

Art Managers and the Methods Used in Guiding, Shaping, and Organizing Musicians

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To my family, you know who you are.

I love you

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Introduction

Many musicians begin their careers in the unknown. These artists have an initial spark or an idea, and often, a whole lot of talent. When these artists begin to produce quality material, many of them find themselves at a loss of what to do next. They find themselves being pulled in many different directions, but almost always leading themselves towards what they truly need, a manager. Once musicians obtain managers, they trust them to guide, shape and organize them towards success. Yet, how can a manager be certain of success within an artist? Are there ways in which a manager creates a specific environment that will lead their clients towards successful sold out shows, merchandise, or fame? This paper will explore these questions and here is where we discuss how different art managers use specific marketing strategies that lead musicians towards success.

Art managers act as a bridge between artists and their progress. They do this by specific marketing strategies tailored to each individual artist. These marketing strategies are then reflected in the advancement of the artist's career. To begin, it is necessary to understand what exactly marketing strategy means. A marketing strategy is a company's goals and objectives combined into a comprehensive plan. These plans include tactics such as branding, advertisement, and product strategy. These are a few of many ways in how art managers decide to market their artist when presented with their work. Furthermore, in this industry, empathy is knowledge, and to further understand the multitude of marketing methods used for musicians, not only does the artist need to be thoroughly explained, but they must be, by the manager, genuinely and deeply understood from the first-person point of view. When managers begin to intrinsically understand the brand, image, and work their artists want to achieve, this is when great products will be created because of the synchronicity between artist and manager. This

notion is a tool in my personal toolkit as a manager. From working with two bands that I manage, Rattleshake and Annalise!, I found that by considering their unique perspectives and needs, I can guide these musicians in the artistic direction that fits each band best. In addition, we can take a close look at celebrities whose career is a testament towards their success and view the different marketing strategies used. We can further identify and utilize those same strategies in our own personal agenda for any artists being managed. Big musicians such as Ariana Grande and Justin Bieber are perfect examples of artists in the limelight who have managers that have given them results in marketing. This paper will deeply discuss talent managers such as Scooter Braun and Ben Mawson and the multifaceted marketing methods used in guiding, shaping, and organizing musicians they manage towards success.

Art Managers and Marketing Strategy

To further understand what exactly an art manager is, first we must define them. An art manager, also known as a talent manager, band manager, or music manager, is an individual who guides the professional career of an artist in the entertainment industry. These managers oversee day to day business affairs of an artist, advise and counsel talent concerning professional matters, and curate long-term plans and personal decisions that directly affect an artist's professional career. These art managers' decisions also seep into a multitude of marketing tactics. These tactics can define an artist's career and shape their professional trajectory. The importance of a talent manager is vast, since these individuals tend to take a lot on their plate. Tasks completed in a day can vary from ensuring band members attend practice sessions, to securing record deals. There is even a legal component when drawing up different contracts between band members and labels. A manager should focus on attracting the interest of labels. In other words, the

musician should focus on creating the music, and the manager should be the one making sure the music is being delivered to music labels. Once an artist gets noticed by a label, it is the responsibility of the manager to make sure the artist is getting the best deal out of the recording contract. Managers hold the responsibility of negotiating better terms. These individuals also must keep the artist on task. This includes making sure you are where you need to be always. This can include meet and greets, performances, and interviews. Ultimately, your manager should be the bridge between your music and the outside world. A manager could be a best friend, or even just a colleague, but most of the time a healthy relationship between the manager and the artist can make or break a musician's professional career. When paired up with a compatible manager, artists can reach heights they never even knew possible. A talent manager can handle career areas for bands, singers, and DJs. A talent manager is usually hired by a musician or band, or the manager directly discovers the band. The relationship is then bound through a contract with assurances, warranties, performances guarantee, and so forth. The manager's main job is to assist with determining decisions related to career moves, bookings, promotion, business deals, and recording contracts. This role of talent management is extensive and includes similar duties to that of a press agent, promoter, booking agent, business manager, tour managers, and sometimes even a personal assistant.

Specific Art Managers & the Artists They Manage

There are several different methods and routines talent managers may take to pursue the success of an artist who is either upcoming or maintaining a career of social reputation and celebrity. These methods can be found when analyzing the career paths of certain artists such as Ariana Grande, Justin Bieber, Lana Del Ray, and Dua Lipa. Many young managers begin their

career following a method-based formula that they believe will lead their artist towards success. This, however, is not the case for many experienced managers and the artist they manage. In fact, going with the flow is a strength every manager learns throughout their career. Managers such as Scooter Braun and Ben Mawson are no exception. Scooter Braun is the manager of Ariana Grande and Justin Bieber, while Ben Mawson is the manager of Lana Del Ray and Dua Lipa. Respectfully, each manager follows a different way of executing a marketing method that is tailored towards each individual artist.

Scooter Braun began his career while studying at Emory University in 2002 when he was hired to plan five different after parties in five different cities for the Anger Management Tour. This tour included famous musicians such as Ludacris and Eminem. From the success and satisfaction of each lavish party, Braun was noticed by famous producer Jermaine Dupri, the director of So So Def Records (Ward). He was hired at 20 years old as executive director for marketing. Within the years spent with this record label company, Braun organized events such as the 2003 NBA All-Star Game and the various after parties on Britney Spears' Onyx Hotel Tour. In 2007, however, Braun stepped away from So So Def Records and opened his own marketing business called SB Projects. Instead, he brokered a 12-million-dollar campaign deal between Ludacris and Pontiac where the music video for his song *Two Miles an Hour* would include a Pontiac and Pontiacs commercials would feature his song (Ward). Shortly after Braun found Justin Bieber on YouTube and convinced his mother to move to the United States permanently to focus on his flourishing music career. Since Braun was working hard and succeeding from every angle, in 2013 he made Time 100's list of most influential people in the world. In addition to music management, Braun has recently shifted some focus onto film and television when he produced *Never Say Never*. This film is one of the highest grossing music

documentaries in history considering the films budget and income earned. The films budget was 13 million dollars and earned over 100 million dollars worldwide (White). He also was an executive producer for the CBS drama *Scorpion*. Braun is also a part of Ithaca Holdings, a holding company that purchased the masters for the first six albums of Taylor Swift that he later sold for 300 million dollars (White). Finally in April 2021, a South Korean company called Hybe, who manages BTS and TXT, announced that it bought Ithaca Holdings for an estimated 1 billion dollars where Braun would become Hybe America's CEO and would join Hybe's Board of Directors (Murray).

Ben Mawson is an artist manager and the co-founder and CEO of TAP Music. Currently Mawson is the manager of top artist such as Dua Lipa, Lana Del Rey, and Hailee Steinfeld. Before managing artists and creating TAP Music, he lived in Australia working as a lawyer. His work focused around clients on death row, and he worked closely with countless death penalty defense lawyers. Later, Mawson became a music lawyer and here is where he picked up his first client ever, Lana Del Rey. Mawson worked at the London firm SSB Solicitors, and he began to negotiate Lana Del Rey out of a contract she fell into with the New York independent label 5 Points Records (Havens). In 2012, Dua Lipa uploaded her first songs to SoundCloud that caught the attention of Mawson. From here TAP Management immediately signed a contract with them and began two years of recording sessions. Mawson prefers musicians that have gained a following already and have made some traction within the music industry. In addition to managing musicians, however, Mawson has branched out and signed two publishing clients. He states that he has plans to continue to sign more writers in the years to come. From his various artists he manages and publishing clients, Mawson is dedicated to his clients and this dedication has not gone unnoticed. In 2017, TAP Management was announced manager of the year at the

annual Artist & Manager Awards. It is true that Ben Mawson is one of the top managers of the generation and this is reflected in the trajectory path of success in artists such as Lana Del Rey and Dua Lipa's fruitful careers.

Starting with the relationship between Scooter Braun and Ariana Grande, the use of maintaining a steady flow of labor is very different from other managers such as Ben Mawson. Scooter Braun is the manager of several popular artists such as Ariana Grande and Justin Bieber. Particularly with Ariana Grande, Scooter Braun was handed the situation of Ariana Grande being a former child star working for Nickelodeon and had to build her career up while transforming her brand to be bigger than what it was or what Hollywood would allow for at the time. Specifically, with her sales, there is an obvious and factual leap of sales since Scooter Braun began managing Miss Grande. Scooter Braun was hired as her manager in 2013 and then momentarily fired by the artist in 2016 and later resuming seven months later. According to Billboard Magazine, *Yours Truly*, the debut album of Ariana Grande only sold 138,000 during its' first week in 2013. Surely 138,000 copies sold for a debut artist is a soaring achievement, however, her fourth studio album, *Sweetener*, sold 231,000 copies in its first week of release. Scooter Braun was managing Ariana Grande for both albums, however there was an apparent change in the number of albums released that Braun implemented to garner success. For example, Ariana Grande had a pattern of releases which followed one album every two years. However, beginning in 2018, Ariana Grande would produce three more studio albums in under nearly two years. The choice of method that Scooter Braun used can be reflected in the success of her more recent studio efforts. He made tactful management decisions which would result in an advancement of continuous and diligent hard work produced by Grande. It is apparent Braun

at first hand, allowed a two-year drip of releases whereas now, Braun stipulated a new release at least once or twice a year.

In addition to sales and the success of the music in an artist, there is also an image that the artist must keep when in the spotlight. Managers must also know how to handle crisis moments. For example, on May 22, 2017, in Manchester during Ariana Grande's final performance, a suicide bomber detonated a bomb killing 22 people and injuring 116 others. The next hours were spent searching for lost children and reconnecting families that were separated during the frantic moments of the bombing. Ariana and Scooter acted quickly. Grande immediately got in contact with Braun and said, "I've been thinking a lot, and if we don't do something, everyone will have died in vain. So, what's your idea?" (Bhattacharji). Here is where Braun suggested they quickly put together a show and invite all the families that were affected by the Manchester bombing and make a stand. Initially, this was met with heavy criticism and people were left wondering if Braun was being too insensitive, but Braun stood firm and recalls, "My approach was: When? Four months from now? Four years? Seriously. If not now, when?" (Bhattacharji). When everyone got on board Braun booked nearly the whole roster of artists including Grande, Bieber, Coldplay, Katy Perry, Miley Cyrus, Pharrell Williams, and many more within only 24 hours. There was, however, a conflicting event that was occurring in the city at the time when a tribute match dedicated to Manchester United legend, Michael Carrick, was scheduled at the same time (Coscarelli). Yet, with a few phone calls to friends Braun had made in LA and with the stressed importance of the concert, they agreed to move the tributes time earlier to make room for this emotional concert. One Love Manchester concert is a perfect example of what managers like Braun must deal with on any typical day. This concert specifically perfectly depicts the creativity, drive, and commitment Braun has with his artists to

lead them down a successful career path. This can be viewed in the profits of the show which amassed 20 million dollars. In addition, Miss Grande's image and brand did not suffer any damage for such a horrible incident that happened. Within today's society, cancel culture is prominent and sets out to destroy an artist's career. With quick actions and a genuine care for fans, Grande and Braun showed her following that they are always on their side and committed to them. This is an example of a very important tragic event that could have ended miss Grandes's career if not for the guidance of her manager Scooter Braun.

Scooter Braun's marketing tactic is simple, he lives by personal connection. In fact, he says it is one of the most important things when managing an artist. Showing vulnerability and failures with his musicians is something that breaks through the mold and allows the pair to connect. With Justin Bieber's new album *Changes* the pair went to work promoting this album. Firstly, they created the YouTube Docuseries *Seasons* which followed Bieber's every everyday life with his wife Hailey. This was a wonderful marketing tactic for the new album that was to come out. This gave Bieber a chance to constantly be marketing his upcoming album. In addition, it went even a step further where fans now had many questions answered and was a less invasive way for fans to get information. Scooter Braun, as stated before, lives by personal connection, yet to be a good manager you also need clear communication, intuition, emotional intelligence, to help a manager understand their client deeply. When these types of needs are met by a manager, an artist will feel comfortable, and it leaves room for constructive criticism, honest feedback, and trust built between the manager and artist. The pair can then set out to pursue all their goals as an artist with a trusting partner on their side. Here is a perfect example of how Braun understood exactly what Bieber needed, for example, privacy. This is what makes him a good fit for Bieber. Secondly, Bieber went into a mutually beneficial collaboration with famous

influencers. These collaborations included dudewithsign, David Dobrick, and Ru Paul. Within each collaboration the pair would promote both works, projects, or events for each other, giving Bieber a chance to promote his upcoming album once again. The third marketing tactic that Braun focused on was music features. Prior to releasing Bieber latest album, he was taking part in a variety of different songs. Bieber had features in *Despacito*, *I'm The One*, *No Brainer*, *I Don't Care*, *Bad Guy*, and *Don't Check on Me*. The reason why this tactic was so effective was simply because of the variety of genres covered. Bieber crossed all types of genre boundaries by participating in new demographics. For example, *Despacito* is Latin music, *I'm The One* is Pop/Hip-Hop, *No Brainer* is Hip-Hop/Rap, *I Don't Care* is Pop, *Bad Guy* is Alternative/Indie/Electro Pop, and finally *Don't Check on Me* falls in the genre of R&B Soul. From these different genres and crossovers of genres, Bieber's demographic audience expands. Therefore, he reaches a wider audience that is outside of his standard demographic. Social media advertising and promoting sets an artist on a fast-track path to informing their audience of upcoming events, new albums or singles that are to be released. With all different kinds of social media platforms, Tik Tok has quickly risen to the top of social media platforms in spreading promotions for music. Justin Bieber and Jeffery Azoff used this platform specifically to create a string of posts that gave fans an inside view of his home and famous wife Hailey Baldwin-Bieber. While giving his fans this vulnerable view of his life, he also continuously added his new song *Yummy* in the background. Other videos include Bieber lip singing his new song and promoting his upcoming album *Changes*. Most artists create a promotion post and reuse that on all social media. Bieber's team, however, created different promotional posts for the specific social media platforms they were using. Tik Tok utilized the songs Bieber created while Facebook used the various PR appearances. This leads to another tactic Bieber and his marketing

team used. The artist made many appearances on The Ellen Show and Saturday Night Live. Specifically on The Ellen Show, Bieber discussed his single *Yummy* which then prompted Ellen DeGeneres to probe further into his love life with his wife Hailey. In talking freely and giving fans and audience members insight into his personal life, people were able to see him from a different perspective. This in turn prompted many different magazines to write articles about Bieber. Magazines such as Elle Magazine, The Cut, and Vanity Fair give Bieber and his team the perfect outreach to an even larger and diverse audience. Bieber aligned himself with the Calvin Klein brand about five years ago. Since then, he has not made any new brand deal with this specific company. However, Bieber and his wife Hailey did a Calvin Klein ad for the company's 50th birthday. This was a major collaboration that came at a perfect time for the release of his new album. Aligning with a popular brand keeps artists relevant to fans and new fans to come. In addition, many artists and influencers begin their own companies or will even attach their own name to one. This is exactly what Bieber did in 2018 when his clothing line Drew House came out. "If you have an audience, you should capitalize on it and starting a company is one of the best ways to do so." (Laresca). This helps diversify Bieber's brand and allows the clothing line to promote the music and the music to promote the clothing line. The proof in the success of Bieber's marketing plan is in the numbers. In only 15 months Bieber gained 780,000 new subscribers on his YouTube channel. He also after two weeks of his launch brought in over 1 million sales on a real estate course. Bieber was also offered many new brand deals including one with Cadillac. The Bieber-Braun duo are constantly implementing new marketing tactics to create more opportunities for themselves, and this is what leads artists towards success.

In contrast to Scooter Braun's approach, there is a clear difference in the way managers such as Ben Mawson handle artists and their craft. For example, Ben Mawson is the manager of

several different popular artists such as Lana Del Rey, Dua Lipa and Ellie Goulding. These artists have amassed huge success, however, there is a different method followed by these managers and artists. There is not as much of a manager driven release, and these artists have more autonomy and are more central to decisions. They tend to release when they decide or feel it is right to do so, rather than as part of a strategic plan set by the manager. For example, *Born to Die*, the debut album of Lana Del Rey, garnered 77,000 copies in the U.S. during its first week. However, to date, the album has gone on to sell 12,000,000 copies worldwide and 1,000,000 copies in the United States itself. The method which is followed by Ben Mawson is the idea that any artist can be free to choose what and how they want to approach their path to stardom. This is reflected in the numbers, image, and branding. A lot of the artists who are managed by TAP-Music do not garner the same number of sales which Ariana Grande provides.

Ben Mawson has instead taken a different approach to marketing Lana Del Rey for example, at the beginning of managing Del Rey's career, Mawson held onto strong beliefs about an artist's independence. In Mawson's unique approach to managing artists, he states he has learned a lot from his first client Lana Del Rey, "Both of us have a strong belief in artists being in control of their own career and not giving away rights easily." (Havens). This is reflected in his personal relationship with Del Rey and how she gets control over certain decisions in her career and life. This can be reflected in the number of shows and fan following that Del Rey has achieved thus far. Mawson takes a laxer approach where his clients have their own autonomy. Building trust with one's employee allows Del Rey to communicate freely and have a voice in her own career trajectory. With this relaxed method, it shows that there is a level of trust and understanding that the pair have cultivated over their long professional relationship. For the famous singer's debut album 'Born to Die', Mawson's marketing strategy focuses on the

cultivation of a new persona for Del Rey. Lana Del Rey is just a stage name for the artist, her real name is Lizzy Grant and at the start of her career there was a lot of controversy that brought Del Rey into the limelight. Many artists grow their careers based off a personal, relevant examples include Lady Gaga, Madonna, and David Bowie. This type of strategy focuses on the publicity that is surrounding the artist at the time. In Mawson's strategy, any publicity is good publicity. Lana Del Rey also performed as a musical guest on Saturday Night Live. During this performance Del Rey was deeply criticized for a hesitant uncertain performance. With all this negative feedback from critics surrounding her, this had an opposite effect on her career. Del Rey began to sell out shows and her new singles quickly climbed to the top of Billboard 100.

There is a difference in marketing tactics between Ben Mawson and Scooter Braun and it is reflected in their artists' success. There is a difference between chart position and turnout for touring from their artists and it is portrayed in their management style. For example, Ariana Grande has performed a total of 277 concert shows with an attendance of 2,987,482 people. Whereas Lana Del Rey has performed a total of 228 concert shows with an attendance of about 100,000 people. This outlines the defined difference between each manager and their style in creating success for their artist. With only a small difference of forty-nine concerts between Ariana Grande and Lana Del Ray, it is clearly depicted that Scooter Braun and Ben Mawson have different marketing tactics to gain and preserve a core audience, yet both understand that in order to successfully work with their artists, they must hold a close personal connection.

My Personal Experience Within Artist Management

These types of talent managers often work with celebrities and musicians with big names. There are, however, talent managers who manage up-and-coming bands that have just begun to

pave their way through the music industry. I am currently managing two bands based out of New York. Firstly, there is Rattleshake, a new band that began in 2017, in New York when the four band members Kris, Will, DJ, and Jeremy met at college. Rattleshake is known for being raucous, yet enthralling and interpersonal. Their lighthearted onstage energy is full of costumes, contradictions, and an inclusion of influences and is met with provocative lyricism about topics that are relatable and fun. Next, there is Annalise who began in 2020 amid the pandemic where her creative expression bloomed. She draws inspiration from artists like Pavement, Soccer Mommy, and even Joni Mitchell with a mix of soft tones and alternative indie rock. Her lyrics are this artist's strength, where they rise from personal experiences of unrequited love, unending grief, and the relatable struggle with oneself. The consistency of emotions that flow through Annalise are curated into words that any person can sink into and resonate with. These two artists are inherently different. Both bands require different marketing techniques and methods to progress them towards success.

Since Rattleshake's birth, the band members took it upon themselves to begin marketing. When this task seemed too daunting, the band asked me to come in and evaluate where they stood. Their goal, like many, was to gain a larger following, yet upon research I realized Rattleshake needed more than just a larger audience. This research began when I conducted a twelve-question survey that was distributed to pre-existing Rattleshake fans. Upon surveying these fans, I collected data on the psychographics, demographics, user relationship, motivations for attending live events, and barriers that stood in the way. I recognized that the band needed a lot of work if they were going to reach a bigger audience. My first step as their new manager began when I started creating a marketing plan for the band.

A major part of my personal experience in marketing Rattleshake lies within the survey I conducted. This data collected identified that Rattleshake has a dedicated and loyal following, yet scarce in number. Their fans ranged from the ages of 18-55 with 50% being male and 50% being female. This shows me there is no specific gender that needs to be targeted. Furthermore, I began brainstorming ideas that would work for the large age group that was pulled from the data. I then began asking myself questions such as, what would an 18-year-old and a 55-year-old have in common? What events do we see this variety of ages at? These questions lay the foundation in finding a middle ground that would best suit Rattleshake's target audience. More data pulled was that these fans were extroverted and enjoyed social events and were motivated by their personal connection to the band. This helped me further narrow down how I would like to proceed. When looking at each survey individually, I noticed that the youngest and the oldest ages were extroverted and, once again, enjoyed social events. More questions blossomed from this data such as, where should we hold these social events? How frequently should we hold these events? With the wheels turning in my head, and the basis of this analysis, it was easier to thoroughly understand the core audience, adjust to their needs and create what talent managers like to call a super fan. Super fans can be defined as loyal fans who actively stay connected to the musicians at every event, social gathering, or streamed content. We know from the data collected that Rattleshake fans are already extremely loyal to the band. I also knew that most of the fan base was close friends and family of the band. With all this collected data and knowledge, I began placing the building blocks towards creating a marketing plan that was specific to branding, advertising, and product strategy.

Branding is a very important step in any marketing plan. Branding can be defined as an identifier that helps promote a product. This identifier can stretch past a colorful logo, and can be

extended to the band's personality, style, or overall image. Branding not only makes a memorable impression on consumers, but it allows customers and clients to know what to expect from a company. It is a way of distinguishing oneself from the competitors and clarifying what it is you offer that makes you the better choice. A brand is built to be a true representation of who the artist is, and how that artist wishes to be perceived. Rattleshake needed help with this initially. I put the band through a branding analysis where we were going to work together to create an image and identity. The first step we took was creating one logo for the band that would be a staple image. In addition, there are plans to create products such as stickers, CD's, t-shirts, sweaters, and more merchandise based off this logo that will ultimately gain profit for the band to help further expand their outreach. This logo is currently still in production, because when there are four band members, everyone must come to an agreement on everything that is happening. In fact, managers tend to constantly be the bridge between everyone involved. I find myself always being the mediator and when choosing between two options, always have a third on the backburner. I found that communication within the group always works best with good leadership. There are many advantages of group decision making such as synergy and sharing information. Synergy is the idea what the whole is greater than the sum of its parts, and this is very true when working with Rattleshake. When we open a discussion for the next steps we need to make as a band through discussion, questioning, and collaboration the band members almost always figure it out amongst themselves. There are times, however, when I must establish conditions for decision making for an effective group decision outcome. I do this by defining goals, creating positive working conditions, establishing expectations, providing resources, and give each band member ample space to speak their ideas to the group. When members feel like

they are heard and considered, the efficiency of decision making, actions, and deadlines are prioritized.

With the beginnings of the logo, I was able to direct my attention towards product strategy. Product strategy defines what your product should achieve and how that supports Rattleshake and is brought to life through the product road map. Product strategy can be broken down into three standard forms, the first being comparative, second differentiation, and lastly segmentation. Comparative product strategy focuses on placing products next to other brands and highlighting their own competitive edge. Differentiation product strategy, however, recognizes the uniqueness of a product and seeing that it cannot be duplicated. This gives consumers the chance to focus on the band's highlights and gain consumer attention. Segmentation product strategy is a broader strategy that covers a much wider audience. In fact, this strategy can cater to multiple audiences with individual needs, while offering the same product. With these three different types of product strategy, it was easy for me to understand exactly what Rattleshake needs. This band has a uniqueness on and off the stage and in everything they do, they do it in their own language, therefore it was easy to proceed with the differentiation product strategy. I shifted focus onto this uniqueness and rolled with it. We have been working hard on releasing music videos on their biggest hits. These songs include *Why am I Still Up?*, *Fucked Up*, and *She Won't Dance with Me*. With production of these music videos, we aim to highlight Rattleshake's rambunctious image and their artistic approach to music.

Moving on from branding and product strategy, I shifted my attention towards Rattleshake's social media platforms. When I came in the band had an Instagram, Facebook, Soundcloud, Spotify, YouTube, and Apple Music account. I noticed that specifically on the

band's music pages, their overall look was inconsistent and did not portray who they were as artists. I wanted to go to work on this, so I asked the band members how they would want to proceed in making their accounts look a bit cleaner and more in tune with their image. This new look heavily depended on the logo that was going to be made. We worked together to add new pictures that everyone agreed were true to their uniqueness and in the end, ultimately left the band members satisfied.

The most important social media pages, in my opinion, were the Instagram and Facebook pages that the band had set up. When I got hold of these two accounts, they were dreadful. On their Instagram they had a few posts about live events that had passed. They included no links to any of their music on Spotify, Apple Music, or Soundcloud. So, I went to work and included active links to all their streaming services. There is something the marketing world called the 70-30 rule. This rule states that seventy percent of your posts on your social media accounts should be filled with information that users will find useful. This can include how-to-do-it-yourself tips, small snippets of new songs you are writing, or maybe an instrumental version of a song, or an acoustic version of a song. This is limitless in what you can post, but people want content from you and your band mates. They want to see what you are doing and love when artists give them new versions of their favorite songs. You can share photos, videos, and links for any type of art you make. On the other hand, thirty percent of your posts should be dedicated to advertising your website and business products or services. I believe that you don't want to bombard visitors with your selling posts since this can push them away from your page. If people feel all you are doing is selling to them, they may not return. I told Rattleshake this, and I made them delete a few posts that were not in line with this marketing strategy. I began managing their pages and now

following the 70-30 rule, their social media pages have a cleaner, more focused direction than before.

Remember earlier when I conducted a survey and collected the audience's age group? Well, I was worried that Rattleshake was not reaching their younger audiences. I am a millennial, but kids who are between the ages of 18-22 are Generation Z. Gen Zs are a generation like no other. These people are heavily involved in social media, yet platforms like Facebook are considered outdated and only used by “old” people. So, with this age gap not thoroughly being involved with that social media platform, they are cut off from a ton of information being rolled out. So, I got to thinking about what other social media that people in this demographic would be using. This is when I suggested opening a TikTok account for the band. TikTok is a social media platform that is widely known for blowing up music. Many of the songs are played as background music while dancers create dances to the songs. At first, we banded together and did not know what we should roll out on the page, but one of the band members, William, suggested that we take this account and use it to teach people how to play their songs. This was such a creative and clever approach to getting this target audience involved in Rattleshakes music. When we posted the first tutorial, the video within a few hours already received over 1000 likes. Comments began flooding in and I knew we were on the track towards success.

Annalise! is a solo artist who began song writing as early as 2017. Her band includes the lead vocalist Annalise Vivolo, the lead guitarist William Gillman, the drummer Jeremy Nunez, and finally the newest member, bassist Ryan Guarino. Initially, Annalise! reached out while they began their initial recordings of the soon to be released EP *Can't Hardly Wait* that at the time was set to come out April 1, 2021. They wanted help on advertising and promoting their EP and

said that release was only one month away. The band let me sit in on a recording session and as the month of April ended and no album was produced, I decided to take initiative. I talked to the lead vocalist, Vivolo, to discuss the timeline of the recording sessions. With no structure and four band members having different and hectic schedules, there seemed to be no time to record and track each instrument. To combat this problem, I reached out to every band member and created an excel sheet with their work schedules and obligations. From organizing their schedules, they had a clearer understanding of when everyone was free. From here we were able to strategically create a schedule that rotated from recording and tracking the songs that were going on the EP, to setting dates dedicated to practice. I began to set the boundary as manager when I placed an enforced deadline of release to December 24, 2021. With the stress of constantly organizing time to practice gone, the band actually worked more efficiently than anticipated and was able to track and record more instruments per week. The schedule had the band meeting twice per week for about two hours. Within the hours spent recording and working I figured that we would be able to track two instruments per session. However, with the bandmates working so efficiently to track the music, some days three or four instruments would be tracked. When I began to realize we were way ahead of schedule I paused and looked at Annalise!'s options. With the band having released nothing to any musical streaming service I knew that it was important to get any of Annalise!'s music out. I asked the band what they thought of pausing the recording of the EP and to possibly begin a new project where we drop a single. They all thought that it was a great idea so once I got the okay from the group, we began dedicating our time to the first single from Annalise!, *Bored*. We set the release date of *Bored* to December 5, 2021 and began working on the promotion for the single. We settled on a thirty second video of a variety of wholesome videos of friends with *Bored* playing in the background. We posted this short clip on Instagram,

Facebook, Tik Tok, and snapchat. On Instagram specifically, the post picked up momentum as friends and family began sharing it on their story. In the next two weeks, Annalise and I were posting and reposting stories on Instagram related to the new single coming out. When release day came the amount of hype surrounding the new single was larger than we anticipated, and people continuously kept tagging Annalise! in their Instagram posts giving positive feedback for the song. Since then, Vivolo has done a lot of work writing her songs for her first EP *Can't Hardly Wait* that is set to come out December 25, 2021. In fact, I have been working closely with Annalise and her back up band for the past year as they write, mix, and produce the songs that are set to be released on the EP *Can't Hardly Wait*. Now, after months of recording, planning, and marketing, Annalise! has one released song on Spotify and Apple Music.

In addition to music being released, and content for the singles and EP, Annalise! is also very focused on playing as many live sets in New York City as possible. Annalise! was connected to Gig Finesse approximately six months ago by a friend. Gig Finesse is a company based out on New York City that connects artists to venues. This company pairs musicians within the same genre all over the NYC and allows the band members to have access to better opportunities the more frequently they play. Since connecting with GigFinesse, Annalise! has played three shows in the city. Two were performed at The Delancey and one at East Berlin located in Manhattan. Each show requires extra coordination for added band practice. Therefore, when I know there is a show, I like the band to practice at least twice the week before. This requires additional management from myself and the cooperation of the bandmates. In addition to coordinating the band's schedule, I keep in contact with Gig Finesse mainly through email to learn what time my band goes on and what time they need to be in for sound check. Each venue constantly changes as well as the lineup, therefore I always keep in close contact with Gig

Finesse's team to ensure I am getting the correct information. From these live gigs, Annalise! has full recordings of their live performance. In the future, Annalise! could use this content to help promote her other live shows. Currently, Annalise! is working on the finishing touches of her soon to be released EP *Can't Hardly Wait*. To promote the EP we have posted on all social media platforms including, Instagram, Facebook, and Tik Tok the EP cover and a statement of release. We are keeping the accounts active and constantly posting on the Instagram and Facebook's stories. In the farther future, there are plans set in motion to release her newest single *Gemini Moon* alongside a music video to help promote and collaborate with artists. A collaboration with any type of artist will help Annalise! reach a greater audience base. Finally, I would like to hold a streaming party event where we promote a streaming party to come together and truly enjoy Annalise!'s music as a community.

Conclusion

Marketing is a broad topic that includes many different subcategories that lead a musician and manager duo towards success. For each artist, managers must use different marketing strategies based on their specific needs as a musician. Scooter Braun focuses on Justin Bieber collaboration projects mainly to promote all the work Bieber produces. With his collaborations ranging from Calvin Klein to Drew clothing, it is easy to gain a following. In Ariana Grande's career, Braun focused on the wellbeing of his artist and has cultivated a deep relationship with Grande. In Ben Mawson's experience with Lana Del Rey, he went with the punches and helped Del Rey create a persona that would help promote the art she creates. From my own personal experience in working with different artists, I discovered just how much talent managers take on to lead their clients toward success. These specific examples range from the most successful

talent managers and celebrities to managing capabilities of a beginner, managing up-and-coming bands or musicians. Each artist must be dealt with accordingly and talent managers will always step in to adjust to the image the artist wants to be presented as. This success does not come easily, managers work hard in marketing tactics and use branding, advertising, and product strategy to guide, shape, and organize artists. In addition, managers must be able to be flexible, agile, and responsive to the needs of the artists. They act as a bridge between the vision and needs of an artist, yet also keep in mind the needs of fans. With this bridge being gapped, an artist with the right manager can be supported and guided towards success.

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