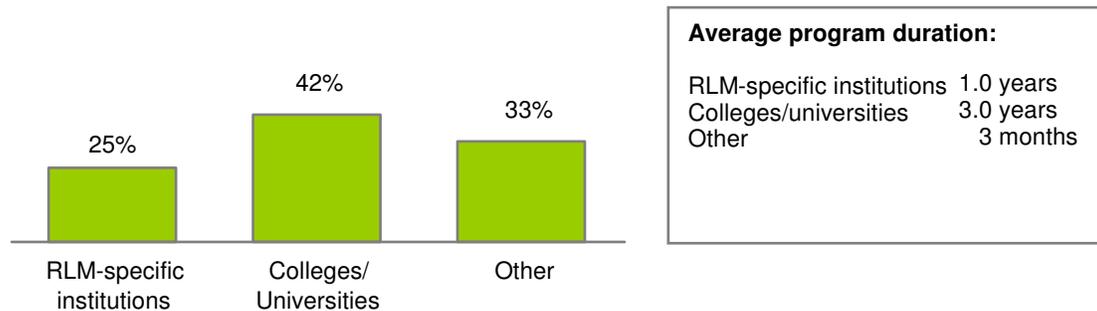
Average program duration:

RLM-specific institutions	1.0 years
Colleges/universities	3.0 years
Other	3 months

Managing financial resources, like budgeting, fund allocation and managing grant applications

Of 27 respondents for this skill area, 85% indicate they learned or would expect to learn how to manage financial resources at universities or colleges (see Figure 29 below for details), and only 7% choose a RLM-specific institution to offer formal training for this skill. Another 7% say this skill could be learned by means other than the first two.
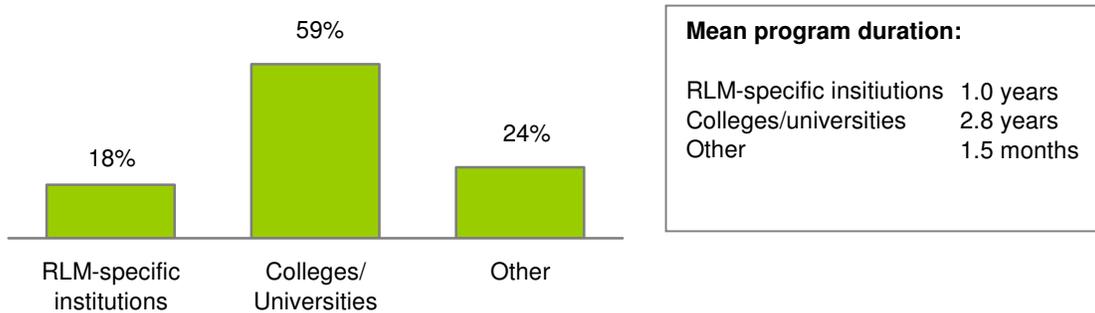
kisquared

Figure 29   MANAGING FINANCIAL RESOURCES – TRAINING
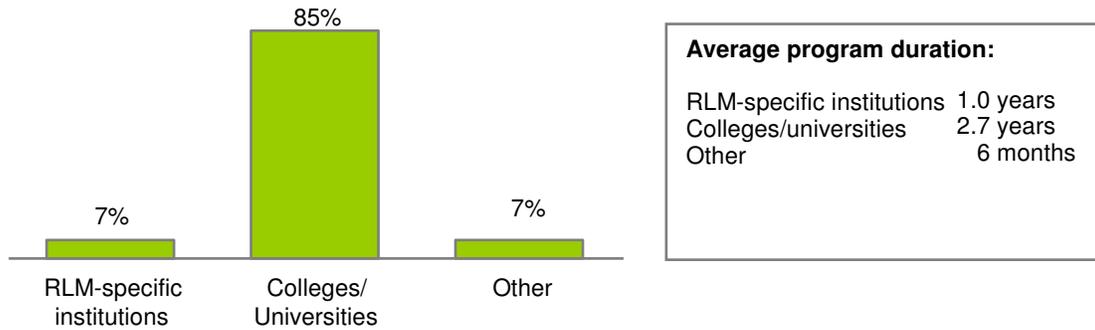
Average program duration:

RLM-specific institutions 1.0 years
Colleges/universities   2.7 years
Other   6 months

Administration skills, like calculating royalties, payroll, administration of offices, and equipment and inventory control

Of 17 responses given (see Figure 30 below), more than half (59%) select universities or colleges for training in administration skills. About one-fifth (18%) say this skill can be learned at RLM-specific institutions and one-quarter (24%) say this skill can be gained from other providers. The Harris Institute with its Recording Arts Management program is mentioned more frequently as offering training for this skill.
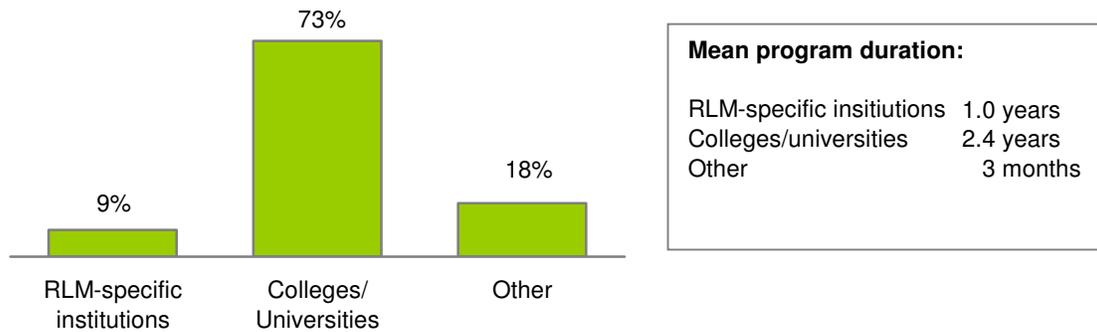
Figure 30   ADMINISTRATION SKILLS – TRAINING

Mean program duration:

RLM-specific insitiutions 1.0 years
Colleges/universities   2.8 years
Other   1.5 months

Managing information technology

Of 11 responses given in the area of managing information technology, (see Figure 31), about three-quarters (73%) point to universities or colleges as sources for training, while only 9% indicate an RLM-specific institution. Eighteen percent suggest other ways of acquiring this skill.
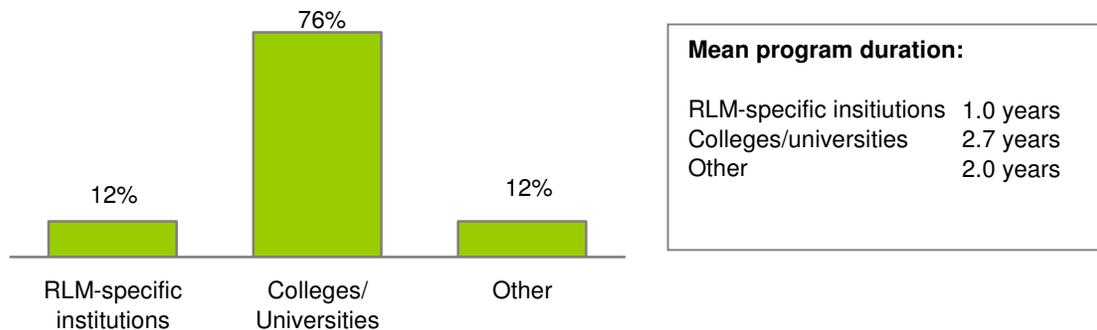
kisquared

Figure 31   MANAGING INFORMATION TECHNOLOGY – TRAINING

73%

9%

18%

Mean program duration:	
RLM-specific insitiutions	1.0 years
Colleges/universities	2.4 years
Other	3 months

RLM-specific institutions

Colleges/ Universities

Other

Managing human resources for things like defining job descriptions, recruitment, training, and employee performance reviews

Seventeen responses were collected as to where record label managers can learn to manage human resources. Roughly three-quarters (76%) indicate universities or colleges as training sources for this particular skill. Twelve percent suggest RLM-specific institutions, and another 12% suggest other paths (see Figure 32). The Harris Institute and the BC Institute of Technology are mentioned more frequently as providing training for this particular skill.

Figure 32   MANAGING HUMAN RESOURCES – TRAINING

76%

12%

12%

Mean program duration:	
RLM-specific insitiutions	1.0 years
Colleges/universities	2.7 years
Other	2.0 years

RLM-specific institutions

Colleges/ Universities

Other

Identifying and managing merchandising opportunities

Of 12 responses collected about the skill of exploiting merchandising opportunities, 58% point to universities or colleges as sources for training, while 25% indicate an RLM-specific institution (see Figure 33). Seventeen percent point to other ways of acquiring this skill. The Harris Institute is mentioned more frequently as a provider of training for this particular skill.

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Figure 33   IDENTIFYING AND MANAGING MERCHANDISING OPPORTUNITIES –
TRAINING

Average program duration:	
RLM-specific institutions	1.0 years
Colleges/universities	2.8 years
Other	1.5 months
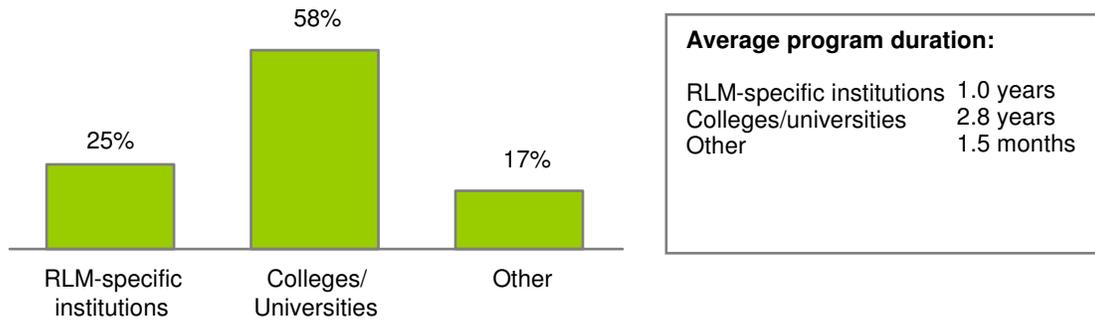
Identifying and managing publishing opportunities

Of 10 responses given, three-fifths (60%) select universities and/or colleges for training to exploit publishing opportunities (see Figure 34). Slightly less than one-third (30%) say this skill can be imparted in other ways, and 24% pick RLM-specific institutions.
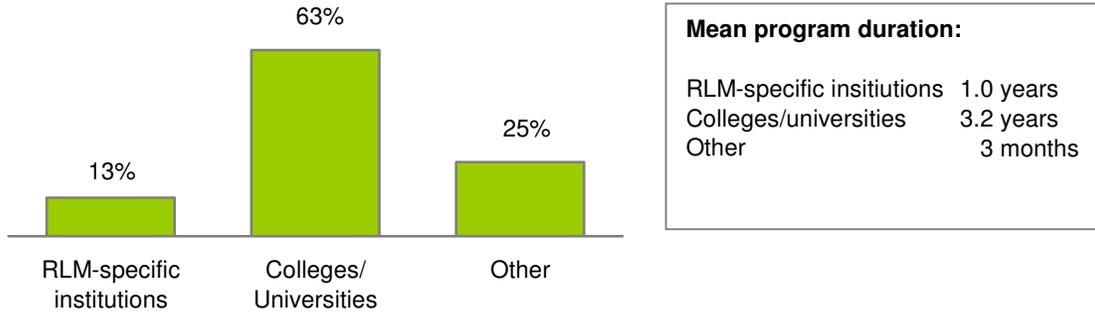
Figure 34   IDENTIFYING AND MANAGING PUBLISHING OPPORTUNITIES – TRAINING

Mean program duration:	
RLM-specific insitiutions	1.0 years
Colleges/universities	4.0 years
Other	1.5 months
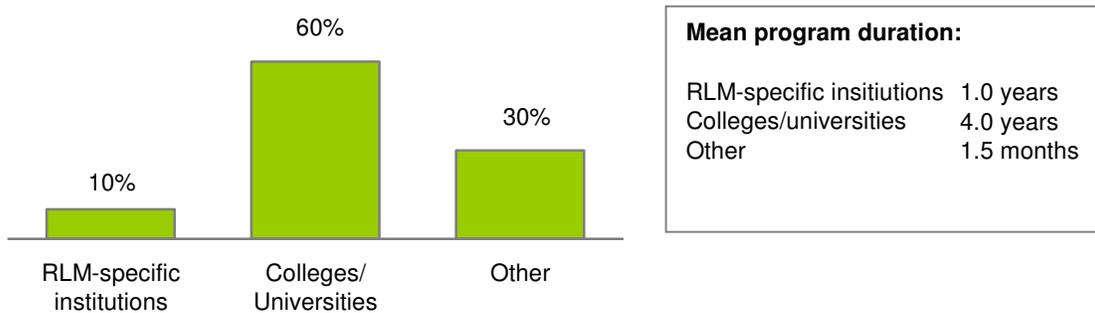
Identifying and managing artist booking opportunities

Of eight respondents for this skill area, 63% indicate they learned or would expect to learn how to exploit artist booking opportunities at universities or colleges (see Figure 35 below for details), and only 13% choose a RLM-specific institution to offer formal training for this skill. Another 25% say this skill could be learned by means other than the first two, such as through seminars.

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Figure 35   IDENTIFYING AND MANAGING ARTIST BOOKING OPPORTUNITIES –
TRAINING

Mean program duration:	
RLM-specific insitiutions	1.0 years
Colleges/universities	3.2 years
Other	3 months

Identifying and managing audio visual revenues

Of 12 respondents for this skill area, 42% indicate they learned or would expect to learn how to exploit audio visual revenues at RLM-specific institutions, and another 33% choose universities or colleges (see Figure 36). Twenty-five percent say this skill could be learned by means other than the first two. The Harris Institute is frequently mentioned as an institution that offers training for this particular skill.

Figure 36   IDENTIFYING AND MANAGING AUDIO VISUAL REVENUES – TRAINING

Mean program duration:	
RLM-specific insitiutions	1.2 years
Colleges/universities	3.0 years
Other	6 months
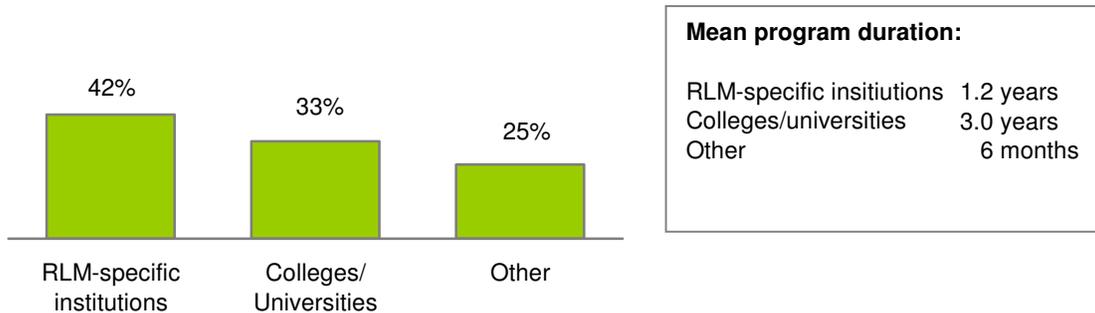
Identifying and managing fee-for-service opportunities

Of 10 responses provided in the area of exploiting fee-for-service opportunities, one-half (50%) point to universities or colleges as sources for training, while 30% pick RLM-specific institutions. Another 20% point to other ways of acquiring this skill (see Figure 37). The Harris Institute is frequently mentioned as an institution that offers training for this particular skill.
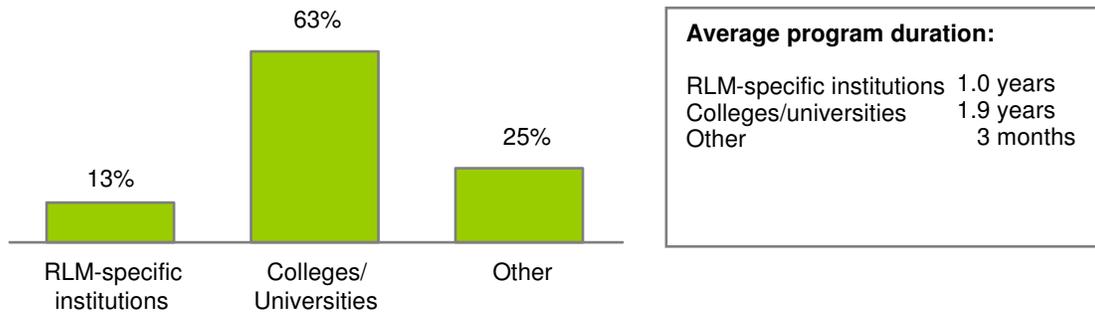
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*Figure 37   IDENTIFYING AND MANAGING FEE-FOR-SERVICE OPPORTUNITIES –
             TRAINING*
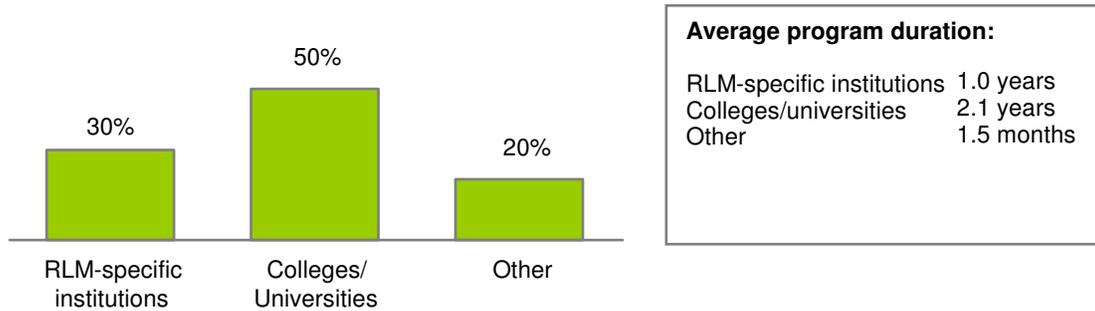
Average program duration:

RLM-specific institutions 1.0 years
Colleges/universities   2.1 years
Other   1.5 months

Effectively incorporating copyright as part of the business strategy for the record label

A total of eight responses were given by respondents as to where they learned or would expect to learn how to include copyright as part of their business strategy (see Figure 38 below). About two-thirds (63%) indicate a university or college as their preferred training source, whereas only 13% indicate a RLM-specific institution. One-quarter (25%) cite other sources of training. Business and law programs are frequently mentioned as programs offering training for this particular skill.

*Figure 38   INCORPORATING COPYRIGHT AS PART OF LABEL'S BUSINESS STRATEGY –
             TRAINING*

Average program duration:

RLM-specific institutions 1.0 years
Colleges/universities   1.9 years
Other   3 months

Training gaps analysis

Training gaps were calculated, based on the training needs expressed by record label managers and those who employ them. Figure 39, below, shows in the left-most column each skills gap, which is the percentage who say a particular skill is needed, along with expectations as to how that skill will be acquired (by those who need it) in the three right-most columns.

Comparing each skills gap with respondents' expectations as to how it will be addressed yields some noteworthy observations. First, there is a moderate negative relationship between the size of a gap and the percentage expecting that gap to be addressed on the job (the statistically significant correlation is -.526, measured using Spearman rank correlation). In other words, as the gap increases in size, the percentage of those who expect on-the-job training to address the gap decreases, and *vice-versa*. Second, there is also a weak negative correlation (-.413) between the proportion of those expecting a skills gap to be addressed through self-teaching, and those expecting it to be addressed through formal training. Although respondents could choose either or both of these options, the negative correlation suggests that self-teaching and formal training are more likely seen as competing rather than complementary modes of learning.

For every skill assessed, at least 50% of respondents cited on-the-job training as one means by which they expect it to be acquired. Fully 100% say that on-the-job training is the expected skill acquisition path for three specific skills: assembling a production team and assessing production requirements; securing contractual arrangements; and assembling a product packaging team and providing a final product. At the other extreme, respondents *least* expect skills gaps to be addressed through on-the-job training in the following areas: developing a digital distribution strategy (50%); identifying and managing publishing opportunities (55%); and developing a marketing strategy for the label (59%). The overall finding is that on-the-job training is crucial for the development of record label manager skills.

Self-teaching is generally regarded as an important path to address skills gaps, although the percentage of those who cite self-teaching for each skill ranges from 0% to 53% (also shown in Figure 39). Self-teaching is most important in four skills (cited by at least one-half of those facing that gap): developing a vision, business strategy, and brand position for the record label; identifying/managing merchandising opportunities; assembling a production team and assessing production requirements; and assembling a product packaging team and providing a final product. Self-teaching is *least* frequently mentioned as a way of learning how to scout talent (0%), or to incorporate copyright as part of the label's business strategy (11%).

The role of formal training in relation to skills acquisition varies greatly. It is cited most often in gaps pertaining to: scheduling and securing production facilities (50%); and identifying/managing fee-for-service opportunities (38%). Formal training is relied on almost as often in the following areas: incorporating copyright as part of the business strategy (33%); securing contractual arrangements (29%); administration skills (27%); identifying/managing publishing opportunities (25%); and scouting talent (25%). In contrast, almost no one sees formal training as useful in acquiring the skills of securing licensing agreements (0%); managing financial resources (0%); or securing digital and physical product distribution (4%).

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Although formal training programs specific to record label managers are offered in Canada at no less than 14 educational institutions, these are concentrated in just three provinces: B.C., Ontario, and Québec. Individuals living in other provinces and territories do not have the same access to training. This is a noteworthy training gap, given the evidence of substantial current and future demand for formal training in specific skills areas.

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Figure 39   SKILLS GAPS AND EXPECTATIONS AS TO HOW GAPS WILL BE FILLED

Skills	Skills gap	Expectation as to how skill will be acquired		
		On the job	Self-taught	Formal training
Developing a digital distribution strategy	23%	50%	45%	18%
Developing a marketing strategy for the label	17%	59%	45%	14%
Taking advantage of neighbouring rights and blank tape levies	17%	65%	24%	18%
Securing digital and physical product distribution	14%	77%	31%	4%
Exploiting new technologies	14%	63%	38%	17%
Developing funding strategies like submitting grant applications and identifying and managing investors	13%	89%	22%	17%
Developing a vision, a business strategy and a brand position for the record label	11%	76%	53%	12%
Promoting artists including the production of music videos, radio airplay and promotional touring	10%	72%	44%	11%
Managing information technology	10%	75%	31%	13%
Identifying / managing publishing opportunities	10%	55%	20%	25%
Securing licensing agreements	9%	87%	33%	0%
Identifying / managing audio visual revenues	9%	81%	38%	19%
Administration skills (calc. royalties, payroll, etc)	8%	80%	33%	27%
Identifying / managing merchandising opportunities	8%	64%	50%	21%
Identifying / managing fee-for-service opportunities	7%	62%	31%	38%
Developing talent by conceptualizing projects and refining the artist's image	6%	73%	45%	18%
Negotiating with suppliers and manufacturers	5%	75%	25%	13%
Managing financial resources like budgeting, fund allocation and managing grant applications	5%	90%	40%	0%
Identifying / managing artist booking opportunities	5%	78%	33%	22%
Effectively incorporating copyright as part of the business strategy for the record label.	5%	78%	11%	33%
Scouting talent	4%	88%	0%	25%
Developing an overall strategy for a recording project	4%	71%	29%	14%
Assembling a production team and assessing production requirements	4%	100%	50%	13%
Securing contractual agreements	4%	100%	29%	29%
Assembling a product packaging team and providing a final product	4%	100%	50%	17%
Managing human resources	4%	78%	33%	22%
Scheduling and securing production facilities	2%	75%	25%	50%

Note: Percentages shown under "Expectation of how skills gap will be filled" are derivations of the percentage shown under "Skills gap" (i.e., those identifying the skill as one that they need). Right-hand column percentages exceed 100% because multiple responses were accepted.

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Figure 40 below shows, for each skill, the skills gap and the percentage of those expecting the gap to be addressed through formal training (the same data shown in Figure 39 above). Figure 40 also shows the number of educational institutions (out of a total of 14) offering record label manager-specific (RLM-specific) training programs for each skill. Comparing skills gap percentages and formal training expectations with the prevalence of formal training for each skill allows us to assess whether educational institutions are offering the formal training needed to fill skills gaps.

The 27 defined skills are taught by most of the 14 institutions profiled in this study. However, only three skills are universally taught: exploiting new technologies; promoting artists; and securing licensing agreements.

Formal training is available from 11 of 14 institutions for each of the four largest calculated skills gaps, and all 14 institutions offer training addressed to the fifth-largest gap. To summarize these gaps and the formal training opportunities for each:

- Developing a digital distribution strategy (11 of 14 institutions)

- Developing a marketing strategy for the label (11)

- Taking advantage of neighbouring rights and blank tape levies (11)

- Securing digital and physical product distribution (11)

- Exploiting new technologies (14)

Regional differences are slight for the top five skills needed: training for each is offered by two to three of three B.C. institutions, two to three of three Québec institutions, and six to eight of eight Ontario institutions. Some evidence indicates that the demand for these skills may also be addressed by other kinds of formal training, such as conferences/workshops: skills associated with the two largest gaps (developing a digital distribution strategy, and developing a marketing strategy for the label) are two of the three top content areas for professional development conferences and workshops (see Figure 8 on Page 24 for more information).

Five skills (listed below) are formally taught at ten or fewer out of 14 institutions. Despite this limited offering, however, all three provinces (British Columbia, Ontario, and Québec) have institutions where this training is provided. The skills currently taught by the fewest institutions are:

- Negotiating with suppliers and manufacturers (9 of 14 institutions)

- Identifying and managing audio visual revenues (10)

- Identifying and managing artist booking opportunities (10)

- Assembling a product packaging team and providing a final product (10)

- Managing human resources (10)

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Figure 40   ANALYSIS: SKILLS GAPS, TRAINING WANTED, INSTITUTIONAL OFFERINGS

Skills	Skills gap	Address through formal training?	Count of institutions offering (of 14)
Developing a digital distribution strategy	23%	18%	11
Developing a marketing strategy for the label	17%	14%	11
Taking advantage of neighbouring rights and blank tape levies	17%	18%	11
Securing digital and physical product distribution	14%	4%	11
Exploiting new technologies	14%	17%	14
Developing funding strategies like submitting grant applications and identifying and managing investors	13%	17%	13
Developing a vision, a business strategy and a brand position for the record label	11%	12%	11
Promoting artists including the production of music videos, radio airplay and promotional touring	10%	11%	14
Managing information technology	10%	13%	13
Identifying / managing publishing opportunities	10%	25%	12
Securing licensing agreements	9%	0%	14
Identifying / managing audio visual revenues	9%	19%	10
Administration skills (calc. royalties, payroll, etc)	8%	27%	11
Identifying / managing merchandising opportunities	8%	21%	11
Identifying / managing fee-for-service opportunities	7%	38%	13
Developing talent by conceptualizing projects and refining the artist's image	6%	18%	13
Negotiating with suppliers and manufacturers	5%	13%	9
Managing financial resources like budgeting, fund allocation and managing grant applications	5%	0%	11
Identifying / managing artist booking opportunities	5%	22%	10
Effectively incorporating copyright as part of the business strategy for the record label.	5%	33%	13
Scouting talent	4%	25%	13
Developing an overall strategy for a recording project	4%	14%	12
Assembling a production team and assessing production requirements	4%	13%	11
Securing contractual agreements	4%	29%	13
Assembling a product packaging team and providing a final product	4%	17%	10
Managing human resources	4%	22%	10
Scheduling and securing production facilities	2%	50%	13

Note: Percentages shown under "Formal training" are derivations of the percentage shown under "Skills gap".

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Developing a digital distribution strategy

The biggest skills gap identified in this study relates to developing a digital distribution strategy: 23% of those interviewed said they needed this skill. Of those facing this gap, about one in six (18%) expect that it will be addressed through formal training.

The skill is offered by 11 of the 14 institutions offering RLM-specific training, namely the Vancouver Film School and Styles Music School in B.C.; Fanshawe College, Harris Institute, Ontario Institute of Audio Recording Technology (OIART), Durham College, International Academy of Design and Technology (IADT), Trebas Institute, and Metalworks Institute, in Ontario; and McGill University and École du Show-Business in Québec.

While this skill is offered at most of the institutions offering RLM-specific training, it is also offered through professional development conferences and workshops: 15% of respondents have recently attended conferences or workshops on developing a digital distribution strategy. This is the third most common content area for such gatherings, confirming this skill as one in short supply. It may be that the institutional training being offered falls short of meeting the need in this area; in the alternative, conferences and workshops may represent a way of temporarily attenuate the gap until institutions supply sufficient numbers of graduates to close it.

Developing a marketing strategy for the label

The demand-supply dynamic for this skill produces the second largest skills gap identified in this study (tied with the skill of exploiting neighbouring rights, below): 17%. Of this percentage, 14% cite formal training as the means by which they expect this gap to be addressed.

The skill is offered by 11 of the 14 institutions offering RLM-specific training, namely Capilano College, Vancouver Film School, and Styles Music School in B.C; Fanshawe College, Harris Institute, Durham College, IADT, Trebas Institute, and Metalworks Institute in Ontario; and École du Show-Business and Cégep de Drummondville in Québec.

The strong demand for this skill is suggested by its prominence as a topic in professional development conferences and workshops: 23% of those attending such gatherings say this skill was developed, making it the most common area of focus. As with digital distribution strategy development, this may indicate either limitations in institutional training currently provided, or short-term professional development tactics meant to ease the gap until institutions produce enough graduates to meet demand.

Taking advantage of neighbouring rights and blank tape levies

The demand-supply dynamic for this skill produces the second largest skills gap identified in this study (tied with marketing strategy development, above): 17%. Of this, 18% cite formal training as the means by which they expect this gap to be addressed.

The skill is offered by 11 of the 14 institutions offering RLM-specific training, namely the Vancouver Film School and Styles Music School in B.C.: Fanshawe College, Harris Institute, Recording Arts Canada, Durham College, IADT, Trebas Institute, and Metalworks Institute in Ontario; and École du Show-Business and Cégep de Drummondville in Québec.

A small proportion (4%) of those who attended professional development conferences or workshops indicate that developing this skill was an objective at their events.

Securing digital and physical product distribution

The demand for this skill relative to its supply produces the fourth largest skills gap identified in this study (tied with exploiting new technologies, below): 14%. Of this percentage, only 4% pick formal training as the means by which they expect this need to be addressed.

Training is offered by 11 of the 14 institutions offering RLM-specific training, namely Capilano College and Vancouver Film School in B.C.; Fanshawe College, Harris Institute, Durham College, IADT, Trebas Institute, and Metalworks Institute in Ontario; and McGill University, École du Show-Business, and Cégep de Drummondville in Québec.

Despite the relatively high demand for this skill, none of those interviewed reported its development as the focus of any professional development conferences or workshops they attended.

Exploiting new technologies

The demand for this skill relative to its supply produces the fourth largest skills gap identified in this study (tied with digital/physical distribution, above): 14%. Of this percentage, 17% pick formal training as the means by which they expect this need to be addressed.

This skill is offered by all institutions offering RLM-specific training, namely Capilano College, Vancouver Film School, and Styles Music School in B.C.: Fanshawe College, Harris Institute, Recording Arts Canada, OIART, Durham College, IADT, Trebas Institute, and Metalworks Institute in Ontario; and McGill University, École du Show-Business, and Cégep de Drummondville in Québec.

Significant demand for this skill is shown by its inclusion as a topic in professional development conferences and workshops: 11% of those who have attended such conferences or workshops say that this skill was developed.

Developing funding strategies, like submitting grant applications and identifying and managing investors

Thirteen percent of those surveyed say they need this skill, producing the sixth largest skills gap (of the 27 that were analyzed). Out of those, 17% say they expect the skill to be developed through formal training.

Training is offered by 13 of the 14 institutions offering RLM-specific training, including two of three in British Columbia, all eight in Ontario, and all three in Québec, as follows: the Vancouver Film School and Styles Music School in B.C.; Fanshawe College, Harris Institute, Recording Arts Canada, OIART, Durham College, IADT, Trebas Institute, and Metalworks Institute in Ontario; and McGill University, École du Show-Business, and Cégep de Drummondville in Québec.

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Similar demand for this skill is evidenced by its inclusion as a topic in professional development conferences and workshops: 11% of those who have attended such conferences or workshops say that this skill was developed.

Developing a vision, a business strategy and a brand position for the record label

Eleven percent say they need this skill, creating the seventh largest skills gap. Of those needing the skill, 12% say they expect it to be developed through formal training.

Training is offered by 11 of the 14 institutions offering RLM-specific training, including two of three in British Columbia, seven of eight in Ontario, and two of three in Québec, as follows: the Vancouver Film School and Styles Music School in B.C.; Fanshawe College, Harris Institute, Recording Arts Canada, Durham College, IADT, Trebas Institute, and Metalworks Institute in Ontario; and École du Show-Business and Cégep de Drummondville in Québec.

A small proportion (4%) of those interviewed who had attended professional development conferences or workshops indicated that developing this skill was a focus at their events.

Promoting artists, including the production of music videos, radio airplay and promotional touring

Ten percent of those surveyed say they need this skill, a middling frequency compared to all 27 skills that were analyzed. Of those needing the skill, 11% say they expect it to be developed through formal training.

Training is offered by all institutions offering RLM-specific training, as follows: Capilano College, Vancouver Film School, and Styles Music School in B.C.: Fanshawe College, Harris Institute, Recording Arts Canada, OIART, Durham College, IADT, Trebas Institute, and Metalworks Institute in Ontario; and McGill University, École du Show-Business, and Cégep de Drummondville in Québec.

A small proportion (4%) of those interviewed who had attended professional development conferences or workshops indicated that developing this skill was a focus of their events.

Managing information technology

Ten percent of those surveyed likewise say they need this skill, again a middling frequency compared to all 27 skills that were analyzed. Of those needing the skill, 13% say they expect it to be developed through formal training.

Training is offered by 13 of the 14 institutions offering RLM-specific training, as follows: Capilano College, Vancouver Film School, and Styles Music School in B.C.; Fanshawe College, Harris Institute, OIART, Durham College, IADT, Trebas Institute, and Metalworks Institute in Ontario; and McGill University, École du Show-Business, and Cégep de Drummondville in Québec.

None of those interviewed reported this skill's development as the focus of any professional development conferences or workshops they attended.

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Identifying and managing publishing opportunities

The gap (or need) for this skill is moderate, at 10% (compared to 2% - 23% for other skills). Of those who need this skill, 25% expect formal training to play a role, compared to 55% who expect to acquire it through on the job training, and 20% who believe it can be self-taught.

Formal training to develop skill in exploiting publishing opportunities is available at 11 of the 14 educational institutions examined. These are: Capilano College and the Vancouver Film School in B.C.; Fanshawe College, Harris Institute, Recording Arts Canada, Durham College, IADT, Trebas Institute and Metalworks Institute, in Ontario; and McGill University and École du Show-Business in Québec.

Of the 34% who have attended a conference or workshop related to professional development in the past year, only 2% described their conference or workshop as geared toward developing skill in exploiting publishing opportunities. It appears that along with moderate demand for this skill, there is moderate demand for formal training, with skills more often sought through on-the-job training or self-teaching.

Securing licensing agreements

A 9% skills gap exists in connection with securing licensing agreements, a moderate gap in this context. Overwhelmingly, 87% of respondents needing this skill want on-the-job training to acquire it, with 33% hoping to get it through self-teaching. No respondents indicated they expect to learn this skill through formal training.

Despite a moderate gap and non-existent demand for formal training, all 14 institutions provide training for this skill. Of respondents who attended a conference or workshop related to professional development in the past year; 11% mentioned training that pertained to securing licensing agreements. This suggests that some formal training is wanted, but that respondents prefer getting it in an informal or short-term context rather than in educational institutions.

Identifying and managing audio visual revenues

The skills gap for exploiting audio visual revenues is 9%, a moderate gap when compared to other gaps for record label managers. Of the 9% of respondents who need this skill, about one-fifth (19%) expect to acquire it through formal training, versus 38% who expect it to be self-taught, and 81% who believe it will be learned on the job.

Despite a moderate training need, just one institution offering RLM-specific training in B.C., the Vancouver Film School, provides training in this skill. In Québec, two institutions provide training, École du Show-Business and McGill University. Seven of eight institutions in Ontario offer training for this skill, namely Fanshawe College, Harris Institute, Recording Arts Canada, Durham College, IADT, Trebas Institute and Metalworks Institute. Thus, while this training is readily available in central Canada, fewer training opportunities exist in B.C.

No respondents say they attended professional development workshops focusing on this skill in the past year.

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Administration skills, like calculating royalties, payroll, administration of offices, and equipment and inventory control

The 8% gap for this skill is moderate compared to other skills required by record label managers. Of those who need administration skills, slightly more than one-quarter (27%) expect to acquire them through formal training. Thirty-three percent expect to be self-taught, and 80% believe skills will be learned on the job.

Programs developing administration skills are available at 11 of the 14 institutions examined. These are: Capilano College and the Vancouver Film School in B.C.; Fanshawe College, Harris Institute, Recording Arts Canada, Durham College, IADT, Trebas Institute and Metalworks Institute, in Ontario; and McGill University and École du Show-Business in Québec.

These institutions cover the three most populous provinces of Canada; it should be noted, however, that general administration skills (for example, learning how to complete payroll) can be obtained at other educational institutions that do not offer RLM-specific training. Thus, while this study notes 11 institutions aim to develop administration skills for record label managers, such skills are much more widely taught across the country.

No respondents say they attended professional development workshops focusing on this skill set in the past year.

Identifying and managing merchandising opportunities

An 8% skills gap in exploiting merchandising opportunities represents a moderate skills gap in this study. Of respondents needing this skill, 21% want formal training to acquire it, 50% hope to get it through self-teaching, and nearly two-thirds (64%) expect to learn it on the job.

Despite modest demand for formal training, two of three RLM-specific institutions in B.C., Capilano College and the Vancouver Film School, offer training in this skill. Seven of eight in Ontario do likewise, namely Fanshawe College, Harris Institute, Recording Arts Canada, Durham College, IADT, Trebas Institute and Metalworks Institute; and in Québec, two more, École du Show-Business and McGill University, do the same.

No respondents say they attended professional development workshops focusing on this skill in the past year.

Identifying and managing fee-for-service opportunities

A 7% skills gap exists in connection with exploiting fee-for-service opportunities. Of those who need to acquire this skill, 38% choose formal training as their preferred route, 31% want it through self-teaching, and 62% pick learning on the job.

Of 14 institutions offering RLM-specific training, 13 provide training in exploiting fee-for-service opportunities. These are: Capilano College and the Vancouver Film School in B.C.; Fanshawe College, Harris Institute, Recording Arts Canada, OIART, Durham College, IADT, Trebas Institute and Metalworks Institute, in Ontario; and McGill University, École du Show-Business and Cégep de Drummondville in Québec.

No respondents say they attended professional development workshops focusing on this skill in the past year.

Developing talent by conceptualizing projects and refining the artist's image

A 6% skills gap is calculated in relation to developing talent. Of respondents needing this skill, just 18% seek formal training to acquire it, whereas 43% want to acquire it through self-teaching, and 73% want to learn it on the job.

Perhaps heedless of demand, formal training to impart skills in developing talent is supplied at 13 of this study's 14 institutions. These are: Capilano College, the Vancouver Film School and Stylus Music School in B.C.; Fanshawe College, Harris Institute, Recording Arts Canada, Durham College, IADT, Trebas Institute and Metalworks Institute, in Ontario; and McGill University, École du Show-Business and Cégep de Drummondville in Québec.

Of respondents who attended a conference or workshop for professional development in the past year, 8% mentioned training pertaining to this skill.

Negotiating with suppliers and manufacturers

The skills gap in negotiating with suppliers and manufacturers is 5%. Of those who need this skill, three-quarters expect to acquire it through on the job training, and one-quarter believe it will be self-taught. Only 13% expect formal training to play a role in closing this gap.

Formal training in negotiations with suppliers and manufacturers is available at nine out of 14 institutions examined, the smallest proportion of institutions in this study. These include: the Vancouver Film School in B.C.; Fanshawe College, Harris Institute, Durham College, IADT, Trebas Institute and Metalworks Institute, in Ontario; and McGill University and École du Show-Business in Québec. Since only one institution in B.C. offers this training and the program at McGill is aimed at the Masters and PhD level, access to training may be more limited than for other skills.

No respondents say they attended professional development workshops focusing on this skill in the past year.

Managing financial resources, like budgeting, fund allocation and managing grant applications

Five percent identified managing financial resources as a skill gap. However, of this 5%, none see formal training as the way they expect to acquire that skill. Most (90%) think that on the job training or experience would address this skill gap, and 40% think that self-teaching would do so.

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Programs to develop this skill are offered at 11 of the 14 institutions examined. These include: Capilano College and the Vancouver Film School in B.C., Harris Institute, Recording Arts Canada, OIART, Durham College, IADT, Trebas Institute and Metalworks Institute, in Ontario; and McGill University and École du Show-Business in Québec. Managing financial resources is not a skill required only in the sound recording industry; as such, training is offered at other educational institutions that do not specialize in RLM-specific training. Moreover, since no respondents proposed formal training to address this skills gap, it appears that on-the-job training and self-teaching resources may be more appropriate methods to pursue.

No respondents say they attended professional development workshops focusing on this skill in the past year.

Identifying and managing artist booking opportunities

A skills gap of 5% exists in the skill of exploiting artist booking opportunities, which represents a moderate to low gap. Slightly more than one fifth (22%) of respondents who have a training need in this area feel it should be addressed through formal training.

Of 14 institutions that offer formal RLM-specific training, 10 offer training for this skill: Capilano College and the Vancouver Film School, in B.C.; Fanshawe College, the Harris Institute, Durham College, IADT, the Trebas Institute, and the Metalworks Institute, in Ontario; and in Québec, McGill University and the École du Show-Business.

Of all respondents who attended any professional development conference or workshop in the past year (34%), just 2% say that they received training related to this skill.

Effectively incorporating copyright as part of the business strategy for the record label

A skills gap of 5% exists concerning the ability to effectively incorporate copyright as part of a label's business strategy, another moderate to low gap. One third (33%) of respondents who have a training need in this area feel it should be addressed through formal training.

Of 14 institutions that offer formal RLM-specific training, 13 offer training for this skill. All three institutions in B.C., namely Capilano College, the Vancouver Film School and Stylus Music School; seven in Ontario, namely Fanshawe College, the Harris Institute, Recording Arts Canada, Durham College, IADT, the Trebas Institute, and the Metalworks Institute; and all three in Québec, namely McGill University, the École du Show-Business, and the Cégep de Drummondville, provide this training.

Of all respondents who attended any professional development conference or workshop in the past year (34%), 19% say that they received training related to this skill – the second highest proportion for any skill listed.

Scouting talent

A skills gap of 4% in the ability to scout talent represents a relatively small gap. One quarter (25%) of respondents who have a training need in this area feel it should be addressed through formal training.

Of 14 institutions that offer formal RLM-specific training, 13 offer training for this skill. Three institutions in B.C., namely Capilano College, the Vancouver Film School and Stylus Music School; seven institutions in Ontario, namely Fanshawe College, the Harris Institute, Recording Arts Canada, Durham College, IADT, the Trebas Institute, and the Metalworks Institute; and all three in Québec, that is, McGill University, the École du Show-Business, and the Cégep de Drummondville, provide this training.

No respondents say they attended professional development workshops focusing on this skill in the past year.

Developing an overall strategy for a recording project

A skills gap of 4% exists in the ability to develop an overall strategy for a recording project, also a relatively small gap. Fourteen percent of respondents who have a training need in this area feel it should be addressed through formal training.

Of 14 institutions that offer formal RLM-specific training, 12 offer training for this skill. Two institutions are in B.C., the Vancouver Film School and Stylus Music School; seven are in Ontario, namely Fanshawe College, the Harris Institute, Recording Arts Canada, OIART, Durham College, IADT, and the Metalworks Institute; and three are in Québec, namely McGill University, the École du Show-Business, and the Cégep de Drummondville.

No respondents say they attended professional development workshops focusing on this skill in the past year.

Assembling a production team and assessing production requirements

A skills gap of 4% exists in the ability to assemble a production team and assess production requirements, likewise a relatively small gap. Thirteen percent of respondents who have a training need in this area feel it should be addressed through formal training.

Of 14 institutions that offer formal RLM-specific training, 11 offer training for this skill. One institution is in B.C., the Vancouver Film School; seven are in Ontario, that is the Harris Institute, Recording Arts Canada, OIART, Durham College, IADT, the Trebas Institute, and the Metalworks Institute; and three in Québec, namely McGill University, the École du Show-Business, and the Cégep de Drummondville.

Of all respondents who attended any professional development conference or workshop in the past year (34%), just 2% say that they received training related to this skill.

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Securing contractual agreements

The 4% skills gap in the ability to secure contractual agreements also represents a relatively small gap. Nearly one third (29%) of respondents who have a training need in this area feel it should be addressed through formal training.

Of 14 institutions that offer formal RLM-specific training, 13 offer training for this skill. Three institutions in B.C., namely Capilano College, the Vancouver Film School and Stylus Music School; seven institutions in Ontario, namely Fanshawe College, the Harris Institute, Recording Arts Canada, Durham College, IADT, the Trebas Institute, and the Metalworks Institute; and all three in Québec, that is, McGill University, the École du Show-Business, and the Cégep de Drummondville, provide this training.

No respondents say they attended professional development workshops focusing on this skill in the past year.

Assembling a product packaging team and providing a final product

A skills gap of 4% in the ability to assemble a product packaging team and provide a final product represents another relatively small gap. Seventeen percent of respondents who have a training need in this area feel it should be addressed through formal training.

Of 14 institutions that offer formal RLM-specific training, 10 offer training for this skill: Capilano College and the Vancouver Film School, in B.C.; Fanshawe College, the Harris Institute, Durham College, IADT, the Trebas Institute, and the Metalworks Institute, in Ontario; and in Québec, the École du Show-Business and the Cégep de Drummondville.

No respondents say they attended professional development workshops focusing on this skill in the past year.

Managing human resources for things like defining job descriptions, recruitment, training, and employee performance reviews

A skills gap of 4% in the ability to manage human resources again represents a comparatively small gap. Twenty-two percent of respondents who have a training need in this area feel it should be addressed through formal training.

Of 14 institutions that offer formal RLM-specific training, 10 offer training for this skill: Capilano College and the Vancouver Film School, in B.C.; Fanshawe College, the Harris Institute, OIART, Durham College, IADT, the Trebas Institute, and the Metalworks Institute, in Ontario, and in Québec, the École du Show-Business alone (of three RLM-specific training programs).

No respondents say they attended professional development workshops focusing on this skill in the past year.

Scheduling and securing production facilities

A skills gap of 2% in the ability to manage human resources represents the smallest training gap in this study. Notably, one half (50%) of respondents who have a training need in this area feel it should be addressed through formal training.

Of 14 institutions that offer formal RLM-specific training, 13 offer training for this skill: Capilano College and the Vancouver Film School, in B.C.; Fanshawe College, the Harris Institute, Recording Arts Canada, OIART, Durham College, IADT, the Trebas Institute, and the Metalworks Institute, in Ontario; and in Québec, McGill University, the École du Show-Business, and the Cégep de Drummondville.

No respondents say they attended professional development workshops focusing on this skill in the past year.

Figure 41 B.C. – FORMAL SKILL OFFERINGS

	Capilano College	Vancouver Film School	Stylus Music School
Developing a vision, a business strategy and a brand position for the record label		✔	✔
Developing funding strategies like submitting grant applications and identifying and managing investors	✔	✔	
Scouting talent by reviewing demos, auditioning talent, signing artists and building relationships	✔	✔	✔
Developing talent by conceptualizing projects and refining the artist's image	✔	✔	✔
Developing an overall strategy for a recording project		✔	✔
Assembling a production team and assessing production requirements		✔	
Securing contractual agreements	✔	✔	✔
Scheduling and securing production facilities	✔	✔	
Assembling a product packaging team and providing a final product	✔	✔	
Negotiating with suppliers and manufacturers		✔	
Developing a digital distribution strategy		✔	✔
Developing a marketing strategy for the label that would include tasks like internet marketing strategies and ensuring media coverage	✔	✔	✔
Promoting artists including the production of music videos, radio airplay and promotional touring	✔	✔	✔
Securing digital and physical product distribution	✔	✔	
Securing licensing agreements	✔	✔	✔
Taking advantage of neighbouring rights and blank tape levies		✔	✔
Exploiting new technologies	✔	✔	✔
Managing financial resources like budgeting, fund allocation and managing grant applications	✔	✔	
Administration skills like calculating royalties, payroll, the administration of offices and equipment and inventory control	✔	✔	
Managing information technology	✔	✔	✔
Managing human resources for things like defining job descriptions, recruitment, training, and employee performance reviews	✔	✔	
Identifying and managing merchandising opportunities	✔	✔	
Identifying and managing publishing opportunities	✔	✔	✔
Identifying and managing artist booking opportunities	✔	✔	
Identifying and managing audio visual revenues		✔	
Identifying and managing fee-for-service opportunities	✔	✔	
Effectively incorporating copyright as part of the business strategy for the record label.	✔	✔	✔

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Figure 42   ONTARIO – FORMAL SKILL OFFERINGS

	Fanshawe College	Harris Institute	RAC	OIART	Durham College	IADT	Trebas Institute	Metal-works Institute
Developing a vision, a business strategy and a brand position for the record label	✔	✔	✔		✔	✔	✔	✔
Developing funding strategies like submitting grant applications and identifying and managing investors	✔	✔	✔	✔	✔	✔	✔	✔
Scouting talent by reviewing demos, auditioning talent, signing artists and building relationships	✔	✔	✔		✔	✔	✔	✔
Developing talent by conceptualizing projects and refining the artist's image	✔	✔	✔		✔	✔	✔	✔
Developing an overall strategy for a recording project	✔	✔	✔	✔	✔	✔		✔
Assembling a production team and assessing production requirements		✔	✔	✔	✔	✔	✔	✔
Securing contractual agreements	✔	✔	✔		✔	✔	✔	✔
Scheduling and securing production facilities	✔	✔	✔	✔	✔	✔	✔	✔
Assembling a product packaging team and providing a final product	✔	✔			✔	✔	✔	✔
Negotiating with suppliers and manufacturers	✔	✔			✔	✔	✔	✔
Developing a digital distribution strategy	✔	✔		✔	✔	✔	✔	✔
Developing a marketing strategy for the label that would include tasks like internet marketing strategies and ensuring media coverage	✔	✔			✔	✔	✔	✔
Promoting artists including the production of music videos, radio airplay and promotional touring	✔	✔	✔	✔	✔	✔	✔	✔
Securing digital and physical product distribution	✔	✔			✔	✔	✔	✔
Securing licensing agreements	✔	✔	✔	✔	✔	✔	✔	✔
Taking advantage of neighbouring rights and blank tape levies	✔	✔	✔		✔	✔	✔	✔

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Figure 42 continued

	1	2	3	4	5	6	7	8
Exploiting new technologies	✓	✓	✓	✓	✓	✓	✓	✓
Managing financial resources like budgeting, fund allocation and managing grant applications		✓	✓	✓	✓	✓	✓	✓
Administration skills like calculating royalties, payroll, the administration of offices and equipment and inventory control	✓	✓	✓		✓	✓	✓	✓
Managing information technology	✓	✓		✓	✓	✓	✓	✓
Managing human resources for things like defining job descriptions, recruitment, training, and employee performance reviews	✓	✓		✓	✓	✓	✓	✓
Identifying and managing merchandising opportunities	✓	✓	✓		✓	✓	✓	✓
Identifying and managing publishing opportunities	✓	✓	✓		✓	✓	✓	✓
Identifying and managing artist booking opportunities	✓	✓			✓	✓	✓	✓
Identifying and managing audio visual revenues	✓	✓	✓		✓	✓	✓	✓
Identifying and managing fee-for-service opportunities	✓	✓	✓	✓	✓	✓	✓	✓
Effectively incorporating copyright as part of the business strategy for the record label.	✓	✓	✓		✓	✓	✓	✓

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Figure 43   QUÉBEC – FORMAL SKILL OFFERINGS

	McGill University*	École du Show-Business	Cégep de Drummond-ville
Developing a vision, a business strategy and a brand position for the record label		✓	✓
Developing funding strategies like submitting grant applications and identifying and managing investors	✓	✓	✓
Scouting talent by reviewing demos, auditioning talent, signing artists and building relationships	✓	✓	✓
Developing talent by conceptualizing projects and refining the artist's image	✓	✓	✓
Developing an overall strategy for a recording project	✓	✓	✓
Assembling a production team and assessing production requirements	✓	✓	✓
Securing contractual agreements	✓	✓	✓
Scheduling and securing production facilities	✓	✓	✓
Assembling a product packaging team and providing a final product		✓	✓
Negotiating with suppliers and manufacturers	✓	✓	
Developing a digital distribution strategy	✓	✓	
Developing a marketing strategy for the label that would include tasks like internet marketing strategies and ensuring media coverage		✓	✓
Promoting artists including the production of music videos, radio airplay and promotional touring	✓	✓	✓
Securing digital and physical product distribution	✓	✓	✓
Securing licensing agreements	✓	✓	✓
Taking advantage of neighbouring rights and blank tape levies		✓	✓
Exploiting new technologies	✓	✓	✓
Managing financial resources like budgeting, fund allocation and managing grant applications	✓	✓	
Administration skills like calculating royalties, payroll, the administration of offices and equipment and inventory control	✓	✓	
Managing information technology	✓	✓	✓
Managing human resources for things like defining job descriptions, recruitment, training, and employee performance reviews		✓	
Identifying and managing merchandising opportunities	✓	✓	
Identifying and managing publishing opportunities	✓	✓	
Identifying and managing artist booking opportunities	✓	✓	
Identifying and managing audio visual revenues	✓	✓	
Identifying and managing fee-for-service opportunities	✓	✓	✓
Effectively incorporating copyright as part of the business strategy for the record label.	✓	✓	✓

* McGill has both a Masters and a PhD program. Responses here indicate the skill is learned in either program or in some cases, in both.

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Respondent profile

Distribution by province

Figure 44, below, shows the distribution by province of respondents who participated in the survey. Record label managers from all ten provinces, plus the Yukon and Northwest Territories, were interviewed. One-quarter of the respondents (26%) are in Ontario, and another one-fifth each are based in British Columbia (21%) or Québec (18%).

Figure 44   RESPONDENT DISTRIBUTION BY PROVINCE

Province	%
Ontario	26%
British Columbia	21%
Québec	18%
Saskatchewan / Territories	13%
Manitoba	9%
Alberta	5%
New Brunswick	4%
Nova Scotia	3%
Prince Edward Island / Newfoundland	1%

Employer / employee status

Respondents indicated whether they were a record label manager employee, or an employer of record label managers (see Figure 45). Almost three-quarters (73%) of respondents identified themselves as employees, the remainder (27%) as employers.

Figure 45   RESPONDENTS BY SECTOR
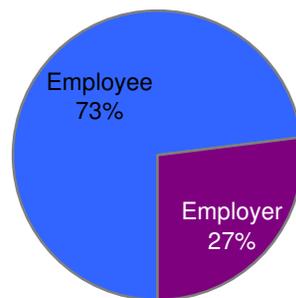
Record label classification

Respondents indicated the category of record label with which they are involved (see Figure 46). Most respondents by far (96%) work with independent record labels.

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Figure 46   TYPE OF RECORD LABEL

Label	%
Independent label	96%
Major label	2%
Other	1%

Note: Percentages may not total 100% exactly due to rounding. Data derived from Q3.

Job titles

Asked to give their job position in their own words, seven out of ten (69%) respondents can be classified as an owner, co-owner, president, CEO, or partner. About two out of ten respondents fill positions of vice president, general director, general manager or operations manager. The "other" category consists primarily of label managers, producers, and those filling positions in marketing.

Figure 47   RESPONDENT TITLES

Title categories	%
Owner, co-owner, president, CEO, or partner	69%
Vice president, general director, or general/operations manager	19%
Other	12%

Note: Data derived from Q4.

Primary genres

Figure 48 shows the primary focus of respondents' record labels as coded into three broad genres of music: popular, classical/jazz, and other/various. Popular genres account for 70% of labels, classical/jazz for 8%, and Other/various for 22%. Figure 49 gives more detail about these genre categories.

Figure 48   MUSIC INDUSTRY BY GENRE

Note: Data derived from Q5.

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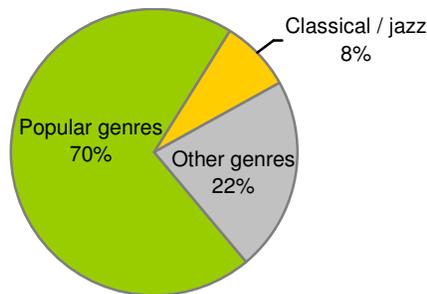
Figure 49   RECORD LABEL BY GENRE

Genre		Sub-genre	Percent	Percent
Popular genres	Rock / rock & roll	Rock / rock & roll	10%	19%
		Rockabilly / roots	5%	
		Alternative / indie rock	3%	
		Hard rock / heavy metal	1%	
	Folk			7%
	Country			13%
	World music / ethnic music	Aboriginal	1%	5%
		World music	3%	
		Other world music	1%	
	Pop			12%
	Blues			2%
	Children's / family			2%
	Adult contemporary / easy listening			2%
	Electronica			3%
	Rap / hip hop			2%
	Funk / R&B / soul			1%
	Disco / club / dance			1%
Classical / jazz		Classical	2%	8%
		Jazz	5%	
		Other classical	1%	
Other various		Various / all genres	18%	22%
		Songwriting / composition	1%	
		Spiritual / Christian / gospel	1%	
		Musical or performance theatre	1%	
		Other	1%	

Note: Percentages may not total 100% exactly due to rounding. Data derived from Q5.

Company size

kisquared asked all respondents to indicate how many employees, on average, worked at their company in the past year. As shown in Figure 50 below, the largest single cohort of respondents (32%) are self-employed in a one-person company; another 20% are in companies with just two employees.

The overall average number of employees per company is 4.71. The median (mid-most) is two.

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Figure 50   COMPANY SIZE
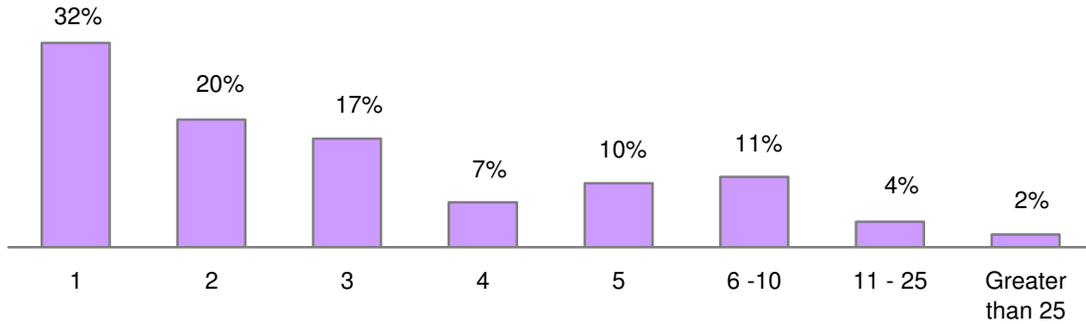
Note: Percentages may not total 100% exactly due to rounding. Data derived from Q6.

All respondents were then asked to indicate how many of their label's employees overall they consider to be record label managers – that is, those who perform the operational and managerial tasks at a record label. Results are shown in Figure 51.

Most respondents (75%) indicate their firm has only one record label manager. Of the remaining respondents, 15% are in a company employing two record label managers and 6% in a firm with three record label managers. Just 4% of all respondents are in companies employing four managers or more.

The overall average number of record label managers per company is 1.50. The median is one.

Figure 51   NUMBER OF RECORD LABEL MANAGERS EMPLOYED PER COMPANY
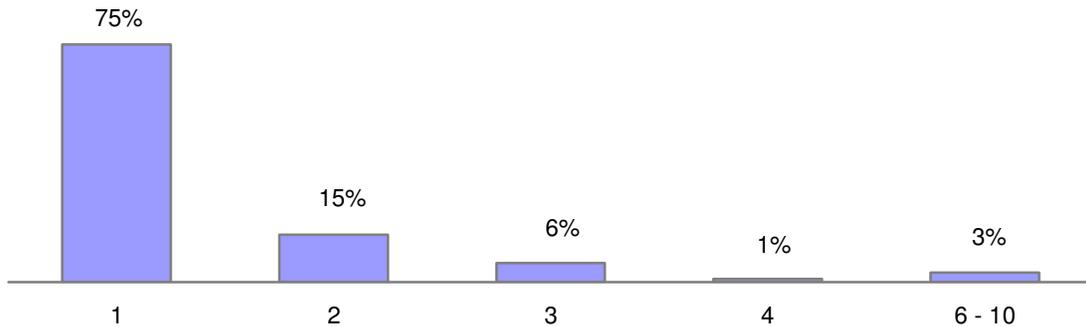
Note: Percentages may not total 100% exactly due to rounding. Data derived from Q7.

Employment status

Respondents who were classed as employers were then asked about the employment basis of their company's record label managers – permanent full-time, permanent part-time, contract-by-contract, or some other arrangement. Results appear in Figure 52.

Most employers report permanent full-time positions (66%) for their record label manager employees.

Figure 52   TERMS OF EMPLOYMENT FOR RECORD LABEL MANAGERS – EMPLOYERS

Employment	%
Permanent full-time	66%
Contract-by-contract	19%
Permanent part-time	12%
Other	3%

Note: Data derived from Q8.

Employee respondents were asked to describe their own employment status using the same categories. Slightly more than one-half report being employed in permanent full-time positions, and about one-quarter permanent part-time positions. As with employers, the proportion of contract-by-contract employees reported is about one out of every five.

Figure 53   TERMS OF EMPLOYMENT FOR RECORD LABEL MANAGER – EMPLOYEES

Employment	%
Permanent full-time	53%
Permanent part-time	26%
Contract-by-contract	20%
Other	1%

Note: Data derived from Q9.

Length of active participation in the industry

All respondents were asked how long they have been active participants in the sound recording industry. Almost two-thirds (65%) report that they have been involved in the industry for over ten years; about one-fifth (22%) have been active for five years or less (see Figure 54).

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Figure 54 *LENGTH OF ACTIVE PARTICIPATION IN THE SOUND RECORDING INDUSTRY*
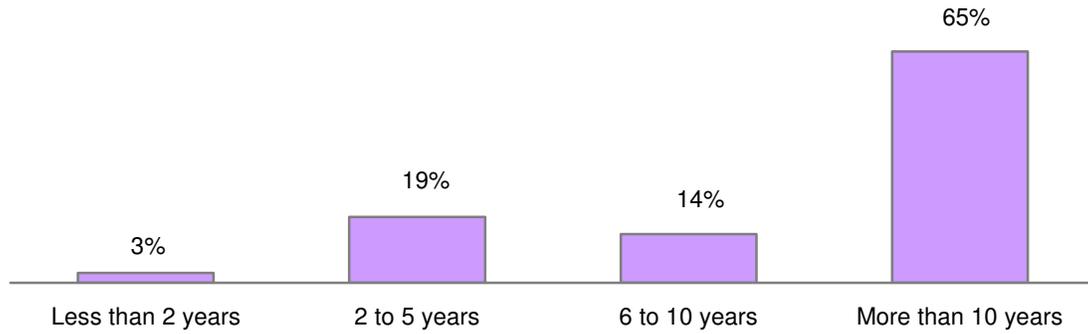
Note: Percentages may not total 100% exactly due to rounding. Data derived from Q14.

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Appendix A: Marginals

SECTOR: Employee .... 73%   Employer........... 28%

PROVINCE: BC.....21% AB ......5%   SK/Terr ....13% MB .....9%   ON......26%

            PQ.....18% NB ......4%   NS ....3%   PEI/NF 1%

EMPLOYEE NAME: _____ _____

EMPLOYER NAME: _____ COMPANY NAME: _____

PHONE: (__ __ __) __ __ __ - __ __ __ __   EXT: __ __ __ __

May I please speak to _____ _____?

ANSWERING MACHINE MESSAGE: Hello, I'm calling on behalf of CHRC – the Cultural Human Resources Council – about the survey. Your name was given to us as a manager of a record label. I would really appreciate it if you could return my call at 1-888-950-8002. Also, let me assure you I am conducting research on behalf of the CHRC. This is not a sales call. I look forward to speaking with you soon. And again, the number is 204-989-8002, and the toll free number is 1-888-950-8002. Thanks!

 Hello, my name is _____ and I'm calling on behalf of the Cultural Human Resources Council, about a training study for record label managers. We would like to discuss the record label industry with people *in* the industry, and are looking to speak to someone who can describe their experiences with skill building and training. Would that person be you? **IF NO, ASK WHO WOULD BE APPROPRIATE RESPONDENT AND RECORD CONTACT INFO.**

IF YES… This survey should only take about 12 minutes – do you have time right now to complete this survey? **IF NOT, ASK IF THERE IS A BETTER TIME AND ARRANGE TO CALL BACK.**

Before we begin I would just like to assure you this information will never be shared with any government agency. All the information gathered through this study is strictly confidential. We guarantee your anonymity. We will be asking questions about your own experiences, but no individual or business names will be attached to the research findings, and the report submitted to the CHRC will only discuss the results of the survey as a whole.

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Q1 **[RECORD LABEL MANAGER QUALIFICATION]** Are you someone who performs the operational and managerial tasks at a record label?

> Yes 99%
> No.. 1%
> Don't know / refused .... 0%   **TERMINATE**

Q2 **[EMPLOYER QUALIFICATION]** Do you employ people who perform the operational and managerial tasks at a record label?

> Yes .... 30%   **EMPLOYER**
> No.. 70%   **T if Q1 =NO**
> Don't know / refused .... 0%   **TERMINATE**

Q3 Can you please tell me what *type* of record label *your company is* [**EMPLOYER**] / *you are* [**EMPLOYEE**] involved with?   For example, an independent or a major label?

> Independent label... 96%
> Major label.. 2%
> Other 1%
> Don't know / refused 0%

Q4 What is the title of your position?

Q5 What genre is the primary focus of your record label?

Q6 In the past year, how many employees, on average, work at your record label company?

> ___ ___ ___ ___ ___   **DK / REF ENTER 99999**

Q7 And of all these employees, how many would you consider to be record label managers - that is someone who performs the operational and managerial tasks at a record label?

> ___ ___ ___   **DK / REF ENTER 999**

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Q8   **[EMPLOYER]** Would you say the record label managers you employ at your record label company are employed full-time, part-time, on a contract by contract basis, or some other arrangement?

> Permanent full-time 66%
> Permanent part-time.................................... 12%
> Contract by contract.................................... 19%
> Other 3%
> Don't know / refused 0%

Q9   **[EMPLOYEE]** Are you employed full-time, part-time, on a contract by contract basis, or some other arrangement?

> Permanent full-time 53%
> Permanent part-time.................................... 26%
> Contract by contract.................................... 20%
> Other 1%
> Don't know / refused 0%

GO TO SKILLS SHEET THEN GO TO Q10

[EMPLOYER] Now I want to read you a list of skills that record label managers may typically use. For each one, please tell me whether the record label managers employed by your company already have this skill, do not have this skill yet, but you believe may need in future, or you do not feel they will ever need.

[EMPLOYEE] Now I want to read you a list of skills that record label managers may typically use. For each one, please tell me whether you already have this skill, do not have this skill yet, but you believe may need in future, or you do not feel they will ever need.

	Have skill, do not have but need skill, or do not need skill?					IF HAVE OR NEED: Where did you learn this skill / Where do you expect to learn this skill?				IF FORMAL TRAINING: FOR ALREADY HAVE ASK …And where did you receive this formal training? IF NEED And where do you expect to receive this formal training?
	Have	**Need**	**Have and need**	**Do not need**	**DK Ref**	**On the job**	**Self-taught**	**Formal training**	**DK Ref**	
1) Developing a vision, a business strategy and a brand position for the record label.	77%	10%	1%	11%	1%	57%	65%	15%	3%	Institution_____ Program_____ Duration_____
2) Developing funding strategies like submitting grant applications and identifying and managing investors.	73%	12%	1%	14%	1%	63%	56%	10%	6%	Institution_____ Program_____ Duration_____
3) Scouting talent by reviewing demos, auditioning talent, signing artists and building relationships.	80%	3%	1%	16%	1%	66%	57%	7%	0%	Institution_____ Program_____ Duration_____

	Have skill, do not have but need skill, or do not need skill?					Where did you learn this skill / Where do you expect to learn this skill?				IF FORMAL TRAINING FOR ALREADY HAVE ASK …And where did you receive this formal training? IF NEED And where do you expect to receive this formal training?
	Have	**Need**	**Have and need**	**Do not need**	**DK Ref**	**On the job**	**Self-taught**	**Formal training**	**DK Ref**	
4) Developing talent by conceptualizing projects and refining the artist's image.	83%	4%	2%	11%	1%	65%	56%	6%	1%	Institution_____ Program_____ Duration_____
5) Developing an overall strategy for a recording project.	92%	3%	1%	5%	0%	65%	59%	7%	0%	Institution_____ Program_____ Duration_____
6) Assembling a production team and assessing production requirements.	86%	1%	3%	10%	0%	66%	57%	7%	0%	Institution_____ Program_____ Duration_____
7) Securing contractual agreements.	77%	2%	1%	19%	1%	65%	54%	11%	1%	Institution_____ Program_____ Duration_____
8) Scheduling and securing production facilities.	89%	1%	1%	8%	1%	69%	56%	6%	1%	Institution_____ Program_____ Duration_____
9) Assembling a product packaging team and providing a final product.	84%	1%	3%	12%	0%	69%	56%	4%	2%	Institution_____ Program_____ Duration_____

The column "Have skill, do not have but need skill, or do not need skill?" also includes a super-header "IF HAVE OR NEED" above the "Where did you learn this skill" columns.

	Have skill, do not have but need skill, or do not need skill?					Where did you learn this skill / Where do you expect to learn this skill?				IF FORMAL TRAINING
						IF HAVE OR NEED				FOR ALREADY HAVE ASK …And where did you receive this formal training? IF NEED And where do you expect to receive this formal training?
	Have	**Need**	**Have and need**	**Do not need**	**DK Ref**	**On the job**	**Self-taught**	**Formal training**	**DK Ref**	
10) Negotiating with suppliers and manufacturers.	83%	1%	3%	12%	1%	70%	51%	5%	1%	Institution_____ Program_____ Duration_____
11) Developing a digital distribution strategy.	53%	20%	3%	23%	1%	60%	48%	9%	5%	Institution_____ Program_____ Duration_____
12) Developing a marketing strategy for the label that would include tasks like internet marketing strategies and ensuring media coverage.	69%	14%	3%	13%	1%	57%	55%	9%	4%	Institution_____ Program_____ Duration_____
13) Promoting artists including the production of music videos, radio airplay and promotional touring.	73%	7%	3%	17%	1%	66%	54%	4%	1%	Institution_____ Program_____ Duration_____
14) Securing digital and physical product distribution.	64%	12%	2%	20%	1%	70%	47%	5%	3%	Institution_____ Program_____ Duration_____
15) Securing licensing agreements.	74%	6%	2%	17%	1%	65%	57%	5%	2%	Institution_____ Program_____ Duration_____

	Have skill, do not have but need skill, or do not need skill?					IF HAVE OR NEED Where did you learn this skill / Where do you expect to learn this skill?				IF FORMAL TRAINING FOR ALREADY HAVE ASK …And where did you receive this formal training? IF NEED And where do you expect to receive this formal training?
	Have	Need	Have and need	Do not need	DK Ref	On the job	Self-taught	Formal training	DK Ref	
16) Taking advantage of neighbouring rights and blank tape levies.	45%	15%	1%	34%	5%	59%	42%	8%	13%	Institution_____ Program_____ Duration_____
17) Exploiting new technologies.	69%	12%	2%	15%	2%	60%	55%	7%	3%	Institution_____ Program_____ Duration_____
18) Managing financial resources like budgeting, fund allocation and managing grant applications.	88%	2%	2%	8%	0%	65%	54%	14%	0%	Institution_____ Program_____ Duration_____
19) Administration skills like calculating royalties, payroll, the administration of offices and equipment and inventory control.	79%	6%	2%	12%	1%	69%	51%	11%	1%	Institution_____ Program_____ Duration_____
20) Managing information technology.	71%	7%	3%	17%	2%	59%	56%	7%	2%	Institution_____ Program_____ Duration_____

	Have skill, do not have but need skill, or do not need skill?					IF HAVE OR NEED Where did you learn this skill / Where do you expect to learn this skill?				IF FORMAL TRAINING FOR ALREADY HAVE ASK ...And where did you receive this formal training? IF NEED And where do you expect to receive this formal training?
	Have	**Need**	**Have and need**	**Do not need**	**DK Ref**	**On the job**	**Self-taught**	**Formal training**	**DK Ref**	
21) Managing human resources for things like defining job descriptions, recruitment, training, and employee performance reviews.	66%	3%	1%	28%	1%	66%	52%	13%	0%	**Institution**_____ **Program**_____ **Duration**_____
22) Identifying and managing merchandising opportunities.	78%	6%	2%	13%	1%	66%	57%	7%	2%	**Institution**_____ **Program**_____ **Duration**_____
23) Identifying and managing publishing opportunities.	72%	9%	1%	18%	1%	68%	52%	7%	1%	**Institution**_____ **Program**_____ **Duration**_____
24) Identifying and managing artist booking opportunities.	74%	4%	1%	21%	1%	69%	56%	5%	1%	**Institution**_____ **Program**_____ **Duration**_____
25) Identifying and managing audio visual revenues.	62%	8%	1%	28%	1%	67%	56%	9%	2%	**Institution**_____ **Program**_____ **Duration**_____
26) Identifying and managing fee-for-service opportunities.	72%	6%	1%	18%	3%	64%	55%	8%	1%	**Institution**_____ **Program**_____ **Duration**_____

	Have skill, do not have but need skill, or do not need skill?					IF HAVE OR NEED Where did you learn this skill / Where do you expect to learn this skill?				IF FORMAL TRAINING FOR ALREADY HAVE ASK …And where did you receive this formal training? IF NEED And where do you expect to receive this formal training?
	Have	Need	Have and need	Do not need	DK Ref	On the job	Self-taught	Formal training	DK Ref	
27) Effectively incorporating copyright as part of the business strategy for the record label. **GO TO Q10**	75%	4%	1%	18%	2%	69%	49%	6%	1%	Institution_____ Program_____ Duration_____

Q10   We have asked you about a series of record label manager skills. Thinking about all the things that a record label manager does in their job, are there any skills or skills training we have missed speaking to you about, or that you think may be required in future? **PROBE**

Q11   We have also asked you several questions about where record label managers learn the skills they have – some were learned on the job, some were simply self-taught, while others were gained through going to school. Are there any other ways that record label managers can learn the skills they need to do their jobs? **PROBE**

Q12   In the past year, have you attended any conference or workshop related to professional development in the field of record label management? And what skill or skill set did this professional development pertain to? Who offered the training?

            Yes 34%
            No.. 65%
            Skill ...._____
            Program name: ...._____
            Don't know / refused 1%

Q13   What are the first three letters of your postal code?

            — — —

Q14   How long have you personally been an active participant in the sound recording industry?

            Less than 2 years.. 3%
            Two to 5 years.. 19%
            6 to 10 years.. 14%
            More than 10 years....................................... 65%

Q15 Since one of the goals of this study is to ensure we speak to a representative sample of record label managers across Canada, could you please give us the names and contact numbers of any new record label managers OR companies that may employ record label managers that you think should be included in this study that we may not have heard about? **CHECK DATABASE AND ENTER ANY CONTACTS NOT ALREADY LISTED.**

Name _____Ph: ___ ___ ___ - ___ ___ ___ - ___ ___ ___ ___

Name _____Ph: ___ ___ ___ - ___ ___ ___ - ___ ___ ___ ___

Name _____Ph: ___ ___ ___ - ___ ___ ___ - ___ ___ ___ ___

Name _____Ph: ___ ___ ___ - ___ ___ ___ - ___ ___ ___ ___

That concludes this survey, thank you very much for taking the time to participate in this study. My supervisor may phone you just to verify that you did participate.

Appendix B: RLM-specific training offerings

Program information

Most universities throughout the country offer music programs, with various degree options. Some of these programs can include elements of sound and studio recording (depending on the specific matrix of courses selected by the student). However, the university music programs focus on the performance and interpretive side of music, not on the business management skills represented in the chart of competency framework for record label managers. To the extent that these programs include management training, they are generally aimed at career management for artists.

A review of Cégep programs in Quebec uncovered a number of programs available in *Techniques professionnelles de musique et de chanson* (Professional music and song techniques) at a number of institutions (Collège Lionel Groulx, Cégep regional de Lanaudière, Cégep Marie-Victorin, Cégep Saint Laurent, and Cégep Vanier College), but again these focus on performance, instruments, music technology, and courses in commercial, jazz and studio music, not on the business management of a record label.

Likewise, some colleges offer training specific to one aspect of the music industry, such as sound recording engineering, for example, but with little or no training in the management skills necessary for record label managers. Other colleges with general business programs offer training in many of the general skills required by a record label manager, such as financial management or developing funding strategies, but nothing in areas specific to the recording industry, such as production and distribution. For the purposes of this study, we have reported here on music industry and business programs that focus on developing the competencies required by record label management. The summary of program information covers universities, colleges and Cégeps in British Columbia, Ontario and Quebec.

Brief program and content descriptions and website information addresses for 14 such programs oriented specifically towards RLM competencies are provided below.

British Columbia

Capilano College

Capilano College has an Advanced Arts and Entertainment Management Department offering two programs of study: a one-year Advanced Certificate and a two-year Diploma. These programs provide a comprehensive review of the business elements of the arts and entertainment industry with emphasis placed on artist / tour management, marketing, resource development, production, and financial management.

http://www.capcollege.bc.ca/programs/arts-entertainment/about.html

Stylus Music School

Located in Vancouver, Stylus Music School specializes in music education and career training. It offers a number of programs, but the ones of most interest to a record label manager are Master of Music Production and Technology, Independent Music Producer, and Music Business Management. Stylus also offers online courses to students and has a job placement service / internship component to support students.

http://www.stylusmusicschool.com/

Vancouver Film School

The Entertainment Business Management program, designed as a one-year diploma program at the Vancouver Film School, will be launched in February 2006. This program is designed to teach students about the business side of the entertainment industry with a strong emphasis on the music industry combined with study of economics, law and communications.

http://www.vfs.com/

Ontario

Durham College

Located in Oshawa, Durham College offers two programs offering training in the entertainment industry: Entertainment Administration (2-year) / Music Business Management (3-year). Both programs have a strong focus on the music industry, which allow students to pursue a career in the recording industry by developing skills in management, marketing, promotions and small business environments.

http://www.durhamcollege.ca/

Fanshawe College

At Fanshawe College, students can obtain a two-year diploma in the Music Industry Arts program, with an optional third year dedicated to digital applications. This program is aimed at students seeking to understand the contemporary audio industry, and the curriculum exposes students to professional media and recording facilities. The program is 30 years old and the first of its kind in Canada. Fanshawe College facilities are found in London, Simcoe, St. Thomas, Strathroy, Woodstock, and Tillsonburg.

http://www.fanshawec.on.ca/programs/mia2.asp

Harris Institute for the Arts

The Harris Institute, located in Toronto, offers a comprehensive generalist program to prepare students for a career in the music industry. Several programs of study are available. The Recording Industry Orientation (RIO) Program gives students an overview of the music industry with a focus on creativity, technology and business skills, and equips them to enter specialized training in Recording Arts Management (RAM) or the Producing/Engineering Program (PEP). Recording Arts Management teaches management skills for students pursuing a management position within the music industry. The Producing/Engineering Programs teaches students the art, technology and business of music production to prepare them for a career in the sound recording industry.

http://www.harrisinstitute.com/

International Academy of Design and Technology (IADT)

Located in Toronto, the International Academy of Design and Technology offers a one-year Entertainment Business Management program that is jointly offered with the Toronto Film School. The curriculum for this program is designed to prepare students for a career in the music industry with an emphasis on communications, management techniques, and problem solving.

http://www.iadt.ca/programs/

Metalworks Institute of Sound and Music Production

The Entertainment Business Management Program at Metalworks Institute trains students in the business aspects of the music industry. The curriculum covers marketing, accounting, computer skills and industry-specific courses. The institution is located in Mississauga and the program duration is one-year divided into three terms of fourteen weeks each for a total of over 1000 hours of instruction.

http://www.metalworksinstitute.com/welcome/welcome.aspx

Ontario Institute of Audio Recording Technology (OIART)

Located in London, the Ontario Institute of Audio Recording Technology has an 11-month sound recording program with an emphasis on the theory and technical aspects of recording. The program is hands-on with students spending time in the recording studio. While the program has a strong technical emphasis, the curriculum also imparts other skills of interest to record label managers, such as securing licensing agreements.

http://www.oiart.org/

Recording Arts Canada (RAC)

With colleges located in Toronto and Montréal, Recording Arts Canada provides training in Digital Music and Sound Recording. The Montréal program is offered half-days for an 11-month period, whereas the Toronto program is full-time and lasts 9 months. The objectives of the program centre on developing skills in digital sound production, music recording, computer-assisted sound design, electro-acoustics, MIDI, post-audio, and surround sound mixing and recording.

Trebas Institute

Trebas Institute, with campuses located in Toronto and Montréal, offers a nine-month program in Entertainment Management to prepare students for a career in the entertainment industry with a strong emphasis placed on the music industry. This hands-on program has an internship component.

Québec

École du Show-Business

The *École du Show-Business* in Montreal offers a program entitled *Agent de commercialisation en développement artistique*. The program grants a diploma called an *Attestation d'études collégiales (AEC)* The total program duration is 540 hours, spread out over three 15-week sessions. The program is currently available in French only. The course is not designed specifically for a record label manager, but many of the skills learned will apply.

Students are taught a range of skills beginning with fundamentals of business and analysis in the cultural sector including market analysis, financial, legal, and budget management skills, project management skills, sales techniques and media promotion.

McGill University

The Sound Recording Program at McGill University in Montréal has two programs of study: a two-year Masters in Sound Recording and a PhD in Sound Recording. These programs are designed for professional musicians to develop skills in the recording and media industry. These programs are aimed specifically for professional musicians to pursue a sound recording degree in an academic environment.

Professional development

This section provides brief descriptions of provincial organizations and conferences across Canada that organize or offer workshops/seminars aimed at professional development (based on a review of information available on those organizations' websites).

Provincial organizations

Music BC

Music BC, or the Pacific Music Industry Association (PMIA), is "a non-profit society that supports and promotes the spirit, development, and growth of the BC music community provincially, nationally, and internationally. Music BC provides education, resources, advocacy, opportunities for funding, networking and a forum for communication."

Music BC organizes seminars in support of career development in the music industry, but the seminars are likely to be organized in a "one-off" format, and the topic of the day may or may not pertain directly to record label manager skills.

www.musicbc.org

Music Yukon

Music Yukon, or the Recording Arts Industry Yukon Association (RAIYA) advocates for business training needs on behalf of recording artists and the music industry as a whole and encourages educational programming and mentoring for newcomers to the music industry.

They provide an online music resource centre and organize workshops and "expert panels" on select topics.

www.musicyukon.com

Saskatchewan Recording Industry Association (SRIA)

Established in 1987, the SRIA is a non-profit, member-based association that works in support of developing and promoting the music and sound recording industry of Saskatchewan. SRIA objectives include providing employment training, partnerships, and mentoring to develop careers in the music industry.

The SRIA organizes workshops and seminars, but these seem as likely to pertain to artist and professional musicians as to record label managers. For instance, the SRIA is planning a songwriting workshop for 2006, which is a skill more required by an artist than a record label manager.

www.saskrecording.ca

Manitoba Audio Recording Industry Association (MARIA)

Established in 1987, MARIA is actively engaged in promoting the work of Manitoba music artists and providing professional development services to workers in the music industry.

MARIA provides professional development training in a variety of areas, some of which may be relevant to the record label manager. Topics slated for 2006 include workshops on marketing, developing artist images, selling music, and record deals.

www.manitobamusic.com

Association québécoise de l'industrie du disque, du spectacle et de la vidéo (ADISQ)

Founded in 1978, the primary mandate of the ADISQ is to promote the music industry in Quebec; in 2003, ADISQ established a program to support professional development in the industry.

ADISQ offers a well-developed training program that addresses several core areas necessary to musical production, including the elaboration of a business plan, management of tax credits, cultural marketing and press relations. According to ADISQ's Annual Report for 2004-2005, it has conducted 46 training sessions with a total of 504 participants since the inception of the program.

http://www.adisq.com/doc/activ-souti-profess.html

Association des professionnels en audio

The *Association des professionnels en audio* has established a continuing education program adapted to the needs of professionals in the audio recording industry.

While some of the course offered appear more appropriate to sound engineers as opposed to record label managers, there are nevertheless certain courses that will be of interest to the competencies of the record label manager such as the management transfer, and conversion of digital files, product distribution, client service, and communication.

http://www.aspraudio.org/en/association/portrait.php

Diapason

Diapason is a service in support of training, professional development and management in the music industry in Quebec. It was created in 1994 by the *Conseil québécois de la musique*, and its objectives are to improve management practices and increase the efficiency of music organizations. According to the Annual Report for 2004-2005, Diapason had provided nearly 4000 hours of consultation, and was able to respond to 53.2% of the demand for its services.

Diapason offers support to the management of enterprises in the music industry through a program of partnering qualified human resources with organizations in need of assistance. The major areas of activity are accounting, press relations, preparing grant applications, and developing information technology. The program is not directed only at record label managers, but the main areas of activity are related to the competencies of the record label manager.

http://www.cqm.qc.ca/m-diap.html

Music / Musique New Brunswick

Music / Musique New Brunswick was incorporated in 19989 as a non-profit association dedicated to promoting the growth and development of New Brunswick's music industry. It supports education and training by disseminating information, offering programs for skill development, and networking opportunities through workshops and seminars.

www.musicnb.org

Music Industry Association of Nova Scotia (MIANS)

MIANS is a non-profit organization dedicated to advancing the careers of music industry professionals. It maintains an online resource centre dedicated to assisting music industry professionals; its main activities with respect to training and professional development appear related to disseminating information.

www.mians.ca

Conferences and organizations hosting information sessions

Society of Composers, Authors and Music Publishers of Canada (SOCAN)

SOCAN licenses the use of copyright-protected musical works in Canada, collects fees on behalf of its members and distributes royalties to those members and affiliated societies internationally. Formed in 1990, SOCAN is the result of a merger between The Composers, Authors and Publishers Association of Canada (CAPAC) and the Performing Rights Organization of Canada (PROCAN). SOCAN offers information sessions to music creators and publishers about its services and topics related to copyright and music licensing.

http://www.socan.ca/jsp/en/index.jsp?homepage=1

Canadian Music Week

Canadian Music Week is the largest convention related to the music industry in Canada. The conference panels provide professional development opportunities for individuals working in radio, music television broadcasters, music manufacturers, record companies, music retailers and distributors, new media/Internet producers, concert promoters, venue managers, music and video producers, recording artists, and musicians.

http://www.cmw.net/cmw2006/conference.asp

North By Northeast Music and Film Festival

Started in 1994, North By Northeast (NXNE) holds an annual conference dedicated to music and film in Canada. Industry panels cover a variety of topics of interest to participants working in the music industry while also providing conference participants the opportunity to network.

http://www.nxne.com/index.html

South By Southwest Festivals and Conferences

South By Southwest (SXSW) is comprised of three separate events held back-to-back: South By Southwest Music and Media Conference which is now in its 20th year; South By Southwest Film Conference, and the South By Southwest Interactive Festival. The Music and Media Conference hosts musical acts and provides panel discussions on issues related to the music industry.

http://2006.sxsw.com/

Country Music Week

For almost 30 years, Country Music Week has been held in Canada to celebrate the achievements of country music in Canada. During Country Music Week, a conference is held to provide an opportunity for networking and to attend seminars on a variety of topics. A Songwriters' Café is also held to provide insight into writing songs.

http://www.ccma.org/ccmatoday/cmw/index.htm

Canada's Music Awards

Also known simply as the Juno Awards, this annual event typically includes seminars such as the Songwriters' Circle to provide participants an opportunity for informational sessions during the Awards weekend.

http://www.junoawards.ca/06_2006_weekend.php

Western Canadian Music Awards / East Coast Music Awards

The Western Canadian Music Awards (WCMA) is hosted by the Western Canadian Music Alliance each year. The WCMA's predecessors include the Prairie Music Awards and the West Coast Music Awards. Now in its fourth year, the WCMA hosts associated conference panels organized into two streams: beginner and advanced. The East Coast Music Awards (ECMA) are presented annually by the East Coast Music Association. Like the WCMA, the ECMA has an associated conference accompanying the awards ceremony.

http://www.westerncanadianmusicawards.ca/
http://www.ecma.ca

Canadian Music Industry Training Centre (CMITC)

The CMITC is an on-line training initiative spearheaded by the Manitoba Audio Recording Industry Association (MARIA), but with the goal of empowering musicians to make informed decisions about their careers. As of December 2005, one course was available on-line, covering the subject of touring.

http://www.careersinmusic.ca

New Music West

New Music West, now marking its 15th anniversary, organizes an annual gathering of individuals from the music industry in the West Coast. The conference portion of New Music West contains a Speaker Series with professional development content.

http://www.newmusicwest.com/nmw05/speaker/schedule.asp

Folk Alliance Canada

Folk Alliance Canada is the Canadian branch of the North American Folk Music and Dance Alliance and is dedicated to the promotion of folk music. Folk Alliance Canada organizes a conference for showcasing artists, with networking opportunities and workshops primarily targeting musicians and managers on such topics as International Market Preparedness.

Toronto Music Expo (TMX)

The Toronto Music Expo (TMX) is a consumer show with professional development seminars available to participants. The TMX Professional Development Seminar Series covers a variety of topics such as technology, music business, and musicianship, each seminar lasting one and a half hours.

Ontario Council of Folk Festivals

The Ontario Council of Folk Festivals hosts conferences for Ontario's folk, roots and traditional music community. Held annually over a weekend, participants enjoy networking opportunities, speakers, seminars, roundtable discussions, informal meetings, performer showcases and jam sessions.

Pacific Contact

Pacific Contact, now in its 30th year, is the BC Touring Council's annual West Coast tradeshow and booking conference for the performing arts. Pacific Contact provides networking opportunities, workshops and intensive professional development opportunities.

The Blues Summit

Hosted by the Toronto Blues Society, the Blues Summit is a conference for the blues community to provide networking opportunities and professional development seminars while also showcasing concerts. The Blues Summit is the largest gathering in the blues music industry in Canada.

Appendix C: Skills acquisition through formal training

When respondents indicated they received formal training or would expect to receive formal training to learn a certain skill, kisquared interviewers then asked where they received such training or would expect to get it. Respondents were asked for the name of the institution, the name of the program and the duration of the program. Verbatim responses for each skill are contained below in the following figures.

Figure 55   SKILL 1. DEVELOPING A VISION, A BUSINESS STRATEGY AND A BRAND POSITION FOR THE RECORD LABEL

Institution	Program	Duration
Anderson College	Business	4 months
BC Institute of Technology	Recording Engineering	2 years
Bull Frog Recording	Intro to Recording	3 months
Capilano College Vancouver	Arts and Entertainment Management	1 year
CDIS	Recording Arts	3 years
Cégep	Classical music program	2 years
Centre Entrepreneurship Education and Development	Business courses	8 months
College	Business Administration	3 years
Columbia Academy of Recording Arts	Digital/Analog Recording	2 years
Concordia University	Marketing	4 years
Harris Institute for the Recording Arts	Recording arts manager	1 year
Harris Institute for the Recording Arts	Don't know	1 year
Harris Institute for the Recording Arts	RA Management	1 year
Harris Institute for the Recording Arts	Don't know	Don't know
HÉC	MBA, Marketing	Don't know
Red River	Marketing	2 years
St. Mary's University	Business Administration	4 Years
University	Business Administration	2 years
University	Communication	3 years
University	Finance	3 years
University in England	International Management / Business	Don't know
University of Alberta	Electrical Engineering and Software Design	4 years
University of Manitoba	Law	4 years
University of New Brunswick	Don't know	Don't know
University of Saskatchewan	Commerce	4 years
York University	Business	1 year
Don't know	Don't know	Don't know

Figure 56   SKILL 2. DEVELOPING FUNDING STRATEGIES LIKE SUBMITTING GRANT APPLICATIONS AND IDENTIFYING AND MANAGING INVESTORS

Institution	Program	Duration
ADISQ	Courses	Don't know
BC Institute of Technology	Recording Engineering	2 years
Capilano College Vancouver	Arts and Entertainment Management	1 year
CCAA	Accounting	Don't know
CDIS	Recording Arts	3 years
Grant MacEwan	Arts and Cultural Management	1 year
Harris Institute for the Recording Arts	Recording arts manager	1 year
Harris Institute for the Recording Arts	RA Management	1 year
HÉC	MBA, Marketing	Don't know
RRCC	Business Administration	2 years
University	Finance	3 years
University of Alberta	Electrical Engineering and Software Design	4 years
University of Manitoba	Law	4 years
University of Manitoba	Bachelor of Law	3 years
University of Regina	Business Administration	4 years
Western University	Don't know	Don't know
York University	Business	1 year
Don't know	Don't know	Don't know

Figure 57   SKILL 3. SCOUTING TALENT BY REVIEWING DEMOS, AUDITIONING TALENT, SIGNING ARTISTS AND BUILDING RELATIONSHIPS

Institution	Program	Duration
ADISQ	Workshops	4-6 hours
BC Institute of Technology	Recording Engineering	2 years
Capilano College Vancouver	Arts and Entertainment Management	1 year
College/University	Don't know	Don't know
Harris Institute for the Recording Arts	Don't know	1 year
ADISQ	Research of New Talent	1 month
Law school, university	law school	Don't know
University of Alberta	Electrical Engineering and Software Design	4 years
University of Manitoba	Bachelor of Law	3 years
University of Montreal	BA Mathematics	Don't know
University, Theatre school	"Mise en scene" props	Don't know
York University	Bachelor of Music	3 years
Don't know	Don't know	Don't know

Figure 58   SKILL 4. DEVELOPING TALENT BY CONCEPTUALIZING PROJECTS AND REFINING THE ARTIST'S IMAGE

Institution	Program	Duration
ADISQ	Workshops	4-6 hours
BC Institute of Technology	Recording Engineering	2 years
Bull Frog Recording	Intro to Recording	3 months
Capilano College Vancouver	Arts and Entertainment Management	1 year
Harris Institute for the Recording Arts	Don't know	1 year
Harris Institute for the Recording Arts	RA Management	1 year
Institut Superior de Geslion (Paris)	Troisième Cycle - Enterprise consulting, organizing	Don't know
University	Don't know	1-2 years
University of Alberta	Electrical Engineering and Software Design	4 years
University of Manitoba	Bachelor of Law	3 years
University of Regina	Business Administration	4 years
Don't know	Don't know	Don't know

Figure 59   SKILL 5. DEVELOPING AN OVERALL STRATEGY FOR A RECORDING PROJECT

Institution	Program	Duration
BC Institute of Technology	Recording Engineering	2 years
Bull Frog Recording	Intro to Recording	3 months
Capilano College Vancouver	Arts and Entertainment Management	1 year
Columbia Academy of Recording Arts	Digital/Analog Recording	2 years
Columbia Academy of Recording Arts	Don't know	1 year
Harris Institute for the Recording Arts	Don't know	1 year
Harris Institute for the Recording Arts	RA Management	1 year
HÉC	MBA	Don't know
Institution of Communication	General Media course	1 year
Royal Conservatory of Music	Don't know	4 years
St. Mary's University	Business Administration	4 Years
University of Alberta	Electrical Engineering and Software Design	4 years
University of Regina	Business Administration	4 years
University of Saskatchewan	Commerce	4 years

Figure 60   SKILL 6. ASSEMBLING A PRODUCTION TEAM AND ASSESSING PRODUCTION REQUIREMENTS

Institution	Program	Duration
BC Institute of Technology	Recording Engineering	2 years
BC Institute of Technology	Business	1 year
Bull Frog Recording	Intro to Recording	3 months
Capilano College Vancouver	Arts and Entertainment Management	1 year
Cégep	Music techniques	1 year
Harris Institute for the Recording Arts	Don't know	1 year
Harris Institute for the Recording Arts	Recording arts manager	1 year
Mohawk College	Business Manager	8 weeks
Music Association	ADISQ	3-6 years
University	Industrial Relations	1-3 years
University of Alberta	Electrical Engineering and Software Design	4 years
University of Regina	Business Administration	4 years
University of Saskatchewan	Commerce	4 years
Wilfred Laurie College	Music	Don't know

Figure 61   SKILL 7. SECURING CONTRACTUAL AGREEMENTS

Institution	Program	Duration
ADISQ	Professional development and law	Don't know
ADISQ, private lawyers	Law, Copyright	3 years
BC Institute of Technology	Recording Engineering	2 years
Centre Entrepreneurship Education and Development	Business courses	8 months
Harris Institute for the Recording Arts	Don't know	1 year
Harris Institute for the Recording Arts	Recording arts manager	1 year
Musitechnic	Fondement et pratiques commerciale	3 months
Pitman College	Legal Secretary	1 year
University	Law	1 year
University	Intellectual Properties	4 months
University of Alberta	Electrical Engineering and Software Design	4 years
University of Laval	Law school	Don't know
University of Manitoba	Bachelor of Law	3 years
University of Manitoba	Law	4 years
University of Regina	Business Administration	4 years
York University	Business	1 year
Don't know	Business	Don't know
Don't know	Law school	Don't know
Don't know	Don't know	Don't know

Figure 62   SKILL 8. SCHEDULING AND SECURING PRODUCTION FACILITIES

Institution	Program	Duration
ADISQ	Offers training	Don't know
BC Institute of Technology	Recording Engineering	2 years
Bull Frog Recording	Intro to Recording	3 months
Capilano College Vancouver	Arts and Entertainment Management	1 year
Harris Institute for the Recording Arts	Don't know	1 year
Harris Institute for the Recording Arts	Recording arts manager	1 year
University	Management	1-3 years
University	Leisure Studies	3 years
University of Alberta	Electrical Engineering and Software Design	4 years
University of Manitoba	Bachelor of Law	3 years
University of Regina	Business Administration	4 years
University of Saskatchewan	Commerce	4 years

Figure 63   SKILL 9. ASSEMBLING A PRODUCT PACKAGING TEAM AND PROVIDING A FINAL PRODUCT

Institution	Program	Duration
BC Institute of Technology	Recording Engineering	2 years
Bull Frog Recording	Intro to Recording	3 months
Harris Institute for the Recording Arts	Don't know	1 year
Harris Institute for the Recording Arts	Recording arts manager	1 year
University of Alberta	Electrical Engineering and Software Design	4 years
University of Manitoba	Bachelor of Law	3 years
University of Regina	Business Administration	4 years

Figure 64   SKILL 10. NEGOTIATING WITH SUPPLIERS AND MANUFACTURERS

Institution	Program	Duration
BC Institute of Technology	Recording Engineering	2 years
Bull Frog Recording	Intro to Recording	3 months
Harris Institute for the Recording Arts	Don't know	1 year
HÉC	MBA	Don't know
University	Leisure Studies	3 years
University	Finance	3 years
University of Alberta	Electrical Engineering and Software Design	4 years
University of Regina	Business Administration	4 years
Don't know	Business	Don't know

Figure 65   SKILL 11. DEVELOPING A DIGITAL DISTRIBUTION STRATEGY

Institution	Program	Duration
ADISQ	Seminars	Don't know
ADISQ	Don't know	Don't know
BC Institute of Technology	BCIT	2 years
Concordia University	Website creation/Communication	3 Years
Harris Institute for the Recording Arts	Recording arts manager	1 year
Harris Institute for the Recording Arts	RA Management	1 year
Indigo	Don't know	Don't know
RDR Records	Co-manufacturing	Don't know
University of Alberta	Electrical Engineering and Software Design	4 years
University of Regina	Business Administration	4 years
University of Saskatchewan	Commerce	4 years
WCMC	Don't know	Don't know
Don't know	Don't know	Don't know
Don't know	Don't know	Don't know
Don't know	Don't know	Don't know

Figure 66   SKILL 12. DEVELOPING A MARKETING STRATEGY FOR THE LABEL THAT WOULD INCLUDE TASKS LIKE INTERNET MARKETING STRATEGIES AND ENSURING MEDIA COVERAGE

Institution	Program	Duration
ADISQ	Workshops	Don't know
BC Institute of Technology	Recording Engineering	2 years
Cégep	Communication	2 years
College/University	Marketing	Don't know
Harris Institute for the Recording Arts	Recording arts manager	1 year
Harris Institute for the Recording Arts	RA Management	1 year
I don't know	Don't know	Don't know
Institut Supérieur de Gestion (Paris)	MBA	Don't know
Ryerson Tech	Marketing	1 year
St. Mary's University	Business Administration	4 Years
University of Alberta	Electrical Engineering and Software Design	4 years
University of Calgary	Bachelor of Commerce	4 years
University of Manitoba	Bachelor of Law	3 years
University of New Brunswick	Don't know	Don't know
University of Regina	Business Administration	4 years
Don't know	Don't know	Don't know

Figure 67   SKILL 13. PROMOTING ARTISTS INCLUDING THE PRODUCTION OF MUSIC VIDEOS, RADIO AIRPLAY AND PROMOTIONAL TOURING

Institution	Program	Duration
ADISQ, École du Show-Business	Don't know	Don't know
BC Institute of Technology	Recording Engineering	2 years
Harris Institute for the Recording Arts	RA Management	1 year
University of Alberta	Electrical Engineering and Software Design	4 years
University of Manitoba	Bachelor of Law	3 years
University of New Brunswick	Don't know	Don't know
University of Regina	Business Administration	4 years

Figure 68   SKILL 14. SECURING DIGITAL AND PHYSICAL PRODUCT DISTRIBUTION

Institution	Program	Duration
ADISQ, École du Show-Business	Don't know	Don't know
BC Institute of Technology	Recording Engineering	2 years
Harris Institute for the Recording Arts	Recording arts manager	1 year
HÉC	MBA	Don't know
Indigo	Don't know	Don't know
University	Communication	3 years
University of Alberta	Electrical Engineering and Software Design	4 years
University of Regina	Business Administration	4 years

Figure 69   SKILL 15. SECURING LICENSING AGREEMENTS

Institution	Program	Duration
ADISQ	Courses and Seminars	Don't know
BC Institute of Technology	Recording Engineering	2 years
Harris Institute for the Recording Arts	Don't know	1 year
Law school	Don't know	Don't know
University	Law	1 year
University of Alberta	Electrical Engineering and Software Design	4 years
University of Laval	Law school	Don't know
University of Manitoba	Law	4 years
University of Regina	Business Administration	4 years

Figure 70   SKILL 16. TAKING ADVANTAGE OF NEIGHBOURING RIGHTS AND BLANK TAPE LEVIES

Institution	Program	Duration
ADISQ	Workshops	Don't know
BC Institute of Technology	Recording Engineering	2 years
Bull Frog Recording	Intro to Recording	3 months
Harris Institute for the Recording Arts	Don't know	1 year
Manufacturer	Seminars	3 hours
Private lawyer	Seminars	Don't know
Seminars	APEM	45 hours
University of Regina	Business Administration	4 years
Don't know	Don't know	Don't know
Don't know	Don't know	Don't know

Figure 71   SKILL 17. EXPLOITING NEW TECHNOLOGIES

Institution	Program	Duration
BC Institute of Technology	Recording Engineering	2 years
Bull Frog Recording	Intro to Recording	3 months
Columbia Academy of Recording Arts	Digital/Analog Recording	2 years
Harris Institute for the Recording Arts	Don't know	1 year
Harris Institute for the Recording Arts	Recording arts manager	1 year
Harris Institute for the Recording Arts	RA Management	1 year
Instructions from suppliers/studios	Don't know	Don't know
Organizations like ADISQ	Don't know	Don't know
Professional Development	ADISQ	Don't know
University	Communication	3 years
University of Alberta	Electrical Engineering and Software Design	4 years
University of Saskatchewan	Commerce	4 years
Don't know	Don't know	Don't know

Figure 72   SKILL 18. MANAGING FINANCIAL RESOURCES LIKE BUDGETING, FUND ALLOCATION AND MANAGING GRANT APPLICATIONS

Institution	Program	Duration
BC Institute of Technology	Recording Engineering	2 years
BC Institute of Technology	Accounting	1 year
Bull Frog Recording	Intro to Recording	3 months
Canadian Security Council	CSC	1 year
Capilano College Vancouver	Arts and Entertainment Management	1 year
Cégep	Business Administration	3 years
College/University	Marketing	Don't know
Grant MacEwan	Arts and Cultural Management	1 year
HÉC	MBA	Don't know
McGill University	MBA	4 years
St. Mary's University	Accounting	4 Years
Trebas Institute	Music, Business Administration	1 year
University	Administration	Don't know
University	Accounting	2 years
University	Administration and communication	3 years
University	Finance	3 years
University	Leisure Studies	3 years
University	Business Administration	3 years
University of Alberta	Electrical Engineering and Software Design	4 years
University of British Columbia	Accounting and Managing	2 years
University of Manitoba	Bachelor of Law	3 years
University of New Brunswick	Don't know	Don't know
University of Regina	Business Administration	4 years
University of Regina	Bachelor of Education	2 years
Western University / Concordia	Business degrees	4 years
York University	Business	1 year
York University	Business Development and Commerce	3 years

Figure 73   SKILL 19. ADMINISTRATION SKILLS LIKE CALCULATING ROYALTIES, PAYROLL, THE ADMINISTRATION OF OFFICES AND EQUIPMENT AND INVENTORY CONTROL

Institution	Program	Duration
ADISQ	Don't know	Don't know
BC Institute of Technology	BCIT	2 years
Bull Frog Recording	Intro to Recording	3 months
Canadian Music Week conferences	Don't know	Don't know
Capilano College Vancouver	Arts and Entertainment Management	1 year
Harris Institute for the Recording Arts	Don't know	1 year
Harris Institute for the Recording Arts	Recording arts manager	1 year
Music Association	Seminars	2-3 days
RRCC	Business Administration	2 years
University	Administration, seminars by SOCAN	Don't know
University	Finance	3 years
University	Leisure Studies	3 years
University	Administration	3 Years
University of Alberta	Electrical Engineering and Software Design	4 years
University of New Brunswick	Don't know	Don't know
University of Saskatchewan	Commerce	4 years
York University	Business	1 year
Don't know	Bookkeeping	Don't know
Don't know	Professions in general	Don't know
Don't know	Don't know	Don't know

Figure 74   SKILL 20. MANAGING INFORMATION TECHNOLOGY

Institution	Program	Duration
Academy of Recording	Software	1 year
BC Institute of Technology	Recording Engineering	2 years
Bull Frog Recording	Intro to Recording	3 months
Harris Institute for the Recording Arts	Recording arts manager	1 year
HÉC	MBA	Don't know
Specialists	Don't know	Don't know
University	Seminars	Don't know
University of Alberta	Electrical Engineering and Software Design	4 years
University of New Brunswick	Don't know	Don't know
University of Saskatchewan	Commerce	4 years
York University	Business	1 year
Don't know	Don't know	Don't know

Figure 75   SKILL 21. MANAGING HUMAN RESOURCES FOR THINGS LIKE DEFINING JOB DESCRIPTIONS, RECRUITMENT, TRAINING, AND EMPLOYEE PERFORMANCE REVIEWS

Institution	Program	Duration
BC Institute of Technology	Recording Engineering	2 years
BC Institute of Technology	Business	1 year
Bull Frog Recording	Intro to Recording	3 months
Canadian National Railway	Management Training Program	4 years
Cégep	Management	3 years
Harris Institute for the Recording Arts	Don't know	1 year
Harris Institute for the Recording Arts	RA Management	1 year
HÉC	MBA	Don't know
University	Finance	3 years
University	Industrial Relations	1-3 years
University	Business Administration	3 years
University	Industrial Relations	1 year
University of Alberta	Electrical Engineering and Software Design	4 years
University of Calgary	Bachelor of Commerce	4 years
University of Manitoba	Bachelor of Law	3 years
University of Montreal	Don't know	Don't know
University of Saskatchewan	Commerce	4 years
Don't know	Business	Don't know
Don't know	Don't know	Don't know

Figure 76   SKILL 22. IDENTIFYING AND MANAGING MERCHANDISING OPPORTUNITIES

Institution	Program	Duration
BC Institute of Technology	Recording Engineering	2 years
Bull Frog Recording	Intro to Recording	3 months
Capilano College Vancouver	Arts and Entertainment Management	1 year
École du Show-Business	Seminars	Don't know
Harris Institute for the Recording Arts	RA Management	1 year
Harris Institute for the Recording Arts	Merchandising	1 year
Institut Superior de Geslion (Paris)	Marketing, MBA	Don't know
Specialists in marketing	Don't know	Don't know
University	Finance	3 years
University	Communication Marketing	2 years
University of Manitoba	Bachelor of Law	3 years
University of Regina	Business Administration	4 years
Don't know	Don't know	Don't know

Figure 77   SKILL 23. IDENTIFYING AND MANAGING PUBLISHING OPPORTUNITIES

Institution	Program	Duration
ADISQ	Workshops	Don't know
BC Institute of Technology	Recording Engineering	2 years
Bull Frog Recording	Intro to Recording	3 months
Capilano College Vancouver	Arts and Entertainment Management	1 year
HÉC	MBA	Don't know
Music Association	Seminars	2-3 days
N/A	N/A	N/A
University	Rights of the Author course	Don't know
University of Alberta	Electrical Engineering and Software Design	4 years
University of Regina	Business Administration	4 years
University of Regina	English	6 years
Don't know	Seminars	Don't know

Figure 78   SKILL 24. IDENTIFYING AND MANAGING ARTIST BOOKING OPPORTUNITIES

Institution	Program	Duration
BC Institute of Technology	Recording Engineering	2 years
Bull Frog Recording	Intro to Recording	3 months
Capilano College Vancouver	Arts and Entertainment Management	1 year
Seminars	Don't know	Don't know
University	Leisure Studies	3 years
University of Alberta	Electrical Engineering and Software Design	4 years
University of Manitoba	Bachelor of Law	3 years
University of Regina	Business Administration	4 years
Don't know	Don't know	Don't know

Figure 79   SKILL 25. IDENTIFYING AND MANAGING AUDIO VISUAL REVENUES

Institution	Program	Duration
BC Institute of Technology	BCIT	2 years
Bull Frog Recording	Intro to Recording	3 months
Capilano College Vancouver	Arts and Entertainment Management	1 year
Centre Entrepreneurship Education and Development	Business courses	8 months
Harris Institute for the Recording Arts	Recording arts manager	1 year
Harris Institute for the Recording Arts	Don't know	1 year
HÉC	MBA	Don't know
Music Association	Seminars	2-3 days
Toronto Film School	Video Editing and PC Programs	1 year
Trebas Institute	Sound Engineering	2 years
University of Manitoba	Bachelor of Law	3 years
University of Regina	Business Administration	4 years
Don't know	Seminars	Don't know
Don't know	Don't know	Don't know

Figure 80   SKILL 26. IDENTIFYING AND MANAGING FEE-FOR-SERVICE OPPORTUNITIES

Institution	Program	Duration
BC Institute of Technology	Recording Engineering	2 years
Bull Frog Recording	Intro to Recording	3 months
Capilano College Vancouver	Arts and Entertainment Management	1 year
External Training Centre	Seminars	3 days
Harris Institute for the Recording Arts	Recording arts manager	1 year
Harris Institute for the Recording Arts	Don't know	1 year
HÉC, University of Laval	MBA, law school	Don't know
RRCC	Business Administration	2 years
University	Intellectual Properties	4 months
University of Regina	Business Administration	4 years
Don't know	Seminars	Don't know
Don't know	Business	Don't know
Don't know	Don't know	Don't know
Don't know	Don't know	Don't know

Figure 81   SKILL 27. EFFECTIVELY INCORPORATING COPYRIGHT AS PART OF THE BUSINESS STRATEGY FOR THE RECORD LABEL

Institution	Program	Duration
ADISQ	Workshops	Don't know
BC Institute of Technology	Recording Engineering	2 years
BC Institute of Technology	Business	1 year
Bull Frog Recording	Intro to Recording	3 months
Harris Institute for the Recording Arts	Don't know	1 year
HÉC, University of Laval	MBA, law school	Don't know
University	Intellectual Properties	4 months
University of Regina	Business Administration	4 years
Don't know	Seminars	Don't know
Don't know	Don't know	Don't know

Appendix D: Verbatim responses

Figure 82 Q10. THINKING ABOUT ALL THE THINGS THAT A RECORD LABEL MANAGER DOES IN THEIR JOB, ARE THERE ANY SKILLS OR SKILLS TRAINING WE HAVE MISSED SPEAKING TO YOU ABOUT, OR THAT YOU THINK MAY BE REQUIRED IN THE FUTURE?

No, I cannot think of any other skills

No. (97 responses)

None. (12 responses)

Nothing. (12 responses)

I don't know (10 responses)

I don't think so. (3 responses)

Can't think of any right now. (2 responses)

None that I can think of. (2 responses)

Not really. (2 responses)

All areas have been covered already. (2 responses)

All of the important things have been mentioned already.

Other skills mentioned by respondents not listed in survey but contained in Chart of Competencies

Public relation skills are important for managers to know. (3 responses)

Communication skills are important for record label managers to have.

Graphic design and promotion for independent labels are good skills for managers to know.

Communication and organizational skills are very important in this industry.

Communication skills are important for record label managers to know.

Networking skills are really important for record label managers to know.

Touring and out-of-town booking skills are important for a manager to know.

Knowing the different types of licenses needed and how to record and direct at the studio end of things are important skills for a label manager to know.

Knowing more of the creative end of things like what makes an artist and proper song choices is important for a record label manager to know.

I think managers need to understand the business side of the music industry.

Human resource skills are important for managers to have.

Learning to develop with a small budget is an important skill for label managers to know.

People skills, organizational skills and communication skills are all important for managers to know.

People skills are important for managers to know.

People skills are important for managers to know.

Time management is an important skill for managers to know.

Time management and people skills are important for managers to know.

Interpersonal skills are important for managers to know.

People skills and writing skills are both important for managers to know.

Artistic vision is important for a manager to have.

Other skills mentioned by respondents not listed in survey but contained in Chart of Competencies *(continued)*

Communication skills and networking are both important skills for managers to know.
Graphic design, e-commerce and internet skills are all important for managers to know.
Knowledge of licensing and new technologies is important to know for record label managers.
Booking live shows is an important thing for managers to do.
Work ethics and people skills are important for managers to know.
Knowing how to negotiate contracts for live performances is important for managers to know.
The ability to acquire capital to produce the product is important for the managers to have.
Being able to manage an artist's emotions is an important skill to have.
Knowing about applying for grants from the government is good for a manager to know.
Being creative is important for a record label manager.
Communication skills are important for managers to know.
Interpersonal skills and being able to work with male and females is important for managers.
Finding grant opportunities from the government and getting paperwork filled out properly are important for managers to know.
Sales skills, good business sense, entrepreneurial drive and a musical background are all important for managers to have.
Getting involved in the promotion of the label is important for managers to be a part of.
Networking skills, knowledge of the industry, basic administration skills and basic bookkeeping are all important for managers to know.
Knowledge of basic psychology and people skills is important for managers to have.
Production skills are important for managers to have.
A good business sense is important for managers to have.
Marketing skills are important for managers to have.
To be a proper record label manager, you need to have musical skills.
Knowledge about touring, production, having tech skills and time management skills are all important for record label managers to have.
Production skills are important for record label managers to have.
Knowledge of different types of equipment such as microphones is important for record label managers.
Being able to publicize on the internet through Web rings and also being able to satisfy IT needs is important for record label managers.
Knowing how to go about marketing Canadian artists is important for record label managers.
Time management skills and organization skills are both important for record label managers.
Special licensing opportunities and distribution are important for record label managers to know.
Knowledge of technical end of things is important for a record label manager.
Learning how to deal with artists – people and their personalities.
Interpersonal skills and managing the human elements of the job.
The ability to come up with new and innovative ideas.
Public relations in general.
Business development, financial management of the business, and the ability to look for new artists.
Learning to set goals, working hard to identify inner-personal strength, focusing energies

Other skills mentioned by respondents not listed in survey but contained in Chart of Competencies *(continued)*

Law courses are important for a manager to have.

Knowing about copyrights and the publishing world is important for managers to know.

Managers should know about rights in production.

Other

Diplomacy is a good skill for managers to have.

Mothering skills are important to know for record label managers.

Being aggressive and calling people who can help you is important for a manager.

Computer skills are important for managers to know.

Knowledge of the health issues involved in the music industry is important for managers to know.

Having done these tasks before is important for a manager.

Being cute is important for record label managers.

Flexible hours are important for record label managers to maintain.

Note: Where respondents cited a skill that falls under the chart of competencies, the response was coded as "No, I cannot think of any other skills."

Figure 83   Q11. ARE THERE ANY OTHER WAYS THAT RECORD LABEL MANAGERS CAN LEARN THE SKILLS THEY NEED TO DO THEIR JOBS?

No, I cannot think of any other ways to learn skills

Everything is covered already.

I couldn't say.

I don't think so. (4 responses)

No. (47 responses)

None. (14 responses)

Not really. (2 responses)

Not that I know of. (2 responses)

Nothing. (4 responses)

Mentoring / interning / networking

Mentoring is another way for managers to learn the skills they need. (13 responses)

Networking is another way for managers to learn the skills they need. (5 responses)

Apprenticeship is another way for record label managers to learn the skills they need. (5 responses)

Mentoring and consulting are ways for managers to learn the skills they need. (2 responses)

A lot of networking is another way for record label managers to learn the skills they need.

Asking other people in industry and doing research through library are other good ways for managers to learn the skills they need.

Going to a music association, for example MARIA or ARIA, is another way for record label managers to learn the skills they need.

Interning and networking

Interning at larger firms is another way for managers to learn the skills they need.

Interning on the job is another way for record label managers to learn the skills they need.

Interning with a label is another way for record label managers to learn the skills they need.

Interning with people in the business is another good way for managers to learn the skills they need.

Learning from mentors is another way for managers to learn the skills they need.

Mentoring programs and talking to others in the industry are other ways for managers to learn the skills they need.

Mentoring, being an artist and working up in the industry are all ways for record label managers to learn the skills they need.

Mentoring, networking and reading trade publications are all ways for record label managers to learn the skills they need.

Mentors and other people who have more experience in the industry are other good ways for managers to learn the skills they need.

Mentors and the Ontario Music Development Council are both places where managers can learn the skills they need.

Mentors in industry and networking within the industry are all ways a record label manager can learn the skills they need.

Mentors, business course and just talking to people in the industry are all other ways for managers to learn the skills they need.

Mentorship and work experience are ways for managers to learn the skills they need.

Mentorship, networking and being a part of ARIA are ways for managers to learn the skills they need.

Mentoring / interning / networking *(continued)*

Networking and being a part of SOCAN, NRCC or any other music association are ways for managers to learn the skills they need.

Networking and mentors.

Networking and researching are both good ways for managers to learn the skills they need.

Networking is the biggest thing; mentoring is another way. Schools presently have failed miserably in teaching the skills needed – the skills are not taught correctly.

Networking, knowing people in the industry and going to show to meet new people are all other ways for managers to learn the skills they need.

Networking, mentoring and receiving coaching from other people in the industry are all ways for record label managers to learn the skills they need.

Networking, seminars and conferences are other ways for managers to learn the skills they need.

Networking, volunteering at music functions (i.e. WCMA), attending BC Music business seminars and attending local functions are all ways for record label managers to learn the skills they need.

Prior business experience and talking with others in the industry are both ways for managers to learn the skills they need.

Recording industry associations are another way for managers to learn the skills they need.

Resource people in the industry, peers and cooperation between record labels are other ways for managers to learn the skills they need.

SRIA and SOCAN were all very helpful for me.

Talking to other labels that have more experience and doing your own research are other ways for managers to learn the skills they need.

Talking with other people in industry is another way for managers to learn the skills they need.

Workshops, conferences and mentoring are other ways record label managers to learn the skills they need.

Seminars / workshops / conferences / courses

Seminars. (2 responses)

Media courses are a good way for label managers to learn the skills they need.

Conferences and workshops are a good way for record label managers to learn the skills they need.

Workshops, trade course, marketing courses and community college are all good ways for managers to learn the skills they need.

Seminars and conferences are other ways for record label managers to learn the skills they need.

Trade school and prior job experience are other ways for record label managers to learn the skills they need.

Learning from past mistakes is another way to develop the skills a manager needs.

Maybe through conferences managers can learn the skills they need.

Going to workshops and conferences are other ways for managers to learn the skills they need.

Conferences, workshops and talking with other labels are other ways for managers to learn the skills they need.

Seminars, conferences, books, trade magazines and online forums are all other places where managers can learn the skills they need.

Workshops from MARIA are another way for managers to learn the skills they need.

Seminars and conferences are other ways for managers to learn the skills they need.

Workshops and lectures during music festivals are another way for managers to learn the skills they need.

Workshops are another way for managers to learn the skills they need.

Seminars / **workshops** / **conferences** / **courses** *(continued)*

Taking courses at Grant Mace wan and other community colleges is another way for managers to learn the skills they need.

Seminars, conferences and sharing experience with others are other ways for managers to learn the skills they need.

Experience, self-teaching and seminar brainstorming are other ways for managers to learn the skills they need.

Going to a school for show business is another way for managers to learn the skills they need.

Workshops at ADISQ are another way for managers to learn the skills they need.

The Harris Institute and just through experience are both ways for managers to learn the skills they need.

Seminars are another way for managers to learn the skills they need.

Industry conferences and events are other ways for record label managers to learn the skills they need.

Seminars and conferences are ways for record label managers to learn the skills they need.

Seminars put on by music associations are another way for record label managers to learn the skills they need.

Music seminars.

Conferences, workshops and trade shows are all ways for record label managers to learn the skills they need.

Seminars through SOCAN, networking, SRIA seminars and newsletters are all ways for record label managers to learn the skills they need.

Seminars, conferences and workshops are other ways record label managers to learn the skills they need.

Workshops and conferences are other ways record label managers to learn the skills they need.

Self-teaching

Published books are a good way for label managers to learn new skills.

The internet is another good place for managers to learn the skills they need.

Some are just natural abilities that people have.

I think it's mostly natural abilities.

To just do it is the best way for managers to learn.

Accessing the internet is another way for managers to learn the skills they need.

Experience is one way for managers to learn the skills they need.

Just by doing it and gaining experience in the industry is one way for managers to learn the skills they need.

You have to do it to know it.

Reading books on the record label business is another way for managers to learn the skills they need.

Researching on the internet and talking to other people in the industry are other ways for managers to learn the skills they need.

Books are another way for managers to learn the skills they need.

By working in the music field, managers can learn the skills they need.

By being an artist themselves, managers can see the business from the other side.

Reading books

Managers can develop the skills they need through their natural abilities.

Reading periodicals and trade publications are another way for managers to learn the skills they need.

Self-teaching *(continued)*

Books and learning through trial and error are other ways for managers to develop the skills they need.

Being in music industry for a long time and reading books about business management are other ways for managers to learn the skills they need.

People need to be more self-taught in the music industry.

Going through the marketing trends is another way for managers to learn the skills they need.

Internet sites such as the SOCAN and SRIA are other places for managers to learn the skills they need.

Traveling and working in other countries is another way for managers to learn the skills they need.

Researching on the internet and in the library on how to start your own record label is another place for managers to learn the skills they need.

Reading "Everything You Need to Know About the Music Industry" by Donald Passman is a good way for managers to learn the skills they need.

The internet is another way for record label managers to learn the skills they need.

Reading books is another way for record label managers to learn the skills they need.

Demo programs, books and information online are all ways for record label managers to learn the skills they need.

Natural abilities can be an asset for record label managers.

Internet resources are another way for record label managers to learn the skills they need.

By just doing their job record label managers can learn the skills they need.

Reading, scouring all music magazines, and talking to music attorneys are all ways for record label managers to learn the skills they need.

I don't know (16 responses)