

MANAGING



EXPECTATIONS

AN EXPLORATION INTO THE CHANGING
ROLE AND VALUE OF THE MUSIC MANAGER



INTRODUCTION

'THE PAST,' GOES THE FAMOUS QUOTE, 'IS A FOREIGN COUNTRY: THEY DO THINGS DIFFERENTLY THERE.' CERTAINLY, WHEN I FIRST STARTED IN MUSIC MANAGEMENT, THE DAY-TO-DAY REMIT WOULD BE UNRECOGNISABLE TO THE ROLE I PERFORM NOW.

Back then, the initial focus was on making deals and building a portfolio of businesses around an artist. The industry revolved around physical distribution, and rights were mostly signed away in return for upfront advances. Believe it or not, it was a more adversarial era.

BUT AT THE TURN OF THIS CENTURY, THINGS STARTED TO CHANGE. THE SAME DIGITAL FORCES DISRUPTING THE RECORDED AND LIVE MUSIC SECTORS, WERE PUSHING ARTISTS AND SONGWRITERS TO THE FOREFRONT OF OUR BUSINESS.

These changes have been in the main positive. The manager is in an utterly unique position in that they oversee their client's business and wellbeing, and must comprehend all facets of their creative and commercial life: from touring and ticketing, to music publishing, recording contracts and streaming, brand deals, A&R and marketing.

As this report "Managing Expectations" so brilliantly highlights, we are taking up an ever-increasing portfolio of work as the industry becomes more open and also more complex. In reaction to that, management businesses are evolving and taking alternate paths as well as demanding more equitable treatment for those they represent. We're increasingly investors too. And as we're putting more in, it's no surprise that management deals are changing to reflect this.



PAUL CRAIG
CHAIR, MMF

It's an incredibly exciting time, there is always more to learn, and it feels at times like an entirely new industry is being forged.

For that reason, I am hugely passionate about my role as Chair of the MMF, and how our organisation is driving so much positive change and helping network and educate - whether that's encouraging knowledge sharing through our Dissecting The Digital Dollar publications and training courses, building new partnerships through our Associate Programme, or adopting a leadership role through our policy work in the UK and Europe.

Fundamentally, rather than operating in isolation, the MMF provides managers with a living, breathing community. We are part of something bigger. And only by working together will we address the challenges presented in this report.

Paul Craig is Chair of the MMF and manages Biffy Clyro at Nostromo Management.

He has worked with acts including INXS, Kaiser Chiefs, Birdy, Bullet For My Valentine, Junior Senior, Franz Ferdinand and Kevin Rowland. Paul was co-founder of SuperVision Management and formerly SVP Artist Partnerships at Warner Music UK and GM Atlantic Records UK.



EXECUTIVE SUMMARY

DESPITE SOME OF THE OUTDATED 'SVENGALI' STEREOTYPES PERPETRATED BY HOLLYWOOD, BRITISH MANAGERS ARE ENTREPRENEURS AS WELL AS DEAL-MAKERS, INVESTING IN THE DEVELOPMENT OF ARTISTS, SONGWRITERS AND PRODUCERS AND BUILDING STRATEGIES TO HELP GROW THEIR CAREERS.

To properly understand their value, MMF commissioned Music Ally earlier this year to work with us on a survey of our membership and conduct in-depth interviews of leading managers to understand the reality of both the rewards and the challenges of being a music manager today.

As our extensive research shows, the make up of our sector is impressively diverse. This is no longer a male-dominated profession, and there is a huge contrast in the range of experience and working practices, with a significant percentage of younger managers juggling second or third jobs. 26% of respondents to our survey work full-time or part-time in another part of the music business so there is no « us vs them ». Managers also have a vast range of experience. 43% have been managing 1-5 years whilst 44% have been managing for over 5 years.

They also represent music-makers in the broadest sense. Whilst 73% manage featured artists, 42% represent songwriters, 33% represent producers and 17% represent DJs. Most manage 1 or 2 clients. However, 14% juggle 4 to 9 clients, often at different stages of career development.

Also clear is the expanding list of responsibilities that managers are expected to shoulder - hence the title of this report. While streaming and social media have positively recalibrated the wider music industry, empowering artists and songwriters to build and develop their



ANNABELLA COLDRICK
CHIEF EXECUTIVE,
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OCTOBER 2019

own micro-businesses, it is the manager - as custodian of that business - who must master all trades, with expertise across live, recorded, publishing, marketing, promotion and a host of other areas. They are also incredibly hard working - 40% work more than 40 hours a week on music management and 23% over 49 hours per week.

Unlike other parts of the business, managers do not operate in a silo. They are required to knit these bewildering divergent commercial strands together, and build multiple partnerships - often on a global scale.

AND THEY'RE INVESTORS TOO. 74% OF THOSE WE SURVEYED HAVE PUT THEIR OWN MONEY - AND OFTEN SUBSTANTIAL SUMS - INTO THE CAREERS OF THEIR CURRENT CLIENTS. YET 40% HAVE RECEIVED NO OUTSIDE INVESTMENT, AND ONLY A SELECT FEW HAVE TAPPED INTO INDUSTRY FUNDING SCHEMES SUCH AS PRS FOUNDATION'S FANTASTIC MOMENTUM MUSIC FUND.

Paradoxically, against this fast-moving background of complexity and diversification, the way in which most managers get paid has remained stubbornly rigid, with the vast majority reliant on commission-based earnings - and typically of 20%. This is increasingly unsustainable, and with so many upcoming managers not making any money at all, we run the risk of losing many of these talented professionals altogether.

This is one of the reasons the MMF partnered with YouTube Music to develop our own professional grants and training initiative, the Accelerator Programme, to support entrepreneurs at a 'tipping point' of going full time into management and developing properly sustainable lifetime careers.

Going forward, I firmly believe this kind of initiative deserves expansion. The recommendations of this report call for improved access to finance and training, encouragement to diversify skills, and greater support for mental health provision. But this is only part one of "Managing Expectations" - the intention of this report is to open a conversation and gather more evidence to actually change the mindset around the value that managers bring to artists and the industry.

All will be vital for the future health of the UK music. It's time to put the cliches to bed. The age of the Svengali is over, and rather than supervillains it's time to recognise the superheroes.

SURVEY AND REPORT METHODOLOGY

THIS REPORT HAS BEEN INFORMED BY TWO METHODS. A SURVEY WAS DEVELOPED IN PARTNERSHIP WITH MUSICALLY WHICH MMF DISTRIBUTED TO ITS MEMBERSHIP AND THE WIDER MUSIC INDUSTRY VIA PARTNERS, TRADE BODIES AND SOCIAL NETWORKS. THIS WAS FOLLOWED BY A SERIES OF IN-DEPTH INTERVIEWS WITH LEADING MANAGERS PLUS SOME ADDITIONAL Q&AS WITH MEMBERS OF THE WIDER INDUSTRY ON THEIR PERSPECTIVES OF MODERN MANAGEMENT ROLES.

Thank you to the 183 managers who responded to this survey and gave a wide range of perspectives. Also thanks to the 14 representatives of management companies who were interviewed at length for this report. Interviews were conducted by Eamonn Forde, and were based on a set of questions which focused on deal and commercial structures, skills, varying income streams and the evolving relationship with the recorded music sector brought about by streaming.

It is noted that these interviews placed less emphasis on live music and music publishing, but we plan to follow this report with an in-depth exploration of challenges for managers with these income streams. The interviewees were also mainly, but not exclusively artist managers, or those with a cross-section of clients include artists, songwriters and producers. We will follow this up with more research into the challenges and business models of those who manage songwriters and producers exclusively.

For this piece of research we focused on managers own businesses and did not interview their clients (music makers: such as artists, composers, producers, musicians). Our aim is to use the findings of this research to start these discussions.

The full findings of the survey can be found here: themmf.net/managingexpectations

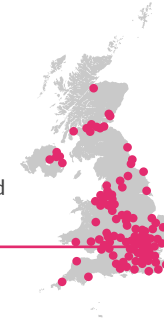
Music Ally is a knowledge and skills company for the global music business that has been publishing information and providing marketing strategy, training and running events for over 15 years. It has offices in London, Shanghai, Tokyo and Medellin.

WHO ARE MUSIC MANAGERS?

42%
identified as female

20%
are non-white

Most are based in London or the South of England - with significant pockets in Scotland and the North of England.



Most manage 1 or 2 clients...However

14%

manage 5-9

They have a vast range of experience:

43%
1-5 years managing

44%
5+ years managing

WHO DO THEY REPRESENT?

73%
Artists

42%
Songwriters

33%
Producers

17%
DJs

DEVELOPING ACTS

THE MUSIC INDUSTRY HAS CHANGED ENORMOUSLY THIS CENTURY AND SO HAS THE ROLE AND PURPOSE OF THE MUSIC MANAGER. EACH MANAGER AND MANAGEMENT COMPANY MAY TAKE A VERY DIFFERENT APPROACH, BUT THEY ARE ALL ULTIMATELY DOING THE SAME THING: BUILDING CAREERS AND BUSINESSES FOR THEIR ARTISTS.

"YOU'RE BUILDING A BUSINESS FOR THE ARTIST; YOU'RE A BUSINESS DEVELOPER, RIGHT? THAT'S WHAT YOU ARE. SO YOU'RE NOT ACTUALLY A MANAGER; YOU'RE A BUSINESS DEVELOPER."
ELLIE GILES, STEP MUSIC MANAGEMENT

This report is based on the findings of an extensive survey, and includes interviews with managers of all sizes - from sole traders to large established companies. We have included voices from experienced managers as well as the digital generation, bringing with them fresh new perspectives on what it is to be an artist manager today.

Since they are often the first believers in an act, managers have always been the ones to get the ball rolling and build a portfolio of businesses around an artist. In 2019, however, the manager typically has to roll that ball a lot further and for a lot longer than they did in the past.

In a digitally-driven culture, labels expect artists to be "developed" to a certain stage and have genuine momentum behind them before a deal is offered. The duty of the manager, therefore, is to start fostering and (frequently) investing in their client. This is partly out of financial and structural necessity, but with the result that greater autonomy is being placed in the hands of artists and managers before any other players i.e. publishers, agents, labels or brands get involved.

Managers today have to be, in the words of Brian Message of ATC, "multi-faceted, multi-talented rainmakers".

"THEY ARE PEOPLE WHO CAN GET STUFF DONE," HE SAYS. "THE GREAT BEAUTY AND THE GREAT CURSE OF MANAGEMENT IS THAT YOU'RE ACROSS ABSOLUTELY EVERYTHING."

He adds that managers have to assemble "a small team of believers" around an act, with management companies diversifying what they do and developing expertise in-house out of necessity in order to better build artist businesses.

For Tim Clark of ie:music, the manager has two distinct roles at this early stage - to "help protect the artist" and to "go out and sell the vision that artist has" to the audience and their future business partners.

However, before addressing these wider roles, we will focus on a more fundamental issue: investment.

While artists now have a vast number of choices in how they take music to market, how their careers are sustained and paid for is becoming an increasingly complex area - and a challenge at the heart of this report.

INVESTING IN EARLY DEVELOPMENT

As highlighted by the survey findings, a significant percentage of music managers have invested their own money - and frequently substantial sums - into the careers of their current clients.

Though sometimes born of necessity, there is increasingly sound commercial sense in a manager providing this kind of early stage funding.

For instance, by developing an act through their own investment, a manager can broaden their commercial options and demand greater leverage when negotiating future partnerships.

INVESTING IN EARLY DEVELOPMENT

74%

HAVE INVESTED THEIR OWN MONEY INTO CAREERS OF THEIR CURRENT CLIENTS

Have invested £1k-£5k 30%

Have invested £5k-£10k 21%

Have invested £10k-£15k 15%

40%

Have received no outside investment for their artist

35%

Have used personal savings



FEW HAVE TAPPED INTO INDUSTRY FUNDING - ACE, PRSF or Help Musicians. A small number are currently on the Accelerator Programme

"FOR NEW ACTS, IT'S NOT ALWAYS THE BEST IDEA TO GO RUSHING INTO A MAJOR LABEL DEAL; IT CAN BE BETTER TO DEVELOP AT A GRASSROOTS LEVEL TO GAIN MOMENTUM," SAYS NIAMH BYRNE OF ELEVEN MGMT. "THERE IS THE RISK THAT GOING INTO A MAJOR LABEL SYSTEM TOO EARLY, IT COULD END UP DOING THE OPPOSITE AND NOT NECESSARILY HELPING."

However, the upsides of financial independence need to be counterbalanced by the additional workload this can entail. While a certain amount of development can be achieved online for a relatively low financial outlay, the drain on managers' time and resources can be significant.

For Robert Swerdlow at Starwood Management, top of the checklist when developing a new act is building a fanbase via social media - and particularly on a regional level. "Make sure that you're punching at weight, if not above weight, in your region - wherever you are," he says. "You have to geo-target and show value in a [regional] pocket."

This critical stage of stealth development is often something outsiders never see. Colin Schaverien of Prolifica Management explains how it was done for one of the biggest acts on his company's roster.

"With Two Door Cinema Club, we did a huge amount of under-the-radar work in terms of driving the band through social channels, live and international - really getting foundations and platforms in place before we went anywhere near traditional mainstream media like Radio 1," he says. "It was very much: how do we do this independently?"

As highlighted by Niamh Byrne, many managers will actively seek to delay involvement of a record label - developing an act under their own steam, potentially working with a label services company, and ensuring the strongest possible negotiating position. However such a grassroots strategy still requires funding.

"WE DON'T HAVE THE RESOURCES OF THE MAJOR LABELS, SO WE HAVE TO BE CAREFUL," SAYS TIM CLARK OF IE:MUSIC OF THIS APPROACH, HIGHLIGHTING THAT MORE DIY APPROACH CAN PUT THE ACT IN A STRONGER POSITION WHEN TALKING TO LABELS AND MEANS THEY ARE NOT PRESENTED WITH WHAT HE CALLS "REALLY ONEROUS, IF NOT TO SAY, HEINOUS, CONTRACTS".

"I believe that is money well spent," he says.

In the past, Clark has approached outside financiers to invest in a new act, taking a direct stake in any IP created under their agreement - typically for a five-year period. He also notes the importance of various bursaries and funding schemes such as the MMF Accelerator programme, PRS Foundation, PPL, BPI, and public funding grants as a way of unlocking development stage capital, offering the example of Irish duo Saint Sister who received government funding to help underwrite touring costs.

Alternatively, ie:music have agreed investment deals with artists in return for a share of any resulting IP. "We did that with two Sia albums, which revert back to her next year when she owns them outright," says Clark. "We just had a stake in them for 10 years."



TODAY'S MANAGERS SHOULD HAVE A GOOD, UP-TO-DATE WORKING KNOWLEDGE OF EVERY ELEMENT OF THE MUSIC BUSINESS. THIS IS ESPECIALLY IMPORTANT IN THE MODERN ERA DUE TO ADVANCES IN TECHNOLOGY AND THE WAY IN WHICH MUSIC IS RECORDED AND CONSUMED. MANAGERS MUST BE EXPERTS IN A&R BUT ALSO COMMERCIALY ASTUTE. THEY NEED TO GRASP THE LEGAL AND RIGHTS FRAMEWORKS THAT EXIST IN MUSIC - AND THEY NEED TO KNOW HOW TO PROMOTE AND PR THE ARTISTS THEY ARE RESPONSIBLE FOR. AT THE EARLY STAGES OF AN ARTIST'S CAREER, THE MANAGER IS OFTEN THE ONE-PERSON TEAM BEHIND THEM UNTIL ADDITIONAL SUPPORT CAN BE AFFORDED; AND EVEN THEN THE MANAGER HAS TO BRING THAT TEAM TOGETHER AND KEEP IT WORKING, HELPING TO MAINTAIN THE ARTIST'S VISION WHILE RUNNING A VIABLE BUSINESS.

PETER LEATHEM, CHIEF EXECUTIVE OFFICER, PPL



MANAGERS DO MORE TODAY THAN THEY HAVE EVER DONE. THEY ARE MULTI-TASKERS WHO NEED TO HAVE A RANGE OF SKILLS BROADER THAN VIRTUALLY ANYONE ELSE IN THE MUSIC BUSINESS. THE GOOD ONES EARN EVERY PENNY OF THEIR COMMISSION.

ALISTAIR NORBURY, PRESIDENT, REPERTOIRE & MARKETING, BMG UK

However, for those managers bankrolling acts themselves, there can be limitations. For instance, further investment may be limited to smaller increments and dependent upon the artist becoming more successful - ie streaming more, or playing larger venues - before additional funds becomes available to put back into their business.

ARTISTICALLY LED MANAGEMENT

While the workload for managers at this developmental stage has never been greater, alongside this is the fact that artists themselves are increasingly more savvy about the business. From the moment an artist starts posting music to, say, Soundcloud or Facebook, they are in effect developing their own “brand”.

“A LOT OF KNOWLEDGE HAS BEEN GAINED IN THE INDUSTRY,” SAYS KILO JALLOH OF 2K MANAGEMENT. “A LOT OF PEOPLE ARE LEARNING, AND A LOT OF PEOPLE ARE BEING TAUGHT TO OWN THEIR MUSIC, AND TO NOT SIGN DEALS AND TO NOT GIVE THE LABEL THIS OR GIVE THE LABEL THAT.”

Rather than the manager leading from the front and telling the act how to navigate the business, there is frequently a culture of collaboration.

The net effect of this is that managers are increasingly working in lockstep with acts.

Even so, what a manager has to do and know about has grown exponentially in the past 20 years.

KWAME KWATEN OF FEROCIOUS TALENT SUGGESTS THAT A&R WAS NEVER A PREREQUISITE TO BEING

A MANAGER IN THE PAST, BUT THAT IS CHANGING. “NOW IF YOU’RE A MANAGER, YOU BETTER HAVE EITHER GOOD EARS OR SOMEBODY WITHIN YOUR COMPANY THAT HAS GOT REALLY, REALLY GOOD EARS,” HE ARGUES. “THERE’S A LOT OF A&R TO DO NOW!”

Matthew Thornhill at Young Turks Management expands on this theme with the example of Mercury-winning artist Sampha, whose career was built via a series of deft collaborations, co-writes, and featured vocals - most notably with SBTRKT. Young Turks actively encouraged this kind of cross-pollination, leading to collaborations with major acts like Frank Ocean, Kanye West, Solange and Alicia Keys. “We’ve introduced Sampha to the wider public through collaborations,” says Thornhill.

Such rapid expansion of both creative and commercial responsibilities is redefining artist management today.

As the early investors in acts – and having to commit to that investment stage for longer than they did in the past – managers clearly have greater fiscal control, and this carries through to when they start to deal with labels and label service companies.

But management alone can usually only take an act so far, especially if that act has global ambitions. Knowing when and how to approach labels and label service companies to build the portfolio around an artist that offers the backing and expertise remains imperative. The centre of gravity might be changing slowly, but plugging into a bigger operation can still be important.

▶ MMF ACTIONS

ACCESS TO FINANCE

MMF has placed an increasing focus on raising awareness around different sources of access to finance, not just grant funding. We have called for more funding for artists international projects in light of Brexit, whether through Music Export Grant Scheme [MEGS] or other mechanisms. We also championed a specific adjustment to the PRS Foundation’s Momentum Music Fund, allowing managers to be remunerated for their time spent on project management. We need to do more to help ensure our community is not just aware of but also able to access these funding opportunities.

Additionally, managers must also be equipped with the negotiation skills and knowledge they need when entering into new business deals. Increasingly, record companies are taking

managers costs into account and recognising their contribution and financial position, some are providing salaries and draw down funds as part of the deal. This is a trend the MMF would like to see increase to enable particularly younger or newer managers to survive.

To help emerging management businesses become more sustainable, the MMF partnered with YouTube Music to develop the groundbreaking Accelerator Programme for Music Managers. With additional funding from Arts Council England, Creative Scotland and the Scottish Music Industry Association, Accelerator has already supported 24 managers with grants and professional training. The programme will return in 2020, and we are actively working with MMFs from other territories to build a pan-European mentoring programme, create new networks and grow international businesses.

CONCLUSION

“MANAGING EXPECTATIONS” REPRESENTS PART ONE OF WHAT WE ENVISAGE WILL BECOME A SERIES OF IN-DEPTH REPORTS ON THE CHANGING ROLE AND VALUE OF MANAGERS WITHIN THE MUSIC INDUSTRY. OUR SURVEY INDICATES THE SHEER DIVERSITY OF MUSIC MANAGER BUSINESSES IN THE UK AND HOW THEY ARE ADAPTING TO A FAST-CHANGING COMMERCIAL ENVIRONMENT THAT HAS CLEARLY ELEVATED THEIR ROLE. IT IS A HUGELY EXCITING TIME IN OUR PROFESSION.

As with our series of acclaimed Digital Dollar research/guides, a project which started over five years ago, we realise that perceptions and mindsets will not necessarily be changed by one piece of research - so we commit to listening and responding to what managers have told us, reviewing our activity and future campaigns, and actively promoting further dialogue throughout 2020.

The report also identifies a number of barriers that may prevent music managers and their clients from reaching their potential, such as:

- 1 | Access to Finance
- 2 | Support for Managers and Artists
Mental Health
- 3 | Diversification of Skills
- 4 | Transparency on Income Streams
- 5 | Revenue and New Commercial Models

Recommendations are scattered throughout the report and identify there is more for us at the MMF to do here for our community. They are repeated here for ease:



1

ACCESS TO FINANCE

MMF has placed an increasing focus on raising awareness around different sources of access to finance, not just grant funding - including calling for increases to touring support in light of Brexit and a specific amendment to the PRS Foundation’s Momentum Music Fund which now enables managers to claim for a contribution to their project management costs.

To help emerging management business achieve greater sustainability, the MMF have partnered with YouTube Music to develop the groundbreaking Accelerator Programme for Music Managers. With additional funding from Arts Council England, Creative Scotland and the Scottish Music Industry Association, Accelerator has already supported 24 managers with grants and professional training. The programme will return in 2020, and we are actively working with MMFs from other territories to build a pan-European mentoring programme, create new networks and grow international businesses.

We are committed to advocating and demonstrating to the industry at large the impact and value that highly skilled managers can add to their partners’ businesses and campaigning for dedicated funding to support this.

CONCLUSION

2

SUPPORT FOR MANAGERS AND ARTISTS MENTAL HEALTH

MMF has played a lead role in the conversation around mental health and well-being, publishing The Music Managers Guide To Mental Health in 2017 in conjunction with Music Support and Help Musicians UK. As well as speaking publicly in forums and panels on this important issue, we have given a priority to providing managers with concrete skills to support their own mental health and that of their artists - such as planning workshops on suicide prevention, working with labels on mental health signposting and providing peer-to-peer support.



3

DIVERSIFICATION OF SKILLS

Education and training is at the heart of the MMF's activities, and we run a range of courses for all levels of our membership, including the Essentials of Music Management, Live and Touring, the Mechanics of Music Management and advanced specialised courses in digital marketing.

The MMF's Associate Programme also allows our members to join regular in-depth seminars with more than 40 world-leading companies including YouTube, Amazon, Spotify, Soundcloud, Facebook/Instagram and Kobalt.

More recently we have developed an Educational Associate Programme, providing a pathway for specialist universities and colleges to engage directly with our community.

We will use the findings from this report to identify any gaps in our provision, and commit to expanding our work around routes for our membership to access finance and access more business skills-focused courses.

CONCLUSION

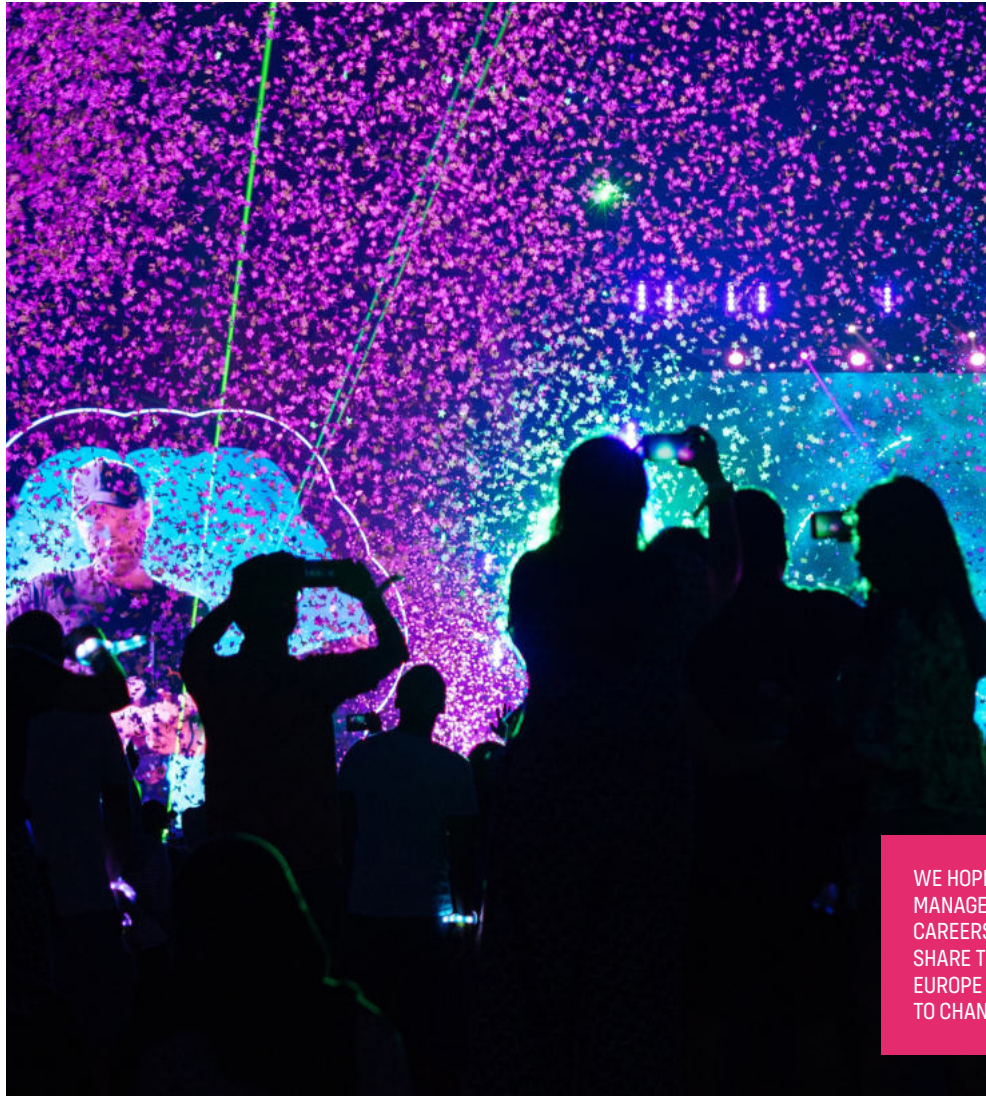
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TRANSPARENCY ON INCOME STREAMS

Working with music consultancy CMU Insights, the MMF has pioneered the Dissecting the Digital Dollar project which, over 5 years and a series of publications, has helped managers better understand the economics of streaming, as well as raising important issues around contractual transparency and the value of data - including a bespoke 'Fan Data' guide.

The most recent Dissecting The Digital Dollar publication, the \$ong Royalties Guide, was issued in May 2019.

Through our public policy work, the MMF have also campaigned for greater transparency over deal information and more equitable deal terms - there is clearly more to do in this space directly with industry and with implementing legislation. We also work directly with several streaming services on their analytics platforms for managers helping make sure these provide the information managers and artists need to inform their businesses.



5

REVENUE AND NEW COMMERCIAL MODELS

A key recommendation of this report is the need to explore new commercial models between managers and their clients, as well as those with key industry partners. This includes not only the basis on which revenues are apportioned, but also the structure of partnerships (for instance, sunset clauses) and access to commercial information such as audience data.

The MMF will use this report to build knowledge of the different company structures - from commission to retainer, to joint ventures, to service/consultancy - that can exist to remunerate managers for their work and bring value to artist/writer/producer careers.

However, there is also a clear need for further discussions with lawyers and the artist community including our sister organisations within the Council of Music Makers (the Featured Artists Coalition, Music Producers Guild, Ivors Academy and The Musicians' Union) to help shift dialogue beyond the historical standard "20% commission" and to develop new types of relevant, sustainable business models that better reflect changes within the industry.

WE HOPE THIS REPORT STARTS CONVERSATIONS AROUND THE ROLE OF MANAGERS AND HOW THEY OPERATE THEIR COMPANIES SUPPORTING THE CAREERS OF CREATORS AND THEIR OWN CAREERS WITHIN THAT. WE WILL SHARE THE FINDINGS WITH OTHER MANAGEMENT ORGANISATIONS AROUND EUROPE AND THE WORLD TO EXPLORE HOW OUR COMMUNITY IS ADAPTING TO CHANGING GLOBAL MARKETS.



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