

# What is an Artist Manager ?

## Chapter 1

*Outputs:*

What will you  
learn in this

**chapter:**

- 1) What is an artist manager?
- 2) What is the role of an artist manager?
- 3) How is a manager paid?
- 4) A managers code of conduct

## 1) Why become a Music & Artist Manager?

**\*\*\* (The pro's and cons, the need, the pursuit of ones passion)**



An artist manager, when armed with the correct skills, passion, patience and most importantly, belief, is the single most important person/s in an artist's career. Managers run the business side of an artist or band's career, so that the artist is free to focus on creating, styling and delivering music.

For an emerging or unsigned artist a manager may wear many different hats: such as that of promoter, booking agent, publicist, accountant, and or any role that needs filling for the artist (for more about these and other sub-functions see chapter 4). A manager for a successful artist or one signed to a major label may act more as a supervisor of the other people working for the band. They

will make sure the label is on their toes, that advertising and promotion is happening, that gigs & tours are being booked, and that the band is being paid.

That's it in a nutshell. A more detailed list of the major roles plus a description of the day to day functions that apply and inform these roles follows on below. It's very easy for an artist manager to spend too much time (certainly in the initial stages of an artists career) in the wrong areas – like spending creative time with the band in order to contribute to the music will only be effective when an artist manager has done all they can to ensure the public, the media and key people will be exposed to the artists music.

# The major roles are in short:

- To ensure the economic viability of the artists career.

- The General Manager and Chief Operating Officer of the artists business and affairs

Given that Managing business is not the core competence of an artist – (include web copy quote – ref 020003) - (Artists should be creating) the need for these roles and function to be managed, directed and executed by themselves is a waste of time and resources.

- Maximise value for their client (artist)

## • To become the 'Key Person' in the artist's business...

you'll hear more about One Key Person within partner organizations, the media (print, tv, radio – more in chapter 4), promoters and most other areas of the

artist's career.

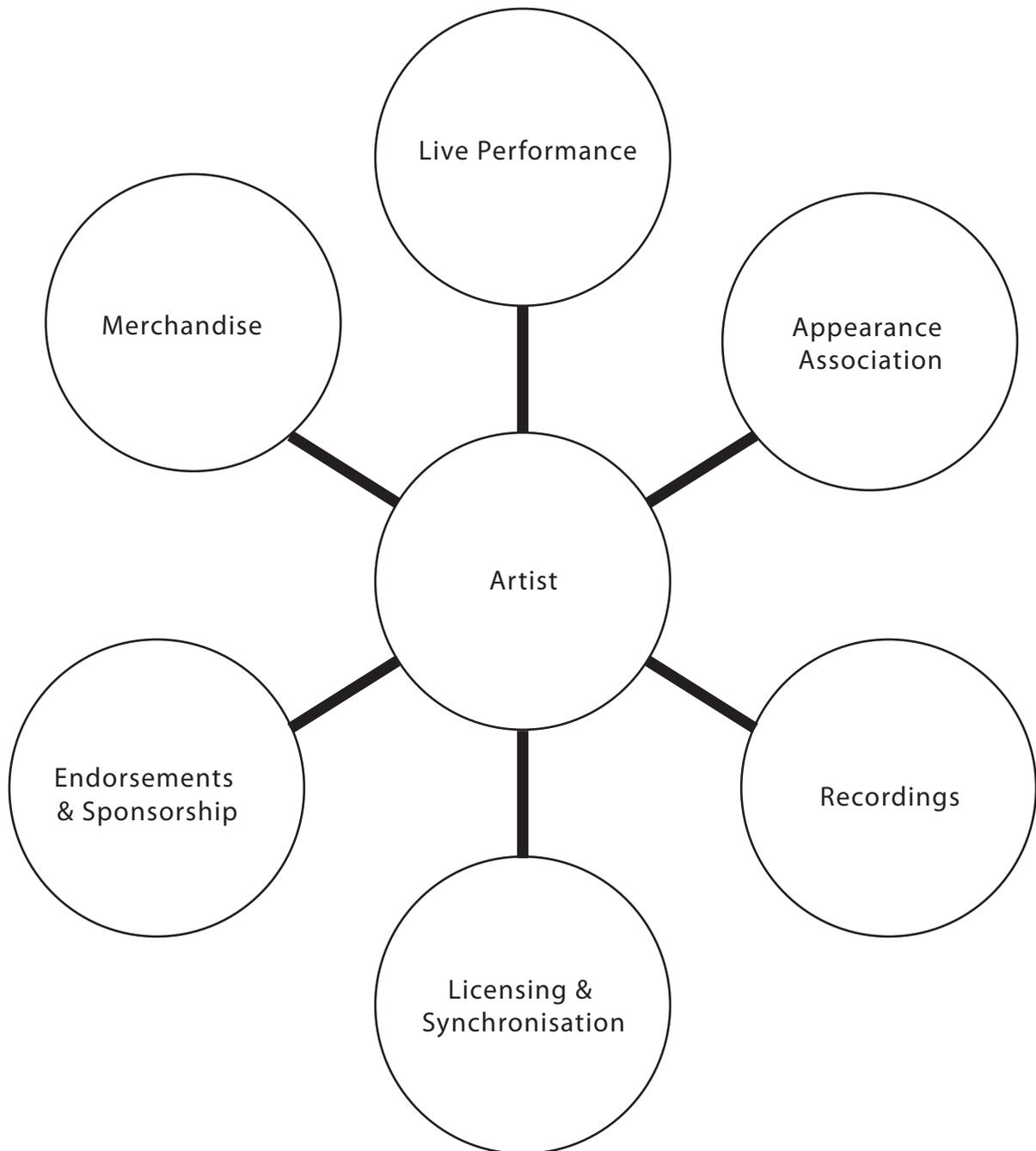
For now, you as the Manager are that one Key Person - you hold the key to the FIRST gate on the path to unlocking potential, value and future prospects of the artist. Note, the artist is not locked in the vault, but could be if the Manager fails to unlock the first door or find the team that holds the rest of the keys.

## • Manager for Life

( Partnership closely akin to matrimony – two opposites making a whole – ying & yang (state existing examples)

- Because an artist's creations are so close to them they are likely to take emotional hits and they need you as a friend. Your common enemy ranges and morphs between the media, punters, promoters, the record company.

# Areas to be managed



# Roles to Obligations of any music manager:

General Manager and Chief Operating Officer of the artists business and affairs.

- 'KeyPerson'... holds the key to the FIRST gate on the path to unlocking potential, value and future prospects of the artist

## Manager for Life:

- **Guidance and Advice:**  
Manager shall give guidance and advice in order to enhance Artist's career in the entertainment, music and related industries. This guidance and advice shall include methods of presenting Artist's music and talents and the selection and coordination of recording facilities, accountants and booking agents who may enhance or obtain employment for the artist.
- Guidance and advice is not exclusive to **business** practices and decisions but can also apply to creative processes and **everyday activities** of the artist.

## Negotiations and Execution of Agreements:

Manager shall work in association with Artist in the negotiation of recording, publishing, merchandising or other agreements affecting the Artist.

- Assembling and managing the artists business team (or company) to comprise of lawyers, engineers, business consultants, publicists and road or stage managers.
- To ensure the economic viability of the artists career.
- General Manager and Chief Operating Officer of the artists business and affairs.

## Maximise value for their client (artist):

- Engagement of Services and Coordination of Performances, Touring,

# Daily Jobs:

## Sessions and General Appearances:

Manager shall serve as Artist's exclusive agent for the exploitation and promotion of the Artist's music services and products throughout the World. Nothing contained in this agreement shall limit Manager's right to represent other musicians, bands or entertainers.

- Negotiations and Execution of Agreements: Manager shall work in association with Artist in the negotiation of recording, publishing, merchandising or other agreements affecting the Artist.
- Assembling and managing the artists business team (or company) to comprise of lawyers, engineers, business consultants, publicists and road or stage managers.
- Production & Management: Production of all recording sessions attended by Artist (whether for commercial or demo purposes) for the sole purpose of adding further guidance. Continued production and management of resultant recording in dealing with media and record companies.

- Lobbying (hounding record companies, publishers, publicists etc for action and results.)
- Longterm image and branding
- General Buffer between artist and business world or outside world.
- Commitment & faith till death do us.....or the term without renewal

So now you've heard on a high level, what functions and roles need to be fulfilled – on a daily level the kind of jobs a manager does depends very much on the artist they manage and where they are in their careers. For an unsigned artist, a manager would:

- Send out demo's to labels, radio stations, local print media, and online publications
- Book gigs and invite labels and the media to the shows
- Keep media and industry professionals up to date with band news and progress

- Network and talk to people about the band
- Help book studio time and practice sessions
- Consult and construct strategic plans around the bands further progress
- Enact the agreed strategy for developing the band in all its aspects
- Explore funding opportunities for the band

For signed artists, managers should:

- Negotiate financial deals with the label for expenses like touring and recording

- Oversee other people working for the band, like accountants, agents, and merchandisers.
  - Create and implement long-term plans for business diversity and variation.
  - Continue to create and update a vision and career path for the artist to keep challenges and opportunities fresh
- For a signed artist, the manager should be the voice and will of the artist, their best friend and ally, making sure that everyone else involved in the artists career is doing their job and working hard to promote the artist's success.

PRO'S	CONS
Great Working Environment	It's bloody hard work
A Career in which to explore your Passion	Time consuming
Work & fun combined	Solitary (can be lonely at times) work
You get to listen to music all the time	Weird & Long Hours
You meet and work with the artists you respect	Personal Rejection

# Why I love being an artist manager?

## Sharon Holleran A&R Management, Los Angeles

The favorite part of my job as a talent manager is getting the call that my client booked the job and then calling my client to tell them they booked the job. It is the icing on the cake for both the client and my company. The exciting part of my job is knowing there is a role that fits my client and pitching that client to decision-making individuals who give them the opportunity to audition. I also enjoy enthusiastic clients that communicate with me and become part of my daily life. This makes for a great team. I know their likes, dislikes, strengths, weaknesses, and what makes them a great actor. So many times, actors are sent out for roles that just don't fit them, and if we really take the time to know them, we'll all do better in the long run.

My least favorite part of the job is having actors that don't work on improving themselves and find the need to complain constantly instead of being proactive in

their careers. Acting is a business, not just auditions, and the actors should work on their profession daily. Things to help them would be to send out post cards, announcements, network with industry professionals, take classes, keep up with TV shows, know what shows are coming out and which casting directors cast which jobs, target your market, research as much as possible, and communicate with your agent/manager on what you are up to and what you want.

When an actor becomes stagnant, the energy stops flowing, and it is really hard to book jobs and get auditions for them.

## Henry Ravelo Ravelo Artists Management, New York

Opportunity is one of the most valuable gifts you can give a person. Through expert guidance, grooming, and development, I am able to provide my talent with the opportunities they deserve. The most exhilarating thing about my job is when I am able to bring the talent to the next level: They finally get their TV series, their big-budget movie, or their hit Broadway show; they get that major



award recognizing them for their excellence; or they get to sign their first autograph as they walk their first red carpet. These are the moments that motivate me every day.

What do I hate about my job? In an attempt to give new actors a shot, I often meet people [who have] great potential but lack the drive and focus needed to fully excel in this industry. They undervalue the need to perfect their skills, and they attempt to compete without even a basic knowledge of their trade. Getting a job can be very easy. Getting an acting career takes work. Opportunities come to those who are willing to work

## **Adrian King** **Beyond The Box Music:** **Johannesburg**

For me the big thrill comes from working with artists in a live environment – live of performance of music for me is where music is at it's most beautiful, vibrant and energetic and the energy is simply lost in all other formats.

Assisting an artist grow in the performance environment, and watching them and the

audience size grow gives me most of the satisfaction I need from my job.

## **Leon Retief** **Roadshock Management:** **Johannesburg**

I've been involved with band and music for so long that when it came time to settle down and get a real job, management was the only real option – besides I'd been doing it my own band for years. The real enjoyment and satisfaction is only really realise when the artist I manage is onstage and performing to 1 or 1000 people. Until that point the daily processes and trials are hard-work and often challenging, but as addictive as lots of other things that are not so good for.

## **Sibusiso Tshabalala** **Tsotsi Taal Music: Soweto**

Artist Management has been good to me – even though it's a really tough job with little financial reward – apart from the lucky few at the top – the opportunities it has presented me make it an easy compromise – I've travelled to Europe, I've seen the whole of SA and met lots of famous good people – not bad for a kid from the township hey?

# Then & Now



Back in days before democracy, things were very different in SA Music Industry – indeed they were very different globally. Prior to the impact of technology on the business of music, an artist manager's job was to create enough hype and momentum around an act in the informal sector of the business (through live shows, media, etc) so that the formal sector (record labels) would begin to show interest and then sign up any acts that they thought had enough profile to be useful.

The label would then provide the budget and resources in order for the artist to

record, promote and ideally break themselves into the commercial market. That is if a manager was even involved – in SA particularly, management of artists has been a pretty informal activity and even discouraged at times by record companies, publishers and the like.

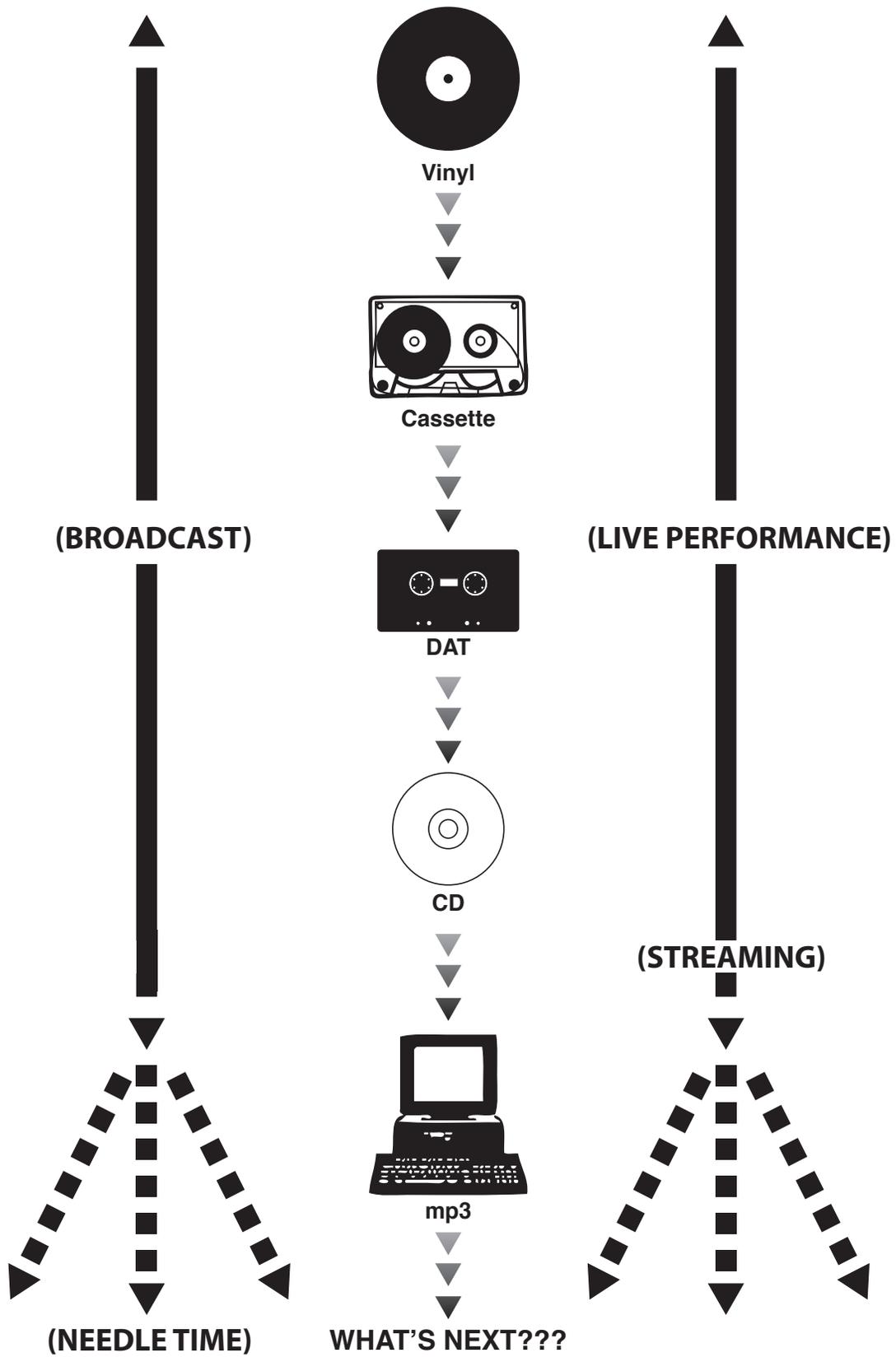
But in the last 10 years, the emphasis in terms of generating money and securing longevity has switched from the recorded music to notably live music & performance, licensing and endorsement,

TV programming and merchandising. So where labels were the gatekeepers to the industry and success therein, the new era has opened the door to managers. In turn, the successful managers globally have explored and

discovered new routes to fans and the market. This has even left some analysts and a few managers predicting that record labels and companies will not be a part of the future music industry.

And, because managers are usually on board with an artist prior to a record company getting involved, and generally around serving the artist's career long after the label has moved on or dropped the artist, it is ideal and makes more sense for them to decide where an artist should be focusing and how they should be functioning.

Then	Now
Rights & Business was controlled by Rec. Co	Artist/Manager in partnership with rec.co
Majority income from record sales	Income from all streams
Record/song as product	Record/song as promotional tool
Sales	Licencing
Restraining	Enabling



# What's the **Pay Like?**

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Typically managers are generally paid a percentage of the band's income: 15% to 20% is the industry norm. In addition to their percentage, managers should not have to cover any expenses out of their own pocket. In other words, expenses are paid out separately to the manager's commissions. Additionally, managers should not get a cut of any deal they were not a part of. That doesn't mean bands should make deals behind their manager's back to keep the cash; a good faith relationship with a manager dictates that the manager is included in all band business related decisions. (a detailed breakdown of the money and earnings can be found in chapter 8 – The Money)



# Don't be Misbehavin'

## Recommended Code of Conduct

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

- 1.** Devote sufficient time so as to properly fulfil the requirements of good management in the interest of the artists;
- 2.** Not knowingly act in any fashion which is detrimental to their clients' interests;
- 3.** Conduct themselves in a manner which is professional and ethical and which abides by best business practices and methods accepted in South Africa.
- 4.** Conduct all of their affairs with their clients in a transparent manner;
- 5.** Protect and promote the interest of their

clients to the highest possible standard;

- 6.** Exercise the rights and powers implied or granted to them by their clients in the written or agreement for the clients best interest as the manager understands them.
- 7.** Ensure that no conflict of interest shall infect the discharge of their duties towards their clients.
- 8.** Artist Managers shall respect the integrity of other managers in their relationships with their artists and not actively interfere with same except directly with the manager. If approached by an artist who was previously the client of another manager, a manager shall endeavour to confirm that the artist has fulfilled his, her, or their legal ob-



ligations to the previous manager before entering into a management relationship with the artist.

**9.** Where a manager acts as publisher, agent, record producer or in any other capacity as well as a manager for his, her, or their clients, they shall declare such interests so that the artist has the ability to determine for themselves if they feel it constitutes a conflict of interest.

**10.** Where a manager acts in any other capacity as well as manager for his, her or their clients where such activity ordinarily involves the charging of fees or commissions, the manager shall not charge multiple fees or commissions, instead charging either the agreed management commission alone or the fee or commission usually charged for that other activity and forgoing their management commission. Where the manager elects to charge a fee or commission other than the management commission they shall first gain the consent of their artist.

**11.** Managers must ensure that all monetary transactions made on behalf of or in the interest of the client and all books of account and records must always be reasonably open for the inspection of the artist or their appointed representative.

**12.** Where a manager engages an artist under a written agreement, the manager shall endeavour to ensure that their client seeks and receives expert legal advice on the terms of such agreement before signing it.

**13.** Managers will endeavour to keep themselves well informed of current events and legislation, both national and international, as it pertains to the proper exploitation of their client's career and the proper administration of their clients' business.