

A Guide for Music Managers and Their Artists

By

Greta Myers

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Sponsor (2021 Senior Semester): Laura Ricciardi

Sponsor (2022 Senior Semester): Kate Scorza Ingram

Second Reader: Maria Guralnik

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Introduction

Artist management is a very important aspect of the music industry. Many people do not know that artists rely solely on the manager to assist and guide the artist's career. Unfortunately, many artists have been taken advantage of and abused by their own managers. The relationship between an artist and a manager is a crucial part of artist management. Taking a look at some of the artists that have been treated poorly by their own managers; Ke\$ha, Taylor Swift, Britney Spears, have made me realize that I want to educate, not only future managers, but also people in general, to make sure that future artists do not deal with what others have had to endure.

I have been listening to music my whole life, as have many of you. Concert after concert, and now here I am, wanting to be a part of it all. Something I never realized was how much work is involved in all of that. The effort of a whole team is necessary, once the artist has realized who they want to be. My goal is to help anyone; be a singer, songwriter, musician, actor, manager, whoever has decided to read this, understand how management SHOULD work, not how it sometimes works. I will be exploring the many people and skills that it takes to manage an artist. I will use primary and secondary sources to support my ideas. My primary sources will consist of interviews with industry professionals, such as managers, artists, and people in the field of music. My secondary sources will aid in the details of my paper when talking about the distinct areas of artist management. I will also give voice to a few examples of artists that have had bad experiences with managers and why it is necessary that artist managers respect the individual artist and focus on serving their work as well as meeting business goals.

This paper is written to enlighten those striving to one day create opportunities for a roster of artists. Assisting artists reach their full potential requires understanding individual artist abilities, goals, preferred lifestyle, and competing priorities. A healthy manager/artist

relationship depends on trust and compassion. The foundation for trust and development is the ability to ensure the artist feels heard and supported by the manager.

The Importance of Artist Management

“How you teach yourself to be a manager is, honestly, half instinct and half learning from others around you and from your mistakes.” - Amy Thomson, artist manager

You might be asking yourself, why is it so important for artists to have their own manager? First and foremost, the manager is the most trusted partner of the artist. Once trust has been built, working with them becomes the easiest part of the job. The manager is in charge of making important decisions in terms of the artist’s career: overseeing legal structures, coordinating the team, and keeping track of important numbers such as social media and radio spins, amongst others. An average artist has a long list of achievements like negotiating record deals, booking live performances, arranging travel itineraries, winning product endorsements, overseeing press relations, editing albums, and acquiring acting gigs. This requires a team of assistants and representatives that the manager will usually be in charge of and help direct. The manager must also build their team by working with different sides of the music industry, which will help find partnerships for long term work for the artist. It is essential that when finding a partnership, all of the artist’s needs are met and that they will get the best out of their career by working with a manager.

Flexibility and adaptability are also traits that are essential for being a good manager. Day-to-day tasks can change at the snap of a finger, you might start out with scheduled meetings, but then your artist might need you to help them with something important, whether it be with an

idea they had or just some advice. The priority here is your artist, it is always your artist. The manager is also the one that the artist will go to in a time of distress or hesitancy. The manager must be there for them during this time, after all you are managing their career and life. You, the manager, will be in charge of nurturing your artist in any way that helps them mentally, physically, emotionally, etcetera. Think about this; are you going to help your artist grow in the ways that they want? If you answered yes, then you are probably going to be great at your job. Helping an artist grow is the number-one detail of working with them. The manager can do this by listening to the artist, supporting their ideas, and most importantly letting them be themselves. You need to prioritize this and let them know that you are there for them and only want what's best for their career.

If it weren't for artist managers, artists would have to promote, market, develop, and negotiate contracts all by themselves. This could put a lot of stress on the artist and their career. If artists do not have a manager, they have to be in charge of their entire career and might not get all of the benefits and opportunities that an artist would normally get with a manager. While artists are writing songs, recording them, and doing their social media all on their own, it doesn't leave much room for their normal daily tasks. A manager basically takes this extra stress off of them and directs them in the right direction. They need to focus on their music, songs, and ideas; so that the manager can cultivate and bring them to life. Managers should have access to a support network so that they aren't carrying the load all by themselves. Building a support network of skilled individuals can help with aspects that some managers aren't equipped to handle, like finances, budgeting, arts law, touring, promotion and money management. Artist managers are there to guide and teach these magnificent souls. The artist has the talent that needs to be supported and nourished and the manager is in charge of shielding, supporting, and

providing the direction for that talent, as per *‘Mothering the Artist’: Women Artist Managers Crafting an Occupational Identity in the Flemish Music Industry.*”

About the Industry Professionals

An artist manager is the expert representative and mentor for a musician or band. Managers help build an artist’s career and get their client’s music in the hands of producers and label executives, as well as arranging contracts and setting up tours. The many responsibilities of an artist manager can include contract negotiation, marketing and image, touring, artist development, promotion, budgeting, and multimedia opportunities.

Negotiating contracts is a lot more detailed than it sounds. Contracts within the music industry can be incredibly complicated, and if you aren’t reading it then you could easily get exploited by the label you are signing with. A substantial part of artist management is advising a client on business decisions and negotiating on their behalf. Good marketing and branding are crucial for an artist to be successful. A manager can assist in creating the perfect image with influence of current trends in pop culture and music.

An area where the support network will be needed is touring. The manager will work with the record label and booking agents in putting together the touring schedule for the artist. Managers must work hard to get their artists booked in good venues and follow through to make sure the tours run smoothly. For artist development, managers should make connections and contacts with music producers or other artists who can collaborate and help them grow as artists. Most managers talk with their artists on a daily basis to guide them through musical and business decisions. An artist’s success is dependent on good promotion. The manager will promote the artist’s music and help get them featured on websites and publications to spread their

engagement. Budgeting is done with the help of a support network who will manage the artist's finances and keep tours under budget. Once your artist has grown, they may get opportunities outside the music industry such as appearing on TV shows and in films, which can expand their reach significantly.

If you're wondering how one becomes a manager, it is simple: just find connections. No really this is a great way to start, but it's not that simple. To learn more about what it takes to be a manager, I spoke with three industry experts. Jeff Gillis, my uncle, is from a small town in upstate New York by the name of Pine Plains. He grew up with his sister, my mom, and his mom, my grandma, who took care of them both. Gillis had a spirited heart and always had a love for music. Gillis has never managed an artist, although he has quite the history and knowledge when it comes to working in the music industry. He had decided to go into radio after he graduated from Dutchess Community College with an associate degree in communications. This began his career in the music industry. Alex Sarti, manager at Crush Music Management, and lover of live music is from a town right outside of Binghamton in upstate New York by the name of Endicott. He currently manages Lorde at Crush Music Management. In 2002, he moved to New York City after getting his Associate degree in communications. He had been picked up by a mutual friend of his and asked to manage a band. Pat Magnarella is also from upstate New York, Poughkeepsie. Magnarella also went to Dutchess Community College right around his hometown and received a degree in marketing and communications. He then moved to New York City shortly after and started by delivering mail, which got his foot in the door at many record and production companies.

I can assure you that no one starts out as a manager, like Alex Sarti, you too might start out by getting invited on tour by a well-connected source. Sarti was a senior in High School

when he first got interested in the world of music. He and his friends were “tour junkies,” which means they were obsessed with finding live bands and shows to see. They were always looking for a concert to go to, until they had the brilliant idea of signing “underground bands” at a local place instead of traveling to see them. “Underground” is basically a slang term when talking about a band that has yet to reach its full potential and is still performing at amateurish venues.

Alex was first asked to go on tour, by a friend, for a band by the name of Midtown, an American Pop Punk band. After going on tour and working with the band, he had then been asked to work for a small management company, called Crush Music Management, which he later accepted, and described this as “spontaneous opportunity meets execution.” When working in the music industry, spontaneity is a quality that is usually well-received. Alex said, “expect the unexpected, always.” (Sarti, Alex. Interview. Conducted by Greta Myers. 13, December 2021). Alex has only ever worked for Crush, which can be a great fit for some, but not all. Many people decide to move around different jobs and gain expertise in a certain field of work.

Jeff Gillis, however, had a bit of a different start in the music industry. Jeff, who’s also known to me as “Uncle Jeff”, took a few classes at the local private college nearby his hometown, Bard College, but never received a degree. Jeff had worked with the radio for 14 years prior to his first real job, where he gained much knowledge in the business.

Gillis was first recruited by Geffen Records in Kansas City to be a Regional Promotions Manager. He moved from company to company as a Promotions Manager, waiting to find the right fit as a career. He was later promoted to Director of Rock Promotions and then again as Director of Alternative Promotions. Within the last few years, he has created his own company, Dirty Rice LLC, for Alternative and Triple A radio promotion, and has worked for himself as an independent promoter for radio stations. He expressed that working at a well-known record label

versus the radio is “higher stakes but equal the pressure.” (Gillis, Jeff. Interview. Conducted by Greta Myers. 1 September 2021). Depending on the path that you take, whether it be falling into the career, like Alex, or starting from the bottom and working your way to where you want to be, like Jeff, it is important that you are sure this is a field in which you want to work. In line with the research examined and the interviews conducted, if you go into this career not feeling completely sure it is where you want to be, chances are you will not only let yourself down, but the artist you are working with.

When thinking of these two sharp-witted men, the word “self-taught” comes to mind. Sarti and Gillis have one thing in common, they both majored in communications at Community Colleges. As they were both taking college courses, college life did not stick for them. Just because these two did not finish college, does not mean that you should not! College is an important step in life, before transitioning into the real world. College can be a long process, but worth it in the end. Classes and professors will help you create connections, increase strategic thinking and problem solving, and develop stronger communication skills.

Pat Magnarella has been a manager for over 30 years. He has done everything in his power to work hard and be a manager that his artists can count on. Magnarella attended Dutchess Community College in Poughkeepsie, New York, where he got his associate degree in marketing and communications. He had also taken it upon himself to work in the student radio and TV stations on campus. This helped him tremendously with “learning the ropes” and figuring out what his next move would be. After graduating he transferred to Florida Atlantic University in Boca Raton, Florida, where he again studied marketing and communications. He joined clubs for the arts and music, where he found his calling. Magnarella had taken it upon himself to ask who

was booking the bands for the campus' events and soon enough that job was handed to him as the Concert Chairman.

Pat said that he was always interested in music, he had been a musician since he was about five years old. He also thought of himself as the “business guy” in his friend group which helped him in the long run. As of right now he is managing the Goo Goo Dolls, a loyal musical group that has been with him for 32 years. According to the band's website, *GooGooDolls.com*, the Goo Goo Dolls are an American Rock Band formed in 1986, from Buffalo, New York. They started off as a cover band and then developed a Punk sound. They experienced major success in 1995, after their breakthrough single “*Name*,” was released. The band is renowned for its biggest hit, “*Iris*,” that spent almost a year on the Billboard charts and again in 2012 the song was ranked number one on Billboard's Top 100 Pop Songs chart. The band has had nineteen top ten singles on various charts, has sold fifteen million records worldwide, and has been nominated for four Grammy awards.

Magnarella also heads his own record company in Encinitas, California, Enci Records, and has signed about 15 musicians to his label. He really enjoys his job, as he put it in our interview, “it's the greatest!” He described the different rewarding parts of the job, such as the experiences, the stories, the travels, as well as getting chances to collaborate and create with other amazing artists and managers. For him, the most important aspects that have sustained a life-long career in management, are truly loving their music, loving the people (working with artists, other managers, etc.) which has depended on establishing and maintaining close relationships. The strength of the relationship between manager and artist is the foundation for success in this challenging and always changing field. In Pat's words “because you are the one that is going to bring the bad news and tell the truth all the time. Your artist has to be able to trust

you and know that you have their best interest at heart.” (Magnarella, Pat. Interview. Conducted by Greta Myers. 29 March 2022).

Magnarella couldn’t think of a particular time where he had wished he’d done something different, but he’s sure there was a couple. He told me that it is important to know that you are responsible for all aspects of the career and must provide oversight for others involved, not just the artist, and that mistakes can happen. He described it as the manager being on top, and then there’s all these other important people that are a part of it as well: marketing, financial, A&R (Artists & Repertoire); a division within the record label or music publishing company responsible for talent scouting and overseeing the artistic development of recording artists or songwriters, public relations, and more (See Figure 1 below). All these people are right below you and you are in charge of them when it comes to your artist. If the support network or team messes up, it is the manager’s responsibility and the manager who is at fault. Always be on top of everything. His advice to future managers is that the best way to learn is by doing. If you “love the band, then sign them.” Give them a reason as to why they need you as a manager.

Organization of a Record Label

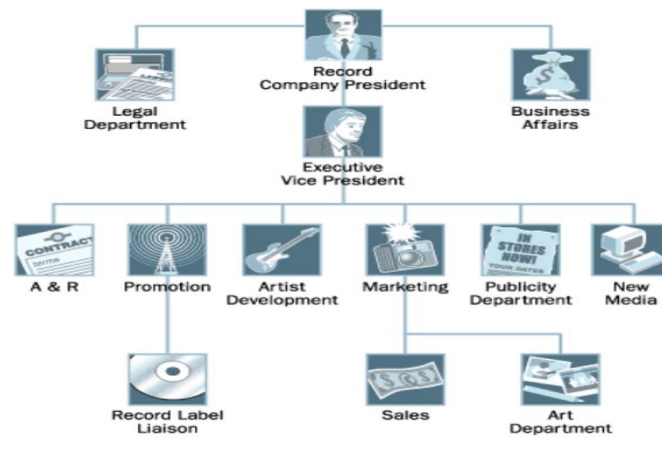


Figure 1: Organizational Chart of a Record Label

There are so many things you can learn from these three bright men. They all gave some great advice about what to do as a manager in the industry, which will be so useful. The idea that stuck out the most was something they all kind of mentioned: the manager should always like the music and the artist that is creating the music. It seems as though by appreciating the music that the artist is putting out, you will enjoy working with the artist more. This is something to keep in mind when scouting out new musicians. You should also remember that as the manager, you are in charge of everyone else that is working for your artist, for example: finance, marketing, A&R, tour agents, etcetera. As the manager, you are also keeping an eye on the other parts of the job that help your artist. It will be most beneficial to all you future managers that you put your best foot forward and always put in all your effort and it will pay off in the end.

Managing the Young & Aspiring Artist

“An artist makes a good record; we have the hardest job in the world. An artist makes a great record; we have the easiest job in the world.” - Jonathan Daniel, founder of Crush

The quote above was shared by Alex Sarti and suggests that when a manager finds a talented artist that knows what they want from their career and what kind of music they want to make, and what results are also good for diverse audiences, this makes for an incredibly easy job as a manager. If an artist is okay at what they do and needs a little more guidance to find their sound or what they produce is not relevant/relatable to more than a niche audience, this will make the job more difficult. With that being said, no one's job is supposed to be easy, it could take time and effort to make even the greatest artist better known and valued. Alex feels so lucky

to be working with artist, Lorde, who created the hit song from a couple years ago, “*Royals*”. Alex told me that Lorde is a self-made artist who is originally from New Zealand. She was signed to Universal Music Group in 2009 and she has received two Grammys, two Brit Awards, and a Golden Globe nomination. Sarti says that she is driven and passionate about her work, she doesn’t just do it for the fame and money, she does it because she loves making music and being an inspiration to her fans. This is an aspect of management that contributes to being successful as a manager; and for creating opportunity for the artist. An artist that has passion for more than just making money, makes the role of the manager more desirable.

Alex told me that when working with your artist, you should never just do things to do them, there should always be a good reason for anything you and the artist do. The music industry is going to push you and your artist for different things like an album each year or PR stunts, etcetera, this does not need to be the case. PR stunts or publicity stunts are planned events by marketing teams to attract the public’s attention to the artist and their life. This creates buzz around the artist and can increase streams for their songs. Always do what makes the artist happy and what will make their personality shine through to their fans. Keep in mind that if an artist has changed and they are not being their authentic selves, their fans will know right away.

Change is good, especially to help the artist grow, but if they are doing something that they never would have done before, they probably would not just change their mind about it. Sometimes they are forced or compelled for financial or other reasons. An online article from *Smartistu.com*: ‘*How To Be A Good Artist Manager*,’ says it is important to have a healthy and trusting relationship with each other, that way the artist can feel safe telling you their thoughts and ideas (New, 2018). To build on the idea of letting the artist be themselves, always let them work on different events and ideas with you, after all, you are partners. The artist should be

telling you and giving you feedback on any promotions, meet and greets, and tours that are being planned for them. While the majority of the work related to generating contracts, promotional plans, and album edits are the manager's responsibility, sharing ideas, projects and plans with the artist to get their input and questions from the beginning stages can ensure efficiency and maximize success at later stages of planning and implementation.

Alex says that there is no higher importance than creating a connection with your artist. This is of the utmost importance, as you want them to be able to trust you with their career and life. The manager should always oversee what the artist is doing and vice versa. It is valuable for both the manager and the artist to be in sync with one another. They should be able to do different tasks at the same time but keep communication with each other on said tasks. Spend as much time with your artist to get to know them better, just like you would with any other relationship. It is a good idea to find common ground to speak on but try not to overwhelm them with different thoughts and ideas. Find balance with each other and this will help with the way you work together. Patience is key when getting to know each other carefully and make sure to provide understanding so that they see you support them. Get to know each other by spending quality time together at work and non-work-related things like talking on the phone and meeting up for coffee or dinner. Alex believes that the best time to connect with each other is when on the road, this can be the most natural way to bond.

Jacob Kulick also known as Kulick, a self-made, modern Pop/Rock singer/songwriter, has only been in the music industry for about five years now. He is still making mistakes and learning as he goes. Kulick has been a performer since the young age of 13 and has always had a passion for singing, recording music, and performing. He said it was the "only thing consistent in his life." (Kulick, Jacob. Interview. Conducted by Greta Myers. 8 April 2022). In his career he

has had a total of four managers, the latest would be Pat Magnarella of Enci Records and Pat Magnarella Management.

For Kulick, he believes the most important aspect when working with a manager is that they are 100% on your team, they trust you and you trust them, and in your heart and gut, you know that they will do anything and everything right by you and your career. He also agreed and said that the relationship you have with each other is the most important part. He said that it's true, you have to have a "tight relationship" and they should be "open to all ideas" that you as an artist have, even if they don't love them at first. Kulick's advice to future managers is to make sure you always "communicate with your artist, that you like their music, and that you get along well." He felt that if you don't like the artist's music, the job is not going to be successful for either of you.

When first starting out, it's going to be scary and it's going to feel like hell, don't quit yet, just keep doing what you're doing and keep trying, as long as you are putting in the effort someone will see this and realize at some point that you are a hard worker and passionate about this. As Alex put it, "be prepared to eat sh*t [sic] for a long time." Getting into the groove of things will be the hardest part and there won't be any glory for a while. With this job comes many responsibilities, you must be ready to handle them, otherwise you are not fit for this field of work. Taking on other jobs will be a part of your job: overseeing the tour manager, music production, marketing, promotional deals, and the artist themselves. Remember the manager is not only managing the artist, but also their entire team. However, it is a team that must all work together.

When managing a fresh artist, there is more responsibility than there would be with a more seasoned artist. This goes for all artists and manager relationships in any stage of their

career, but it is so important in the beginning of an artist's career because this will build a strong relationship and they will want to stay with you and on your team for a long time. Leadership takes place within this job immensely, as you are leading the artist and the supporting team. Before stepping into this career, ask yourself, "Am I ready for this demanding yet rewarding lifestyle?"

Building a Relationship

As previously stated by the artists and artist managers interviewed, having a wholesome relationship with your artist and vice versa is one of the most important parts of management. Not only is a relationship with your artist important but having a healthy one is crucial. The manager has to be someone they feel they can talk to in their time of need or when they are questioning their entire career.

As part of the research for this project, I produced an anonymous quiz about the importance of relationships to gather opinions on this topic. I posted the link on my Instagram account and my Facebook account to help get a consensus. This survey was conducted on February 24th of 2022 and was available for 24 hours. I received ten responses to my survey which was able to give me a good idea of people's opinions on the importance of relationships in their daily lives. The first question in the survey was "*What is most important in every relationship?*", 10% said *trust and honesty*, 10% said *communication*, and 80% said *all of the above; trust and honesty, communication, loyalty, and respect*. All five of these traits are required for a healthy and happy relationship, no matter the type; intimate, platonic, work-related, etcetera. A manager should be loyal to their artist, they should communicate their ideas, they should always be respectful, and they should trust their artist and their thoughts as

well as be honest with them. I think that without these five traits, a relationship between an artist and their manager would not work well and could possibly end up a failure.

The second question in the survey was “*Why is building a relationship important?*” This was an open-ended question that asked for long answer responses. The general idea that everyone wrote down was that building and having a relationship allows one to confide in another person. It helps you share your experiences and qualities with another person. Once you are able to get to know a person, it builds a strong bond that can hopefully last through anything. These answers support my theory about an artist manager and describe why building a relationship is important.

The third question I decided to ask was “*If your (friend, partner, etc.) did something to destroy this relationship, what would you do?*” I received several different responses, but it depends on the type of person you are and what you are willing to deal with. For most, they want to try to see if there is a way to fix it, which in business could be to discuss the issue at hand and try to resolve it. This isn’t always the case, if your business partner or intimate partner betrays you in some way, this may be the cause for letting them go. Some of my responses were “go separate ways” and “retaliate with anger,” or not have them in their life anymore. These are probably the more quick and possibly mentally healthy solutions. The third type of response was to seek help or professional guidance. Maybe the manager and artist need to find a therapist to help with the issue that is causing strain in the relationship. An example of a band that underwent intensive group therapy is Metallica. Their most recent album, *Death of Magnets*, was said to have been Metallica’s “return to form” and you could hear the band’s success in therapy within the songs on the album.

“When building a relationship with someone, what is your first step?” was the fourth question in the survey. Six out of the ten responses I got were “getting to know them.” This is just a short response, but it is so true. Getting to know someone by using communication is and always should be the first step. How else would you build a relationship? The other four responses were “communication, etcetera” which is basically the same idea. In any relationship, you will need to learn about one’s likes and dislikes, their life stories, gain their trust, and understand how they work or function.

The last question was *“If you think you have a close relationship with someone, why do you think that is?”* Fifty percent said, “all of the above: communication, loyalty, respect, and honesty.” This is the better response because each one individually is important but having all of them is more important and will help you have the most successful relationship with your artist. Leadership expert and CEO of leadership consultancy, Margie Warrell, says that “trust can take years to build and only moments to destroy.” According to Warrell, there are four components of trust: reliability, competence, sincerity, and empathy. A manager should have all these qualities for their artist to have a successful relationship between each other.

Protecting Your Artist

“All I have is hope and hope is the only thing in the world that is very hard to kill”

- Britney Spears

Kesha Rose Sebert or as we all know her as Ke\$ha, had been signed to the successful Sony Music Label, where she fell into the hands of Lukasz Sebastian Gottwald, also known as Dr. Luke, a protege of music production. Dr. Luke had begun feeding Kesha his own take on her

music and practically forcing her to sing it, taking her creativity and her pride. In October of 2014, Rolling Stone article, "*Kesha, Dr. Luke: The Case Explained*", said that Ke\$ha had sued Dr. Luke for sexual, physical, emotional, and verbal abuse. This is not how you treat artists, let alone a human being. Dr. Luke had given her songs that he wanted her to sing and had created an image for her that she never wanted.

Finally, in 2018, Ke\$ha was able to perform and talk about her personal matters that had been made public on the Grammys. Unfortunately, because she was so young at the time of being signed and brought into the music industry, she was an innocent young girl that had all her dreams coming true, this completely blindsided her. It was such a grueling process for Ke\$ha to become free, and this experience has a great lesson in it. That lesson is for artists, to bring a trusted family member or friend to any and all meetings before signing up for something you may not understand. Ask the manager that you will be signing to take the contract with you so that you may study it and have another person look it over for good measure.

It is a devastating outcome when artists are put in the position of having to sue their manager. The music industry is a powerful place, and you need to be careful about whose hands your career falls into. The artist is the creator of the music, it is their career, and they should be in charge of it. Managers are working for the artists and are employed to help make their career and life easier, not to mistreat the artist that has given their job purpose in the first place. Although not a part of the traditional job description, part of the manager's job is to ensure that the artist they represent will not be oppressed by the music industry. This is an important subject because much abuse, like Kesha's situation, happens in the industry. Unfortunately, it is mostly women that have to deal with the misogyny within the music industry. Flora Newberry, long-time musician, and gender issues researcher at The University of Texas at El Paso, says women in the

music industry have to constantly battle with sexist attitudes and power imbalance with abusive authority figures, like Ke\$ha and Britney Spears. “Male producers or directors often use their power over female musicians to exploit their image for success,” says Newberry. Another source, *Voice Magazine*, speaks on the sexual assault in the music industry due to the majority of men being in power in the industry. It really helps when all fellow artists can come together in support of another artist in need.

Based on *Gale Academic OneFile* published by *The Washington Post*, it is clear that music labels can sometimes do whatever they want with an artist’s music as long as it is in their contract (Andrews, 2019). It is critical that artists have lawyers and managers who review any contracts and are invested in the best interest of the artist. As reported in a *The New York Times Article* from (2019), “*Taylor Swift Denounces Scooter Braun as Her Catalog Is Sold Again,*” Taylor Swift had signed to Scooter Braun and Big Machine Label Group, where he and his roster of artists, such as Kanye West, continuously bullied and manipulated her. The label also owned all of Swift’s masters, her original recordings of all her songs, that she had made from her first album up until sixth album, *Reputation* (Coscarelli, 2020). This is not completely unusual; many record deals give the artist monetary support in exchange for the ownership of their recordings (Andrews, 2019). The fact that Swift was so young at the time when she was signed to Big Machine, they did take ownership of her songs.

In 2018, Swift tried to negotiate with Braun about obtaining the sole rights to her music once again, but was met with a Non-Disclosure Agreement, which she refused, according to *The New York Times* article mentioned above. In her own words, “they knew exactly what they were doing. Controlling a woman who didn't want to be associated with them. In perpetuity. That means forever.”(Coscarelli, 2020). As a result, Swift has now become a strong and vocal activist

when it comes to recording artists and getting their fair share of any streaming services and record labels. Industry sources have reported how Swift turned a bad situation into a helpful purpose (Gstalter, 2019), (Coscarelli, 2020), (Andrews, 2019). These sources detail the ways that Taylor Swift has advocated throughout the years, not only for artists in her situation but also politics, women's rights, gun control, etcetera. Since she is a major pop sensation, she has found that her voice speaks loudly and carries influence. Accordant with *The Hill*, a popular online news source, in 2017, before the #MeToo Movement, Swift went public with her lawsuit against DJ David Mueller for sexual assault. This in turn encouraged women to come forward about sexual assault from Harvey Weinstein. In 2018, Swift donated an undisclosed amount to the March for Our Lives Rally and Campaign. She has also made a stance on a number of other political issues. A thought that comes to mind here is: don't get in the way of someone's career and all that they've made because they will fight back, and their managers will be helping them. Swift has been able to split away from the toxic management of Scooter Braun. She has been busy re-recording her albums that were recorded with Braun's label so that she can finally call them her own.

One lesson to learn here is that a manager should not subjugate their own artist that has signed with them asking for their sincerest guidance and support. When meeting with a possible manager, artists need to interview carefully and consider all of the motives and strengths of each candidate, including learning their intentions. Artists need to ask plenty of questions when meeting with a potential manager. A successful manager who is dedicated to their artist will defend and protect their artist(s) because they will care about the artist's career. This alignment is one of the most important duties as a manager. As evidenced by the examples with Ke\$ha and Taylor Swift, the right thing to do by an artist is fairness and equality.

Britney Spears is another example of an artist who was harmed by a manager who was not aligned with her goals and dreams as an artist. Her father, Jamie Spears, has controlled her personal life and finances for the past 13 years, with a legal form called a conservatorship. A conservatorship is a legal status to which the court appoints a person to manage financial and personal affairs of a minor or an incapacitated person. Britney Spears, 26 at the time, was technically incapacitated when the conservatorship was filed. Spears tragically had a very public “nervous breakdown” in 2008. Since then, she has gotten help and is in a much better place, but her conservatorship with her father remained. She wanted to have her life back, which meant suspending the conservatorship with her father, Jamie Spears.

At the time, it was necessary for the conservatorship, as Britney was in extreme financial, emotional, physical, and mental distress. After she had gotten better, she wanted control of her own life, but her father fought her on this, bringing it to court for abuse of the conservatorship. He had successfully led her life, but he had also been taking advantage of it; he was allowing her \$2,000 a week, while he was getting \$16,000 a month from the money she had earned as a performer. The fact that it was her own father that she should have been able to trust but got too caught up in the millions of dollars he was benefiting from because of her, is the worst part.

Unfortunately, not every manager is in business with a primary goal of serving the artist. Unhealthy and exploitative relationships can lead to a number of harmful impacts including: mental breakdowns, lawsuits, lack of motivation and even physical abuse. The three female artists researched are examples of how quickly and easily a manager can take advantage of the artist they have been hired to protect, advise, and counsel. It is critical that an artist trust who they are working with, even if it is a loved one, such as their mother or father. Intelligent

managers know when their artist feels overwhelmed or is in any kind of distress, they need to be able to be trusted to get help, to benefit their artist, for their career and their life.

The Blueprints: Starting Out as a Manager

“Three indispensable aspects of the artistic process — Craft, Vision, and Communication.” - Harvard Business Review

When starting out as a manager, sources describe that everything is going to seem difficult, and some matters will be. Sources have indicated that a manager should be business-driven and goal-oriented and committed to finding the best opportunities for their artist. You are not just responsible for yourself anymore; you are responsible for a whole other human and their career. One of the first ideas to know is that the music industry is a relationship business, which means making connections and being friendly with colleagues is a major priority. Not only should prospective managers be networking, says *Artist Management & Marketing: A Beginner's Guide*, written by Amy Thomson (artist manager), but keep those relationships and maintain them well-after. A person that can be counted on and trusted, will have this as one of their best assets as a manager within the business. Good managers have exceptional business and financial skills that will allow them to support the artist by managing the business side of being an artist and allow them to put their energy into making their art. Having these skills will also help your artist with planning and going on tours, completing interviews, increasing record sales, etcetera.

Be aware of how much responsibility goes into being an artist manager. These findings are based on the book written by Amy Thomson *Artist Management & Marketing: A Beginner's*

Guide and a source, “*Smartist U*” an online magazine, *How To Be A Good Artist Manager*. A manager must have determination and intense work ethic, especially when the work gets tough, (and it will). A good piece of advice is the manager should WANT to work with an artist because they are a fan and believe in them, not just because they feel they have to; this includes the artist’s music, the artist’s image, and the artist’s personality. The artist will become a partner, a best friend, and a co-worker. The manager must be able to dedicate their life to their artist because they are in charge of their life. They must be ready for problem solving on a daily basis! Problems can occur with the snap of a finger and the manager will need to be prepared to make decisions and rectify the situation. One quality a manager should have and if they don’t, they should try to have it, is patience. Patience for themselves and patience for their artist most importantly, as they may not have mastered their craft yet, and that’s okay, that’s why the manager is there, to guide them.

The music business is built up of many different sections and jobs based on my research and several sources I found. It will help to understand which section does what and who has what job, the manager will need to work with each and every individual at some point during their career. There must be songwriters, composers, and authors unless the artist is a singer/songwriter, then they will sign a contract with Publishing who will license the songs to record companies.

The record companies work with Distributors, Streamers, and Broadcasters which all help with selling the product (music), distributing it digitally, and putting the music out on programs and videos to the public, who then listen, watch, stream, and buy. This can also be given directly from the artist instead of through distributors and broadcasting, which is the artist’s choice. This is where the managers come in; they are in charge of engaging support personnel, such as agents and producers who will want contracts with their artists. The whole

time the manager also needs to have attorneys and accountants in the loop because they will help negotiate contracts and count the money for all parties.

Contracts are a huge part of being a manager. They are a physical and written way to keep the artist within a relationship to the manager for a certain amount of time. The standard length for a manager/artist contract is about 3-5 years. This gives time for the artist to become aware of how their manager works and if they feel comfortable working together. The first 3 years of the contract also allows for an artist's career to "take off", and this would probably be one good sign of a great manager. Obviously, there are many things to go through when trying to find a good, wholesome, and trustworthy manager. Artists should always read contracts in depth to assure that the manager/artist relationship will suit their needs. A good tip is to study up and research their potential manager, this will help sort out any issues the artist may have before signing the contract. The artist should be allowed to have the contract for a set amount of time before signing away their life. The artist should take the time to read carefully and educate themselves on the contract type. Managers should be looking out for the artist's best interest; a manager and their artist(s) are teammates not opponents.

Conclusion

As you can see, the artists previously discussed, and many others, have been taken advantage of and abused by their own managers. The sources that were used have helped demonstrate that the relationship between an artist and a manager is just one of the important parts of artist management. Scholarly articles and web pages supported the examination of the different duties of an artist manager and why they are all necessary to be successful. Interviews with three industry professionals; Alex Sarti, Jeff Gillis, and Pat Magnarella provided additional

information and insights of those doing this work on a daily basis that supported strategies and practices detailed in this guide. Jacob Kulick, an artist, was able to give us the opposing side's thoughts and ideas on what it is like to have a manager and be managed.

Based on the research and interviews, the following elements are critical to any successful manager-artist relationship: trust, appreciation for the artist, appreciation for their art, and desire to protect the artist. As previously stated, trust is the most significant part of the artist manager relationship. As manager, Pat Magnarella said, the manager will be the one to bring the bad news and tell the truth all the time. The artist has to be able to trust you and know that you have their best interest at heart. Once the artist trusts the manager and vice versa, the manager can become immersed in the artist's music and artwork.

To become immersed in the artist's music the manager must have an appreciation for their artist. Without appreciation for the artist, the manager will not work to their full ability for the artist. Having an appreciation for the artist is also being able to go through life with them. If the artist has a mental breakdown like Spears, the manager will want to be there for them because they have come to appreciate them, not just as an artist, but as a human being too. Appreciating the artist's music is just as important as appreciating the artist themselves. The music is what attracted the manager in the first place. The manager enjoys working with the artist because of their music and art that they've created, getting to know them comes a little later.

Once the manager has a desire to protect the artist, from there on it's the easiest job. The work itself is not easy, but it will be easy for the manager and the artist to understand each other and to develop their trust. For an artist, once they know they feel safe and protected, like Jacob Kulick, there will be no fear of exploitation or betrayal. If these critical pieces are in place when

forming an artist-manager relationship, then both careers should flourish, leaving behind a legacy for others alike to follow.

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Appendix A

Interview questions for manager(s):

1. Did you attend college, if so, where and what did you study?
2. Did you always want to work in the music industry? Why?
3. What artists are you currently managing?
4. How long have you been a manager? Do you enjoy it?
5. What do you think is the most important aspect of managing artists?
6. In my opinion, the bond or relationship that you have with your artist is the most important part. Do you agree or disagree? Why?
7. Was there ever a time that you wished you had done something differently? What was it and why?
8. What advice do you have for future managers?

Interview questions for artist:

1. How long have you been in the music industry?
2. Did you always know that you wanted to be a singer/musician?
3. How many managers have you had during your career?
4. What do you think is the most important aspect when working with a manager?
5. In my opinion, the bond or relationship that you have with your manager is the most important part. Do you agree or disagree? Why?
6. Was there ever a time you wished your manager had done something differently? What was it and why?

7. Was there ever a time you wished you had chosen to do something differently? What was it and why?
8. As someone who has worked with a manager before, what advice do you have for future managers?

Appendix B

Survey Questions:

1. “What is most important in every relationship?”
2. “Why is building a relationship important?”
3. “If your (friend, partner, etc.) did something to destroy this relationship, what would you do?.”
4. “When building a relationship with someone, what is your first step?”
5. “If you think you have a close relationship with someone, why do you think that is?”