



ARTIST MANAGEMENT & MARKETING

A BEGINNERS GUIDE.

Written by Amy Hester Thomson

FOREWORD

In early 2020 I decided to close my Management Company after about 17 years. An odd decision for some to understand but sometimes you just get to a point where you need to stretch into something new which can be terrifying and exhilarating all at the same time.

I was an Agent before I was a Manager and a Promoter before that so my whole working life, I have seen so many cases of what I list in this book. I dropped out of school at 16, had my own company by 21, and have had a happy career where I've watched clients grow up, get married, have kids, have hits, have flops, have global firsts and each one comes with its own set of memories and lessons.

In 2018 I ran a school which donated all its proceeds to Climate Change, which saw 152 young people come from 17 countries as far away as China to come and hear me speak. This was not I am certain down to my prowess, it was down to the sheer lack of any documentation available to teach what is essentially a self governed industry. With the exception of a few contracts and copyright laws, many of which are so dated, clinging to an age of physical product as streaming changes the face of everything we knew. We are all on catch up and it's the next generation who will have never known any differently who will now take the reins and lead us into the future.

We read about labels hitting a million dollars an hour in streaming and our job is now to protect the songs which have generated that, get the Artists paid not only now, but for their children who inherit the songs. In my opinion the money getting Artists is completely disproportionate to the money being made by their craft.

This generation is not prepared for the minefields of terminology which we all invented, and are often too shy to ask for fear they will look stupid. And as the value of a song grows and grows these are portfolios you are managing now. Managers can be let down by experts they hired and realize too late.

Hopefully some of this advice will help this, and these fine young minds will fight for all of us. They are the greatest source of ideas and evolution we have. The same way new Artists bring new sounds and visions, so do the industry who will be standing behind them.

Artists AND Managers have often come from uneducated backgrounds. Tough childhoods often being the very inspiration as to why they can create at the level that they do. Often feels like it's us against the Corporations despite their contracted role to get us paid. The lack of education here is part of the problem. The expense of specialists in the early days preventing the protection of their work and the fame later causing so many distractions that protecting yourself can be your last thought. That has to change.

That has been my biggest lesson in the last 3 years and the one I would hope the reader takes away from this the most. It was the inspiration for my new business and the importance of protecting the business side can be as satisfying now as the creative side which I never thought I would hear myself say. Management has always been about protecting and nurturing Artists and now this has a new layer and it can be fun and extremely rewarding if you adapt your mindset that an organized and safe Artist is a more creative one. The confusion of Royalties and paperwork expelled. Their estates in order. Trust me when I tell you its a buzz equal to selling out a stadium when you know how.

What is essential here is that whenever I say 'I' in this book, I mean WE. Absolutely nothing is done without a team, without the Artist who's craft you are protecting and promoting, the inspiration of those who came before you, without their fans, without every single person who got you to those places so this book is not about what I did, but about what we did and what so many others taught me.

I also included incredible examples of Artist's I did not work on and therefore of course take no credit for that, only admire it from afar.

Due to the Corona Virus outbreak my students, who still keep in touch with me, are sat at home. Hundreds of people in this industry are isolated, lost their jobs for the summer and beyond, and so I decided to write this to keep busy and share knowledge, so we can all be creative at this unprecedented time.

I stress I did this in 5 days because of the isolation we all sit in, I could have gone on for weeks but this is what I think is good for Beginners. It is said that Isaac Newton discovered gravity whilst sat home isolated by the Black Plague in London so using this time as a positive is all we can hope for.

I've got so many crazy stories of crossing the border from Beirut into Syria with the Gorillaz for a concert in the Citadel, to getting chased by gangsters across Delhi, a kidnapping right in front of me, tear gas bombs, finding a man in a deep freeze to standing behind one of the my best friends on the side of Glastonbury main stage while her band headlined with tears of pride in my eyes... it's been one hell of a ride.

But those stories are just for me, this book is to help sketch out as much as I could put down in 5 days and to hope someone somewhere spots one line that makes a difference and carries on the protection and innovation around the love of my life, music.

Stay home and stay safe,

Amy Thomson

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ARTISTS HAVE ONE CAREER.

An Artist once said this to me and it stuck in my head. Artists are often not like us. They have been through things which got them here, they are gifted in ways we don't understand. We can't write hits (or at least I can't) and they can't necessarily read contracts. That's why you need each other and why your differences are to be celebrated.

They do however have one thing in common. They have one career. As a manager, you may work on multiple people at once or in your lifetime, but their career is the only one they have. Their worst nightmare is to become famous, and then be the guy in the bar where someone says 'didn't you used to be...'

Whilst this is a hazard of the job and indeed not all Artist's want to be active their whole lives and in today's world there is no way of avoiding getting older and what it means to be recognizable and less active, but... they want this to be their choice. Not because mishandling of their affairs caused an abrupt end to their chances to see their work reach their goals.

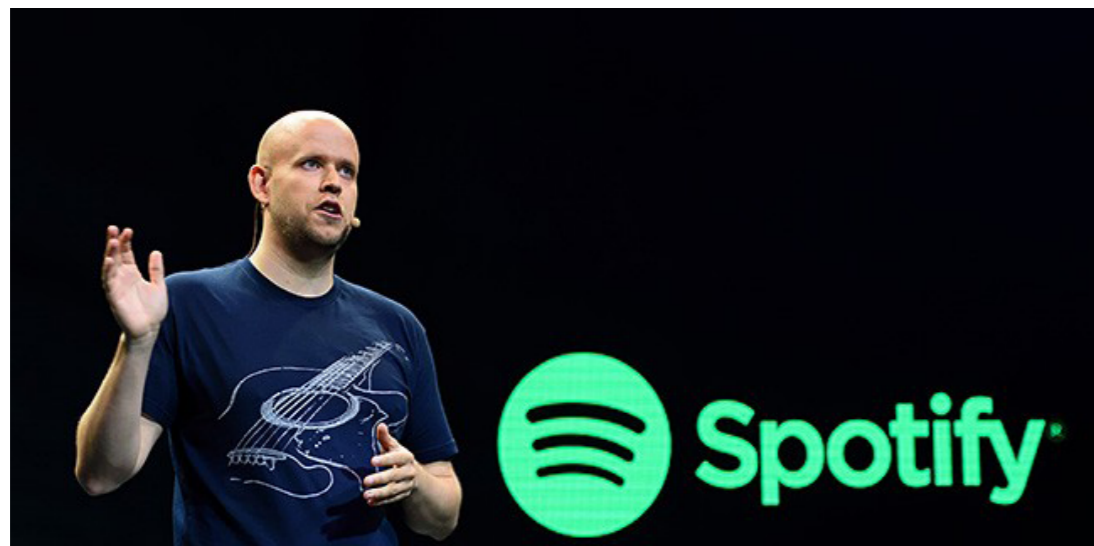
This is of course as much up to them as it is to you, but the number one rule is if you cannot dedicate the time needed to get someones dream to become a reality, don't do it.

WHAT'S CHANGED?

Spotify changed everything. Daniel Ek should be sainted. Once streaming was born, you no longer needed your record label to keep pressing your CD and stocking it in Tower Records to see royalties. Streaming meant for life, you can now see income from your work. When the Artist dies, the publishing income continues for 70 years after the last person who wrote on the record died. This is not just a single coming anymore. This is the management of their asset portfolio, and their estate in death. Which may seem (hopefully) like a long way off now, but that's as much of the job as anything else. Changing your mindset to understand this is vital for you to move in this business now.

Long term ownership planning, protection and filing of assets is one of the more central elements of your business trust me.

The 'catalogue' you build which is the list of songs you make, are worth in many cases more than a car or even a house EACH over the length of the time you can claim. You would not leave your family a load of cars with no registration receipts right? So why would you build a catalogue of songs of epic value for your pension and your family after death, and not have your s*** in order? The game has changed. Change your mindset.



Daniel Ek, Creator of Spotify

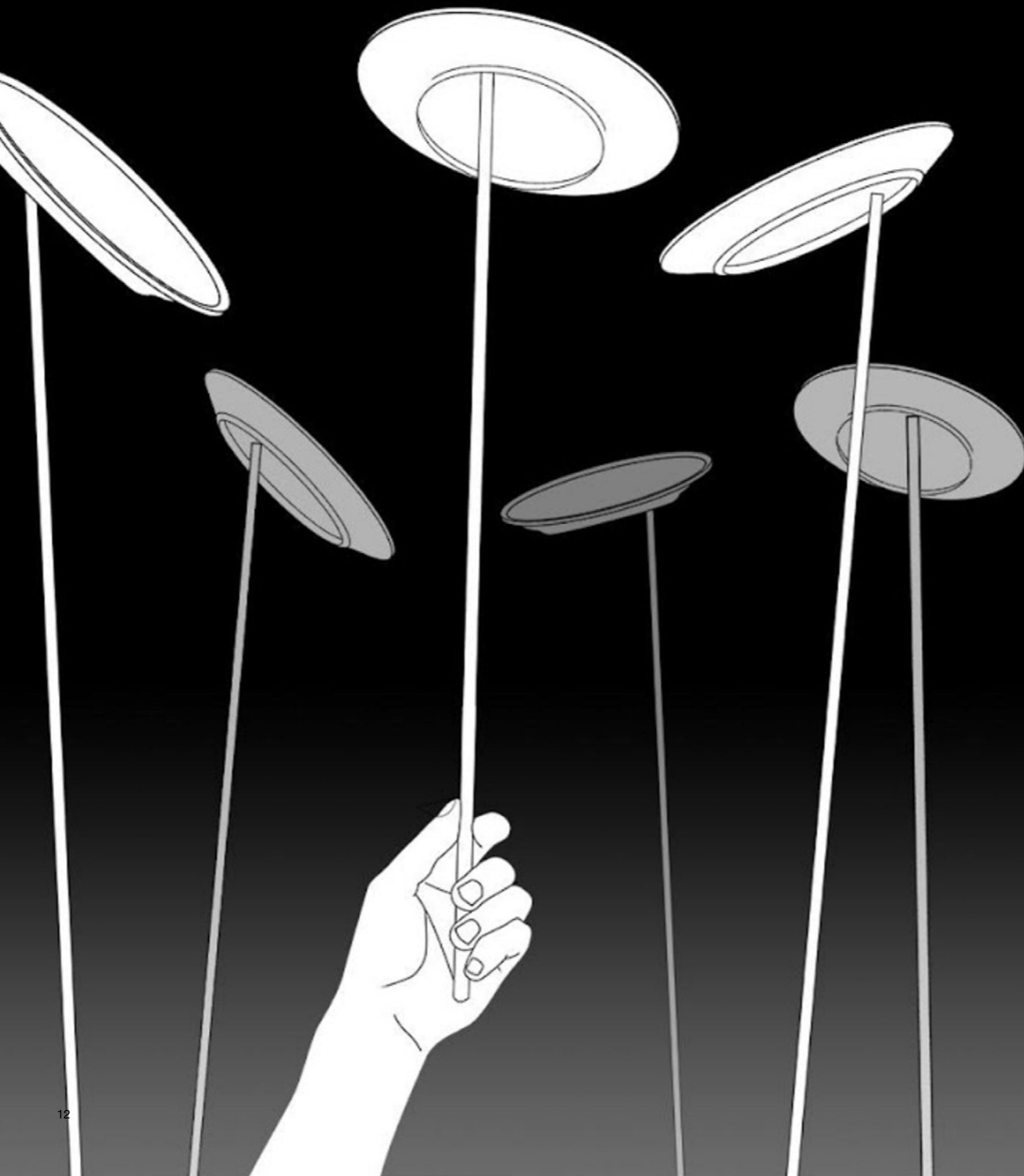
THE IMPORTANCE OF TECH

Just because you work in the music business and your mate works in tech, does not mean the two of you are not the greatest of allies. Music was saved by technology. I could be wrong, but to my knowledge, no record company has ever invented a method in which we mass consume music. Not from the Gramophone to the plates of glass etched with sound they played, to the walkman, to iTunes, to the iPod, the streaming, to social media platforms which magnify it. Go beyond musical people to see a new vision.

A few years ago streaming was a new thing, now downloads are as old fashioned as the VHS. But there will be new ways we push music and the right for music to earn into the everyday lives of billions of people, and there is no reason why you and your friends cannot invent it. Steve Jobs, the legend of even how I am typing out this book on my Mac, started in his garage. One of you has a garage, trust me. Use it.



Steve Jobs, Apple



SPINNING PLATES

You my friend? You signed up to spin plates. You are the central point, the strategy maker, the strategy enforcer, the information pusher, the calendar holder, the emotional supporter, the social media director, the team leader, the gig chooser, the A&R and so much more. Obviously every Artist is different. They may never want your help with music for example. But trust me when I tell you will wear 10 hats and you need to be able to cope with that.

What is important when you are spinning these plates is that you remember to push all the information to those who need it. You confirm shows, tell your label. How else will they work on press around it? Tell your tour manager, your crew if you run the calendar. So many mistakes come from people simply not knowing what's going on.

You confirm a deal, tell your business manager. How else will they know when Royalties are missing or payments are due? You get the drift here.... be open to those internally about movements, ideas can come from this, efficiency comes from this, maximizing the opportunity comes from this. There is nothing worse than a dog in the manger.

Obviously some things are private. But know when they are, and beyond that, information is key, it's hype, its progress.

Don't bombard people....Perhaps do a gig update once a week for the label ...business manager once a month...decide what's right and stick to it. Set reminders in your calendar if you need to.

In the case of delivering deals to people who then have a responsibility to work on it, always ask them to confirm receipt of your email. If it's big, or complex, call them and follow it up with the email. Email has lost us so much of the detail, how it fits into your plan, what could come next... what you are now looking for. The Law Of Attraction if you believe in that is just dead in emails.

USE YOUR VOICE.

BUT IN A NUTSHELL YOUR JOB IS...

To take the Artist's vision and get to the right consumers who will appreciate it. To explain it to everyone you need to to magnify it, to manage those who you task to work with you, and to plan out the journey of a career in a way which creates a long term strategy.

You...are a catalyst. Sometimes it feels like you wake up and draw your sword all day to fight for your artist. Fight to be heard, fight to stand out, fight for their rights, fight for everything, nothing seems to come easy to you but it seems to fall in others laps.

'I've learned that people will forget what you said, forget what you did, but they will never forget how you made them feel.'

- Maya Angelou.

Indeed music is exactly this, the shows are exactly this, an Artist speaking out to their fans and sharing how tough life can be, is this. These are the raw ingredients your Artist gives you to make this quote come true. Don't underestimate your value in making that message get to people and how much you can enjoy how that makes you feel. You can literally change lives. You may well be forgotten in the history books, but if you are doing this to be in the history books you're in the wrong job. You will know, and that has to be enough.

WHAT IT IS NOT

You do not have to **know** absolutely everything and **do** absolutely everything until you break under panic attacks by not knowing the law of copyright off by heart and 52 tax treaties between countries. Use experts, ask questions, learn. You are not a self taught expert in 250 subjects.

And when you are just starting out, anyone can intimidate you with fancy terms or just their experience. But you have a genuine passion for music, a genuine protective nature which will protect and support your client.

If this is you, you're going to be fine.

LET'S GET STARTED...

EQUIPMENT YOU NEED

1. TRUST:

Between you and the Artist. Never to be abused. Tell the truth including saying sorry when you make a mistake. Nothing makes a mistake fade away like admitting you made one, which basically tells the other person you'll learn from it and won't do it again.

2. INSTINCT:

Not to be confused with your ego... and they are easily confused. Your first thought is often completely right, but if your first thought is how this will make you look or if you will win an award for it, look more powerful or generally just flex at your mates, that's your ego. Instinct is killer. Ego is death. The older you get the more you see this but if you're young, try and learn this lesson early.

3. PASSION:

This road is going to be long and tiring. Passion can help you get that one extra hour you needed done and enjoy it. Nothing like having job satisfaction. Doesn't feel like a job when you love it.

4. BALLS:

Yes, for men and women alike Management is for the brave of heart and the fearless. You're going to ask the Artist to hold your hand and jump off cliffs and they will ask the same of you.

5. FAITH:

If you stay true to what you believe in, you can't go wrong. Win or lose, your moral compass and belief in your art will always means when you look in the mirror - you're all good.

6. FINANCIAL SENSE:

Don't blow your first commission check on a car, save before you buy watches, know the rate of tax you have to pay and save it each month. Like actually for real guys.... not all of us can stockpile money to last us when times like now are happening. We will all pull together to work on that, but the tax man is an annual worry for some, and not one who thinks you're so cool because you know famous people that you won't get your house taken off you for not paying tax. You are not exempt from everyday life's rules because you went to the Grammys this year.

AND SOME PRACTICAL ITEMS!

Mobile phone



Computer



WhatsApp

But this has no real back up and is for fast communication and groups only not storage.

A Whiteboard



Drawing your plans and sitting and looking at them, wiping them off and moving them is far better than a screen. Plus you can leave them on your wall. The number of times I've been on a call, and remembered a plan we had and been able to adjust the call agenda to get me pieces I needed are limitless. When you have a team there's no better way than a timeline to check together in the morning on what has to be done, or to remind them constantly of the overall status of where you are and where you are going. You can buy whiteboard paint and do one whole wall in your office.... Its FAB!

Dropbox

Filing is everything trust me and for now, this is what you use but I do have a surprise for you this summer.

A way to be contacted

If you don't want your own social media, list your contact info on their Facebook 'About' page, LinkedIn or on their WebSite. People from big companies do reach out to you this way - you'd be surprised.

Microsoft Office

Excel is your friend, and all of this is also online in Google alternative products called Sheets, Docs and Slides. This allows you to share and allows editing rights for teams. Excel type set ups allow you to lay out timelines and those squares allow add up functions for easy to create budgets. Learn how to use EXCEL formulas, they are your best friend.

For Teams

For some teams software like SLACK helps keep everything organized.

BRAND PYRAMID



The Brand Pyramid is a marketing legend, who know's if it's true but who cares, the theory is correct. The legend is that in its early days, Calvin Klein set up a model of business. Their 5th Avenue Stores showing off it's Couture lines which graced catwalks and red carpets alike, were funded by their other products. Think about it. We all went out and bought underwear, jeans, socks and so on, branded Calvin Klein. Why? Partly of course because of Marky Mark and his incredibly photogenic face (!) but also because we understood from the press

and media that Calvin Klein was high end. Legend has it that every perfume bottle and every pair of underwear sold paid a 'tax' to fund losses of the 5th Avenue store and the one off couture gowns given away to celebrities to wear. We paid a premium for the products we had access to because we bought into the brand and all it stood for. Whether that's true or not, most high end brands will openly admit it's their make up / perfume lines which make the most money. People opting for their red lipstick to really treat themselves. Or a bag being the

next step up in spend to show proudly to their fellow humans that they love that brand and what it means. Rarely do these people cross over into Couture purchases. But a walk around the shop on 5th Avenue bathing in the fairy tale smelling like the brand is close enough for now. As such, your brand pyramid fits your Artist.

There will be some moments where you make no money or even lose money, to increase the profile of who you are. Coachella is a good example of this. You know the prestige of the booking. Your record label understands it and is impressed. You know it will look amazing on your socials, that the press will be there, you know other promoters are watching that line up whilst finalizing their summer festivals. Your bio will glow with it on there. It's at the top of the brand pyramid for shows for many, so you may well lose money on your show nailing the production, bringing special guests to own the moment, or indeed even just flying to get there.

Having these moments in your planner as a brand moment should be highlighted so everyone around you also knows this is when they have to deliver. Your publicist, your record label, your crew, your merch team - all of them KNOW this one is a priority for the Artist.

Plan then where this loss comes from. Do you just swallow it, or perhaps you do another show on the way to fund it. I've seen cases where a brand deal that was not perfect got closed.

One funded the other, and the brand deal fell into the shadows as Coachella roared through their social media.

In the case of Swedish House Mafia these moments were their first Miami party in a tattoo studio called Ink. Then it was KOKO in London with a live orchestra, then it was Brixton, then their first film, then Madison Square Garden and so on. Each one moved us down a runway we had mapped out and got us there faster. Looking back, each one might look small, but it was a huge brand moment at the current top of the Brand Pyramid. The Pyramid just grew and it was onto the next top of that triangle! Brand pyramids grow. Every evolving at the top. So you don't need to play at the Taj Mahal on your first year. But each one you achieve you can use to help explain who you are, even if it's selling out a cool 100 cap venue. People understand it and more importantly, if you tell them clearly, they repeat it. Which is promotion in itself.

This is why I have put this in the planning section, but I will keep repeating it over and over again. You can apply it in multiple ways and areas of your business. These are moments you cannot force but you will know them when you see them... you will have a dream that explains who the Artist is... and you should put it in your planner.



RUNWAYS

Runways are the way I describe the 3 years ahead. Not just take off but a steady rise, and sometimes steady flight at an even level which carry - not ram you - through 3 years. It's so easy to get big, grab everything and burn your way through a long career in a short space of time. It's an old saying but it's not a sprint guys...

For example, you cannot play Coachella 2 years running. You cannot play many festivals 2 years running. Which year do you want to play? Do you need it to kickstart something this time, or do you feel confident enough to wait a year for a better slot? Do you play at the beginning of the album to launch it, or the end when everyone knows the songs? There's no right answer, but debating the question with those around you is vital.

Ask yourself - with each thing of consequence you agree to, what does this do for us, and what would be next? ALWAYS know the next move. Sometimes it changes, you play the show and you trended worldwide and you skip the next move for the one after that. That's GREAT but... going and having no plan for afterwards, no strategy to chat to someone about who can help you on the side of that stage is a classic mistake in my opinion. Plans make Artists feel good, so for them, when they walk off the stage... exhausted, emotionally spent... you know what the next move is, there is a plan. Plans can change, but plans mean calm, they are not fixed - you are in charge of them. But have them...

Blinders on.

This is my favourite quote of all time and one to remember before we get into all the details. There you are scratching at your phone and potentially so is your artist, competitors seeming to be doing better (IG is all true right?!) and you get distracted. You react. This only EVER takes you off your path. This is not smart. You have plans, you are aware of the competition and that's great, but stay on your path.

“When you're a race horse, the reason they put blinders on these things is because if you look at the horse on the left or the right, you're going to miss a step. That's why the horses have blinders on. And that's what people should have. When you're running after something, you should not look left or right — what does this person think, what does that person think? NO. GO.”

- Jimmy Iovine

Don't sweat the small stuff.

Every single fight you have is energy. Fight when you need to, and the older you get the more you realize sometimes losing on purpose is also a way to gain trust and good favor to win bigger battles.

“You will never reach your destination if you stop and throw stones at every dog that barks.”

- Winston Churchill

ASK.

‘Ask more questions, get more answers.’

It can never hurt to ask. I once asked Martin Scorsese to direct a video for me. And you know what? His team took the call. And even though it wasn't possible I stayed in touch and we did something else together with another of their clients. If you have a GOOD idea, ask.

I once emailed Jimmy Iovine who I had not seen for 3 years and said I had a great song for his new Beats campaign, I sent it, was in his house the next day and confirmed for the Christmas campaign. It was a good song, I wasn't wasting his time, and it worked. ASK. They can only say no.

But also ASK when you don't understand. If someone on a conference call says a phrase you don't know what it means - ask. Yes you can feel they will think you are inexperienced, and you can feel embarrassed. But what is more embarrassing? Asking on a call.... Or making the mistake in front of the world because you didn't know... and the label say - we told you this...

Questions are strength. Period. The End. Don't let anyone tell you differently. And if someone asks you a question remember how you felt when you had to ask. Don't patronize or make them feel small. We all start somewhere and there is a shockingly low amount of ways to learn this stuff online or in a book.

YOUR VOICE

Maya Angelou (can you tell she is my favourite poet) was mute as a child after something horrific happened to her. A lady read poetry to her and eventually after 5 years or so, she said Maya you will not truly love poetry until it rolls off your tongue. She started to recite poetry under her house after that.

Using your voice rather than email and messages will serve you well. People are tired. They are scan reading hundreds of emails. You will lose the fun, the passion, the expression in your voice. Trust me they will remember a conversation 100 times more and they will understand you more. Also how many times have you spoken to someone weeks after a message and they took it the wrong way because your words can be taken in two ways? Your voice will be your greatest method of clarity, speed and enthusiasm. It's an old fashioned method but it remains the greatest.

BEFORE WE START. BEWARE THE PAST.

I touch on this again when it comes to the contract, but i cannot say strongly enough now that rules do NOT apply to you. There are laws for sure, but even laws can be changed. You need only look at the battles over Copyright to see this. When you look at the past, do so only for inspiration. These are not rules. These are rarely laws. If you approach this like you have lived on a desert island and you know none of the previous ways done before you, you will think big. You will think with a free mind.

Don't take pride necessarily in that you did it a LITTLE differently. Do it entirely YOUR way. If that's the same way and it was your choice... OK. But think before you repeat someone else's work.

When we decided to do Madison Square Garden in 2013 our record label chief said we had to take on the entire risk. They were a shareholder in our live income and refused to underwrite it. You cannot do a rock venue that size they said (well one person said, most of the younger people said HELL YEAH - shout out Tony Barnes here)

What they meant to say was not 'You can't do that' they meant 'that's never been done before'. LOOK for the difference with your instinct as your guide.

When Sebastian Ingrosso and I watched the Foo Fighter documentary in Stockholm, Dave Grohl was in the audience and we were in awe, I mean this guy was in Nirvana for heaven's sake, we watched the band play Milton Keynes Bowl on the big screen. We sat in a hotel having a glass of wine afterwards almost silent, thinking about what we just saw. THAT is inspiration. We confirmed the venue 48 hours later. Everyone said it was impossible to do and not to do it.

It sold out, and remains to this day the largest DJ Headline Show of all time. This is the difference between Precedent and Inspiration. Rules and Rule Breaking. The past can set a layer of fear on your decisions. I promised I would not curse in this book but this is the one time I will.

F*** THAT. F*** FEAR. F*** THE PAST.

WHO'S WHO AROUND HERE?

First of all...

WHAT'S THE CONTRACT?

“I knew all the rules but the rules did not know me, guaranteed.”

- Eddie Vedder, Pearl Jam.

Contracts are the past. The moment they are written they are old. They are a bunch of precedents set by people before you. They are not 'the rules'.

Do NOT think about the contract AT ALL when doing your deal. The second you talk in terms set before you by other people, you stop innovating and imagining a new future.

I mean... the whole world changed with streaming and the contracts changed how? They added the word streaming into the revenue section when the entire business changed? What's a royalty?! These are terms where those before have found a way to be paid for creating.

Think what your business is. What you want to do. Read NO agreements. Draft out how it works. Then go from there. Do NOT try and fit your ideas into a framework created for you by people you don't know. Steve Jobs did for sure not consider the clam shell when he invented the iPhone.

Someone changed owning for life to Licensing (thank you whoever you were)

There is NO reason why you will not be that change.

Draw the deal on your whiteboard. Consider the flow of your work and how it needs to move around and where it touches... should you be paid?

For me, labels promise they will try and they will pay at agreed rates. Is that enough now?

Can you change the game? The answer is yes. Maybe not overnight, but you can do this. PLEASE try.

CONTRACTS

They are documents outlined to confirm the promises you make to each other, and how long you keep them. Most of what they contains is not government law. Therefore there can be no two ever the same.

Obviously there are laws to prevent stealing your work but is a Royalty Rate Law? No. Is a structure of a deal Law? No. Is an agency you hire only able to charge you a certain fee? No. Is the way you are confined to sell music limited to streaming, downloads and physical? No.

These rules are simply what happened before you. Evolving as Managers like you over time pushed one inch at a time. Yes you may have to be massive to create an entire new deal structure, or to get paid every day by your label. Everyone has learned what is cost efficient and have huge machines slow to change around that, but change CAN happen. Push Push Push.

Can Contracts change? Yes. If you drop your first single and it goes worldwide number one, marketing minimums will fade away. If you suddenly get offered a crazy collaboration and you were given a small advance, then yes you can make decisions together to increase it.

Contracts are to set minimums, a framework for your working deal. But they can change, they can even be re-negotiated on either side when extreme success or failure happens. Don't be afraid to ask, but do so with logic.

Whilst the contents of the contract may not be governed by government law a contract is legally binding. Once signed you can and they can be held to it, and trust me, breaking it never ends well.

Irving Azoff pulled together a group of superstars to leave ASCAP and BMI, a long standing pair of performance rights collection agencies, by threatening to pull huge catalogues off the air which they relied on and increased their rates of pay. This is someone knowing the rules are not set, and forcing change through collective power. But it took someone to lead it, and he did. Global Music Rights as a company is an example of change being perfectly possible.

ARTIST

The Artist is the person everyone works for, and that's the bottom line. They hire their manager, and often the manager is then trusted to build the rest of the team. It's important you get the expectations clear from day one. You will be available pretty much 24/7 to the client. If the Artist wants to approve elements of your work, like who you hire and how much you pay them, have that conversation early.

MANAGER

Hired by the Artist the Manager oversees the world of the Artist and is the go between on everyone else involved. Their roles can vary. Some are heavily involved in creative, some are not. But the overall role of the manager is sort of the CEO of the company. The company being the Artist and all the service companies and contracts you take on.

Contracts are not necessary but most prefer them. They tend to vary from 3-5 year periods, with clauses for both to be able to leave, or should misconduct occur, they can be fired. A Manager is responsible to work with your business manager (we'll get to that later) but not for the personal finances of the Artist. Once the Artist has their money, their own business manager (or sometimes it's the same guy) will do their personal taxes. You're not responsible for paying their mortgage on time, but you are responsible to make sure the Business Manager is getting every penny they are owed.

WHAT DO THEY GET PAID?

Commission for Managers vary. The general rule is 20%. If the Artist is already huge they may choose a lower level.

There are 2 important things to note when agreeing commission rates:

1. **Is it Net or Gross?** Net means the 20% comes after costs, gross means off the top. Examples of Net & Gross commissioning on live and records are featured on the following pages.
2. **Sunset Clauses.** This is when the relationship is over for whatever reason and they will receive some income for a period of time afterwards. Normally this is 3 years at 20% and 3 more years at 10% on songs released during their time with the Artist. On Live Shows it's normally confirmed shows.

There can be extra wording around these. For example, the Manager may want to specify that songs recorded and pretty much ready to go are also included. They may have secured the sessions on these songs and feel entitled to it. Same with shows, if shows are not contracted but were at verbal confirmation stage. This is a personal choice between the Artist and the Manager both who have separate lawyers for this process.

For the Manager, remember songs can be unrecouped, and income can take some time to get to you, so Managers may have worked super hard at the beginning of the songs, and if fired or leave, do not see the long term income. As streaming now brings money in for years, you may see longer Sunset Term requests.

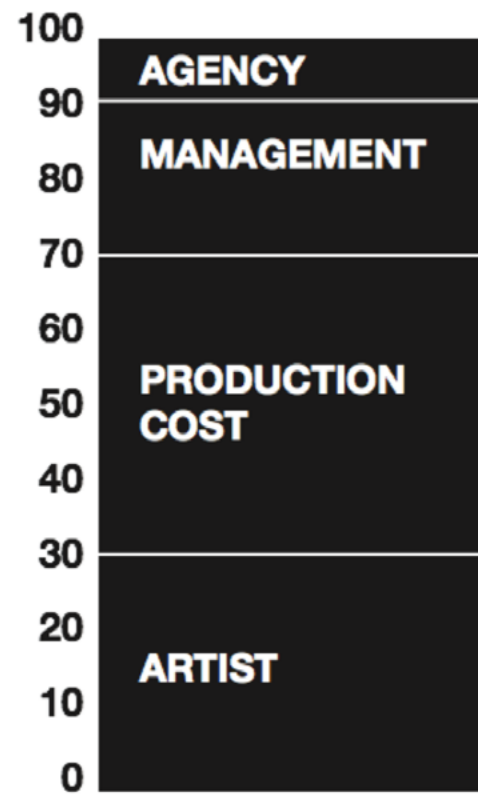
For the Artist Sunset clauses, if they have to pay on songs not yet released, and hire a new manager, they may have to pay twice or hope the new manager will compromise. Work for free on these songs and wait to commission on the new songs you create together. So there is an argument on both sides here.

TERM (HOW LONG THE CONTRACT LASTS)

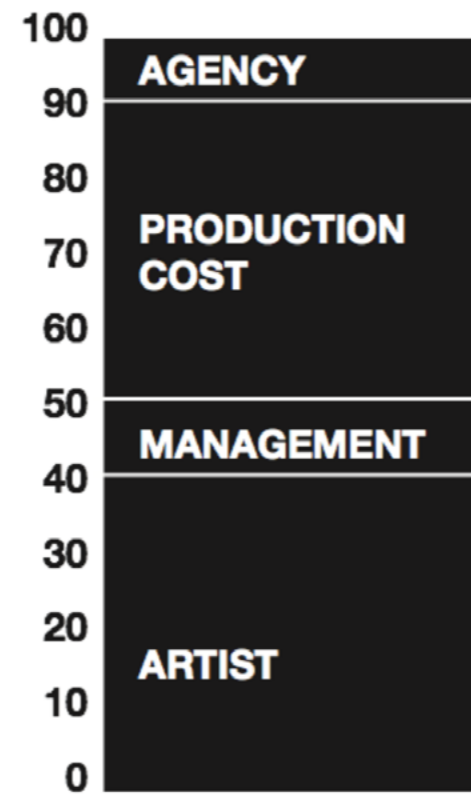
There's no set length, you can have a trial period, average however is 3 years. I've seen some at 5 years and I've seen some which are simply "we end it when we end it" and you get a notice period.

WHO PAYS FOR WHO?

LIVE GROSS COMMISSION



LIVE NET COMMISSION



NO RULES HERE EITHER BUT THIS SEEMS TO BE THE NORM:

Artist Pays for:

- Their assistant
- Their studio
- The business manager **
- Their personal accounts if they have more than one (not normal)
- Their own home & living expenses
- Their own travel to your meetings
- The lawyer **
- Audits **
- Design of their assets made for their own platforms (IE not single artwork if the label pays, but general content for their platforms)
- Their work permits **
- Touring costs **
- Publicist when not provided by the label **
- Photographer & Videographer for day to day use **
- Recording costs depending on their record deal **

Manager pays for:

- Their own lawyer
- Their own accountant for their personal taxes
- Their team
- Their office and costs associated to.

** These cost types you agree if the manager charges commission before or after they are deducted.

GREY AREAS

Managers travel to shows and meetings. If the manager charges on Net, it is likely they do get their travel paid for by the Artist but the trips are pre agreed and the class of travel confirmed. Often this is highlighted in the Management Agreement.

In older times, you may hire a social media company, or a graphic designer. More and more now the management companies have one full time in house. However if the manager only does one client, and you need all these full time staff, there may be a discussion around who pays for it. There are no rules for this. If the Artist does pay, the manager has to agree if they charge commission after this cost, or not.

3rd Party deals. So a brand agency has brought in a deal. And they charged you 10% to do so. The manager can either charge 20% also, or charge 20% after the 10% is taken off the top, making it around 18%, or only charge 10% so the Artist pays a total of 20%

Arguments for and against:

The manager hired the agent and had the foresight to see that an expert was needed. The manager will then handle all the roll out and the delivery of the campaign and feels 20% is fair. The campaign would never have happened with only the manager and the fee is good so 10% is fair. There's no right answer, but it's wise to cover 3rd party income in your deal.

RECORD DEAL GREY AREAS

The Artist receives an advance. The manager has agreed to commission after Legal fees for example (or not, depending on your deal) and then works the records using their in house team. But the Artist owns the songs, licensing them for example for ten years to the record label and then full ownership after that. Same with Publishing deals. But they spent all the advance making the record. Does the manager charge zero commission because you're all in this together BUT he or she only has a 3 year term with a Sunset Clause of 3 years? OR does the manager charge the full 20% knowing they do not own any of the copyrights created? Or do you compromise? This is a debate to be had now. You can change, make exceptions, but don't get there and then feel its too awkward to bring it up.

MANAGEMENT COMMISSION VARIED APPLICATIONS AROUND LEGAL FEES. ASSUMES A \$5000 BUDGET NEEDED FOR RECORDING COSTS.

	GROSS RECORD MGMT COMMISSION	PARTIALLY RECORD MGMT COMMISSION AFTER LEGAL FEES	TOTALLY NET RECORD MGMT COMMISSION AFTER ALL COSTS
	500 USD LEGAL FEES (5%)	500 USD LEGAL FEES (5%)	500 USD LEGAL FEES (5%)
1	2000 USD MGMT COMMISSION	1900 USD MGMT COMMISSION (20% AFTER LEGAL COSTS)	5000 USD COSTS TO MAKE THE RECORD
2			
3	5000 USD BUDGET TO MAKE THE RECORD	5000 USD BUDGET TO MAKE THE RECORD	
4			
5			
6			900 USD MGMT COMMISSION
7			20% OF 4500 PROFIT
8	\$2500 LEFT FOR THE ARTIST	\$2600 LEFT FOR THE ARTIST	\$3600 LEFT FOR THE ARTIST.
9			
10			

WHO DO YOU HIRE?

“Pick someone who sees and engages in your vision and will be there for you when you need time.”

Questions:

- If you decide to ask the manager to commission only on the profit, how are they covered to profit from the record long term?
- Is your sunset in place, and does it reflect you asking this?
- If you decide to do this, when do you pay the manager? At the end when the record is out? If they were planning to use some commission to add staff to their team to work on the record, perhaps discuss this early.
- If you are going to allow the manager to commission on the gross versions of this, have you left enough money to record the record if you pay them now? Perhaps agree to pay half now, half later.
- If your manager has no sunset clause or a short sunset clause, they are likely to ask for gross in one form or another.
- Is the artist paying the lawyer, or the manager? Be clear.

Well first of all, you are not likely to be trained in finance or law, so you are trusting people to do a good job. I have always said in the first meeting that I need to be able to ask questions. If you find yourself feeling like you look stupid for asking questions, even basic ones, you're hiring the wrong person. A great expert will not patronize you and will respect your honesty when you don't know the meaning of basic terms or deals. You're learning, we all are, no matter what our level of experience. And you NEVER stop. Rules evolve, your size evolves and new rules apply. I have learned the hard way not to ask because I felt stupid.

Hires often come via recommendation. The hotter you are or the more established you are, the easier it is to get the top experts to work with you, but there are many younger professionals out there who will be as good as you will be. Don't choose the one with the biggest rep, who potentially also has the biggest roster. Pick someone who sees and engages in your vision and will be there for you when you need time.

The reputations of terrifying lawyers with huge power used to mean bigger advances, but the more the market changes, the length of time you actually nurture your assets is now getting longer and longer. I always think it's better to have someone who is strong, but known as fair. Who will get you what you want but not be so hated in the label you choose that people dread dealing with them. Balance of power, firmness, forward thinking and fairness is the key here I think.

For your Business Manager you need someone diligent. I find some can be reactive. Royalty Statement comes in, invoice goes out. Sometimes without ever asking you for a copy of the deal. So I've wondered how do they know the royalty rate was right? I've seen some miss Royalty Statements completely.

No matter what, I'm afraid it is your job to check these come in. But half the battle is someone who takes an interest in where the money is coming from and what you are owed. Someone who keeps you informed in a simple and regular manner.

I've also had clients who think they don't need to pay tax. As in.. AT ALL. I was sent off to another country to meet a finance guy who was going to run the tax free set up. He was pretty patronizing and I didn't trust him and thank goodness,

because I then googled experts in their field, asked a couple of other Managers I trusted and ended up with someone who absolutely showed me why the other tax structure was illegal. My client would have ended up in jail.

Now, I have no legal expertise at all, but I used my instinct, and I was right. I've always joked that if your Business Manager has a tan, run. And what I mean by that is, if these people who look like they live in St Barts promising this scheme and that scheme. They don't go to jail, you do. They are not likely to answer when you call them from jail with your one phone call! Your money is a serious matter. The transparency and planning of it is vital to keep you and the Artist calm. There's nothing more guaranteed to kill creativity than money worries and confusion.

Ask your Artist what they want to know. Do they want to know Royalty amounts when they come in, or be able to see the amount coming in for shows, and the costs for shows? Some do, some don't. But ask, and have that narrative open and flexible to change as your business grows.

Artist's may not want to ask after a while and you may feel not trusted if they do. This is not the case. Money is a number, it's there to be discussed, costs to be challenged, it's all part of evolution.

Whoever you hire, be clear on their financial terms before you begin.

RECORD COMPANIES

THE PEOPLE
WHO SELL YOUR
RECORDS.

DEAL TYPES

WORK FOR HIRE

This is where you will not own the music you record. Do not do these unless the money is so insane you have no choice. In some cases like movies, or adverts, this can come into play. Discuss with your lawyer.

PERPETUITY

If you see this term it means for life. Do NOT sign it unless the value of the deal is next level! There is however a law passing slowly through the USA system allowing this to be overturned for records made after 1978 where at 35 years you have a 2 year window to get your Masters back. And there is a strict guideline as to how. Most are not winning purely because no-one wants to go the whole way and pay out legal fees to be the one who wins, but they ARE getting better royalties and terms with their labels. A student asked me recently if he should sign a lifelong deal for one song. It was his first release, the label was good, it was his chance to break. In this case, I said yes. But then you limit the amount of product you deliver here. Use it as a springboard and then as you grow, keep your rights away from this type of deal.

LICENSE DEAL

More often now the norm, this means they sort of borrow owning it for a period of time. During that time they can make money. When it's over, the record is returned to you. They never legally own it, they own the rights to make money from it for the agreed period of time.

This is why I will keep banging on throughout this book about filing. You are not the Artist now, you are the owner of works and these works can include contributions from others. When it comes to owning your own music in full later on, you will still need to pay any producers and collaborators so have your paperwork in check.

Just because you handed in all of this paperwork at the time, it doesn't mean the label filed it. You own it, you keep it. You would not buy cars or houses and not keep the paperwork. Your options with the catalogue over the rest of your life will continue to evolve. Including the option to sell the songs. To do that you need your paperwork in place to make any sale easy. Songs are assets.

ADVANCE

I hate to tell you this but the Advance seems to be the golden word thrown around. I got this much, I got that much. But an Advance is literally like an advance on your paycheck, which when used in that context normally is associated to people struggling financially. An Advance is not money, it's a loan, and if your royalty rate is 20% it's a loan with an 80% interest rate. Unless you have a non recoupable advance which I have never seen.

So why would you sign that? Well, Record Companies say the 80% they get for the agreed period of time is what they will invest in you, put huge teams around you, give you global distribution of your music and offer you expertise you cannot get anywhere else including helping to make your records through A&R. They feel that they have huge overheads, and if you tried to do it yourself 1) you could not afford their experts and 2) those experts enjoy working for them and working on multiple campaigns so even if you could afford them, would they leave these good jobs and work for you full time?

This is only the case when they do deliver and it is also down to you to deliver a product that they can work. There's no right answer and right now there's not a huge amount of choices. Personally, with established Artists, if you were a normal business, the buyer would have to value your business and buy shares and then earn after that. But... right now you'd have to be massive to even discuss it. This is the formula for now in many cases. So be sure when you take it, to make it last. Recouping take's years and is achieved by very few.

RECORDING FUNDS

Sometimes this is what the Advance is called and for me I always think that means the label assumes you will be spending all of it on making the record. How do you live then we ask ourselves!

Sometimes you see an Advance (which is the fee for you, your name, your time) on the profits of the records you plan to sell together AND a Recording Fund which is the amount on top to make the record. Generally both are fully recoupable (which means both are loans). The rates of recouping could vary but normally they are both 100% recoupable.

RECOUPABLE ITEMS

These are amounts the label spend on you which they ask to get back BEFORE they pay you royalties. Sometimes you will see 50% Recoupable (or any percentage) and that means that some they pay themselves and you don't, and some they 'recoup' before they pay you.

Always ask for one list of recoupable items to be **ON ONE SUMMARY PAGE IN YOUR AGREEMENT**. They can be scattered. This is your money!

Also be clear how recouping works. Is it all coming in, but only recouping from your share... meaning all those costs sit in the 20% you get, or off the top. I've seen both! Ask them to draw it for you if you get stuck with long complicated text. It's not your fault you don't speak contract Latin.

TERM (LENGTH OF DEAL)

This can be a number of years and a minimum commitment you need to release in that time. This can be determined by the number of records you have to make before you can leave. When albums were king, this was generally the number of albums. This can include a period after the final product is released where you cannot release elsewhere. This was to allow the record company a clear lane to work your music. It also often outlines if you create a Live Album and a Best Of.

IS IT OVER WHEN THE TERM IS OVER?

Often no. They have a retention period. A retention period is where the label contract is over but they have the right to keep collecting. This is justified by the fact that they did all the hard work at the start. The record is now making money with little investment, and they continue to get paid, and pay you the agreed royalty

for that time. Retention Periods are normally around 10 years. I've seen shorter and longer.

Sell Off. This is normally an extra 6 months. This was designed for them to be able to sell off the CD's still in the market in their final months. This is ancient now and I believe should be removed from agreements. Agree a Retention Period and that's the end would be my advice.

CAN YOU RELEASE FOR FREE DURING THE TERM?

No, without their permission and without agreeing with all the people involved in the record, a promotion free record is not an option without permission. This also applies to pricing. Unless you have agreed in your contract that you approve pricing they can set the pricing. In reality they will be competitive to drive sales, but if you suddenly want to drop iTunes to 59p to drive you to number one, that's a corporate decision and can take time, not your decision.

NEW ADVICE ALERT

From what I have seen with the relevance of owning your records now, we are yet to really see many deals return the records now in this streaming era purely as so many License Deals are new, and their terms are not yet up, but more and more will now come. ADD a clause to your agreement that

1. 120 days pre end of Term the Record Company will present you with a file in a mutually agreed software format, which contains all Audio Files, Art Files and Assets. Without this you could be going somewhere else with your music and not have the files and if you didn't follow my magic filing advice, you will have a dead period
2. If the software of your new service allows it, the streaming links will simply be transferred to you without losing the stream count. Essentially they will do their best to allow you to pick up where they left off, and all those lovely streams stay yours, and will prevent messing with any algorithms and playlists where the songs sit. As I said, this hasn't really happened yet but it will, and people need to be ready.

TYPE OF MUSIC YOU MAKE

The label may ask that X amount of the tracks you deliver have vocals. This is to try and ensure you deliver a radio hit. Be aware of what that is and ensure you deliver. Can they refuse to accept records if you follow the agreement because they wanted something else? In Geffen VS Neil Young, David Geffen sued Neil Young for making a record which didn't sound Neil Young enough as he experimented in a new sound. He lost.

BONUS TRACKS

Personally I think this is nonsense and you should just remove it. But if you do agree, make sure you deliver. When you leave no one wants to remind you that you owe them 3 tracks from 3 years ago. Record companies do not want you to leave so whatever you agree to, deliver it.

Bonus Tracks are also almost always after thoughts. You forgot to do it, or you love all your records and they all made the album. So the quality can feel lower but were stuck on a Deluxe Version to up the price by 3 dollars? Fans may love anything you make so it may be ok, but maybe not. This is why I think you do not put them in your deal and only deliver when you feel it's a smart move and the record you plan to add is worth it.

IF you get to release and you don't get asked for bonus tracks for the campaign, ask in writing that the need is waived and you will not be asked to give them. This should not come from your A&R guy unless it's been cc'd to someone from Legal Affairs for the label. Make sure you are covered with any change in your agreement.

INTERNATIONAL RATES

At source. CLEAR wording. At Source with no other deductions. I've seen an agreement recently where the rate was 25% at source, but on another page it allowed the At Source to be defined by the rate the USA got from the international markets which was 60%. This left the Artist with 15%. Don't worry about what all that means just insist that it's at SOURCE with NO possible loopholes.

OPTIONS

This section is where it is determined if you do well, what the terms are for them to keep working with you. This does not mean both of you have the option to choose if you stay, only the Record Company may extend, or drop you. You don't have the 'option' to leave so it can be misleading. The Options will tell you:

1. When they have to tell you if they want to continue. And sometimes they ask you to remind them! Be clear on how this works and follow procedure exactly including if the letter has to be recorded delivery. If it does, keep and scan in the ticket.
2. How much you get for the next commitment and what that commitment is. This can sometimes be based on how well the first part did. They agree to pay you a percentage of what you already made again.
3. It may require them to hit targets to be able to get the Option. IE they have to sell X amount of records to get you to stay. This can be calculated by how many streams or single downloads count as 1 record or 1 album. Be careful to understand this section.
4. They may have more than one option. You go into the first option period, then they can keep picking you up. Personally I don't like Options but most will say it incentivizes them to work hard on you as they have a chance to stay in business and I can see that logic. But years and years of Options are not healthy. Keep the money high for new Options. Not just a percentage of turnover. Maybe ask for a minimum of X amount OR a percentage - and the greater amount is the amount they owe.

TERRITORY

Global is normal. Very few cases now allocate your deal to a country. This normally means you have a 'Repertoire Owner'. This means the local label you sign to, gets the lions share of the profits, the international offices normally receive less. Local labels will normally therefore prioritize acts they get a bigger piece of. When signing its always worth asking how this works. You traditionally sign Global Deals but in fact you may get very little access to global offices unless you are classed as a Global Priority by the label - a decision you have no part in. If you know and have history of strong sales in more than one market, it's worth asking for joint Repertoire Ownership so more than one office feel fully incentivized.

If you are signing multiple territories you will want one song upload or you will split the stream counts and not do as well as you can, how will you tackle that? Think early on.

AUDITS

This is your friend. Your contract must have a right to fully Audit every 3 years, set a reminder for 6 months prior. You are often required to notify the label in writing (and be careful if they insist on it as a paper letter not an email and keep your recorded delivery receipt on your filing system). This means you can check every 3 years for the 3 years gone by. Did they recoup everything right, did they pay you correctly?

Audits cost money, but you can do a 'desktop audit' for around 5k and if you have achieved over 100k in revenue I would recommend it. Any money found goes into your account with them. If you are unrecouped, your unrecouped balance gets smaller, if you are recouped, you get the money either now, or on the next statement. I once found for a large Artist MORE MONEY THAN THEY HAD EVER MADE ON RECORDS. DO NOT EVER WAIVE THIS RIGHT.

360 DEALS

This is a phrase, rarely used, for when someone goes completely into business with you taking a piece of all revenue. Live, Merch, Brand Deals, if you produce or remix or work with other people in whatever capacity. It requires a bigger advance, guarantees of investment and I do not advise you to do them. It does not cover personal income, like profits from stocks and shares, or selling your house! It's called this because imagine your business as a pie, they take a slice of the whole thing, of the whole 360.

ANXILLARY RIGHTS

Fancy term for extra stuff you can sell. This section of your agreement may give the label profit shares in Merch for example. This can however be limited to not kick in until you have made X amount of profit, OR it can be only on what they bring in. Brand Deals for example are now a serious level of business for labels but more often than not they only charge you IF they bring it in. This can also include movies, TV shows and books.

LICENCE DEAL NOTE:

If you are on a license deal, everything created in that time with your money (even when they are spending it) belongs to you. Therefore agreements for your music videos, photoshoots and assets in general should be between the company where the Copyright is held, like The Band LLC, and the supplier. Tell the person involved to ensure this is the case - they will normally just drop your name in rather than make you do a whole agreement, often the contract is coming from the supplier anyway. Ask for your copy of everyone, and file it in your song folder. You will need it when you come to own the records again.

In a band? Your deal will contract you in your own name, so changing Artist name does not get you out. However if you are in a band, you can limit the contract for only this activity and exclude your solo work. But be clear. Some are smart and include it and you don't notice until it's too late.

50 / 50 DEALS

This tends to mean all of the costs come off the top and then 50 / 50 split on profits. Sounds good right? 50% Royalty Rate going to sound great to your mates. BUT you need to study what the label were going to cover on your regular deal. If they were going to cover marketing costs, radio costs, 50% of video costs - you may well end up paying more costs than before. Speak to your Business Manager, they will have examples about other Artists who have done both. My auditor warned me these are not as gold as you think. Advances do apply here so may be included plus Recording Costs. Remember you still have to pay to make the record. These usually include a distribution fee for them. Lowest I have seen is 12% and they normally ask for a lot more. Negotiate. This is to cover their 'services'.

NEIGHBOURING RIGHTS

This income goes partly to the label and partly to you depending on your role (see Royalty Section). Insist this is included in income streams on their side. There has been mass confusion on this issue to date.

BEWARE THE BIDDING WAR

So ... you're red hot and everyone is after you. No matter what, the people you turn down will have ego's. You will publically have said no to them because everyone is talking about you. You think these guys won't turn on you? WRONG

'Well I didn't want it anyway... it's all hype' etc etc - watch them all turn.

In a bidding war, do not act like Billy Big Balls. This time will be short and then the hard work of delivering comes. The less you make of the hype the better your chances of proving to them that all the hype was justified.

Be polite, take all their calls, don't lie to them, don't tell them other deals were so huge you can't even tell them the number.

Yes...you can use the hype to get what you want. A higher advance, a larger marketing spend, better terms on the time until you get your music back, guaranteed video budgets and transparent marketing spends. But lying excessively will not serve you well. Choose who you want, get them to a place you feel good, shut it down.

Do NOT do some big press release.... Saying you signed for X amount of million. 99% of those cause backlash. The Artist can't live up to the hype. The press stay poised with their pen to write about this billion dollar album and you deliver a masterpiece but feel underwhelming to the hype. Let the music speak. Gather respect, but not envy. Gather goodwill.

Your ego can have a knock on effect on how your Artist feels plus pressure to deliver. Bear that in mind!

Let's also remember as a manager, this may not be the last client you have and you may end up needing to sign to one of the guys you passed on, and your current artist may need a featured artist on their label. See now why you needed to be nice?

APPROVALS

COST APPROVALS

This is where you may approve costs you have to recoup. They will not like this. They will say it slows them down so offer 24 hour approval on weekdays. They also won't like having to disclose the marketing budgets. This is so you don't tell other people what you got if it was good, and don't complain if it's small. Remember - recoupable monies is just a loan. You pay it back so be wise when you demand more, and be aware it's your money when you think they are over spending. Push to get approval but on new Artist's it won't always be granted. Keep a record of approvals, maybe cc yourself on the emails then file them all in one folder if you don't have time to set up a sheet.

OTHER APPROVALS

Ask for sync approvals and approvals on Compilations. This is to keep a track of sync income which is normally a 50% royalty (different rate to your average Artist royalty which is 18-25%). Track your Publisher is also approving if you have writing on the track and the income comes in on both sides. Again, cc yourself on approvals, file in a SYNC APPROVAL file in your email. This is also to ensure syncs are suitable to your brand. Approve same day if you can, never let the Artist hear someone was chasing you, this is easy revenue.

If you see the terms MFN on the sync, it means Most Favoured Nations which is a fancy phrase for - no one got more than you. This is often seen on TV show for example.

Read it carefully. Is the brand suitable for your Artist? If you won't endorse some things like political broadcasts, alcohol etc - tell your label to minimize wasting anyone's time. If you see a sync you didn't approve, tell your label. It may be the TV show has a 'blanket license' or someone has been naughty and must be chased.

A sync creates income on 'both sides' of the record (see Royalty Section). Publishing and Master Rights and both charge the same. So you should see one from your label - and you get the Royalty you agreed on this (going into your pot

until you recoup) and on the Publishing side the same but remember you only get your share. You have a 10k sync, you percentage of writing is 25%, you get 2,500 to your pot to either help you recoup or be paid to you, from which your Publisher will take their agreed rate of commission. If it's a cover version you will only see it on the Publishing Side (see Royalty Section) and ensure you have the right to approve the version before this is deemed approved.

NEW ADVICE ALERT

Try and agree that no Gratis License (free) requests for media partners using 30 seconds or less, for a period of 2 weeks can be blocked. This is to stop labels blocking you from a SnapChat or IG filter for example. Which they do when they are battling those platforms. Now this can be because they are busy battling to get everyone paid for these profitable platforms using their music, and all power to them, but when you badly need the promotion of a global look on these platforms, it's every man to themselves. I've almost lost huge looks fighting labels to allow me to have a lense on IG or SnapChat. Happily I've always won but it was a waste of time fighting it.

Also that the label may not disapprove of a sync - IE if you want to sync to Nike at 1000 USD, you can. They will not like it as Nike perhaps took advantage of you by knowing you want it, but... there's no time sometimes to worry about precedents you set. (Nike of course don't take advantage but you see my point... when you need the look, nothing should hold you back).

MARKETING AND VIDEO BUDGETS

You can in some cases agree a minimum commitment to what they will spend on Marketing and Videos. But unless you're massive it's normally to be spent in a mutually agreed way. So all they have to do is say no and you're stuck. Ask for data. Did the spend on YouTube ads work, how many click throughs did you get...what Ad words worked (See Marketing Terms page). Learn with them they will respect you for it and learn where the dollars go. If you are recouping that's your Artist's money you are spending.

NEW ADVICE ALERT

Add marketing spends being triggered to release more money if you do well. IE at 10 million streams they release 50k in marketing additional to the original budget. Add video budgets will be increased to include ALL Featured Artist costs. You add a featured artist you add a bucket load of costs but the label got an Artist they didn't sign on a track. Let them front the money. Ideally non-recoupable but you may have a fight on your hands there. Featured Artists won't do bad and cheap videos. So you are stuck if you cannot get the budget from your label.

EXTRA NEW ADVICE

So you have done well. You kept your word and delivered 2 Albums and you are on your last one. I'm afraid to say this is when the games can begin. They want you to stay and start renegotiations now. You want to finish your deal and see what else is on offer. Doesn't mean you are leaving but I'm pretty certain your Artist will want you to shop around.

Well this is when I have seen real bully tactics start. Spending starts getting cut. Say what? Yep... you've done great work and you've both made a tonne of money so they would be super nice to you right? Wrong. You may only sense it and not be able to prove it but they will not want to invest more than ever to watch you leave.

The way to protect yourself here is to put that marketing contributions rise per album. Guaranteed. And are released at the start for mutual approval. If you want to be really fancy and you worry these 3 albums will take a lot of time, you can put percentages that rise for every year you are there. This also tackles the inflation of rising video costs and featured artists who can double year on year.

Discuss with your lawyer but don't get all up in the Advance section growing per album with bonuses triggered by the amount you sold... think also what you need to release in a way which is constant.

YOUR TEAM AT THE LABEL

PRODUCT MANAGER

This person is your go to for all things. They coordinate all the other people around releases. They also know things like chart rules, if you can or cannot have guns in videos and still get broadcast on TV and other rules to help you not make mistakes. Unless you're a total rebel and don't care in which case all power to you my friend.

A&R

Stands for Artist & Repertoire (the records) They help you find demo's, vocals, producers, song writers, book sessions, find remixes, advise on radio edit lengths, possible re-arrangements for radio etc. If you do this all yourself just be nice to them anyway, you will need them at some point and good ones are a dying breed. Also the first person you tell when you used a sample. They can help source where it came from, who owns it, and even replay it to help ease the clearances.

MARKETING MANAGER

This person will work with you on digital marketing including advice on new platforms, how to improve yours, and along with the product manager will also often work on promotions with the stores. They will buy the marketing from agreed budgets set by the label, and can report to you on the effectiveness of the campaigns. These guys have the data you need! In times when you need external help, like a developer to build an app, they are the ones with the contacts.

VIDEO COMMISSIONER

Often report to the Product Manager for you but have the rolodex of directors to fit all budgets.

INTERNATIONAL MANAGER

This person will be repping you and countless others sending your product out to other markets to get them excited and engaged. Now... think about this for a moment. They are repping you and their team is repping the whole label. They are pitching let's say Germany who has a huge market of their own, and so are ALL the other International Managers for all the other labels in the group. (Majors have lots of labels) If you signed to a label outside your home country, or outside a country you are massive in, it's wise to insist you meet and speak to the label in that market to get their commitment in writing to your project. The labels are swamped. They won't care you got 50 likes from Poland and need to hike up the charge. But also use the rule I explain later to use data to precision target where you push. Don't burn the label to attack 50 countries. Pick some, focus. See example later in the book.

STORE / DIGITAL DEPARTMENT

This is the person in charge of plugging your records to stores. They 'pitch' your record to the stores for as much good placement as they can and work on a plan so you start strong, but have somewhere to go afterwards. They also give you the good and bad news and outline to you social media commitment required if you are lucky enough to get a billboard, or a commitment of placement which warrants it. They are also the bible on how not to offend stores. They are dealing with multiple Artists and know the do's and don'ts. They would always rather you check with them. You misbehaving can reflect equally badly on them so they are your friend!

RADIO PLUGGER

This is who takes your record to Radio. They have the relationships, they have the power to hire external specialists when you need them and will work with the product manager on when to go for what types of radio.

PUBLICIST

The label normally provides them in-house and these tend to be only around campaigns but they can blast out Tour Announcements etc around a release period as it's all layers anyway. Rarely do they engage all year round. If you want that, you may want to ask for a budget for a publicist in your deal and hire externally and see how they react. Be clear with them what you do and do not want, what you will and will not do.

**Notice here: when doing your press shots, if you arrange yourself, speak to them. They have good knowledge on how many you need to give them the content they need for possible exclusives and useful tips like most magazines do not like black and white images.

SOCIAL MEDIA

Strategy is covered with your Marketing Manager, but... don't expect them to post for your run the day to day, that's you.

DESIGN

They can do basic ad assets in-house but the design of cover art etc is either sourced by them out of house (and you recoup it unless your deal says you don't) or you do it. If you can, agree a fee per cover / product in your deal so you don't have to approve every time. As always non recoupable would be nice but rare.

ROYALTY & LEGAL

These guys will do your deal with you and then give you log-ins to the portal to register for Royalties. If you are on a License Deal you do the paperwork for Featured Artists, Producers and Writers yourself with your lawyer and need to hand them in, signed, for them to be logged into the system. Always ask them to confirm receipt when emailing. If these guys are eligible for any sales royalties they then pay them and deduct from your share. Keep them in the loop. If you don't hand it in, records can be stopped. They cannot release a Featured Artist without paperwork or they open themselves up to being sued for it.

In the case of a Featured Artist who is also on a major label a 'waiver' is required. This is where the label who has the Featured Artist says - it's cool they are on your track but you need to pay us X amount of royalties. More often than not the fee you pay the Featured Artist goes to them, royalties go to their label. But this is a case by case basis and be CLEAR with your lawyer.

The Waiver can have catches on. Like holding you back with radio so you don't interfere with another record they have out. Either way the Waiver is done by the label with the other label. You don't do it BUT you need a copy of it and you need to approve it Why?

WELL HERE'S THE LOVELY TWIST FEATURED ARTISTS PROCESSES!

You have a song, and the session has an Artist on it. It's at demo stage. You hit the manager of the Artist while your Artist finishes the song. You start to discuss if this is even possible (some Artist's get ahead of themselves, jump on a record and forget they have an album coming out and it's not a good time). You agree a fee and you get looped into their Lawyer. You then loop in your Lawyer. In my opinion you stay involved, some don't but I stay and often lead it all the way home. Terms are agreed. Fee - and if that's recoupable or not.

CHECK POINT 1

Is the fee from your Advance (or as some call it your Recording Budget)?

Have you spent it all? If you need more - you have to go and ask your label and they have no obligation to say yes.

Let's say you got Beyonce, and she was 20k because she loves the record and wants to do you a good deal. You've spent all your Advance / Recording Budget but damn - it's Beyonce - this is a no brainer. Can you agree this? No you cannot. You have to go and ask for an additional 20k for your fund. They probably will but this is a Contract Amendment and must be documented to keep your royalties straight. Emails are ok if you keep them somewhere safe. Start a folder for the contract and anything which adds to it, file it in the same place.

How to avoid this:

You can do a deal where a fund of X amount is available to be drawn down for Features on top of the fund you had. If you are a DJ or a Hip Hop Artist they often signed you expecting this and had already accounted for that in the Advance offered, so it's a negotiation. If it's a fund to be mutually agreed. This means they can say no, and you can't do anything. Think about these possibilities. You can also ask any royalties agreed to the Featured Artists come from their share. Again, rare, but think about this in your business plan when you sign.

POINTS (FANCY NAME FOR ROYALTIES).

The 'points' let's say they say 4%. They do not mean 4% of your share which is let's say you get a 20% royalty. So you now know you get 16 and they get 4. Keep a note of this. I keep one spreadsheet of all the records I have helped make. Publishing splits, royalty splits and what my Artist should get. An online copy goes to my business manager who should check the statements reflect this. Later on, my auditor gets a copy. It takes 5 mins if you do it at the time, 5 hours if you forget and go over emails. Especially in a dispute.

“FROM RECORD ONE”

This means they recoup absolutely nothing. And from the first record sold they get 4%. But you're unrecouped. So the label isn't set to pay a penny out for a while. You do have to check this is OK with them first or be prepared to pay that yourself!

RECOUPABLE ITEMS

Ok, so they're being nice and will agree to Recoup. But maybe not everything and some things you cannot grant because of your deal. Remember they don't own this record, you do if you are on a License Deal so they want a good deal too.

CHECK POINT 2

Ask your Lawyer if what they want to not recoup mirrors your deal and if not, discuss the differences. Ok so they've agreed to recoup everything. Wow nice people and you are SUPER happy because it's a famous pop star and her hair bill alone for the video will be 20k.

And they have agreed by some miracle to only take a fee and no royalty.

Now ... here's the catch

You've now got your paperwork in place... and you start budgeting the video out based on exactly this. You have other people to pay on the record, maybe more than one feature, or samples, writers, producers... and you have balanced your budget perfectly. Then you are told by the label that the WAIVER is going to cost you. Major labels lend artist's to each other but it costs you. This can be in different formats

- Set company rate. This is when they charge a set royalty for most of their Artists. Let's say 4%.
- This can be a Percentage of the Artist Rate. So they want 25%. You're on 20%. So the Featured Artist's label gets 5%. 25% of the 20%.
- They can also set recoupable items before they get their payment.

And guess what...These recoupable items can be COMPLETELY different to the ones you agreed. Suddenly you cannot pay for the video before paying them their share!!!! And often these Waivers come in days before the record comes out.

And guess what some more? You agreed a swap. You get them for 4% and they get you for 4%. But their label only does percentage deals. You're sitting on a 20% Royalty and they get 5% as their label charges a 25% rate. If your label does the same, which may be ALL that label may allow - and they only have a 16% Royalty, you get 4%. 25% of their Royalty. DAMN! Your swap just cost you 1%.

Fair? Probably not. But if you want these guys on your record for now.... This is the daily battle. There is also nothing in your contract that regulates this, and the rates between the majors changes weekly as they are waking up to the revenue being generated by their Artist's sitting on other people's records. I saw one change where I cleared one Artist on a major for 4% then did another a week later and it changed to 33%.

You are pretty powerless here. Your label has some leverage. They all need each other. But your one song won't overturn an ever changing system and the Featured Artist is signed to them and cannot override it. So why on earth do the Featured Artist agreement in the first place?

Well - remember.... You OWN this record if you are on a License Deal. So in ten years or so when you get the record back you will take over paying these Artists and contributors to the record. You can see now why i am saying file EVERYTHING.

NEW ADVICE ALERT

For now, to protect yourself put in your agreement as follows:

1. Waivers will be applied for within 48 hours of your alerting the label of the collaboration.
2. Waivers will be in your name, and if the receiving label does not allow that it must state 'on behalf of' your company.
3. Waiver terms must be approved by you.
4. Waivers for Artists on the same label as you must still be clearly documented, in your company name, and must be applicable for the life of the record not the length of the agreement with the label. File all waivers immediately in your song folder.
5. Create a spreadsheet of records you have made and list anyone taking royalties from your share, and their recoupable items. Trust me here, it's way easier than looking back for the info. Share this with your business manager and when you audit, with the auditor.

Remember - major labels have different sub labels. If you think you can get a better deal because Bieber is on Def Jam and you are on Interscope and they are both Universal, think again. A waiver is still required.

How will you know when to stop paying the major and start paying the Featured Artist direct? Well hopefully the manager of the Featured Artist will tell you, but watch the press for updates. Remember when they leave they may still be in a retention period where that label may collect for some years to come.

I'm going to stress one more time to keep and file the waivers. If you pay for an audit, and he looks at your statements only based on the agreements you did with the Featured Artists and you're paying an hourly rate, you will kick yourself when he comes back puzzled as to why the agreements don't match the deductions. And you have to admit you knew there was a waiver, and you had neither saved it not shared it with him or her.

Build a relationship with the person who clears these features at the label. The ones I have dealt with are SO nice and are on your side. Shout out Todd at Interscope here who is a living legend. He made the craziness of juggling 24 Featured Artists in a year bearable. You're in this together, they keep it calm. They get it done. Be nice. They are often hidden behind your A&R guy or product manager but a thank you when it's done is a thank you WELL SAID.

They are very much on catch up on this unregulated set of rules set by major labels see their Artists bounce from one song to another.

Term you don't need to worry about is Market Share. This is where major labels report how big they are in the marketplace. For example the one with the most record sales and streams is the biggest Market Share. They are protective of this and it looks super fancy to their shareholders. When they lend an Artist to another label they will contract the label to give them up to 50% of the label share to their own reporting. This also helps keep their big bosses happy on results, while they keep their Artists happy by not blocking collaborations.

If your Waiver doesn't look like its happening, well it's all balls to the wall here. Call the Artist, call their manager, call whoever you need to put pressure on. But... do that LAST. these labels have processes and indeed when you hop on someone else's record they are there for you too. Don't push them while they deal with you. They are dealing with hundreds at a time. You will annoy them and that's not smart.

There will be 2 types of record deal in the future in my opinion...

THE LICENSE DEAL AND THE RE-LICENSE DEAL

This is when the labels will have to give back your songs and will want to keep you. Back Catalogue streaming is a HUGE part of the label's revenue and now Licensing Deals have replaced ownership, these are just loans. They will want to keep earning.

Whilst for many they may want to stay and simply take new advances, improved royalties and pitches that state how they will keep pushing the records on classic playlists - for some they want the control back.

In this case I see no historic reason why Record Companies won't play hard ball here and they are powerful.

Waivers will be one way. They did the deal with the other major, not you. They own the Featured Artist if they were on their label..and now won't allow them on your records. They won't allow you to keep the play count on the songs even though Spotify are saying you can (who knows here!) pulling you down from thousands of playlists by having to re upload the record. It's coming trust me.

So... THINK about this when you are doing all these deals. If you are a Featured Artist on a record TELL YOUR BUSINESS MANAGER. This revenue from your percentage will appear on your royalty statement.....CHECK IT MADE IT ON.

Tired yet? LOL! Ok here's the easier things Featured Artist's ask for:

APPROVALS

SAVE THEM. Learn them off by heart. There's no greater offence to an Artist when you post something they didn't approve and it ruins relationships. Give them limits of time, like you have 48 hours to approve (on weekdays) or it's seen as approved. This keeps up you work flow time at busy times. Video costs. They may charge you a fee to appear, but will also list items like travel and the class of travel and how many people, rider on set, need for a Trailer (this can add 20k so be careful), stylist budget (can be 40k for a big star), glam (hair, make up - again can be pricey).

VIDEO COSTS

They may charge you a fee to appear. But will also list items like travel and the class of travel and how many people, rider on set, need for a trailer (this can add 20k so be careful), stylist budget (can be 40k for a big star), glam (hair, make up - again can be pricey).

PRIMARY ARTIST OR FEATURED ARTIST

This applies to stores. If you want them to be a Primary Artist this is how it looks on Spotify when it is in Bold Type and appears on their page. You would prefer this normally as their fan base see it more clearly. You may not want this for some reason. Be clear. You can only have 3 Primary Artist's on Spotify for example so if you have 4 you can't even offer it to all anyway. On Apple Music I am sure you can have 4. Check before you ask Artist's to commit.

MEDIA COMMITMENT

This is where you outline if you expect social media posts of interview time. Most push back here and post what they want which is sort of fair enough to be honest.

MFN

Most Favoured Nations. Which means no one gets more than them. This applies to records with more than one Feature OR they could ask for MFN across a whole album which means you need to watch other deals on your record. They could say MFN on only certain terms, so they don't care if someone got more hairdressing than they do, but they do care if someone gets more of an advance than they do.

BILLING

This is how they appear on Artwork and in the title of the song. Now... if they cannot be a Primary Artist because they have another single out, they cannot go ahead of any other Primary Artists that's just how the software works on songs. BUT... they can insist on the Artwork they go first ahead of the others. It's a negotiation. Stay calm!

WHAT THEY NEED TO SIGN?

Within the agreement, they state they 'indemnify' which means they promise that no one they worked with on the record used a sample or stole anyone's music or if they did they declare it and you have to clear it. If they get caught, you can pass the lawsuit over to them. But... this means you had to have this signed and you had to keep the sessions at all stages. Emails they sent, what app's they sent. Showing clearly it was them who added that part.

PRODUCER DEALS

A producer normally asks for royalties (from record sales). They can also ask for Publishing. If you are managing a Producer and you want them to be known you can contract, the Artist tags them on social media. It's rare you can ask they are listed as an Artist. However you do see some who plan to go on and be Artists insist on this and be a featured artist.

They can ask for a fee upfront. This fee will then be stated as Recoupable or Non Recoupable. It will list what they will or will not recoup. This fee would come from your Advance or Recording Budget and is normally payable at the time they engage. If you want to see how they do, like trying out a new producer they would do the work 'on spec' which means you buy it if you like it.

REMIXER DEALS

Remixers generally receive a fee. Many now ask for Royalties on sales. Some ask for income on the Performing Rights income generated on the Master side. Speak to your lawyer about what you are giving away and ensure you have the rights to do so. Like producers you can insist on social media support from the Artist, approval on Artwork where their name is listed. More often than not their name is on this product. You can request Primary Artist status which means it will show on their Artist page on stores. The Artist is likely to be fine with this as they want your fans to see it, that's why they picked you. Your sound and your following.

Their agreement includes a Sample Waiver to say their work was all their own, their terms, what they will recoup, and goes to your Record Company who will pay them and deduct that from your income.

If you have a Featured Artist on your record they may have approval rights over Remixers so be sure to follow agreements when you add new versions of songs.

SONGWRITING DEALS

This confirms they used all their own ideas and the share of writing income they receive. I have seen these not done and a share be agreed on email but covering yourself they didn't copy anyone is smart. Again, you can insist they get social media support which inevitably may get them more work, be included in press releases. You will not get Featured Artist or Primary Artist status on stores. Or at least I have never seen it (so far!)

A hit song has demand. You can ask to 'hold' it meaning only you can work on it for a period of time. There may be a fee for this. There may also be a fee to buy the song ensuring the writer gets paid. Remember, they have no control later on. If this song doesn't work because you or your label messed it up, they get no income so some are now asking for fees. I think that's fair enough to be honest.

They can insist it's a single. Not sure how you guarantee that once it's on an album, is there such a thing as a single anymore at this point? But it can be defined by if you invest in taking it to daytime radio and making a video for it. The fee can also apply for them to even do a writing session although it's less common. Writers are crucial and in my opinion underpaid, so look after who you work with. You will want more from them. Also keep them in touch with when songs come out and how they do. It's their work too.

AGENCIES

An Agent is who gets you live work including DJ shows and private performances (cash!)

CAN YOU HAVE MORE THAN ONE?

Yes, but the bigger ones will only take you on if exclusive in their territory.

CAN YOU HAVE MORE THAN ONE WORLDWIDE?

Yes. You can normally split the world with North America, Rest of World. But I have seen Asia and LATAM go to Agents totalling 4 worldwide.

WHAT DO THEY CHARGE?

10% of the GROSS normally but some will negotiate. So that's straight off the top, not after Withhold Tax (coming to that) or any of your costs so be sure you put this into your budget.

HOW OFTEN DO THEY PAY YOU?

Normally monthly but most will issue payments when asked. Ask in your meeting early how it works. If you need cash show by show, discuss with them how it works.

WHAT ELSE DO THEY DO?

The larger agencies now have active brand, film, gaming, influencer and music scoring departments to name just some of the ever expanding service. This can seem amazing but unless you fit the bill for these types of deals (which they normally decide more than you do) you will not see a huge amount of action here. You have to feed them the info on your Artist, suggestions for brand targets and be realistic that these departments service hundreds of clients.

These services are normally on a non exclusive basis. So you can get these deals from anywhere and only pay them if they bring it in.

WHO DO I CHOOSE?

If you're lucky enough to have options don't go with commission rates as the way to chose. You can work on that part last. Who LOVES you, who gets you, who will fight for you?

It can be wise to be on a roster with other similar agents who are successful, this gives the agent bargaining power. Allowing you some of the slipstream from the other bookings he or she handles. But big agents can also grab new talent to stay in control and you end up with an Assistant booking your shows. To be fair I've seen some Assistants do better jobs, but for now lets stay on the topic., You don't want someone who comes to the show to sign you and you never see them again.

Think back to all the shows you have been to. Which agents were there? Until the end! Who can name your songs and not from a cue sheet their assistant handed them. Who will answer your call when you ring them without an appointment?

Ask promoters. They don't like agents but they respect the good ones and they will have good feedback. Look at other Artists you like. Who did great runs of shows where the travel looked decent and planned out well, where perhaps there was also a special show where the agent had sought out a special venue for a one off? These are all tell tale signs this was done with care. Your live income is your bread and butter so there is an argument this is the most crucial relationship.

If you have more than one agent especially, but no matter what, keep your agent updated. When songs are to come out. When you need to be somewhere (for example you are playing an Award show and you know 3 months in advance, maybe you need a show to help with travel costs nearby)

Keep them in touch with where the songs are reacting globally to allow them to share this news with promoters who can then book you for the region or improve your shows. COMMUNICATE or they cannot do their job.

Go over the touring periods you want to give to each market. I set up an online

calendar so everyone could layer in their targets at beginning of the year, and as a manager I would decide which festivals, shows and public holidays were better for the strategy and give them the green light to go hard after those targets. The others still worked on options so if we failed we were OK but not wasting their time working on a whole year when there are multiple agents, is vital to keep them engaged and enthusiastic.

FIRING YOUR AGENT

Traditionally there is no signed agreement with your Agency. I have never signed one. If you need to move on, be nice, explain why but not in an aggressive way. They will commission all shows they confirmed or 99% confirmed. The new agent starts and commissions all new revenue.

DOES YOUR AGENT HAVE A PLAN?

They need to show you their plan is long term. If they say you will play everything this summer... well that's awesome but what about next year as none of the festivals allow 2 years running?

Good agents say... first we do this.... Then next year we do this....

If they plan to move you to Hard Tickets (your own shows) do they have experience at this? This is an expensive move. Not for the faint hearted but we will get there later.

LAWYERS

You use a lawyer to sign deals. Most deals have a clause which ask you to confirm you sought legal advice, this is to cover their ass so that you can never claim you didn't know what you were signing.

Lawyers charge in different ways.

1. **By the hour.**
2. **A Percentage of gross revenue.**
3. **A percentage of some gross revenue (IE take our touring).**

There's no right answer here. I've had clients where I have needed a constant lawyer due to the sheer volume of songs being created. I've had clients where I needed a lawyer once a year when someone claims against one of my songs for example.

Does the Artist pay the 5% on top of your commission? That's between you and the Artist. I paid the lawyer in my case, so I took my share and paid the lawyer from my income. Essentially we were partners. Others I have seen charge on top. Discuss it with your Artist and do what's right. Obviously the Artist won't want any more costs but as they will own the catalogue you create for life and 70 years post death, perhaps you can argue your income is shorter term and they need to pay it. Either way an open conversation is needed.

Do you have one lawyer or more? Lawyers tend to be experts in the country they operate in, and the copyright laws there. They can also only really defend you in a case brought in their territory. But most have good global knowledge and can handle the day to day, or call on local experts when needed. I always used a lawyer from the country where the record deal is based, but that's not essential. The lawyer may want to be exclusive, so if a lawyer becomes essential in another country and you are paying 5% perhaps you want to insist that comes from their fees.

WHEN DO YOU NOT NEED A LAWYER?

Negotiation of live contracts - that's your agent. Basic deals - I must admit I have done myself as I gained confidence over the years.

Sample Waivers, I used a template given to me by a lawyer and issued it and sent it to them once signed. This template can also come from your label who want to know they covered themselves and so decide the terms they will accept.

NDA's. Ask them for a template for your staff and touring staff, then issue yourself.

Litigation - well that big day has come and someone is taking you to court all the way for stealing their song or at least claiming you did. Then you need a Litigator.

Normally your lawyer will recommend one and stay involved during the process.

I will go over what paperwork you issue per deal you create later on.

WHAT ELSE DO THEY DO?

Some lawyers will actively go find you deals. They have good relationships with brands and bring deals in. This is quite rare in my opinion but some do, and it's always worth the conversation if this is a service they provide, so expectations are correct AND you remember to tell them what you are looking on a regular basis if they do. They can't help you if they have no idea what you want.

Legal Fees can sometimes be contributed to by the Record Company who want to sign you. They give you a budget in the agreement. Remember to look for this and invoice them for it.

HOW DO I CHOOSE?

As I mentioned earlier, lawyers with terrifying reputations are amazing at getting huge advances but more and more now they stay involved for longer so a balance of getting you the dream deal with being someone your label respects is worth considering.

I THINK YOU ASK YOURSELF THESE QUESTIONS:

- Do they understand your goals?
- Have they done other work you admire?
- Do they have a good working relationship with the label or labels you are considering?
- Do they allow you to ask questions and answer them without patronizing you and in a way you understand?
- Do they charge rates you can afford?

WHAT IF I WANT TO CHANGE?

Your agreement with them will have the termination terms on there. Check this before you sign and know how you get out and what that costs the Artist if you do. Ironically the agreement they send you to sign also says 'I confirm I got legal council on this deal' which means you need a lawyer to check your deal with your lawyer. I rarely see people do this, so be careful here what you sign.

BUSINESS MANAGERS

Like I said earlier, for your Business Manager you need someone diligent. I find some can be reactive. Royalty Statement comes in, invoice goes out. Sometimes without ever asking you for a copy of the deal. So I've wondered how do they know the royalty rate was right? I've seen some miss Royalty Statements completely. No matter what, I'm afraid it is your job to check these come in. But half the battle is someone who takes an interest in where the money is coming from and what you are owed.

Someone who keeps you informed in a simple and regular manner.

I've also had clients who think they don't need to pay tax. As in.. AT ALL. I was sent off to another country to meet a finance guy who was going to run the tax free set up. He was pretty patronizing and I didn't trust him and thank goodness, because I then googled experts in their field, asked a couple of other managers I trusted and ended up with someone who absolutely showed me why the other tax structure was illegal. My client would have ended up in jail.

Now I have no legal expertise at all, but I used my instinct, and I was right.

Ask your Artist what they want to know. Do they want to know Royalty amounts when they come in, or be able to see the amount coming in for shows, and the costs for shows? Some do, some don't. But ask, and have that narrative open and flexible to change as your business grows.

Artists can not want to ask after a while and you can feel not trusted if they do. This is not the case. Money is a number, it's there to be discussed, costs to be challenged, it's all part of evolution.

Whoever you hire, be clear on their financial terms before you begin.

SO WHAT DO THEY DO?

Within the Artist's business you will need to do the following :

- **Raise invoices for income due to them. This can include show invoices, advances, royalties and brand deals**
- **Insure your shows**
- **Pay Bills**
- **VAT and Tax Returns**
- **Trademarks**
- **Foreign Tax Reduction Applications**
- **Tax and Salaries on Employees**
- **Secure things like credit cards and mobile phones**

Business Manager's can do all of this and more. I was at a school once where a millionaires' Business Manager was doing the scouting for schools for a client who was moving there!

But the reality is you have to get the costs and choose what you want them to do. If you are happy to raise invoices I would really recommend the accounts software XERO. This is online, accessible by your Business Manager and allows you to code income and costs. It also shows you your bank balances all the time so you can see who owes you, what you owe and what you have in easy reports.

If you raise invoices, your Business Manager will need copies so they can 'reconcile' your accounts which means... putting them in a format the tax man understands. You can pay your own bills online, XERO allows you to store the receipts from your phone to match (i told you about filing right? This includes receipts!) For example you can give your tour a code on XERO, and it will then tell you the profit you made. You can give income a code, like Live Touring, or Royalties, or even Royalties from a certain company, and it will tell you the totals.

I doubt you can do a tax return so I really would advise they do them for you if you cannot afford them to do the rest.

DO YOU NEED MORE THAN ONE?

Well that's a tricky one.

If you are not a USA Citizen, but you tour there a lot, you may well need to open a USA Company or bank account. The USA, like all countries worldwide, take 'Withholding Tax' or WHT from your gigs at the source. It will be deducted by the promoter or the agent by law, plus the State Taxes. The current rate of this is 30% for WHT. To do a CWA you need someone who is authorized to speak with the IRS on the applicant's behalf via Form 2848 Power of Attorney or Form 8821 Tax Information Authorization.

This can cripple you when touring - remember your agent is also taking 10% off the top. So you get under 60% to play with plus the cost of your crew getting there. You can reduce this to 30% of your PROFIT which is often a lot less if you apply for a CWA. This is a Central Withholding Agreement. Basically you say to the IRS 'hey I may be earning 10,000 USD but I'm only making 4,000 USD so please only charge me 30% of that'.

You have to apply 45 days in advance with a budget and a signed copy of the contract. You can apply for multiple shows per CWA so a whole tour or if you know all your shows for a period of time, do them all. When you apply you guess your costs, and be realistic, don't over do the costs or the IRS will not like you. But you don't need to know your flight and hotel costs exactly. Put in solid estimates. You submit a true return via your business manager after the show, with receipts. ALL of them. So that meal you got in an airport where you left the receipt on the tray - KEEP THE RECEIPT.

To do a CWA you need a USA Business Manager in my experience, and you need to own a USA company. Normally called an LLC. You do need to do the maths here. If you pay Withholding Tax, you get it back about a year later... but you get it back as a credit against your own tax bill.

If the IRS agree you may be required to pay the lower amount of tax upfront. In this case, if you have no cash, the Agent can ask the promoter if he will allow

the deposit to be released to you. It's not a service all Agencies offer and it's not something the Promoter has to do and you have to sign paperwork to be responsible to return the money if you cancel etc.

So the Math is...

- What is the cost of the business manager / accountant to process the tax application?
- You need a USA Bank Account what are the costs associated with this?
- If you don't do a CWA and you have a massive tax credit in the USA at the end of the year, is your tax bill back home the same size or bigger? If you don't have a big tax bill at home to credit it against, you don't get the difference back often. I've seen this happen, where an Artist is not American, but their touring revenue was 90% USA.

If the cost of these services are worth it for the cash flow you will gain by paying less tax while you tour through the year, do it. I always do it.

WARNING:

The simple act of performing in the USA triggers the need to file a tax return. Say what? Yes. Speak to your business manager about which countries this applies to for you, you need to set reminders, ensure you have the people in place to do it, and follow it up for copies which you sign and FILE.

WITHHOLDING TAX

General notes if you are still in this chapter? If you left... well that's a common mistake and you need to know this! In general most countries in the world apply a rate of Withholding Tax to shows. They take it from the promoter, not you. You never see the cash. Rates vary from 12% to 30% normally. Sometimes you don't see any, well that's the promoter not deducting, it does exist I assure you in 99% of cases.

I tell my agents to ALWAYS present an offer to be with the tax clear.

IE the show is \$10,000 USD and tax is 13%, which it is in China for example, Net Amount = 8,700 USD. Do State Taxes or any other formal legal tax deductions occur? You need to know what you get NOW. Or how can you cash flow? **Make them SPELL IT OUT.**

Remember they take 10% off the top, so actually you get 7,700 USD which is a huge difference from telling yourself it's 10k. It's not. Some countries allow split contracts. A legally agreed percentage you can charge for production (your crew and kit) and a Performance Fee.

For example:

\$10 000 Fee

30% Production, 70% Performance Fee.

So you get

\$10,000 Fee broken into..

\$3,000 Production Fee (not subject to tax)

\$7,000 Performance Fee (subject to 13% tax)

So you would get 910 USD in tax removed. (13% of the \$7,000 Performance Fee)

So this means you get

\$10,000 Gross

\$9,090 After Tax on the Production Fee

\$1,000 Agency Fee (charged on the gross remember)

\$8,090 to you.

So what happens to that \$910?

Well you get it back... You know that nightmare time when your tax bill comes in... you have receipts in the form of Withhold Tax Certificates (receipts) for what you paid globally. Most countries worldwide have a Treaty. They all withhold to make sure all you pesky rock stars pay your taxes then they all pay each other back so they all get their taxes.

So you have a Tax Bill of \$50,000 USD. But over the year you have paid \$25,000 in Withholding Tax. You will show the tax man (or woman) your receipts and its

deducted, technically leaving you \$25,000 to pay. If you don't have the certificates, you only have your agency statements showing the tax deducted this is NOT enough to claim. Sometimes they accept it... But sometimes...the promoter didn't pay the tax, they went bankrupt or just didn't pay it. And this , is your problem sadly.

It is your job to make sure these certificates come in. Your agent needs to chase them and they don't normally offer to do that. But it is their job. They commissioned on the gross, and they need to make sure the total money be it in actual funds or in tax certificates come in.

I run a column in the Artist diary, and on the fee's column, next to it I note the WHT amount, and then another column which confirms I have filed the tax certificate and I keep the whole year in one place.

This also allows you to keep a tally of what was deducted, and what you SHOULD get back from your tax bill. But never count on it.

Like I said, in the rare case your tax bill back home is SMALLER than the tax you paid overseas, at the time of writing this I have never seen a refund happen. One exception is that in some countries you can move the tax credit to a later year. Speak to your business manager to be sure you know the status of Withholding Tax balances at the end of the year before you start. Know your countries rules. And remember, it's not YOUR personal country, it is the country where the Artist is a tax resident (pays tax). This can be different from where they live! Be clear here. It sounds more complicated than it is. Where are they tax resident... what are the rules. Ask that and you will be fine

However I have never seen a tax bill lower than the WHT paid either BUT if you had a year of heavy investment, maybe you bought all your touring kit, or you bought a new studio, you may have a very low tax bill, and in that case the tax you paid overseas stays... overseas.

HOW CAN I MINIMIZE MY TOURING TAX?

1. On all shows, ask your agent to show you the tax amount as a number, not just as a percentage, from the very first time a show is mentioned. Awareness is everything
2. Ask your agent and business manager if there is a split contract possibility for the region. They will have experience of other shows there and will tell you if a Production / Performance split is possible

3. With smaller independent agencies I always asked they bill their commission direct. So the 10% they charge isn't included in my fee, on which I pay tax. Every dollar helps and once you get to 100k fee's this can be 1,300 USD in savings on an Asia show for example. Which is someone's flight there. Large agencies are not keen on this, but can when asked nicely oblige you.
4. Log all WHT you pay for the year and tick them off as you receive the tax certs. These can not be issued for a time after the show to the promoter, sometimes several months, so make a note of the date they say they will get it and put it in your diary to remember to chase and make a note on the sheet you're logging tax on.
5. If you have a large tour you may need a local tax agent to apply for the reduction like a CWA. Australia is a good example of this. I use Michael Roseby. He charges by the tour, and asks for his fee upfront. He will then do a process like the CWA. Submits signed agreements and your budget, reducing the tax to only on the profit predicted to be made, a large saving for me. In this case, for me also, the Client had a tax structure which saved him global tax in many ways and he could not claim back WHT certs under this structure (this is rare and not for beginners so don't stress about it) but for me, WHT certs were worthless so reduction of tax upfront was the name of the game.
6. When do you hire a local tax person? When their cost is worth the cash flow to you instead of waiting to get it back later. Get a quote, do the math, decide. And then of course save EVERY receipt you can. Always ask what is a valid cost. Food on the road is often classed as subsistence, perhaps also your Personal Assistant who works remotely but didn't come on the road, their salary for the tour period may apply. Visuals you bought for the year can be applied at a fair percentage for the show using them... etc. Get creative but do NOT take advantage or lie. I've seen it come back to haunt people.
7. Your business manager is always a good person to ask if it's worth it and will have a local tax agency they use - I've only ever done it in Canada, Australia and America.

WITHHOLDING TAX SUMMARY

1. **With the fee offer, ask your agent to tell you with the fee offer, what the rate of any taxes deducted is and confirm the net amount**
2. **Ask your agent to be clear if you can split the fee into Production and Fee portions, and do you need to justify the splits with any forecasts and if so, by what date?**
3. **Get ahead on asking your Business Manager if you can claim more WHT back if your tax bill is smaller at the end of the year and how long these refunds take to come.**
4. **Keep a running list of tax you paid.**
5. **Set a reminder to chase tax certificates and file them.**
6. **Ask how much WHT reduction agent fees are before you start and what you need.**
7. **Ask your Business Manager which tax returns you have to do. They can only tell you this if you tell them where you are touring, which, if you are doing your own invoicing, you may not be doing. Share a calendar with them of shows. Set reminders for when these are due, and file all copies.**

BUSINESS MANAGER FEES

They can set an hourly rate, set a retainer or charge you a percentage normally never exceeding 5%. I prefer hourly rates and I cap the amount they can go up to.

CAPPING FEES

With a hourly rate company, set a maximum per month or per job they can go to and they have to alert you first before going over that.

A&R DEALS

If you do the job of A&R independently, it generally means you are focusing on the part of the job which finds the songs. In these cases you can charge people as follows:

- **Retainer.** This may have exclusivity within the genre of music if it's high.
- **Points.** A royalty of varying size for the song. This lasts for the life of the song and you need a 'Letter of Direction' from the Artist for the label to direct and then claim from the Artist when they own the song after their License Deal is up.
- **Publishing.** Very very rare but some do get it if they truly put the entire thing together.
- **Expenses.** Cars to sessions, flights to sessions, living expenses and hotels when on the road for you.

PUBLISHERS

This is who collects money created by the composition of a record. The lyrics, the music etc. Some of my students get confused here and think you need a label OR a Publisher. This is not the case. IF you wrote on the records, you need both services.

But...you don't NEED a Publishing Company. You need someone to collect the revenue. Read on my friends!

NEW ADVICE ALERT

As I said in the Record Company section try and agree that no Gratis License (free usage) requests for media partners using 30 seconds or less, for a period of 2 weeks can be blocked. This is to stop publishers blocking you from a SnapChat or IG filter for example, which they do when they are battling those platforms. Remember you don't own the whole song unless you have 100% of the writing so someone else may block it but don't let it be you.

Also add that the Publisher may not disapprove of a sync - IE if you want to sync to Nike at 1,000 USD, you can. They will not like it as Nike perhaps took advantage of you by knowing you want it, but... there's no time sometimes to worry about precedents you set. (Nike of course don't take advantage but you see my point... when you need the look, nothing should hold you back).

Your Publisher is who you have to go to and collect your Publishing Share. Technically you don't need one. You can do the syncs yourself, and your Society can collect that share for you. I must admit I had to sync for an artist for 18 months and it was a living hell. All the TV shows with tiny amounts when you have to agree, then check back 2 months later if it was used, then register on their invoice system, then invoice, then chase the invoice.

It was a NIGHTMARE. I had to do it as we were in a legal battle with our prior publisher. It's a long story, but I would not recommend it unless your Artist is big enough to have someone full time in your office doing it.

What I will say is that the money we generated was 5 times what we had seen in syncs prior. Which I thought was strange. I obviously assumed it would be less as we were less experienced but I do believe we got back to everyone, and did every deal (where suitable). I do think the big publishers possibly focus on the bigger revenue syncs and the little ones, which really add up, don't get done, but that's just a theory.

So what else does your Publisher do?

- **They register the song. Their number ONE responsibility. Make sure your contract clearly says they do it. You can get out of your deal if they do not (it will take time and a good lawyer but I have actually seen it done). Ensure you know and follow their registration procedures**
- **They do your syncing, which includes handling incoming enquiries**
- **Pitching to people to use the music - movies, brands and TV shows**
- **Help secure writers or producers for you by listening to your needs, from their own roster or going to other Publishing companies (they all swap so they can go to others) to secure songs for you**
- **Help change laws and protect your music**

DEAL TERMS

An 'Admin' Deal is normally cheaper and means you get less services. Less outgoing pitches and is more about going out and collecting. Essentially doing your 'Admin'.

A Publishing Deal means they promise, but cannot be held accountable, if they do not deliver, to the items on the previous page.

Either deal can receive an advance although Publishing Deals are more likely to do so. Again, like your record deal you recoup this BEFORE you get any more money.

Admin Deals can be as low as 5% commission. Publishing Deals can be 25% commission. I've seen however superstars secure 4% Publishing Deals. Be sure to ask if Sub Publisher rates are included in your deals. This is when they use Publishers across the world to service their global business, and those Sub Publishers take commission. Is that on top, deducted before it gets to your Publisher and they also take their commission? Or included? Be clear here.

Ask for approvals on all syncs. Again, get back to them same day, it takes 15 mins a day to stay on top of this and you will become known as someone who is fast which can mean you get more opportunities. Tell them what you are doing, what you are looking for. The types of brands you love, movies you love and want to be a part of.

Send them new releases or how will they sync? Tell them if you are willing to write the brief for commercials or movies. If you are ingesting a larger catalogue to a Publisher I make them Spotify playlists of tracks and name them. 'Suitable for Gaming', 'Love Songs', 'Cinematic Music' if you think globally these offices will listen to 200 songs when they sign you, you are dreaming. Make it EASY for them to engage with you. They will appreciate you for it.

RETENTION PERIOD

Your deal is typically 3 years. But there's no rules. It could also be for a set number of songs delivered but that is less usual in this space. The Retention Period is how long they can keep collecting on the songs you delivered. It can be 5 years - 15 years or none at all. Depends how big you are.

The shorter the better. Set reminders as to:

1. When your deal ends with 6 months notice so you can take meetings on where to go next.
2. On Retention, so you know when those songs return to you, again with 6 months notice so you can plan ahead.

AUDIT

Once again your friend and you must have the right to Audit every 3 years. Set a reminder for 6 months before so you can decide if you want to, hire an Auditor (your business manager or peers will recommend) and notify the Publishing Company - the process for which is outlined in your agreement.

SPLITS

This is how you 'split' the Publishing between all the writers. No legal formula exists. You have to negotiate. Start with what you feel is fair and get everyone to agree. Your record can't come out if you don't. A sample can also take a percentage which goes to all the writers who made the sample in the same proportion as they wrote what you used. So if they all split their record evenly, getting 25% each, and you agree they get 20% of yours, each writer there gets 25% of the 20%. Getting 5% each on your record and all of them are listed as writers on your 'label copy' (the big list of people involved) Who gets Publishing? Just writers? Nope. Anyone can demand a slice of Publishing - its your call if you give it.

Superstars who do not write can demand a piece (and the money they get from it) can still demand a piece of publishing. This is because they feel they made it massive and want to share in all the revenue it generates. Producers can do the same. And to be honest I think that's fair enough.

If a record is covered, generally the writing splits stay the same. But let's say you have a song that's not done well, and someone massive wants to cover it, they may say they need a Publishing share. If they do, you may choose to grant it but every writer has to agree. Same with syncs. It's your song, and you have a massive Coca Cola ad, and you're mad excited because it means HUGE exposure. Every single writer has to agree and you may never have met some of them. You need a free usage for an Instagram Lense...? Same. Every single writer has to agree.

Now you can put in their agreements that every single sync is pre cleared, but do they even have those rights to give away? I've never seen it, plus writers want control of their work - you would for sure! But if they do say that's ok and their Publishing Deal doesn't allow them this freedom, you will hit a wall. In general stay in touch with the writers, and when you do a deal, get their phone numbers and publishers phone numbers for emergency clearances and file it with the song.

REGISTERING YOUR SONGS

Be clear with them what they register. Do they register with your Collection Society for your writing share or do you have to? The norm is they do it. I saw one HUGE issue here where they were supposed to and didn't! So check the process but then check your statements which show your songs on all services and that they made it on. Do not assume sending your label all the info makes it there.

Ask how your Publisher wants to be notified of new work. What does this require. This can include length of song, lyrics etc. Also it can include you handing in the instrumental and the stems or at least having them on file. Why? Because some TV shows and movies etc will not want the whole file or to adapt it. Don't lose a movie sync because your Artist didn't give you the stems. Get them when the song comes out before laptops get lost and back ups don't happen.

When registering, how do you confirm they got it? What's your 'receipt' it's in? CHECK.

COLLECTION SOCIETIES

You don't actually NEED a Publisher. What you do need however, is a Collection Society. These can have various names (confusion sets in... I feel you)

If you have a Publisher you STILL NEED THIS.

- Society of Authors, Composers and Publishers: it is the most standard name like in CISAC = International Confederation of Authors and Composers.

Also known as...

- Copyright Collecting Societies
- Authors and Publishers of Music = Societe des Auteurs Compositeurs et Editeurs de Musique = SACEM
- Performing Rights Organisations = PRO
- Performing Rights for Music (PRS)
- Collecting Societies for Music

You do not necessarily have to register in the country where you were born / hold a passport. Ask your business manager for advice and always speak to them. They are actually VERY friendly. You cannot however, that I have seen, audit them.

Registrations have sell by dates. It's around 5 years. No registration? The money is redistributed to lower their operating costs or between other artists - the rules vary.

STORES

Digital stores are referred to in meetings with your label as DSPs.

Pretty self explanatory, this is where you sell music. Digital or Physical. Later on I will show you how to know where to focus but the world does not revolve around Spotify, Apple and YouTube. There are many amazing stores globally, capable of delivering millions of streams, revenue and boosting your profile in the region.

When you determine your markets to focus on (explained later) make sure you know ALL stores in the region and check how your profile looks. You think the label ensures your nice fancy new profile picture goes up worldwide? They do not. Google, and make a list for your International Rep to fix it, and then check back and make sure you are all good.

Stores generally now all need you at the same time and require 'Parity'. This means they all get the same. Some people do buck this and deliver extras to their favourite store but this can result in less action on other stores in terms of playlisting and profiling.

Warning here: streaming platforms consider themselves Radio Stations. If you 'premiere' on radio, and indeed I have been shot down for even mentioning the word Premiere on my socials, they consider you put it there first and will pull back on support in many cases.

Radio will tell you they won't give you the love if you don't go with them first. Debate what is best. You can time a release within reason to go when the radio play goes live. It's not easy and not everyone will help you but it can be done.

Liners (video and audio) for these platforms do get used. If the label asks you for them, do them, but make them look nice. They can spread like wildfire and if you spit them out walking down the street that's ok, but be ready for them to be shared by fans.

Your Smart URL (the link where you send fans and it lists all the places to consume) link can be made yourself, or link in your Bio in IG etc. Be sure here to tell your label who to include. They will do the obvious ones but for me I always wanted to include Gaana and JioSaavn in India, BoomPlay in Africa, Melon in Korea, NetEase for China and so on. There's no point hammering home a link that your fan bases don't subscribe to. Use your Top Ten Markets exercise I'll give you later, to determine which stores go into your Smart URL.

PROMO BEFORE RELEASE

I miss this. Building up a record before release so kids were waiting for it... but streaming changed the rules. HOWEVER - you can get around it. Stores tend not to mind the following pre-promotion:

- 60 second clips in your socials especially if linked to a pre-save
- Live Performance - you played it out live... and it's shared by you and your fans... with crowd noise. So far, no one has complained about that to me. And this is a great organic way to build anticipation
- You can drop records to DJ's and they can play them out BUT they cannot play on radio before it's in stores. So controlling that can be tough. Send to those you trust or the promo company (covered later) can say NO RADIO on drops but it doesn't always work, so be mindful. But a few cool DJ's playing the track is good. Old fashioned and I love that!

CAN YOU PLUG STORES?

Stores will tell you they base their entire business on algorithm and to some extent that is more and more true. However as you build contacts, you can pitch tracks to editors. Keep it brief, include the URI (the label will give it to you) to help editors find it in their system if it's not out yet.

A short pitch - like 'Hey, I think you will like this one for XXX playlist. FYI we will be heading to Coachella this year, full European festival run in the summer, hope to see you there, it's looking like a big year for us. The last record did XXX streams and performed amazing in this one, Shazam's were mental! Send link to previous song etc etc'. Be short, factual, be nice.

CAN YOU DO EXCLUSIVES WITH STORES?

If Spotify offers you a ticket pre sale, or someone else offers a feature like a lyric video or video interview, YES, you can do that. As long as the track is in all stores, extra promo you are offered can be taken without offending other stores. If they

want you they do need to come forward and ask for you, so if they missed it, that's not your fault. But sometimes I drop the others a note, and tell them I'm doing a show with one store, and hope that's cool. They appreciate sometimes not being blindsided and able to come with their own looks for you. Invite editors to shows, be careful about sending gifts, bribery is frowned upon.

PERSONALIZED PLAYLISTS

First of all go to similar Artists and it will show you on their page playlists they appeared in. Go there. Heavy records can work well on workout playlists, some bands love making an acoustic version and dropping it later and there are whole playlists for this etc. Go to these lists, write down the name. Look on Instagram, are they on there? Can you DM them your track? Building a database of who to send records to is vital. There are various services, decently priced, who will push for you. PlayList Push App is one. But the reality is, this is a grind. Look at others, find the editors, target them. This is a task for all year round. Not a panic pre release.

MONEY

They take a percentage for selling on their platform. If you want to be really fancy and you have a spare day, you can work out from your statement how much you got per million streams. This varies per store and per country. This is because your streams are broken into freemium (in the free part of a store supported by ads) and all kinds of other rules they apply. Why would you do this crazy thing? Well - I found some CRAZY results.

I found one store, in the Philippines (one of the biggest markets for this Artist) paid 13 times more than the one I thought paid me the most! This meant my label had been nagging me to promote this store and I thought I'd done enough promo and suddenly my respect for this store shot through the roof and I did a local campaign for them and I posted them more. It also helps you plan. How much did your YouTube video generate? Can you afford the video? It's a process with so many TBC's. This science has so many variables. But it's a guide and who doesn't want to be able to tell the Artist how much you made per million streams.

TELEVISION

TV is a good way when your record is popping to help take it all the way home. Generally they want records with heat on them unless you are a superstar and then they will allow new music. It's expensive. TV shows rarely pay costs, and remember if you have a Featured Artist on the track you are paying all their costs too plus ensuring they are available, ideally before you try and pitch.

The label pitches for you, or your independent Publicist who will tell you if they do TV early on, this is more common in the USA where they do both.

Costs for you will include whatever show you need to build, your equipment, travel, hair and make-up, styling, travel and ground transport.

Same for your Featured Artist. If you do do it, this cost is sometimes recoupable (your money) or non recoupable - make this clear in your contract. Don't let Marketing not be defined to explain TV performances. If it's non recoupable you may find your label hesitant to pitch because it's all their cost. Push hard if you feel it's right.

LOOK at the TV show first. Is the stage big enough, is it more designed for songs with vocalists and you will look stupid DJ'ing by yourself? Is there an audience to add vibe? Don't grab it, then look like an idiot. Look at the viewer ratings for the show and previous performances when deciding if you spend.

TV Plugger independent agencies rates vary. Ask before you start.

MARKETING COMPANIES

These come in various forms. First of all your label should provide these services so if you have a good Marketing Manager on your team hopefully you don't need one for records. They tend to come in these formats.

SOCIAL MEDIA COMPANIES

These guys will help you create a content plan, advice on posting strategy and times, come up with digital ideas to make you stand out. Personally I think most Artists and Managers and often your interns are a great place to start and use a good graphic designer who is flexible to make different types of content like animations, short videos through to IG Gif stickers.

Fees here range from monthly retainers to per project - like a launch. Can be \$1k per month can be \$10k for a project. Depends, negotiate and insist you get reporting, how often and what day of the week. In my opinion reporting means they are ON IT. And not just at the end of the project. Week 1 reports mean they have checked results and you can tailor make the remaining 3 weeks to fit how you are doing. PLUS you get data to dive into and share with others who can use it.

DIGITAL MARKETING

This goes beyond social and can work on entire plans online including stunts and global strategies, hiding things online, hosting specialist websites that do crazy things, building games, app's etc. Again, hopefully your label can do this plan with you, and then you just find the developer for the build.

Fees: normally these guys are on a project by project basis. Same rules on reporting apply. They will also need a 'spend' which is a budget to buy the marketing the project requires and this is normally on top.

TRADITIONAL MARKETING

Physical marketing is my favourite and due for a come back I think. Touching and feeling marketing is so much more engaging. But it's expensive. But... you can blend the two. Create a physical piece of marketing as one layer of your campaign and post about it in a way for people to join in online. For things as simple as booking poster, sticker, stencil, billboard type campaigns, ask your label who they use and what rates they get. For records, it's their cost. For touring if they don't earn on it it's still good to get advice from them on who to use and rates. ALWAYS ask for photos of posters etc going up. You can post them but you also know it actually happened!

Fees: if they designed the campaign, that's a services fee. There is a fee for the space they bought to put up the marketing. Or you can take the idea and then buy the space yourself which may be cheaper. Reporting = same rules apply.

PROMOTIONAL COMPANIES

Various types here. You may have a company who can help plug to their database of playlists on stores. Companies who will plug to specialist radio shows or drop records to DJ's. Some companies do both.

There are also Record Pools like DJ City which offer more mass lists to drop records to. Be careful if you drop records before release. If it ends up on the radio, you may annoy stores if it's not yet available with them.

As I said earlier, they can label the promo drops NO RADIO but can have no liability if a DJ doesn't respect that. That's a risk so be careful. Larger radio promotion companies are covered in the Radio Section.

Fees: to work a record for a 4 week period I have found is around \$1,000 USD for regular records. Bonuses can apply if they achieve certain targets featuring your song. Reporting is weekly and VITAL. Radio & Streaming combined is around \$1,500. Do you need both? How many radio shows are likely to feature you? Decide with the Artist.

PR



PR stands for Public Relations. This is pieces written in the press ranging from reviews of your work to interviews or getting you snapped on red carpets etc. In the old days you had one for print media (physical magazines and newspapers) and one for digital. This is now rarely the case and one agency will do it all.

Questions to ask are...

1. Who else do you rep?
2. What do you charge? (your label should provide PR but perhaps you feel you want a bigger rep, or you want tours covered. However again, as a tour is to promote records, the label should step in here to help with announcements and reviews)
3. What countries do you cover? While press online is global, agencies will tell you where their priorities are which is normally determined by where the website is based. However for example The Daily Mail you could argue is the UK, but it's a global site and most USA press agencies cover it and they have reporters and editors in the USA.

I've run campaigns with a USA, India, French and Latam indie press agency before - 2 paid by the label, 2 paid by me. Plus the local label offices all received the same press pack. Keep your publicist updated at all times, they need time, they need the vision, even if they are not getting press for all of it yet they engage writers by sharing the plan. They keep them engaged that way. They get them to buy in early. They need to know your plans, your updates, your shows, your release dates in AMPLE time and need constant new images and an updated biog.

So you've done a brand deal, or a movie soundtrack... and they want to do press with you. Cool you say...Well intro them to your rep. What you don't want is multiple people selling you OR you had no idea your rep was close to a Rolling Stone cover refusing a 8 page feature for 6 months and kept it quiet, and your brand rep goes in and takes the 8 page feature LOSING you the cover. This is bad. Co-ordinate. Publicists are strategists too. They have runways for you to get larger pieces, turning down and making you unavailable to look hard to get, to get you bigger looks. They may not explain all of this to you, so discuss it and keep them in the loop.

Fees range from retainers for constantly supporting the vision, to one off fees. If you have a month off you still pay them knowing some months you do more, some months you do less. This ranges from \$1,000 to \$5,000 a month. Remember you may need more than one. They do need to communicate.

Fees can be per project like a single. This means they will work the record and your presence around it, then stop. They will not continue when the single period is over and that period is not when you think the record has stopped, it's when the agreed period of time ends. Be clear.

Reporting: same rules apply and keep scans of the links they send for your portfolio as you go along.

RADIO

Radio is a mystery to many of us. It's a format now competing with streaming in a big way. You will want to go go go go go at the start of a single, and the label may want to hold back. Why? Well, first of all it might be their cost and huge pop records can cost up to 200,000 USD in marketing costs to deliver a chart topper. Is this cost recoupable? ASK this when you do your deal as this will help you understand whose money you are spending and their mindset when it comes to committing. You will start to have radio shows that love you and you can go to them from day 1. They know their audience wants anything you have, and it's a solid start.

However, IF you choose to go to pop radio or any mainstream format (in America you have Rhythm, Latin, Hip Hop, Pop and so on) be ready. Radio shows do 'research'. This is based on how many Shazams you generated when they played you, which they can easily see in their region, what time you were played, how many tweets, texts they got and so on.

They ask for the story when you go in, which can be you are streaming well in their city / country, you are touring, you are massive on social media in their market so have what information the label needs from you ready.

You can come out swinging, the song is new and people don't recognize it (and people want songs they know in their 30 min car journey), research badly and be dropped.

Be prepared to build a relationship with the Radio Plugger at the label. Listen to their advice BUT question it. Can you go now? What's the story? What is the early reaction? What other good news week on week is happening on the record to update the pitch...COMMUNICATE.

Track Shazams. Support the stations that play you on social media, re-tweet, post their stories and if asked for Liners do them if you can (there can be hundreds).

Radio do live shows, like Jingle Bell Ball in the USA, I Heart Awards, Radio One One Big Weekend (UK), NRJ Awards (France) and so on. Being a part of these can include the unwritten agreement of support on a song or Artist for the period of time up to the show, and some time afterwards.

You won't get paid for these, so it's back to the questions 1) who pays for this and 2) how much does it cost.

Radio hosts are generally nice and when you know them, invite them to shows and drop them an email with the link to the track with the release date and say 'hey, this once is BIG! Don't play until XXX date but.... Wanted you to have now'

This will mean they feel informed, can leave space, may ask for liners or offer you an interview. If you are in their town offer to go in if the timing is right for more promotion. If they say no, that's fine.

FEES: specialist records will need a smaller handful of shows. Large USA pop records will require a wide campaign. Specialist can be 1-5k, a full Pop attack on USA radio can be 40k in fees and 160k in marketing. Some will ask for bonuses like if you go Billboard Top Ten or certain stations go into Power Rotation.

Your Radio Plugger may also pitch you for live radio show performances and interviews. Be clear on what they do.

COMPETING STATIONS

Well it's like stores, Radio Stations do not like if it you do something special with a rival. Think before you commit, how does this affect the other stations and talk it through with your label what the best thing is for the Artist now, and long term.

PROMOTERS

These guys are a dying and undervalued breed and put on the shows we all rely on to earn money and to reach mass audiences. They take all the risk normally for festivals offering you a fee, no matter how many people turn up.

Support them. List their shows when they go on sale, on all your portals, and post their shows if you can. They will ask you to stream your show, and to be honest, I always say no. Or allow them to film and then I decide when and for how long it goes up (also helps to see quality of film before it goes up). Some will insist and your agent does need to tell you this from the start. If you don't like streaming then you can do a one-time, and one repeat broadcast.

This allows them to be live, and then for 24 hours fans who missed it on another timezone can see it, then its down and do check! They also often want you to do press. A lot of this is not always great press. Ask your press agent or label for advice but some blogger shoving an iPhone in your face before a show is not good. Be supportive but be selective.

An old rule was also that you only allow shots from the first three songs for camera's from the press. For some artists this means the best shots are missing. Allow longer time, but also issue a guide. IE - 45 mins in, Track Name - Antidote - HUGE fire moment. So the photographer is not off shooting someone else when you need them there.

You rarely if ever get shot approval. If you are so powerful you can ban all photographers, issue 2 or 3 approved shots to an agreed rep of the festival 1 hour after the show to ensure fan photos don't become 'the' press shot.

BE NICE

Be nice to promoters, they take a lot of risk and we need them. Ensure your friends who come don't tear up the dressing room, say thank you when you leave and treat them like you want to come back. Because even when you think you won't you often do...

VIDEO DIRECTORS & VIDEOS

THE TYPES OF VIDEO PEOPLE YOU NEED

Tour video and daily life videos - usually this person is called a Videographer. Recap videos from your tour through to daily life Behind the Scenes type videos are done by a videographer. They may be on day rates (300-750 a day, more if they are amazing) and include rates for days between shows on the road and editing days.

Good things to look for are fast editing, so content can go up fast, and the ability to do engaging pieces from 7 seconds to 3 mins long. For the various platforms. They should sign an NDA (non disclosure agreement) and you should have paperwork which means you own (outright) what they film. If you do not, they can hike up prices to give you footage for documentaries and other uses, or come to a fair way to handle that. They can also publish later footage you don't want the rest of the world to see. Use them on the road to also do your video liners and to deliver them to you on individual links for you to throw out to all your partners.

Also take them to music videos to do Behind the Scenes for you. You pay for their travel, per diems and hotels on the road, and so always remember to agree the travel types you can afford to early on. Ask them nicely to wear all black so they don't stand out on stage and move around easily, and remember to always check if they need a video pass at the show issued by the promoter.

And never ever post before the Artist does (it happens, trust me) and share with the management any links the Artist has posted so you can go around posting on all the other platforms.

MUSIC VIDEOS

Follow as many as you can online including their production companies who often rep multiple directors. Agree your budget with the label and be aware now... directors quote the cost, without insurance. Insurance is on top and the label will remove it from your budget so get that clear.

Ask the label's video commissioner to help you. Normally insist on doing so when an investment in a video is to be made.

They will help you - and as always, explain the vision for the Artist. Videos are one chapter of your story, so them understanding where you want to go with all of this helps them a lot. They will select a shortlist, and invite you to add to it. Based on vision and budget. You then go out to these directors, with the Artist's info, past work where relevant, the song you want a video for, deadline etc.

To brief or not to brief? To brief the director means you give them some tips on what you are looking for. There's no right answer to this. I've seen the best treatments in the world come in when no brief has been issued and the directors had free reign. And I've seen equally good ones come in and nail it based on what the Artist wanted.

A 'treatment' is a PDF moodboard of images with the written storyline, image references and sometimes video references. Look at the directors past work and ask how much approval you have on edits. Some allow none, some allow a lot. What will you accept? The bigger the director, the less control you tend to have. If you feel you will want beauty work - improving skin for example in a video it will be on top so discuss it with your commissioner from the offset.

Ensure you order 3 trailers - 3 main feed IG up to 60 seconds and versions of those cut into 15 seconds in story shape. If they cannot or will not do that, can your video guy have the files and do them for you? If he or she is talented enough? That's a cheaper way sometimes.

BRAND PLACEMENTS

These can come in before or after the treatment. Some brands will just want to give you money because they know you always deliver and will get good views to their target market.

It's then your job to try and make one of the scenes work to include the brand. Maybe a car is in it, maybe the Artist is holding a drink etc. The director needs to agree to honor the conditions of the brand (or brands) in the edit. They have to work it into the script and that's a conversation not a demand on set. This normally includes who is holding the product (you rarely get away with extras), how long a close up of the product is needed etc. If you don't show them the treatment or adapt it and lets say add a shooting scene in it, the brand has the right to pull out.

The brand has the right of approval before the video goes live. Save yourself a lot of trouble and follow the brief or you will end up in an edit which cost you more than you made. Brands may also ask for a social media post from another Artist tagging them in the post. Be clear on this commitment. You may want the brand to also post, and get the reach of their socials if suitable. Check if you want that and be clear.

Check the brand in the video does not clash with any existing brand deals you have. Eg you have a deal with Samsung - but the phone in the video is an Apple Phone. You may breach your deal. Brand deals typically offer about 25k for 5 seconds of time on screen but it can go up way past this depending on your size. This can be valuable for all the extra costs you forgot which can include:

Overages: the fancy word for costs that went over budget, you shot late, you went over time, needed extra edits, needed extra special FX.

Insurance: is on top and paid by the label and recouped from you at the rate your agreement states (under video recoupability).

Featured Artists: their travel, glam, styling and some charge for appearing. This is normally listed in their Featured Artist agreement with you when you contract them to the record. They may also need their own trailer which was not in the budget. Check with your commissioner what you do get, and what else you need.

The Featured Artist may also ban you from product placement or from products which negate their own brand deals. Ask from day one what the status is. Or remove their right to do so in their agreement when you sign them to the song. But don't ask them to hold the brand item if you do.

Your Artists and your travel their trailer, travel, styling, glam. Rarely included in a video budget. BTS film and photography is rarely included.

**BAN SOCIAL MEDIA AND PHOTOS OF
ANY KIND EXCEPT YOUR OWN ON SET.
STOP LEAKS.**

NEW ADVICE ALERT

If your record deal includes that if they bring in a brand deal they charge you commission be CLEAR if this applies to videos. If they get Doritos to be in your video for 50k and you finally make the numbers work but they didn't make it clear that 20% of that is commission you are 10k under budget and that will be YOUR BILL. Now they may insist to do the service to give you some fancy video they need but KNOW YOUR FACTS HERE. Keep notes on what they bought in and check your statements. I have found 50% of the time income like this has been missed from my statement.

CREATIVE DIRECTORS

A Creative Director is someone who comes in and oversees (normally with the Artist) that creatively all the layers tie together and applies a creative vision to the project. It never works unless the Artist loves them, or often chooses them. They work with the Artist (and you) to hear the vision, select graphic designs, video creators and show designers to help bring the vision to life.

They can be involved as much as the Artist and can sign off anything from the logo, to the font you use, to how you use language in social media copy to marketing campaigns. Drawing an invisible line through the content to create a feeling of continuity. This can be literally the logo is everywhere, to a gentler narrative turning up and turning down its volume.

They can insist on approval on assets, and you can insist they do so within a time limit. They can oversee magazine shoots and press shots to video edits and treatments. In some cases they also direct the videos and shows and you see them in more than one roll. Sometimes it's someone who you have known your whole life with a good eye, sometimes it's someone you hire, sometimes you don't have one. Few do to be honest.

Their fees can be per project, or a retainer with bonuses based on sales or the number of projects which end up happening.

Can be 2k a month can be 20k a month. It depends and labels do not like paying for them. So its more often than not your own cost. They can be free when you start as they see the vision and want to get in early.

SHOW DIRECTORS, GRAPHIC DESIGNERS & PHOTOGRAPHERS

SHOW DIRECTORS

A show designer may also be a show director. A show designer works to create the show you see on stage at gigs and TV performances. Designing the stage, visuals, lights, FX and so on. They work with people under them like your light designer. They don't know everything about what's on stage but they design the outline and the 'look and feel' of it. They create moments in shows which highlight a mood or song, epic solo moments, crowd moments etc. They take the set from the Artist and work it to become a story engaging the Audience fully.

Once this is done remember as a Manager to give the show schedule to your photographer, videographer and press so they know when to get the best snaps. A show director (if they did not design the actual stage) simply works with Artist on the musical journey of the set and all the triggers. Which visuals where.... Which FX where.... The visual journey, tempo and pace. More often than not the Show Director also designed the show or worked with others to do so.

Sometimes the Creative Director IS the Show Designer and Director. An amazing documentary to watch on Show Designers is Abstract on NetFlix - the Es Devlin episode, one of the greatest alive.

Show Designers charge from tiny amounts for younger ones to 20k for good ones to 150k for the top ones. But... be careful to know how many shows they plan to come to and their class of travel - these are all your costs. And be clear on budget. They can't create something you cannot afford to build. Set regular dates way in advance for moodboards for drawings to be costed up, and then you need to go back to the drawing board when it's over budget with no panic. Set these times in the contract and be aware of the level of rehearsals needed especially with moving equipment. Rehearsals cost money so that's your job to know.

GRAPHIC DESIGNERS

Hired either per job, full time or on retainer. It's always good to have a good all rounder. Capable of graphic design, basic animation of images, GIFs, and basic video editing. The longer you work with someone the better they get. Be sure they sign an NDA, they know your vision and you own their work outright created under the term they work for you. This is vital.

Be sure they understand if a record comes out on a Friday, you may need them that weekend. Assets can pop up you need to create, adapting fan footage etc. If they refuse from day 1, you have to account for that or hire someone else!

PHOTOGRAPHERS

Again, an NDA is signed, and you own their work OUTRIGHT or you do a 'Full Buy Out'. If they refuse, bigger ones who do one off shoots do, read the restrictions. This may be a date when you have to stop using the images (you cannot control others sharing older uses but you may not issue these shots to partners to use past this date. So set the date in your diary. If there is a fee for extended use, pay it). This may also be that you can use it for promotional use - and lay this out. Tour Posters, Store profiles, Press shots etc. But they may not allow you to use your show with brands. Like if you did a deal with Coca Cola and they want your image on the billboard. ENSURE you AND your staff know this. I've been sued successfully only once and it was over a photo where a staff member didn't know an image could not be used in a certain place and it cost me 6 figures!

Ensure their work belongs to you, and they cannot use it without permission (you would grant them to have it in their portfolio or possibly a book once you see and approve it for example).

Choose someone who will edit late night so your socials care reactive after shows. Nice to have on the road. Ask them to wear all black on stage, again to move invisibly wherever possible. Tag them when you can, but as this often leads to more work for them be clear. If you want them to be exclusive to you either completely or within your genre and this is often reflected in their rates. Ensure they know they may only post approved images on their own socials.

Rates are 300 a day for every day on the road, or up to 1500 a day - anything more on tour you are moving into the big time!

Editing days at home where justified. Be clear on the class of travel you offer, if you give per diems and ensure you get them photo passes for all shows. Ask them to carry their camera in hand baggage to prevent losses of equipment on the road. If you cannot afford biz class or do not feel it's warranted perhaps compromise when pushed to premium or biz on long haul flights and define the number of hours that define a long haul. They cannot be in 2 places at the same time and running from stage to front of house to catch that big fire moment takes time. If you have a big show, get someone else - often locally recommended by the promoter, to just stay front of house and snap snap snap. Again, they sign an NDA and a Full Buy Out of their socials.

Photo Credits: Most will want a credit when you post on your socials normally in the form of their own social media handle. This is frankly so they get more work - but it's a free world so always follow that when it's agreed.

MOOD BOARDS

This is a PDF or Word Document which shows inspirations, lists your Mission Statement (your plan in 2 sentences). It can include buildings you admire, sneakers your love, logos and campaigns you resonate with. It can be totally irrelevant to their job. It's a document of your TASTE.

MERCH DEALS & MERCH P&L

MERCH DEALS ARE THE RANGE OF MERCHANDISE YOU CREATE YOURSELF, AND SELL. VIA FANS, STORE PARTNERS, TOURING.

Not to be confused with a clothing deal or a collaboration, which is where you tend to work with a brand to design a piece or pieces for them and they tend to control the roll out. Merch (short for merchandise) comes in all shapes and sizes. You need only look at Travis Scott to see the possibilities. He is surely one of the best examples of selling Merch in a bundle with the album to grab the number one slot. There are many companies who can do this for you, here is what to look for:

1. Who else they do. This means they potentially know how to reach your audience. It may be amazing they do merch for Metallica, but do they know how to get to your fans?
2. Some pay for your manufacturing, and to do so generally charge a higher rate of commission and may have some say in quantity and product. If you need your cash flow tight, this is a safe way to start.
3. If you buy the product, you are responsible for getting the orders as right as possible. This means analyzing what sizes sell well, how many male / female customers you have, if the products are specific and where they live.
4. If your fan base is mainly buying in the UK for example and you have a USA company, your fans will get stuck with heavier shipping costs and possibly that annoying sticker through their door telling them they have duty to pay.
5. You can have more than one merch company, normally by territory. Ensure the links on swipe ups and marketing work to direct the fan based on where they live to the right store, the merch company or even your label can help you.
6. Always work out the profit per unit, your break even and remember to include costs like Tax, Merch Company commission and free give away items and samples.
7. Start small, don't get stuck with 7,000 lighters that didn't sell and stay in your store, plus marking up items as SOLD OUT and then BACK IN STOCK only creates hype for you.
8. Use a company that incorporates Shopify OR ensure they can do product tagging on IG. Not all can, and its a vital tool when starting out and beyond (Kylie Cosmetics for example...)
9. Remember you may need to have a merch store which can handle different currencies, and have different languages via the website. Don't alienate customers assuming everyone speaks your language or underestimate how many people are put off not knowing the exchange rate.
10. PayPal is always amazing to have and saves customers having to enter credit card information, and of course the lovely ApplePay.
11. Promote. Wear it on tour, have fans see it on the Artist where possible, and use your own socials. Don't forget to use stores like Spotify and Facebook. This may mean needing MerchBar for Spotify - ask your merch firm. Your label can also help you there with advise. I've sold more vinyl on Spotify than anywhere else!
12. Pop Ups are great and Artists can visit them. Be sure to stock amounts that can sell out and ensure you include costs like Rental, Staff, PayMachines, some losses for shoplifters (!), Carrier Bags (paper of course please) and security for the Artist's visit plus a Step and Repeat (backdrop) for photos and a lovely sound system in your costs. They can get pricey so be aware when you commit. Otherwise work with a local store you love to give you an area, possibly even for money, to sell your pieces and do a meet & greet.
13. Merch deals can be exclusive, if so it's normally for a period of time. If it is, put in targets that you generate X amount of revenue their commission goes down to push you to work harder.
14. Exclude Brand Partnerships and One Off Collaborations with brands from their deal. But... if they get you one perhaps offer them more of a cut to go get it. You don't want that you cannot do a Nike deal because you gave up all your rights to a T Shirt company for touring.
15. If you record deal gave them rights to merch you will need to set reminders to send your label statements on the agreed dates of their share which may be of profits (advisable) or gross turnover (please don't do that!!).

MERCH P&L

There are many variable but here you go on a basic. Remember you may have designer percentages, designs you paid for which you never sold, staff members in house, extra marketing costs, costs to get to meetings with potential buyers to include in the overall business P&L but here is a basic P&L. Determine your breakeven per piece so you know what you have to sell.

ITEM	TOUR HOODY																			
PRICE	30																			
CURRENCY	POUNDS																			
MANUFACTURING COST	1200																			
SIZES																				
XXS	10																			
XS	20																			
M	30																			
L	40																			
XL	50																			
XXL	40																			
XXXL	10																			
TOTAL ORDER	200																			
FREE GIVE AWAYS	10																			
FOR SALE	190																			
SELL PRICE	30																			
GROSS REVENUE	5700																			
SALES TAX AT 20%	6	Per Unit																		
SALES COMMISSION @ 20%	6	Per Unit																		
UNIT PRICE per hoody	6	**INCLUDES SALE TAGS AND BAR CODES AND DELIVERY - IF THESE ARE NOT INCLUDED ADD THEM																		
balance after costs	12	**REMEMBER THIS ONLY APPLIES IF YOU SELL ENOUGH TO BREAK EVEN, IF YOU HAVE NOT COVERED MANUFACTURING, YOU DON'T MAKE A PROFIT PER ITEM UNTIL YOU DO																		
PROFIT PER ITEM	12																			
FIXED COSTS																				
PHOTO SHOOT & ITEM DESIGN	200	**REMEMBER YOU NEED TO OWN THE DESIGN OR YOU NEED TO KNOW IF YOU HAVE TO PAY THE DESIGNER A PERCENTAGE.																		
MARKETING	0	**THIS IS WHEN YOU ARE ONLY USING YOUR OWN PLATFORMS TO PROMOTE.																		
BREAKEVEN	77.7777778	**TOTAL COST TO MAKE THEM ALL + FIXED COSTS = 1400. TAKE SALES INCOME MINUS COMMISSION AND TAX (22 POUNDS) AND DIVIDE																		

DOMAIN NAMES & TRADEMARKS

DOMAIN NAMES

Grab it when you first think of your name. But also grab it when you do anything with heavy importance. Album title, big song title etc. They are cheap when you are looking for non famous names. GoDaddy is a good service but there are many. Always get a lot of options. .Com, .Co.Uk, .Net, .FR (always take your home country at least) but also get one which could lead to exploitation. For example .porn and .xxx so no one sets up a false account.

Set reminders for expirations! Do not rely on email updates that end up in your spam.

Same goes for socials. If you have an album title, you will know it before anyone else. Go grab the domains on socials. You don't want someone else grabbing it. You may not use it, but it prevents others setting up the channels and using in ways you don't like. You can also open these channels for fans to run for you which can be nice.

TRADEMARKS

ARE EXPENSIVE! First of all in some countries you are protected simply by using the name first so this is not some huge expense you go after when you start. However, if you do a brand deal, let's say you design some sunglasses, make sure you have this category, so the brand is protected in case they run off and trademark it preventing you from doing other Glasses deals with others.

You have to apply per country sadly.

I use a company called KNIFF in Holland who are great and remind me when they are up for renewal BUT always set reminds in your diary for 3 months out from renewal so you stay on it, applications take time. I have never seen an Artist lose their name over a Trademark but I have seen some prevented from making equipment, but to be fair that's because they were using a name which already existed in that market. I did however have a Gangster type dude threaten me by trademarking Swedish House Mafia in the UK and I did indeed need to pay to sort it. Not what he wanted but it was a headache no one needed and the legal fees involved to prove I'd used it for years and sold in that market was a waste of my time.

Keep records of what you sell. For every merch piece you sell, take a screen grab of the item being in your store. This is often enough proof to shut it down. I keep one scan per item in Dropbox.

On a side note when you do a deal, Record, Brand etc - add a clause - the Purchaser may not attempt to Trademark anything connected with the Artist. This does give you some protection from dodgy dealings. Ask your lawyer to add a phrase with words that work. Mine are a little amateur and are what I would tell my lawyer.

FAKE MERCH

It will happen. It means you are doing well but it's really annoying. Quality, undercutting your prices etc. Amazon is the worst offender for this where anyone can sell. You fill out a form to pull it down, and you need to prove you own the Trademark but.... I hate to say this, but Amazon are TERRIBLE for enforcing take downs. Sorry Amazon I love you but please...improve on this.

Run a sheet where once a month you go in, get all the links for Fake Merch, issue your take down and go back later to check if it went down. It's painful but it often does work. And you look proactive to your Artist about the issue. Can you stop entirely, no I don't think you can so don't spend time on it with a view that it's all your fault it's online.

PRESS

PRESS

Decide what you want to do. If you roll into every interview you are asked to do, you will put off the bigger journalists who are looking for a more exclusive story. The power of you saying no gets around. You become a more desirable interview. However when you are starting out, of course get your name out there but try and pick stuff you know will come across well. The 'I take this in my suitcase' pieces done on an iPhone don't necessarily help.

Aim at blogs you have read and admired. Reviews of your single through to Interviews all count as 'Press'. Press Releases should be short. Don't tell them your life story. But... get across your vision in a cool way. Tease them a little and tell them your story. 'Coming straight from Ultra Festival Miami where he played the main stage (now you play at 2pm but they don't know that).

EDIT. Tell them what you know turns them on. Always add links to your socials, your tour dates, links to the record or tour you are promoting and an up to date press shot. If you see a blog post an old photo, do ask them nicely to switch it. Try and control the way you look online whilst being polite. Ahead of any interview, send the journo or radio host notes. If you think they sat at home googling you last night, you are wrong. I have sent notes to massive show hosts and literally heard them read them out. We controlled the narrative.

Why are you on the show, what are you promoting, what have you been doing and maybe one or two fun facts. 'I heard you just raised money for charity in Africa.... I hear you were a pro at Basketball at school, is that true?' That kind of thing. Help them!

BIO

Your biography is who you are, where you came from, often including some of your childhood background. It lists key moments of how you got where you are. They are generally quite long and when you become big, people can write them for you. This is not everything that ends up in a press release, it's like a back up for journalists to read your background in a couple of pages.

REMINDE THE ARTIST WHY THEY ARE THERE!

PRESS TRAINING & APPROVALS

You think the Artist, jet lagged and angry at a recent IG comment, remembers why they are doing interviews? Think again. A quick chat in the car or a WhatsApp or a little paper of notes are your job. You think they remember their release date or their tour dates? NOPE. That's your job. So... quick note to them is GOLD.

Example...

So today is Zane Lowe, Facetime (ALWAYS tell them if they are on camera or Audio Only). If they're in bed in a hotel room that's really embarrassing. It's 5 mins, about the the new release (name of song), remember it's out This Friday and if he asks about Tour Dates just say Next Week bro... we don't wanna announce yet, and move on, but lets plug the news is coming if we can.

Remind them the day before, 1 hour and 15 mins ahead of the interview. Do NOT assume they remember and whenever possible connect the call, don't give their number out. Don't stay on the call with good journalists... they won't like it.

As you can see this means you need to know what the interview is about, who the interviewer is, and is it audio or video. Always google the prior pieces to know what type of interview this is before you approve it and let it get to the Artist.

PRESS TRAINING

The best piece of advice here, beyond turn up sober and don't be rude, is this...

When you have answered the question STOP SPEAKING. Silence forces the other person to carry on. Journalists when asking sensitive questions are trained to not ask another question. So you keep going. When you keep going this is normally when you start saying too much.

Journalist:

'So what do you think of Diplo (and he knows you have had some online beef ... sorry Diplo I needed an example)?'

You:

'You know, we fight, but we have love. I respect other Artists we all have our role.'

Journalist:

.... Silence....

You:

2 choices. Keep going and end up getting into the beef to be quoted on 50 blogs in 15 minutes, or you stay SILENT

Journalist has to move on. If he / she does not, you just say - "dude I just answered that, let's move on."

APPROVALS

Depending on your size you can approve cover images and interviews. To prevent people lifting quotes and twisting your words. You have to stay on top of that, they can say 'you didn't get back to us' so set a reminder to approve on the date they stated. The bigger publications won't allow it. For example you cannot approve your Billboard cover. But I have never seen a bad one.

Don't demand it on small pieces and look like an idiot. But don't serve them controversial soundbites on a plate if you don't want to. But be honest. Whitewashed interviews are not interesting. If you have something to say, say it.

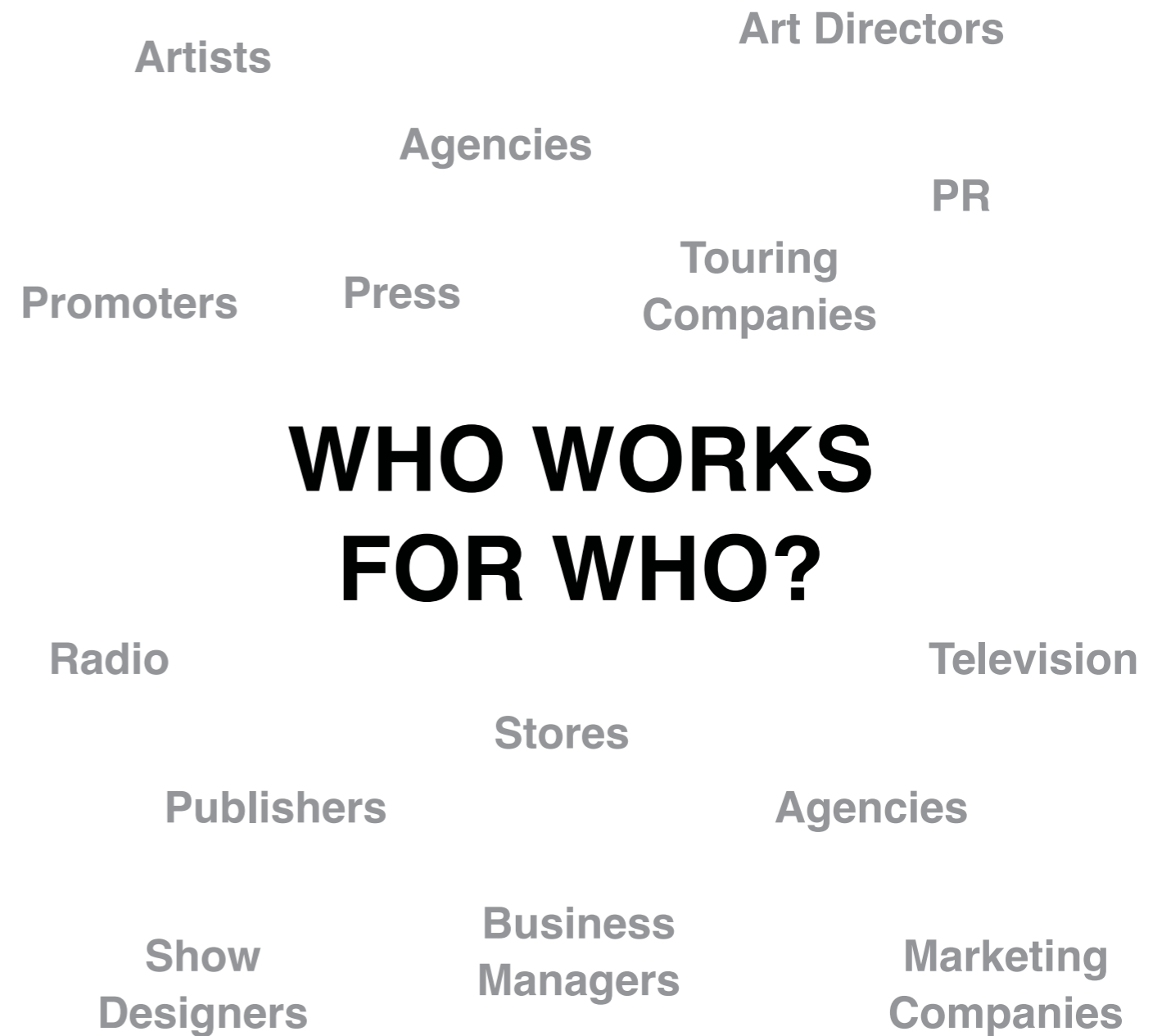
I personally don't like haters though. There's always ways to attack people you think are hurting your scene without naming and shaming. Through positivity, highlight what you are doing well. This in turn reflects on how they are not trust me. Don't think all magazines are English. They are not. Press worldwide is valuable. Listen to your label, the promoter and your fans about where else to speak globally. Sounds simple but did you send your latest press shot?

DO NOT DO INTERVIEWS FOR THE SAKE OF IT, YOU WILL LOOK LIKE YOU LIKE THE SOUND OF YOUR OWN VOICE. TIME THEM TO PROMOTE. HAVE SOMETHING TO SAY. OR BE QUIET. LET YOUR MUSIC AND THE REVIEWS DO THE TALKING.

SING WHEN YOU'RE WINNING

Don't do interviews, like I said, about 'I just signed to a label for 5 million dollars', or 'I am going to do this or that'. No one cares and you overhype. Do the interview when you did it. A story of success, of rags to riches, of fighting all odds is AMAZING and everyone loves it. Everyone wishes you well even if they don't tell you that. They respect the hustle. Do the interview when you have done it. Not saying you are going to do it. No one likes a big head, and if you don't do it you look like a MORON.

MANAGEMENT



SIMPLE ANSWER:

Everyone works for the artist. Period.

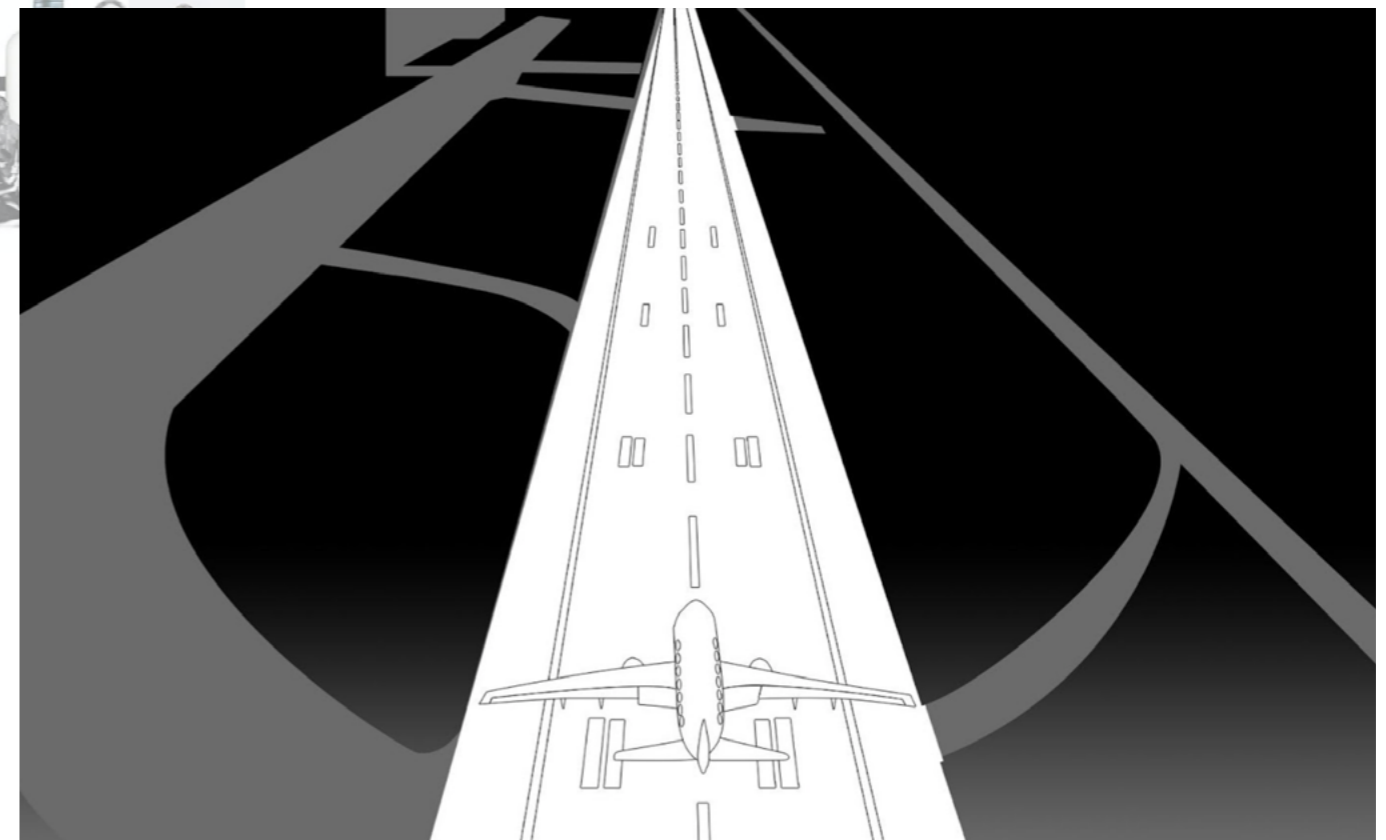
VISION: BACK TO THE RUNWAY & BRAND PYRAMID



WHAT'S THE GOAL?

So you're a manager now, and it's back to the Runway and the Brand Pyramid we go. Always back to there. And you're ready to make a plan. You and the Artist have agreed the vision. You have been bold but realistic, no one likes an unachievable plan, but no one likes a plan for wimps either. You have a 3 year goal in place. So now what?

PLAN....



MANAGEMENT STRATEGY

3 YEAR PLANNER

This is a 3 year planner. You JUST put the headlines in. Do NOT panic. You can change this anytime. But you have to start somewhere....

This can then be enlarged into year by year and add some more detail. Don't go mad you will also use a daily diary for that, even one per department if you have a lot of staff. This is an easy eagle eye view. Good to have on the office wall. Remind you of your plans when its chaos. Keeps you grounded :-)

2020					
JAN	FEB	MARCH	APRIL	MAY	JUNE
JULY	AUGUST	SEPT	OCT	NOV	DECEMBER
2021					
JAN	FEB	MARCH	APRIL	MAY	JUNE
JULY	AUGUST	SEPT	OCT	NOV	DECEMBER
2022					
JAN	FEB	MARCH	APRIL	MAY	JUNE
JULY	AUGUST	SEPT	OCT	NOV	DECEMBER

So you have your plan but now you need to think hard on your strategy to get there. People you need to explain your vision to, people you need to meet and build relationships with, social media targets, where you need to tour.

As you list the strategy that gets you there, go back to your plan and 'massage it' which is my way of saying tweak it, add to it, perhaps you need to perform at a festival earlier than planned to put you in a market you need to be at for an Awards show the same week, perhaps you need to launch your social media in China earlier than planned.... Massage and then massage some more and move between plan, strategy and actual confirmed items all the time

REMEMBER:

If you know your mission in one easy paragraph, and you tell people. People tell other people. Your team all say the same. The people your team speak to say the same. A message gets out. Control that message. Stay on target. And sure enough, the law of attraction kicks in and people resonate to the message and come forward if they can help achieve it for you and achieve something for themselves at the same time.

YOUR MISSION STATEMENT

Is the plan, in one or two statements which is a summary of the goal and who you are. This is what you share, learn, repeat.

LAYERS

TELLING THE STORY IN DIFFERENT LANGUAGES TO DIFFERENT PEOPLE

- **Live Touring**
- **Record Releases**
- **Press**
- **Radio**
- **Merch**
- **Story Telling**

Here's a few examples, now when do you turn them on?

Blasting them all out on day one, is a lot of noise and that's great. But then what? Repetitive marketing is dull. Turn the volumes up at varying levels to keep the content fresh, the news rolling and people engaged.



Layers are what I call the different approaches to reaching who you want to reach. Having layers of different types of activity achieves so much

- It stops fans getting bored, you appear to be doing more than one thing but actually you are constantly promoting yourself.
- It allows you to talk to different types of fans.
- Some things mean you can use it more than one way. For example, when Swedish House Mafia made their first film *Take One*, we used it for fans to approach film online in a better way and engage them in a bigger way. As a Manager I used it for record company execs and journalists who were not quite taking us seriously and would not commit to coming to a show at 1am, to come to a cool cinema and experience us there. I also used it to get film press, a press and set of readers I had been unable to access. And those readers included brand managers who loved a good film review in their Sunday papers. One brand deal we did indeed come from this. **LAYERS** my friends, **LAYERS**.
- Another example is the Swedish House Mafia book. Itunes was massive, removing that wonderful feeling of vinyl and physical product. So we did a book, which contained a vinyl, the DVD of the movie, the CD of the album and some beautiful photos of stories of the band. We worked out the break even and ensured we sold more than we needed (which wasn't much at the time) and it was a great product to send to brand directors, movie directors to keep the momentum going for the business, whilst giving super fans a real memento to hold onto.
- A brand campaign when done well is a layer, opening you up to fashion or lifestyle press and the brand's customers eyeballs and their lovely marketing dollars.
- A tour going on sale is a layer
- A tour happening is a layer
- A record coming out is a layer
- A music video coming out is a layer
- A Merch Drop is a layer

You see my point? Layers, well timed and spaced out can continually create noise around a campaign whilst not boring the fans.

With Swedish House Mafia I wanted the respect of the rock journalists who

dominated high end media by playing Brixton, but the core fan needed a rave, intimacy, some fantasy and so Masquerade Motel at Pacha and the rather famous rave on Miami Beach showed fans we knew who we were and who had made us.

With DJ Snake, when you first meet him the first thing you see is his intense pride of France. Of Paris. His home. No matter how tough it was to grow up in the poorer areas of Paris, his love and gratitude for the City was huge. At the time Beats were making incredible commercials about the rise and backgrounds of stars like LeBron James. I asked them (see ...ASK) if they could film the show on the roof of the Arc De Triomphe which for me would achieve a few things. First of all no-one knew the guy behind the glasses. His name was William. His voice was powerful. Many thought he was American which was where he had seen huge radio success with English speaking records. He was about to play a monument in Paris which stood for victory and survival. It stood for France. This commercial would deliver this all in an iconic way.

In the voice over edit, I clipped him saying 'my name is William' at the start, and he had said 'Impossible is not French' in a whole other sentence, but I clipped the audio and added it to the end. He spoke of Paris, his home, where he came from. And in one move, people started to move closer to the story of who he was and where he came from. This triggered multiple times we used this over 3 years.

With Kanye West, his New Slaves video lyrics highlighted the prejudice of major fashion houses, so when we selected the 66 buildings on which to project the video - I looked at Prada on 5th Avenue and Chanel on Rodeo Drive conveniently were huge white buildings which offered rather perfect projection surfaces, and so we ended the New York projections, which Kanye attended on the Prada Building just as LA was beginning which went from walls of diners ending on Chanel.



Swedish House Mafia Masquerade Motel



Kanye West, Yeezus projections marketing



DJ Snake, Beats By Dre

Layers are also using everyone around you to create them. For example, Virgil Abloh was involved in the design for Swedish House Mafia's return to Miami Ultra Music Festival in 2018. The night before we asked him to tease it (the show was not announced it was only 'Special Guest') And he did. In his own rather magical way. We didn't know then he was about to be announced as the head of Louis Vuitton men, which he did on the Monday after our show, forever putting his post about the band, right next to the announcement of that. But regardless, one of the worlds biggest tastemakers posted the night before, giving a 3rd party confirmation that the band would indeed perform without the band saying a word.

Shortly after that day Francesco Ragazzi of Palm Angels, who worked on creative and marketing, posted the pocket of the denim jacket he had made as part of the campaign.

Layers... layers and more layers....

And of course in the case of both of these the reach went beyond those fans attending Ultra or SHM fans, it went to the heart of fashion and cool hype press who don't necessarily attend Ultra. The stage was set, eyeballs were open all over the place... In the case of Francesco it also nicely teased the design of the Merch we dropped one week later for 48 hours, breaking global online merch records. All of these things had a time, a date, a moment in the plan. Which of course was not all my doing! But you can see how the layers move together, and if some news drops... GREAT... go back to your plan, massage the new piece and time other things now to reflect off it. Telling the story one layer at a time.

‘Layers allow a story to live and live and live. Touching different people in different ways. Reaching new people in a way they will feel good to enter your story. It’s like a lot of different doors on one corridor.’



Virgil Abloh Instagram



Palm Angels Instagram

TIMING IS EVERYTHING

The greatest example of timing, of course, belongs to the Queen...Beyoncé. After knocking our socks off at Coachella 2018, she waited to drop her documentary of the show until between the two weekends of Coachella 2019. Having taken a lesser fee than the 2019 headliner she retained her rights to release the film selling it to NetFlix for a sum larger than the difference in Fee. Boss move part 1. She dropped it just after weekend 1, silencing reviews and chatter of weekend 1 performances and leaving headliners of the main stage the following weekend just pretty much feeling they should go home. She headlined for 2 years dropping that doc not only when the world was Coachella crazy, but when she would yet again dominate the world's biggest festival, without even being there. Genius. She raised the pay debate for Artists of color, she debated the power of women, she owned the festival for 2 years without saying a word.

Timing is like a pin in your calendar. Don't stick them all in one date. Events are not the only thing to think of, neither are release dates. It's the announcement date, the pre-sale, the launch of a pre-save link, the launch of the merch for the tour or the release, the date of the video trailer, the date of video trailer 2, the premiere of a video, the Behind the Scenes video launch of the video, the remixes, the pop up store, the pop up store announcement, the social media partnerships, the fan content, the magazine cover date.



There are plenty of things to talk about if you strip back everything you have into layers, and apply gently. The world has got a 9 second memory, no one even watches entire IG stories anymore, so the idea of a long tease campaign doesn't really have a place now unless it's genius. Allow enough time between announcements, launches and products to let each piece breathe to tie a nice line through the campaign, but don't do over-tease or leave and huge gaps and assume people can follow. People get hit with 200-500 pieces of content a day.

Hold their hand and walk them through your campaign slowly enough they enjoy it, but not so slowly they get sick of you. Learn your consumer and the pace at which they move and go with it. And NEVER EVER be afraid to take a break. There is no greater noise than an announcement or piece of content after some silence. The natural gift of a break allowing you and the Artist some time to come offline, reboot, refresh AND give the public a break... let them wonder.... Let them forget... it's fine. If you know you are coming back with something DOPE... a break is as strategic as a content plan. Each item you add to your calendar, will stimulate dates. Log them on your calendar. A show will stimulate an announcement date if it's a festival which means you need to add it to your show calendar at the very least, or promote it on your socials if you feel it warrants it... it will also stimulate an on-sale date. The two are not always the same. A show of your own, will stimulate an announcement date, pre-sale date (there can be more than one, one for fan club or a media partner, and one general one) and an On-Sale.

A record release can stimulate so many dates

- Release date
- Pre-Save date
- Lyric video date
- Video Trailer date (Sometimes more than one)
- Video Launch Date
- Radio and Store partnership dates
- Behind the Scenes video and photo launch
- Merch for the single launch
- Partnerships with social platforms like aTikTok campaign, Instagram filter or SnapChat Filter
- Remix dates
- TV performances
- Radio performances
- Magazine Covers
- Digital promotions like launching a game or app you can play with

All of these need to be in your mind when you are planning. Don't put them all on one day. Or where will you go? So now you're back to your runway. A runway just for this task - putting a record in the air and it needs a steady climb with a massive lift off to go go go go go.

Be aware of the dates, allow them to move, but put them on your calendar, so when you move one thing, you may decide you also move another.

And now you're back to your layers. The record release you have timed so the tour is announced shortly afterwards. Making more waves, and all the radio plays on the single gave your tour a plug.. Layers in full effect. All your artwork nicely fits into a series, and you're looking pretty slick. But the release goes back You were offered a huge campaign with one store if you can go back a week... and you didn't have all your dates on your diary, and you accidentally announce the tour before the single. OR you decided the tour came first. You sell tickets like hot cakes, and you have bundled an album in with the ticket to all count on chart day and WHOOPS you moved your album back and forgot. Plus your album leaked as you just sent 10 000 people the CD by mistake.

Diaries matter, dates matter, strategy matters. You think you will remember, but you don't always. Be safe, have it on your wall, have your team all work from the same file, Google Sheets are AMAZING for this. All on line in one place, all of you can view, you can limit who can edit so people don't make changes and forget to tell you, you can use it as part of the agenda in your team meeting, and the Artist can see it... Think of each layer as a layer in a track, or as a volume button. You've turned your campaign on.... And soon the volume starts to sound quiet, so you add, and you add and you add....The perfect symphony.

CROSS MARKETING

This is how you pull all the messaging across your campaign and target it.

For example, your album name and packshot is likely to need to be on your tour art.

Your tour dates should be on your press release about the song.

But also think beyond this.

If you used someone in your campaign, let's take Virgil and Francesco from the last example. Do you send a press release written differently to the media you know love them. In this case it was dope blogs and fashion media. The title of this press release is more likely to be 'Virgil Abloh and Francesco Ragazzi tease Swedish House Mafia reunion show. Catering to their audience and gaining you more eyeballs.

Another example if you used an amazing photographer or film director. Do they have their own media fans who would not normally care about you?

I mean... if Quentin Tarantino directed your video, you are likely to get as much, if not more film and creative media than you are music press..

If Jeremy Scott made all the costumes for your video, you are likely to get a large amount of fashion press.

Look who follows them, look at their press on google, where else can you go here?

If you have a close relationship with them perhaps their PR sends out the press release, not your PR, who's roladex is more limited to music media.

If you used a famous skateboarder in your video... have you targeted the blogs who cover him or her?

Create different press releases for these media types. Start with the thing they will like.

STORY TELLING

It can be in a video, the narrative of your socials but it can also be dropped nicely into artwork. This vinyl is one of my favorite examples of this. See DJ Snake before it all kicked off, and several years later at a sold out arena show. Subtle but so powerful.



Well what is this? So you and the Artist have agreed on the vision. You can tell this story through interviews, through copy on social media posts and not like spell it out, that's a bit corny, but imply it. People will get it trust me.

If a journalist really gets it and uses an amazing quote, re-post it, it endorses the vision. And you didn't need to say it, you showed someone else did.

And I hate to tell you this but StoryTelling also means sometimes being a little flexible with the truth...

Maybe you put up a pre sale and you want to super flex this is a hot ticket, you put it on sale and you pull it off sale 5 mins later. SOLD OUT you say on your socials. Well little do they know you sold 10 tickets. Just flex a bit.

I must confess now I have told some white lies in a lot of my marketing. I've photoshopped that we have had billboards in Tokyo, I've lied about capacities of venues or how fast it sold out, heck I've even lied about it being sold out when actually there's 3000 ticket left But the sold out sent people flying to the store and they soon went.

I've tagged brands like I had an endorsement deal to make us look super pro, and sure enough brands came (be careful not to tag one which removes your chances of working with the one you actually want!), I've said a merch drop sold out, when actually I just took the orders for 5 hours, and then made the exact amount which got ordered and had never made any items in the first place... but technically it was sold out I guess! I've even changed festival artwork when I posted it to move us up some spaces on the bill!

But hopefully none of you were injured in the process and we all got to a happy place. I hyped it, you guys seemed to love it, and the Artists delivered to the hype. Obviously be careful how far you take this advice. Fans don't want to be lied to. But also remember if you are flexing a bit, so are your rivals so when you see their IG post and want to throw up because you feel 100 miles behind... its back to the earlier quote. BLINDERS ON. There's room for everyone, so focus, deliver, deliver again, and you will be fine.

WHO ARE YOUR FANS?

DATA IS A FRIEND BUT NOT AN OBSESSION

The nice people at the stores give you app's to help understand who's listening. Make sure you set up your Artist App access. In the case of Apple you also get your Shazam results. Social Media platforms give you nice analytics also.

DETERMINING YOUR INTERNATIONAL PRIORITIES THROUGH DATA

Create one spreadsheet and take all of these platforms... and list the top ten markets side by side across the sheet. Normally you will spot many countries in common. This helps to focus you. You CANNOT focus on every country in the world and I'm telling you now the labels don't and if you burn them demanding 52 marketing plans for every country you will not do yourself any favors.

You may see top ten markets like India or China appear in some social media charts but not in streaming. This is because the big stores where you have the data, are not open there, or are small there. ASK what stores matter in the markets, and how many streams you have. The labels do need to tell you. And while you're there, have a google and check your profile looks good. If it includes people following you on the platform, make a note of the followers, go back once a month and track growth. This all helps in forcing a label to take you seriously there

But why maybe would you see high streams in China once you dig in, but not in your top ten IG followers. Well IG doesn't exist there (people can get it with VPNS but...) so be aware this method is to help raise questions...I always have 10 markets to focus on, and 2 wild cards. These are the 2 I don't care how we are doing, I need to get better. That might be the home country of the Artist or a market I just know we need to conquer, the USA for example.

Some of what you create is an illusion. You can pull together the layers, explain them in a new order, pull it together and create an illusion. I can't go to into that much but I have created some and you all loved it so.... Some of the storytelling is actually every now and again, pulling the layers together and telling that story. Mapping it out. Perhaps in a video you make, a book you write but also in press releases and social media. Draw the lines for fans sometimes and let the layers come together after months of careful planning into a huge crescendo.

SHOP WINDOWS



- Instagram
- iTunes
- Tik Tok
- Listings:
- Website/Songkick/BandsinTown
- Merch Stores
- Apple Music
- Soundcloud
- Spotify (profile and bio)
- Twitter
- VK
- Website
- Weibo
- YouTube Community and TV channel
- Your WebSite
- Global stores

Well what am I talking about now?!

I call them shop windows. This is all the places where you control how you look. I list examples below the picture. This is all the places you communicate a message. I call it this because, like the picture above, see how one window doesn't have the Sale sign in? So imagine your customer walked past your store and it has many windows and you forgot to put the sale sign in one. And one customer who had shopped with you for YEARS missed it. How do they feel?

Yes Facebook is less cool than IG, yes Chinese social media is a pain in the ass, yes your website is not really busy.... Who CARES. If a fan has chosen to follow or visit you they deserve an equal amount of information. Don't be a platform snob and forget the rest. Set a time per day and replicate what your Artist has posted on all of them. Yes there can be exceptions. Where you place something exclusively in one place and promote it, perhaps you are pushing the followers on there to go up. But in general treat all followers with respect. How would you feel if you actively signed up, that golden moment when they click follow, and I didn't keep you updated because I didn't think you are cool enough

Facebook has a huge reach, it owns IG, it owns WhatsApp, it has a store and show listings facility. Your website has a sign up for your newsletter. Treat them ALL well, all fans have chosen how they will follow you, don't treat them less than one another when it comes to vital information.

CONSUMER JOURNEY

Ok the golden rule.... You listening?

FANS HAVE NO IDEA WHAT YOU'RE TALKING ABOUT!

You're deep into the planning phase of a project and you're about to start. It is SO easy to assume fans know what on earth you are talking about. They do not. Now that's not to say you launch saying a single is out, and a single is a 3 minute audio file!

But do NOT EVER assume they know what you are talking about. They are weeks behind you and totally in the dark.

Their consumer journey is how they move around the messaging. Swipe ups need to work. Links need to work. Don't send them to your website, to not have what they are looking for on the home page or CLEARLY marked. People will just leave the journey.

Be CLEAR. Be EASY. You think people are sitting around wondering how to engage with you more? Think again. Be mindful of global reach. State timezones. State countries not just cities. Apply subtitles when relevant. Reward their attention with clear easy to manoeuvre instructions around the world you have created for them.

If you want them to do something tell them what in short sentences. And I like to keep it to 2 things. Post this, hashtag this. Etc.

"GENTLEMEN, THIS IS A FOOTBALL."

- Vince Lombardi



In five words, Vince Lombardi, the new coach of the Green Bay Packers stood before 36 professional athletes and communicated his point: if you want to be successful, we're going to remember the basics and make sure we're executing the fundamentals first. Six months later they celebrated their NFL championship and their 37-0 victory over the NY Giants.

BE READY: ONE SHEETS & ASSETS

BE READY: ONE SHEET

One Sheets for the Artist, update them monthly. It lists key stats, achievements, audience size and stats, examples of brand collabs etc. Have it READY. I have been called before when someone dropped out of an amazing opportunity, I had the deck the brand needed in my phone, sent, got the job. These jobs added reach at short notice to my campaigns.

BE READY: ASSETS

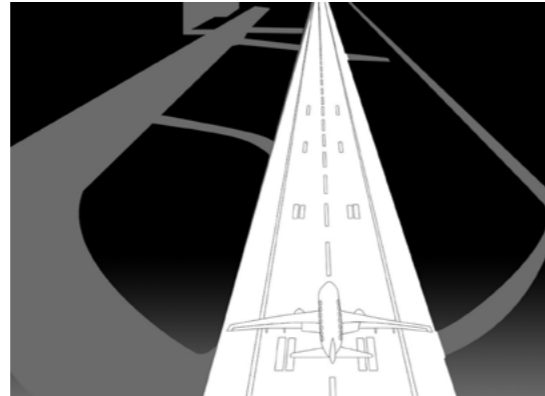
A perfect marketing plan is useless without assets. Have you booked a fair amount of time with your graphic designer alerting all of the variations of Art you needed? These should be created by looking at your calendar and creating one list of deadlines for Art including allowing time for approvals where you owe them and it also gives them names. By naming them you get less confused when you file them. Better filing means better, more accurate, sharing of assets.

And walk the consumer journey. If you change your website to say 'Out Next Week' come Monday It's out of date. And it has to be changed to Out This Week (or the day) and once it's out, to OUT NOW. Walk the consumer journey.

BRINGING THE VISION TO LIFE

THE ROLL OUT

A roll out is the time from when you start to when you launch the record / tour and the short period afterwards. Labels call it a Roll Out. It's a runway of its own.



TO START...

If you are able to, start with something which catches attention but says very little. I made these directors chairs for the Taki Taki video shoot and laid them out, took a pic and sent to the Artist's on their way to the shoot. I knew if one of them posted, the media would go mad, but did not ask them to do so.

I included a chair for Kulture who had not yet been seen by the media to add the extra reach to mass media. I did not however ask them to do it, or pushed them to do it. I made some effort and it worked.

I also did robes on one wardrobe rack and coffee mugs with their names on. I hedged my bets someone would like one of them.

Sure enough Cardi B posted, the others followed. And the announcement of the song was out. This was Aug 28. One month prior to the song. That's a long time

but the record was big enough to warrant it. It told nothing of the audio. No shots from the video were released. Still had lots of room to unfold the story. The picture went viral and the Artist's were excited by the hype on set and started to do their own social media on set which we had previously said we would not do to keep them all calm as they are all (quite rightly) very protective of their social media. Phones on set were taped so no photos could leak. DJ Snake added a little volcano emoji to his post which of course was a huge part of the video, and it stuck... and became THE emoji to say Taki Taki.

FROM THE DAY YOU START, DECIDE THE HASHTAG

You can follow the hashtag and search on it to find engaging and vital fan content you will want to use later.

I KNEW WHAT THEY LOOKED LIKE ON SET.

So I was able to get ahead on the marketing. I knew Selena Gomez and Cardi had crazy internet followings, so IG Gifs were key. A pack of Taki Taki stickers were created and used for phase one.



Animated them...aren't they cute?





LYRIC ANIMATION

DO YOUR LINERS ON SET

If you have all your Artist's there (and even if you don't) do liners on set. They are 'camera ready' IE they look good and are styled... and you can capture banter between them. Pick a reasonable amount of liners. Ask your international key markets BEFORE the shoot. Have time to see which ones you do, including any for key media partners and generics like 'Taki Taki is out now, Swipe UP', 'The Taki Taki video is out now, swipe up'.

Now you can watch it all back and cut them up to adapt them if you are smart. Do not ask artists to do more than 20 and even that's a push. Print them on large paper so they can read to the camera and see you behind the camera. Insert their names. Do NOT present them as you get them which is 'Hi This is (Insert Artists' Name).' Type them again and insert their names. It must read as they are to say them.

Ask them extra stuff for extra IG, media and YouTube and Tik Tok content. Interaction - how the record came about, what they think of each other, funny questions if they are game WORK. Go through it all. Save all the clips separately and name them. You can have hundreds!

Shoot your Behind the Scene pieces on side of the set. You will get great stuff if

the Artist is up for it. If they are not, leave them alone.

Your contract will almost certainly say you need to approve all footage and images. If it doesn't, do it anyway. The more in control they feel the more they will post for you.

Go back to your top ten markets. Which subtitles do you need? Taki Taki needed Spanish of course, but we also did French and Chinese. Portuguese for Brazil and other regions in LATAM where this was the primary language. Tell your label in ADVANCE you need this. Hopefully they were the ones telling you this but.... No comment there lol.

Do you need more than one press shot? Maybe one retailer will give you a billboard for an exclusive. I'd say 3 is a safe number.



PRESS SHOT



LINERS TIME!

STYLING

On a complicated video connect the stylists. They work to ensure people look somewhat coordinated. Look after them. Welcome the glam, hair and stylist teams. They work hard and can be your ally when you are trying to get an Artist on set, on time. Look after the assistants and make the Manager feel welcome, you need all these people.

APPROVALS

You've been great, you've approved every single asset with the artists. But... you didn't take the unapproved ones out of the folder and your staff share it. DO NOT DO THIS. Clear all non approved images OUT. Clear all old audio versions of the track OUT. Allow only approved assets of all kinds in your office space. Artists can be aware of issues on their image you don't know about. A tiny difference in skin they are paranoid of. Respect that.

WHAT'S NEXT

Your internal planning with your label is happening daily. You are telling them all the assets they will have to play with, the promo shots and video you got at the shoot. Artwork, Gifs, quotes from the artists for the press release, animations of the artwork etc. You agree the priority markets and you go heavy with them. Local media partners, local radio you need to support when they play, influencers or journalists who will post, and of course their marketing plan which includes digital marketing and physical (in this case the record got outdoor billboards)

You are massaging this list daily. And you are CAREFUL to list all the things you promised. You got the Spotify billboard? That comes with a social media commitment. You got the biggest influencer in Brazil confirmed to run an exclusive clip from the interviews... that means 1) deliver the clip! and 2) get their socials or repost if that is the commitment. An hour by hour calendar starts to build. STICK TO IT. Make it clear. If you are lucky enough to have a team, use Google Sheets, set a schedule, and allocate a name next to it. Remember, the world is not 3 stores. It's multiple and they all deserve your love when you have a big record coming. They do remember...

You want a list of ALL playlist targets from all your key markets. Put them in a spreadsheet. Tick off the ones you got. This creates a list of targets you still need one a weekly basis. And who attacks the task is split, between the label and you, depending on who has the best contacts.

TIMED RELEASES

Well this can be confusing. Because when the label said to me a timed release meant it went live at midnight in each market, Spotify told me it meant it went at the same time worldwide. Or the other way around, I can't remember, but there was mass confusion and it didn't help on one record I put out. Traditionally you release as the store turns on your release date. So New Zealand first, and then Hawaii last.

But... if you have a massive record or indeed your local partner wants it (this happens to me a lot) you may decide it comes out when it turns midnight in New Zealand Worldwide. This technically means the release date is the day BEFORE you have been banging on about to fans. But if that's what you need to do - do it. You just handle it in how you speak to fans - don't stress it, they will forgive you.

Why would you do this? Well if the record is hot, the radio stations in markets after New Zealand will simply go to their contacts, buy it on itunes, have it sent to them and play it. Meaning radio has it BEFORE streaming services and it was not your fault. Maybe they promised your label they won't.... But when their rival breaks the curfew - its all to themselves. We talked about how streaming services feel about this, and whilst you can get away with it, if they have asked you not to and it still happens, watch your playlist support fall. I've had billboards from stores taken off me for it. Be clear when you start but LISTEN for the warning signs. Ask your store rep if you have gotten close to them, their advice will often be polar opposite to your label. I generally go with the store advice and force it at the label.

PRE-SAVE

Pre Save links means it saved already by fans and can provide vital streams the first day when you are pushing for the best position you can. It also then helps the algorithm to work in your favor. You can get the link from your label or distributor but they are not automatic, you do need to request them. Create the asset with a swipe up. Ensure all stores that can offer it are included. Not all do.

GOOGLE ALERTS

Hopefully I didn't need to tell you to set up Google alert on your Artist's name but now you need to add other key words like the name of the single and associated artists to stay on top of news pieces flying in.



ARTISTS PACKS

Your Artist and the featured Artist's should all receive a pack from you. I would start a new WhatsApp Group with the name of the song for my Artist so all the links were in one easy place.

This includes :

- **Pre Save Link**
- **Buy Link**
- **Key store links (you need to swipe up their specific promotions and when you send those to the artist, give them the right link again)**
- **Assets : story shape, main feed shape, state one line of the content type EG Animated pack show / main feed, and the link**
- **Keep it brief.**
- **If you have uploaded IG gifs (do not underestimate their power) tell them what hashtag to search on**
- **Give them the tags of the featured artists (they will know but be safe)**
- **When you send a playlist to post give them the store or editors tag, or both if available and the link.**

You keep in your phone

- **Audio file (people will be calling you late night for a copy for a radio show)**
- **All assets**
- **Smart URL**
- **All store links**
- **Press release (you can ping it from your phone to lazy journalists if needed)**
- **Approved press shot links**

Follow everyone involved in the record. Journalists, Editors, Stores, Featured Artists. Then you will see when they post and determine if reposts are relevant.

RECORD BUNDLES

This is when you sell a product, normally a merch piece or a tour ticket, with the record. There are rules for this.

For example you can add a download link, but it only counts if the fan downloads it. It can be that the week you sell, applies to the charts only that week, so you have to time it.

Speak to your label for advice. They can be VERY clever tools for higher chart positions. But there are rules. And you have to pay everyone involved. All the people to pay for the album, including your label, and of course the cost of the item you sell with it.

Be mindful also what territory is applies to. If you want to achieve a chart position in America, is the sale counted to everyone you mail to from your warehouse or only those in the USA? Does the point of shipping need to be USA or can you ship from China to America and the sale counts? These rules are complex so be sure when you start.

There are rules here to stop you jumping into the charts, by saying you are offering a million dollar check with one of the packages. Be clear on the rules with your label before you start. UNLESS you don't want to chart and reach was the name of the game I guess!

INTERNATIONAL ROLL OUTS

We went over how you prioritize your International Markets earlier. You have your ten and your 2 wild cards.

When would this change? Well your records are different shapes and sizes. So it's always worth looking at songs you have done before with a similar vibe. For electronic music for example, big banging loud club records can perform completely differently to vocal radio records. Look closely at your list before you start.

What else might influence a change? Your Featured Artist is one. Ask to see their stats or use your instinct if they don't want to share it. This could mean that you need to add these and give up some of yours.

This does not mean you don't work every single market in the world but let's be real for a second here. A few years ago there was no public Global Chart. Now there is a Top 50 on Spotify watched like a hawk and to add to the pressure, it refreshes daily. You used to care about local chart positions. Now you have all of those AND your global position. Now lets not complain, it is what it is, but the pressure on you is huge from day one.

Look at this way before you start, and insist then 2 weeks out your priority markets have sent in their strategy including radio targets, and most importantly perhaps, playlist targets. Now... this can be a copy and paste job on their part so look back at your research from before, google what you can, and ask questions.

Create one document called International Plan. List all of these playlists, tick them off as you get them like I said on this earlier section.

What are the stores in those markets. Which will you support?

Influencers in these markets can be in all different shapes and sizes, spend some time on IG and Tik Tok. You can Google the top ten in many markets. Do they look like they work with new music? Are they the type of people you want to do business with?

If you are announcing shows in this market, this is a good time to map that out. If you have already added and announced festivals in this market, ask the promoter to re-post the news of the song. Can extra press now be gained by linking one large news outlet who will feature the song, with a VIP ticket competition to the festival? They are usually very helpful here.

When you are working all year round, your International Database will build. Promoters, mega fans with decent reach, press, influencers. If your label is being cagey about letting you have direct access to a local office look back at old International Reports. SOMEONE will have forgotten to BCC the database.

AMAZING. Blast the list.

Have an email folder of your international contacts and promoters who love you all year round. All of them have reach and will likely post your asset / link.

For priority markets I do a call with each of them. Using my voice to get them excited and you will get one or two more ideas per call, trust me. You would never get that on email.

International is a year round task to nurture and grow. If your Artist is at a show, go grab the cards of everyone in the press tent!

International Social Media can vary as much as the stores. China being the biggest difference in approach and sites. Don't hire a company to do your socials, and then when the record is over, not be sending them content. This can be the same content as the rest of the world so it takes no time to do. Don't just wake up the socials around release and expect a result. DO however work with them on holidays around the year where you celebrate with local fans.

In China for example Instagram does not exist. BUT some access it with a VPN. But wording a global campaign as only on IG will mean no Chinese real reach. Do you replicate the contest there? Discuss.

Be aware of the rules also. If you describe Taiwan not as Taiwan, China on your global tour ad, but you listed Shanghai as Shanghai, China, you are basically saying you agree Taiwan is independent in the eyes of the Chinese government. You may be banned from touring there. Now, if your political beliefs are willing to take that hit all power to you, but that's your Artists choice, not yours.

Once you identify key platforms check your song is in there. You'd be surprised. Ask for data on a regular basis. Listen to advice on tour dates. You think you know good months to tour, did you stumble into trying to go to the Middle East in Ramadan? And then you wonder why no one wants you!

Be mindful of time zones. Not just on your marketing. If your label is in America, and you hand the final assets into them on Thursday, they will put it into their global systems on Friday Asian time. Which is not only late, its disrespectful. Don't do it. Personally when I make the final asset pack I also blast all markets with a cute little menu. I mean... if you think they will go into that system and have time to look at all your lovely GIF packs... think again.

Geo Targeting. This is posts where you can target only one country. The content almost certainly leaks if you are a hot act, but it's a way to post local stores for example.

Be mindful the USA lists months and dates the other way around when using numbers, use months spelt out on global marketing where possible.

RELEASE DAY

WELL HOLY COW IT'S HERE! You're nervous, tired, stressed, your Artist is somewhere between hyperactive, depressed and full of joy. All the planning in the world can be done, but once that beast is out the game changes.

Now it's about holding your nerve. You go hard at the start. IF you can get into the Top 50 on day one, it's a home run. If indeed you can stay there all weekend and many Artist's streams go down on weekends.

You've posted it's out. Change the link on all your social media biogs to the link. Change all social media channel headers to the artwork with links where the banners allow.

You've checked your swipe up links WORK! You'd be surprised. Everyone has their assets and your calender of commitments is done and delegated (which you still check lol) You anxiously wait to see what support you got on stores. How? I use a site called Kworb, and ChartMetric (this one is a subscription) You've got 5 ones you really feel are worth posting (don't spam it) have you checked all stores. You post 5 Spotify and no Apple how will they feel?

Tips to post these are to take the screengrab, have your designed 1) move your record to the top it looks better on the art 2) if someone else is on the cover, when you post it wack your IG sticker over the top (or change it to yours .. sorry but...) 3) add audio. No one wants to see loads of pics of playlists. But you add audio and the song is just hammering home over and over again.

EASY PROMO

Repost fans doing amazing things to the record, radio show hosts playing it... add the swipe up link. Every post then becomes a possible stream. People leaving stories to go back to your feed to find the link in your biog. NOPE.

Beware of chart rules. Do NOT say 'stream this and win a chance to win a million dollars'. There are rules. You can be knocked out of the chart for breaking them. If you want to do something like that check with your label AND your international rep at the label. Rules are not the same globally.

An easy one for reach though which breaks no rules is something like 'Repost the clip of Taki Taki to your main IG feed, hashtag #takitakioutnow and be entered to win the directors chairs from the video set!!' and re-post the chairs.

If 5,000 fans share, average 500 followers (often way more) you are reaching

2,500,000 people. Not bad! IG Live for Artist's who just wanna connect on the release day... is always good and keeps the Artist feeling engaged while the world judges their work. It can be a VERY long day.

Ask the featured Artists to post but also to add as Artist's Pick on their platforms. Remember all your juicy clips you got when you interviewed the artists. YouTube can be used as social media, so post them in your channel too. I've posted clips 9 seconds long and with steady drip of content engaged and sharing, we gained 9 million subscribers. YouTube is not for 3 min videos trust me. It's a platform like any other plus use their Community Page to post all photos and artwork you do on other platforms.

VIDEO NOW OR LATER?

There is no right answer to this. Its hit and miss. I have had records where the video 2 weeks later gave us a welcome boost. And records like Loco Contigo by DJ Snake and J Balvin having the video on the same day we saw helped get us top 50 on day 1.

With Taki Taki, we knew the hype was massive, and that the video was fire. The problem there can be.. What if YouTube (the largest streaming platform in the world) took all the streams and it hurt the global chart position. I also think at the time YouTube streams didn't count towards the main chart. Your choice is upload the artwork with audio day of release. Or a lyric video. And then set the video date (and their Premiere feature is super dope).

You may decide, and then change, and then pull up the dates. In the case of Taki Taki we had the chance to be on the American Music Awards ten days later, at the show on the screens and in the commercial break which was sponsored by YouTube. And drop online at the same time. This gave us a big media push on TV AND on YouTube. The song was at number 2 at the time. The video dropped and whilst I think we were on 3 million streams a day on Spotify at this point, we saw the video drop AND drive traffic back to overall listening not only on YouTube doubling it to 7 million and then well... who knows. It went bananas, I don't remember the numbers. We went number 1 the following day.

So in short there's no right answer and the debate rages. Choose, and plan your assets.

VIDEO ASSETS

We've talked about this already but you need:

- 4 - 8 story IG clips with SWIPE UP written at the bottom and don't burn them all day one
- YouTube and Twitter clips for stories (cannot have SWIPE UP on as they don't have it)
- Tik Tok shaped clips
- IG gifs - for Loco Contigo for example we did the pink car and all the animated animals.
- Banners for your social media if you want to change format to this
- Press release - who directed it, influences behind the storyline
- A list of any commitments you made to brands who paid for coverage
- Directors social media tags if you want to thank them
- 2 main feed IG trailers (2 days before, day before)
- One release day main feed trailer (the big one you love the most!)
- Media commitments, if you activated a premiere have your Artist online to answer fans, if you got given billboards there's a commitment to post them. With tags.
- And some nice stuff - make a movie post for example.
- Still images for later to keep content moving.
- Making of / BTS video ready to go
- Press Shots from the video (approved by artists)

Issue a NEW Asset pack to all. Be careful to be mindful the other Artists want dope clips of themselves. So do a 'Cardi pack, Ozuna pack, Selena pack not all of DJ Snake..!'

STORE CHECK

It sounds insane but check your song is actually in stores! and check the credits, did all your writers and producers make it on. It's one more way to check registrations are flowing well.



AFTER THE VIDEO

Well by now you know how you're doing, who loves it, which countries are leading the drive to the global chart. Data once again is your friend here. Identify weak and strong areas with your label and work on them together. You've seen fans make their own content. Re-post or make a montage of clips. In the case of Taki Taki YouTube Kids (a VITAL platform but utterly censored for good reason) would not put my video in, it had too much boob!) so.... We made an animated one of the characters we had done for IG GIFS.

We made a game online with the characters with signed merch prizes. We pushed the success of the video (we were on crazy numbers by this time) to press to keep renewing features and continued to push stores.

Have you gone to radio yet? In some cases your featured Artists had another record at radio and their label can enforce you to hold back so the week you go, for all the reasons we talked about earlier you need to some LOVE. SnapChat lenses are connected to Shazam so a jump on there helps so it's a good time to do a lense then but they take time so agree this date weeks in advance if you can.

Gone to radio? Great. Watch Shazam per city like a hawk. You see it move, divert some of your marketing dollars there. Don't see it move but you think it could. Same. By this time you probably have live clips of your artist performing or playing the song, same from the featured Artists.

you have possible usages where they played it at half time on a basketball court... save them all. Stagger the posting, but it gives you content for days if you do it well. You can of course add another layer and drop vinyl (requires 12 weeks notice), Merch items etc. LAYERS LAYERS LAYERS lol.

HAVE A ONE SHEET

A one sheet might come from your label but it's all the fab stats on the record to send to people fast who you need to support from.

- Streams
- Shazam position
- A bit about your artist that sounds super fire.
- Artwork
- Link to master file
- Approved press shot link
- Approved asset link
- Chart positions and key playlists where relevant.
- Radio stations on board if relevant.
- Key quotes from the media where relevant

Update weekly.

CAN YOU MAKE A SINGLE WORK AFTER YOUR ALBUM IS OUT?

The million dollar question. You used to drop 1 or 2 singles, one of them the day of the album, then 2 or 3 more. Name me the last Artist which achieved this?

Radio is less and less relevant so once your album is on streaming, you will have asked for focus from fans on a lead single from that day, maybe with a video or heavy social content.

Fans will also surprise you and stream tracks you perhaps overlooked.

However, I have tracked this over and over again. Artists just dropping a video later to bring a song new life, increases streams by 2-5%.

Unless your video is literally game changing, it does add a new layer and it does increase streams via YouTube but I have not seen any really achieve huge chart leaps if that's what you were going for.

So what does this do? Well it means you now need to release all singles pre album or save only ones where the video are killer and perhaps also linked to a huge sync, or in a movie.

You can activate radio to pick up on one song if you are a big artist on a major label with radio stations who love you and they will agree to go with it.

However is the album the last thing you do?

Nope. You are putting up tours and at the end of the day you are SUPER proud of the album. This is where I think what I would called 'brand' pieces come out. This is where you take a track you love, which literally says who you are... and make a self indulgent video which literally just lets you flex about who you are. Expensive maybe, but it's my dream to do this and I have rarely been allowed. This is going to be the LAST memory of this record. Make it ART. Make it the thing you send to Kendrick Lamar because you want him on your next album and he is blown away by your vision. This is like a door closing and you opening up the door to the next phase. Make it count. Kendrick is not going to look back and see if that video put you into the Global Top 50. He won't even look at how many views it has. He's looking at YOU. He is going to watch what you stand for, what your vision is and if he f***s with it.

INFLUENCERS YES OR NO?

YES.

But what is an influencer? In short it's someone you want to post about your project. The way it's sold to you is X person has X amount of followers and they will charge you X amount to post.

Well, fuck that quite frankly. If you just whack out content via people you don't know, to people who follow them you don't know 2 things can happen.

1. It can make absolutely zero difference.
2. It can make it into fan groups that put off your original, core and loyal fan base.

You can partner with someone who has 500 followers but people you really admire. I'd call this more of a tastemaker than an influencer, but both terms apply. Which ones do you want? Tastemakers are harder to get. They have to feel genuine love and often you don't know they will post.

Now yes of course, if an AMAZING dancer or performer does your song, it's great, but be mindful when you use them, and certainly be mindful of how much you pay. Remember they post most days, how much impact will you have? I have gone through IG by hand, to collate smaller, dope people - messaged them direct, paid by PayPal and got better content than these agencies offer. Who also charge a fee by the way. Just be careful here to balance what you pay, who you reach and how your main fans feel about that. Great content by these guys also give your Artist new content to repost, but if your original fans don't like it... be aware. At least perhaps use these guys later and keep true to core fans early on. Fans will forgive you for having a global smash when they felt special for spotting you early, but being hammered on day one of their legend posting people falling over on banana skins in an obviously paid for post, will start to make them doubt you, and they will be here for the next record, these casual fans, or 'tourists' as I like to call them don't stay. They engage in the influencers channel and then it's on to the next.

As always, if you do deals it may require a re-post. Be careful to commit to a minimum here in case it's wack, and never main feed. But do do it. If you say you will do something do it. Rip the content, send to the artist to post with the tag. Or do it for them. Log the costs and commitments as you go. It adds up....

WHAT IF IT DOESN'T WORK?

Move on. No one died. Learn if you made any mistakes, and never ever take for granted the people who DID engage. These are fans and deserve your love and appreciation. Build on it, move onwards, move upwards. Do not dwell on it. The world has a 24 hour memory. Every single day is a new beginning for you and the Artist. I can't stand people who were like 'that didn't work' when over a million people listened. Do you remember when no one listened? Those 1 million people liked what you did, or at least took the time to hear you out.

NEVER EVER EVER FORGET THAT. OR THEY WILL SENSE IT AND FORGET YOU RIGHT BACK!

See success in small records. Something worked trust me. Even if it was only you successfully had the team not send out the wrong files for the first time. Acknowledge these and smile.

MY RECORD IS NOT A CROSS OVER SMASH.

COOL. Not many records are. Take the bits you need and suit to fit!

Underground campaigns are equally important. Especially at the start. But also throughout. Had a hit? Great. But your core fans loved you early. Don't stop feeding them what they loved and become a slave to popularity.

MARKETING PHRASES

Pack Shot:

The artwork / Single / album cover

PSD:

The file from the designer which is adaptable and people can use it to shape to the sizes and move text around.

UGC:

User Generated Content. Content made by other people and loaded to the internet. All those crazy fan videos, holiday recaps and pretty much the entire content of Tik Tok.

Skip Rate:

Urgh chills down my spine. This is how many people start listening to your song, and then press NEXT! They skipped your record, Hot damn that's painful to hear. Unless you are being told its low or zero then its champagne all round.

Engagement:

No you're not getting married. This means people getting involved., Responding to your marketing. Engaging with the campaign. This is also used a lot in social media. A lot of likes, means good engagement. You could double your likes on a post and you're label will say 'we saw a 100% increase in engagement' Fancy way of saying - WELL DONE.

CTR:

Click Through Rate. How many people clicked the link you advertized. Always good to learn.

Ad Words or Key Words:

These are words you give to the people buying your ads to target when looking for who to advertise through. This can be the names of you, the featured Artists, you competitors as kids are also searching on them (sorry its true), musical type and they will have insight on what else is working for others in your field / sound.

Pre-Roll:

The annoying ads in front of your YouTube (or other video platform) videos.

Lean In:

Describes fans actively searching for your records / products / you

Lean Back:

Those who listened through playlists they already listen to or read about you from websites they already read.

Vertical:

Fancy word for content you shot which fits into story shape or portrait style shapes on stores and media outlets.

Call to Action / CTA:

This is the phrase used for when you are asking the fan to do something. Normally however though not a purchase. This is a 'sale'. This is 'click here and download the free map', or 'share this and use the hashtag to enter'.

Conversion Rate:

The number of people (normally a percentage) that did the Call to Action. You asked them to do something - and the number of people you asked - lets say 100 000 people, turned into 20 000 people doing it. Thats a 20% Conversion Rate

Conversion Rate Optimization:

This is improving the rate and how you do that . That's as simple as improving copy, to advertising driving more conversions etc.

Copy:

A fancy word for what you say! You post , you write a sentence to go with it. That's called Copy. What's the copy - means - what do you wanna write here. It can also be 'can i have the copy for the press release'... means give me the damn press release please! Give me the info!

Credit:

What's the credit for this photo? Means who shot it please...?

Impact date:

This is the day you go to radio in the USA. I've heard the UK say this means when the record is at it's peak so there can be various uses of it. But Radio Stations in the USA don't like to act alone but go with what's popular or about to be popular so setting an Impact Date tells stations when everyone is potentially going to run with the record.

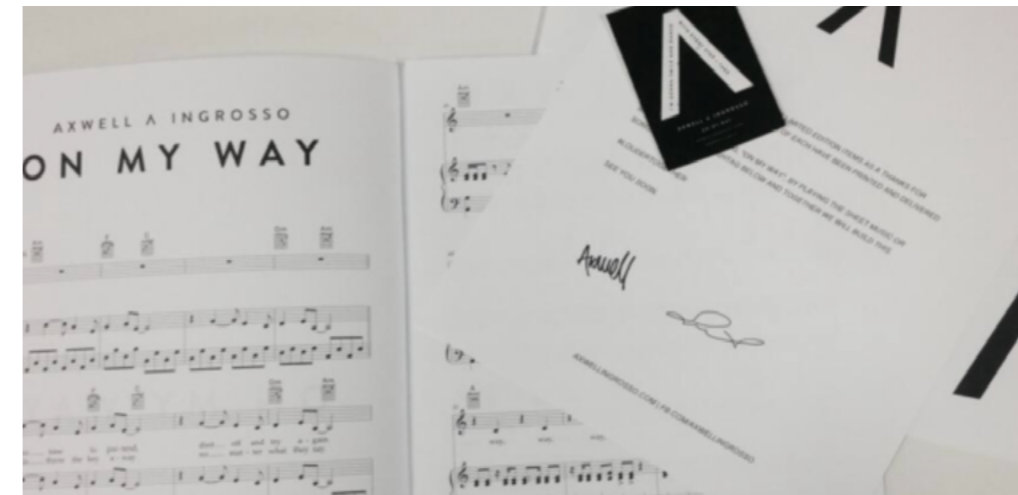
LET'S TAKE SOME OTHER EXAMPLES

AXWELL & INGROSSO

Fresh off Swedish House Mafia we wanted people to engage in our new journey and the song was called On My Way which was all about exactly that...

BEFORE WE RELEASED

Remember we had some of the most loyal fans in the world, we had just been on a tour which sold 1 million tickets in one day. But... the fans had been marketed to for months so we wanted to do something lovely...We asked for their addresses, and went against digital marketing and sent them the sheet music. Most framed it, but some actually managed to perform the song premiering it before it came out. Truly leading the journey.

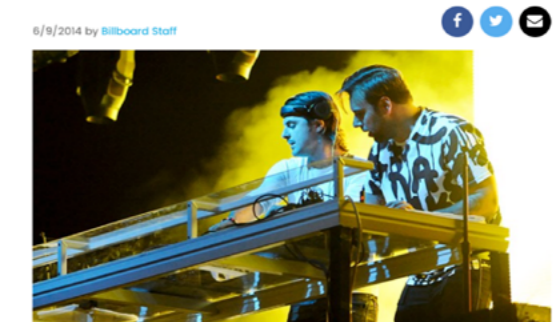


Zane Lowe (then on Radio 1) did the first interview. We wanted to stay off dance radio for a moment. Again, this is a choice. You have a strategy and you make choices from there.

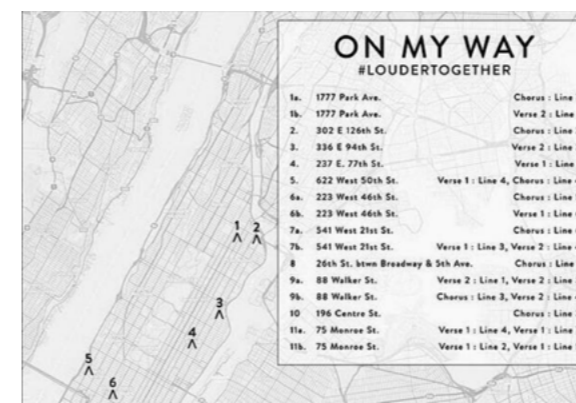
WE CHOSE COOL INDIE FESTIVALS STARTING AT GOVERNORS BALL NYC.

The boys were named top act there by Billboard and the risk paid off. We didn't go back to Ultra straight after SHM, straight back to EDM, we took a different path, some different eyeballs. So by the time we went back into that festival circuit we had achieved other goals, stood out.

Governors Ball 2014: Top 10 Best Performances



The song was not out yet still at this point, and we laid a map leading to lyrics across NYC. We used metallic posters which kids tore down and kept but first they took a picture of themselves mirrored in the artwork truly becoming part of the new journey.



CONTINUITY

Yeah great you've got a logo. You're SO fancy.

But what about the secondary layers, the use of words and shapes?

With Swedish House Mafia, we used the word ONE. Shout out to Christian Larson here.

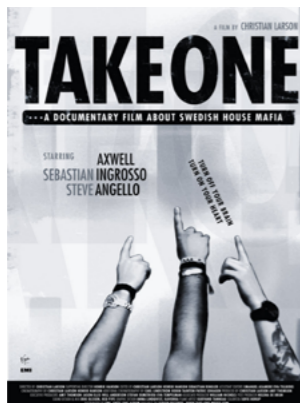
- First single - One featuring Pharrell.
- Take One the movie
- Until One (the album)
- Until One (the book)
- Until Now (we used Until to keep continuity here)
- One Night Only (first hard ticketed tour)
- One Last Tour (final tour)
- One Last Tour (the live album)
- Leave The World Behind (the movie, which didn't use ONE but was the last piece, and the name of a single everyone knew so indeed was familiar as a layer title)

Masquerade Motel & The Dark Forest. These could also apply to you for example for a Tour Name or an Album Name where you have a 'sub brand'. Masquerade Motel logos included a mask and a key. 'Masks On Please' and 'You are the key'.

These came with lots of lovely art and copy which explained the deeper connection to us to be experienced at clubs where we played nearer you, and longer for you. Less 'brand' more 'story'.



One Feat. Pharrell



Take One



Until One (the album)



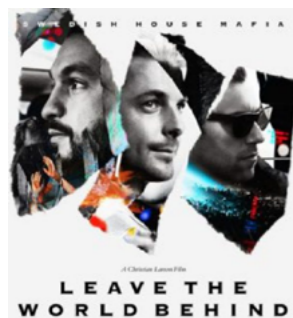
Until One (the book)



Until Now



One Night Only

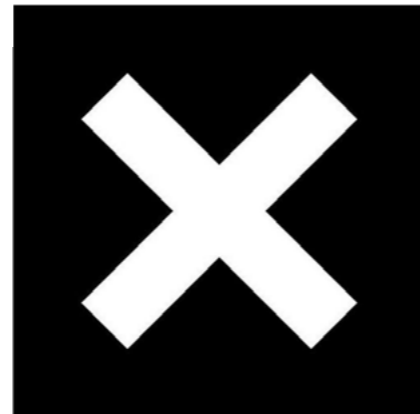
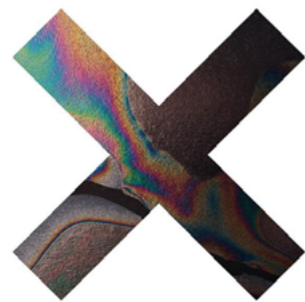


One Last Tour (the live album)

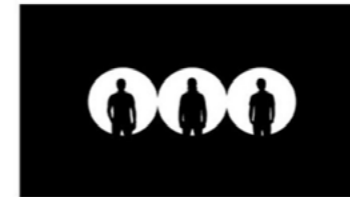


One Last Tour

SHAPES



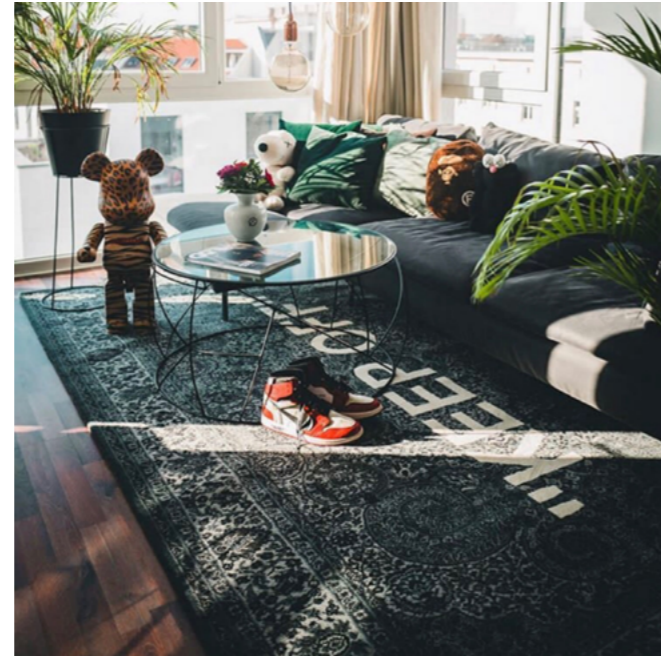
SHAPES



SYMBOLS

Are not just logos. You could argue Virgil Abloh made his use of "words" more powerful than his logo.

POWER



KANYE WEST - YEEZUS

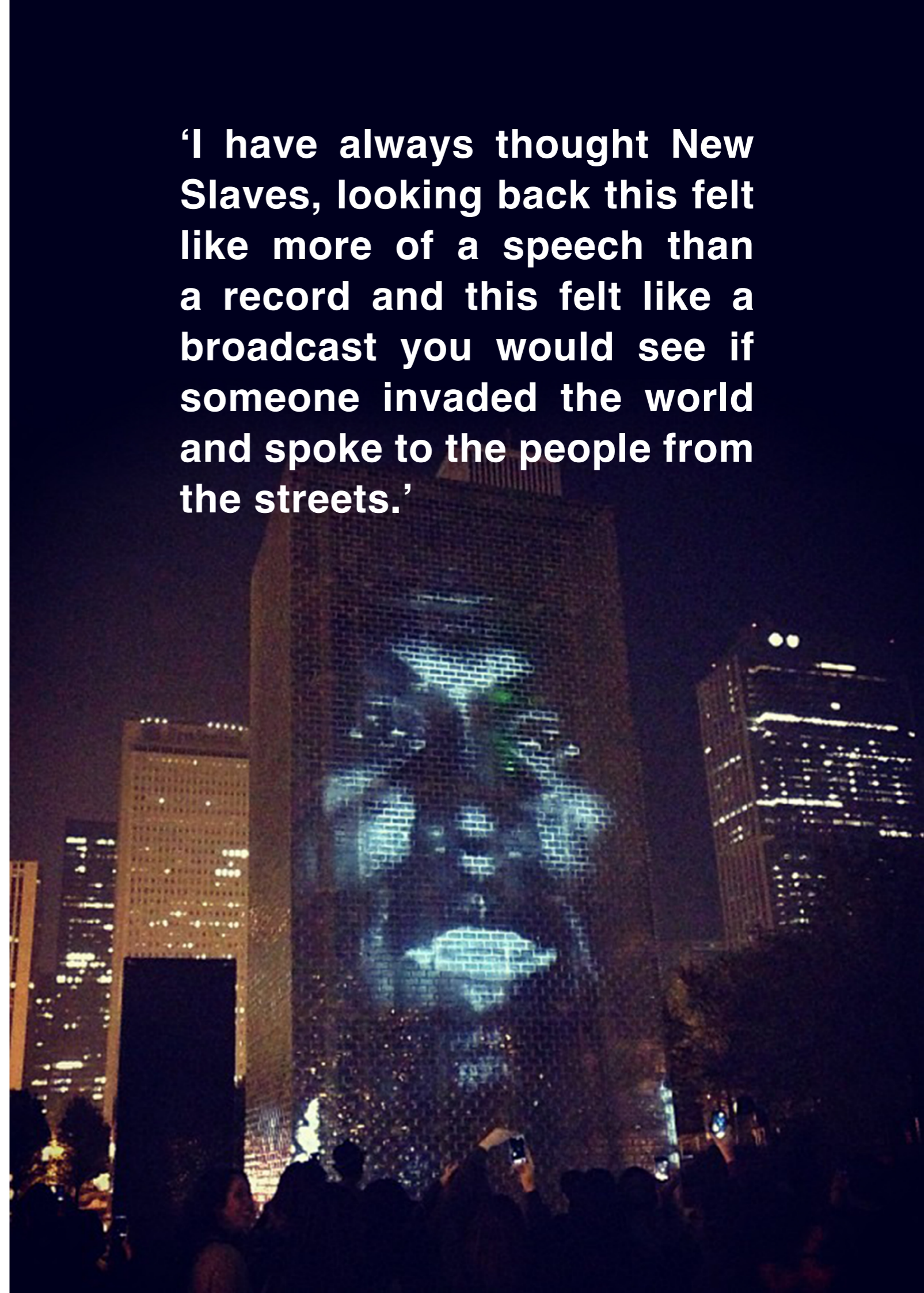
I was asked to work on the launch of Yeezus straight after the SHM final tour with his manager Izzy and his team who were Virgil Abloh and Matthew Williams. I mean.. looking back now it's surreal. I hasten to add here I learned more from Kanye than I have learned from anyone. Photographers, directors, playwrights, sculptors, inspiration after inspiration poured from him and his team. He's a genius and the most involved Artist with their creative I have ever worked with. He was also open to ideas. There was no idea too small. He listened. Encouraged debate. And asked that you applied what you knew beyond your comfort zone. If you could design an event poster you could design a better version of a hotel. He saw no lines between genres of applying creativity.

Eventually between the team it was decided projections of New Slaves would occur. This would mean fans posted the video rather than a glossy YouTube upload. A real underground movement, fitting to the lyrics and feeling of the song. He would allow one tweet. So we did a map with the times of the projection on his website. He simply tweeted kanyewest.com and he was so powerful, so respected, we did the tweet one hour before launch. Kids followed the map and history was made. 66 buildings - all pre vetted for their smooth surfaces and visual look, plus their meaning behind the building (fashion houses and I think we did the CIA!) and all done by matt black trucks so all of the aesthetic was perfect if you took photos of the whole thing, broadcast the Nick Knight video of Kanye's epic and iconic face hearing him speak to you from the walls of the world.

The next day we were told we had reached 1 billion people. Via shares, news pieces on TV stations and radio, newspaper and blog articles, re tweets and uploads which still to this day is the most successful video launch of all time. It was a military operation but possibly the team I was most proud to be part of, because learning and being inspired is pure life.



'I have always thought New Slaves, looking back this felt like more of a speech than a record and this felt like a broadcast you would see if someone invaded the world and spoke to the people from the streets.'





Watch: Kanye West Projects New Video "New Slaves" on Buildings Around the World

You crazy for this one, 'Ye.



Kanye West Debuts 'New Slaves' in Videos Projected on 66 Buildings

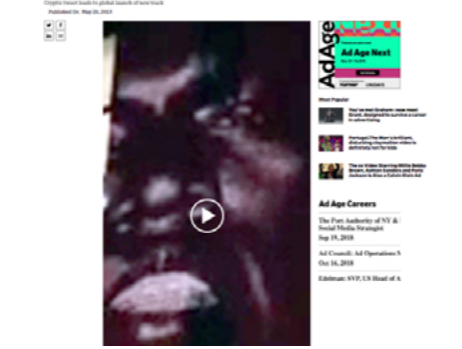
Share on Facebook | Watch on Twitter



Yeezus "New Slaves" Projections



KANYE RELEASES NEW SONG VIA LIVE PROJECTIONS ON 66 BUILDINGS



ARROGANCE

Let's be real here. Fans don't want you to be one of them. They want to aspire to be you a lot of the time. A little lashing of arrogance every now and again is amazing. At the end of the Madison Square Garden Trailer which essentially outlined how could a band who no-one we stopped on the streets of NYC had ever heard of, be playing the venue?! Well.. it was because COOL people knew. We played on the fact you needed to be cool to know them and ended the video with this. Fans loved it. They were in the inner sanctum now, they knew something others did not and it brought us closer, while we behaved like arrogant rock stars :-)

Please note the 3 dots after the first sentence (see what we did there?)



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Kanye West Premieres 'New Slaves' With Video Projections Around the World

New track projected on 66 buildings, including Wrigley Field and a Prada store

SPIN NEWS NEW MUSIC FEATURES LISTS THE ARCHIVES

NEWS \

Kanye West Debuts 'New Slaves' by Projecting His Face on Buildings All Over World

People on the streets of Berlin, Chicago, London, Los Angeles, Miami, New York, Paris, San Francisco, Sydney, and Toronto see new video

CHANGING SOUND

My students asked me to include this. How do you be in more than once band, be more than one name or have more than one sound?

Well tough one. If you are Pharrell Williams or Mark Ronson, you're a cool cat, so it's likely your fans will not mind one bit and you use your one social media handle to promote them all. Does anyone mind when Pharrell says NERD is back? NOPE. Dave Grohl, Josh Homme....Diplo... Eric Prydz... the list goes on.

If you are putting out some more commercial sounding music do you do it? By this time you have learned your fan base. Will they smell a cash grab? Will they like it? If even a sliver of your instinct says they won't.... Start a new profile and test it over there. Then own it if your original fan base will not leave you because of it. Do you have to please fans? No. But you've spent a long time saying one thing, if you switch, either do so smartly or be ready for the consequences no matter what they are.

TOURING

STRATEGY

We touched on this earlier but you have your 3 year plan, and the year ahead needs booking for shows. Shows are often how Artist's earn the majority of their money. Shows do not book 3 years ahead, but the importance here is to remember your goals. Things to consider:

- When is your Album or big single or EP dropping?
- Do you want to tour when it's out? Before? Wait a second and then tour?
- Things to consider here is do you want to play material out to fans beforehand to build hype for your album
- Do you want to wait and tour when the songs are hopefully huge?
- Or blend a mixture of the two?
- Do you want a launch event and which markets would you do that / them in?
- Festivals or Hard Tickets?

ROUTING

Routing means the geography between show. How do you get one from the other. Smart routing creates cost savings.

Hard Tickets is the name for when you move into venues of your own.

BENEFITS

Festivals provide a larger marketing spend but you share that spend with multiple other Artists' on bill. Festivals offer fans who would not normally come and see you to come to your show. A chance to convert new people who may come and see you later at your own show. They pay you a fee. Guaranteed. Normally larger than a Hard Ticket show. You have costs to pay from this determined by the contract, and in electronic music pretty much everything is provided as you play a built stage. You tend to have less costs than a Hard Ticket Show.

DOWN SIDES

You don't design and own the marketing roll out

You cannot access the data of the ticket buyers

You may not get a good slot meaning even the best shows can be missed as you're on early

You cannot do ticket bundles

You are limited by your slot, the changeover time or the stage you are on to bring your own show.

FESTIVAL BOOKINGS: WHAT TO LOOK FOR

Fee. This fee is gross normally, so remember you have Withholding Tax and possibly State Taxes to pay before you see your money.

What you get on top and what you pay for?

- Generally Festivals offer you 'Sound and Lights'
- This does not mean you suddenly can demand loads of money on the world's largest light show.
- It means the lights they already put on their stage. Many also won't have designed their stage yet but if you google their pictures from the last 3 years, checking you are looking at the right stage, you will get an idea of the quality
- They may offer you a basic FX package (FX are pyro / c02 etc). Ask what that includes
- Ground Transport - meaning they will collect a reasonable amount of people from the airport.
- Hotels - depends. Some do, some don't. Negotiate.
- Access to their screens for your Visual Artist. This does not mean you design the screens. This means you use theirs. Designs again, often not set yet, you need to google past looks to get a feel for what to expect.

Which stage the offer is on (don't ever assume you're on main stage and if the stage has a name ask for the capacity of it and all other stages. Set Time & Length. Ask when the stage opens and closes and you will see if you really are closing out the stage.

WHAT TO ASK

Who is on before and after you. Position yourself where you will shine, don't always try and grab the headline. That's an illusion that the headline is the last slot. In some festivals that means 6AM. Your agent will have knowledge of great slots to take.

BILLING

This is where you sit on the marketing. Headline means at the top. This may also state if you sit on your own line of the ad. So it's you at the glorious top and no one else on the same line. TopLine means more than one act is at the top of the ad, and you need to know where you sit. First on top line, second, third? ABC - means all acts in ABC order. Be clear from day one if you have more than one word in your name which one you use for this purpose. If you are DJ Zinc for example are you a D or a Z. Always push for the D. Bands tend not to get this luxury taking only the first letter from the first part of the name. ABC can also be in sections. Headliner section which means first chunk of names, ABC mid level section and so on. Ask for clarity. If you want to be fancy you can get into font size, but if you're there you're a massive headliner and you don't need my advice. Promoters have power here. A lot of people wanna play their show - you don't just list demands and they happen. Well unless you're Daft Punk maybe...!

CHANGEOVER TIME.

If you are a DJ and you want fans to have a little break so you can make a big entrance you need 10 mins changeover time. This is the time when there is no music and equipment can be reset or changed. If you use vinyl or any equipment not on a stage normally - same - you need time to change it over, ensure you have told your agent and they guarantee you that time. If you are a band the time is longer while whole bands are removed and you are installed. 30 mins - 1 hour is sometimes necessary. Do not forget this.

FX

Their basic package is not enough? You want more. You can state with your booking what will be in your 'Rider' to be provided at their cost, and then you can fight over it. You also need to ask if you don't get it all, if you can provide it at your own cost. This will mean normally you have to place an order with their production office as they hold the fire license and will only allow safe products managed by them. If you want an overhead firework display - again - you need to say. This is sometimes reserved only for the headliner.



Live headliners
(ABC order)

DJ headliners
(ABC order)



Live headliners
(ABC order)

DJ headliners
(ABC order)

Tier 2 Support
(ABC order)

WHAT ELSE DO YOU ASK?

- Who did that slot last year, it helps bring a picture and google references
- Who else is on the other stages at the same time. I mean...YAY you're headlining one stage and it's your dream but Daft Punk's comeback is on the other stage at the same time. Nightmare.
- Is it streamed and if it is, is it optional. The time of the booking is the time to lay out if you will not be part of a stream.
- Announcement Date (not always known when booked but this date means by this time you should have seen and approved artwork so you sent a reminder for 2 weeks beforehand to chase chase chase. Don't assume you will be offered it...)

Things to watch out for:

GUEST LIST

This includes guest passes and AAA. Guest Passes cannot get on stage often. Be clear on what you get. These can be very strict.

RADIUS CLAUSE

This is when the venue protects themselves from you playing a rival or close by at your own show. This is normally a number of miles from their show, and a period of time. Remember this they are serious about it.

SUNSET

If you are not in a tent, sunset is key. If your visuals or FX require darkness, these slots are fewer and harder to get. Check. It's not the same time in all markets. For example Sweden summer has almost no full darkness so you think 9pm will be fine,. Maybe not! Check if you want, Google will tell you.

IMPORTANT NOTE

Think here. Are you announcing your own show close to a festival? Which one strategically comes first? Normally I would say your own show. Sell it out, then announce the festival. Take time to consider this. You don't control the festival announcement so this requires planning on your part, not theirs. Also take time to check the market can sustain ticket sales and success for both shows.

HEADLINE. FRIDAY.
FIRST. TOPLINE

SECOND HEADLINE.
TOPLINE.

Overall headliner.
Top Line. First
position.

Second headliner.
Topline. Second
position.



Day by Day ad



Weekend Ad. Or 'generic' ad

5th headline.
Line 2.
First position.

USEFUL PHRASES

CLOSED STAGE

This means the headline Artist has closed the sides of the stages down and no one can stand on the side except those they authorize. It does not mean their stage is closed! If you are the headliner you can confirm Closed Stage with your show. But don't do it for the sake of it. No one likes a flex when everyone was having a good time. Ego's have their place.

DRESSING ROOM

Want your own? It might be something to check when you confirm for large festivals. Otherwise cover off this issue in your rider.

IMAGS (PRONOUNCED EYE MAGS)

These are the two screens either side of the stage where you often see the crowd or the Artist. This is run by a camera which is often controlled by the festival. These screens are perfect for you to control. They offer 2 extra screens for free, a wider look and a way for you to control the look of the whole place not have your show looking fire in the middle, and some drunk fan wearing your rival band's T Shirt on the side screens! Always ask for the 'feed' to these screens to be controlled by your team. You can then also run your visuals on this screen giving an easy super wide stage effect for free.

PIXEL MAPS

These are the shape of the screens you will be given to put your visuals and cameras onto. They come in so many different shapes and sizes. Get them early. You've made amazing visuals but you need a large rectangle screen for them to work. And now you're seeing a stage with 52 circle screens.... WHOOPS! Have a plan for broken LED screens which can often be more simple shapes and colors. LED just blasted white, on beat, is the cheapest form of adding a tonne of lights by the way!

SET UP TIME

Set Up Time. our production crew have to programme. This is plugging their light boards and VJ equipment into the festivals system. They need time to do this. What are your restrictions. For example if you need a different light board you may only be allowed to install the night before... but you have another show then. Do you change board? Do you have 2 light directors? Do you leave straight after the other show and drop your light guy off at the next show at 5AM.

Some of this just cannot be agreed on confirmation. But get as much done as you can early to protect you later when everyone is crazy busy. Your agent will have good advice what you can and can't do now. You will want a Production Manager contact from them for your Tour Manager and you will want their Marketing Office so you can supply them with information nearer the time. Updated press shots, ask them nicely if they will do a piece on your album or re-tweet your news... which they have no obligation to do... You might want to ask how you buy ad space in the programme or on the festival site. Your agent will get you the Artwork for approval but once that's done they pretty much step out so a nice relationship with marketing means you can join in with PR opportunities on site and thank them for their help after the show. Go drop them a T Shirt off on site! They work hard, appreciate them.

FOH

This is Front of House and that's that nice hut you see out in the crowd which is where most sound guys, Visual guys, light guys work from etc.

PYRO

Can you cue the Pyro shots, or fire regulations mean they have to? In which case you guys stands with their guy and tell them when. If you are allowed to bring your own, or ordering extra from them, a deadline will be set for this. Do NOT miss it. Fire regulations do not allow you to just roll up with a bunch of fire to set off. Period.

LASERS

Need a license. They can burn eyes and have to be checked before installed and limits put on. For example none at eye line or lower, none in the sky when you are in a flight path.

STAGE BLACKS

This is the term where they can insist or you do, that your crew wear all black. And that includes you. That was you are less likely to show up on stage in photos. This is the Artist's moment but it goes deeper. You have a Nike deal and that KILLER moment your photographer captures the moment... except one of your crew has a massive Adidas hoody on. WHOOPS!

LOAD IN

Is the agreed time you roll all your kit in, Load Out is when you have to be out. This is important because if these slots are limited that's when you have to be there. So if you tell your Artist - you're fine, you just leave one venue and drive an hour and get there ten mins before so you can sleep LOADS. Wrong, you have to be there for Load In unless the Artist has their own transport and you have remembered those transport costs for both them and the Tour Manager going separately.

SOUND CHECK

If your Artist requires a soundcheck at festivals it can be the night before, know before you plan.

IMPORTANT NOTE

You may not as a manager ever contract a show directly in the USA. It is a sackable offence and I have seen some people get absolutely f***ed for it. Have someone else do the agreement if someone came to you for the booking in the.

HARD TICKETS

(APTLY NAMED AS THEY
ARE HARD TO DO)

Hard Tickets is the phrase for when you go into Touring on your own. Into venues where you rent them, and sell the tickets. I guess you call this a 'Concert'.

In 99% of cases you don't actually rent the venue. You have a Promoter, and they 'buy the show'. They offer you a fee - which is called a Guarantee and a Verses deal which appears as 'VS' and a percentage. So how is this fee and deal decided? Well the promoter will first take a look at how confident they feel you will sell tickets. If you are a no brainer sell out they will offer you more. If you're a risk they will offer you less. The guarantee you get no matter what - of course - Withholding Tax applies if you are not from that country. So first of all they set up a Costings Sheet. This is a fancy name for a Budget. On it you will see:

- Venue
- Date
- Capacity
- Ticket Price

Then you will see a whole terrifying list of costs. Venue Rental, Marketing through to Catering and Crowd Control Barriers through to Venue Cleaning. You rented an empty venue. More often than not - not even sound is in there. Anyone who thinks Madison Square Garden comes with those big speakers - think again. It includes crew and rigger costs. Great you think they pay for your crew. Nope. Wrong again. This is the crew you generate the need for by bringing your show. Your show is put up by your crew, with their crew, and both crews are your costs. Catering is included? Nope. This Catering is more often than not for their own workers. But it's still your cost.

So this deal you have gives you a guarantee. From that you will pay all your crew, all your equipment, sound, lights (if sound is included in their Costing sheet is it enough?) and then if you 'break percentage' it means you recouped the guarantee at the agreed rate. So if you are on a 80 / 20 deal. You get 80, Promoter gets 20. If the tickets generate enough profit after all the costs in their Costings sheet that your 80% has made more than the guarantee, you have 'broken'. Which is a good thing!

After that, all profit after Breaking Your Guarantee you get 80% of the profits on top. Again, subject to WHT.

Ticket Income

The promoter may list a few lines here

This is to cover ticket levels and put next to them how many tickets this applies to.

The types can include:

1. Complimentary tickets (this is your guest list)
2. Fan Club Pre Sale (small amount at potentially lower price)
3. Good seats (or in the case of a high energy concert, the floor, where people can rage is normally higher) and how many people can have that
4. Bad seats (cheaper)

There is no limit to how many you can have. You could be really fancy and every single ticket is a difference price but good luck on the marketing. You can include ticket bundles here (see later section) but only the ticket element of that bundle will show up here. As you have to 'break' the guarantee you can see why if you are not a guaranteed sell out the promoter will keep your guarantee low. If you are a guaranteed sell out you can push for a higher Guarantee AND a higher

SETTLEMENT

This is the accounting you do after the show (often in the venue right afterwards) to agree if you broke guarantee and if you are owed money. If you did earn more your agent gets their commission on this also.

You can query costs. Did they spend that on cleaning and barriers? You didn't use any marketing etc. But warn them what you want to see there. Some costs are fixed and based on average annuals and not up for negotiation so it's better to know that.

Broke guarantee? CONGRATS. Remember any new profits are subject to Withholding Tax.

RED FLAGS

You're used to a promoter going all out on Marketing at Festivals. Now they will only go as far as the budget allows in the Costings Sheet. Check their plan. I saw recently on an Arena that they were doing very old fashioned spends and we moved the spend to Tik Tok and IG with amazing results.

RETAIL STORE PRE- SALES.

Again recently we managed to do a Spotify presale. Everyone said not to bother. It was the largest presale ticket seller of the presale with over 30% of tickets sold via their platform. These take time to arrange. 3-4, weeks so don't ask the day before like I did pretty much (thank you Spotify but we killed it no? LOL)

Pre-sales can also be with venue partners, credit cards like AMEX, sometimes they are not your choice but a condition of the venue and their own sponsorship arrangements.

TICKET DATA

There are laws when people buy tickets as to who owns the data and if you can message them later to sell them additional items. Know these rules beforehand to avoid disappointment when a vital part of your plan was needed. Facebook events are a good way to get around this, encouraging people to 'Check In' so you can get to them. Easy way to sell out an After Party... and advertise Merch available etc and communicate set times and travel advice.

TICKET PRICE

The costings sheet is a starting point. You can go over it and say I want to see it with cheaper tickets, or cheaper tickets for the first two weeks and really play with it to suit. How do you decide? You may know your market, or you may choose to ask to see other's prices in your genre and same consumer base, to see what works, especially in a market you have never been to.

BOOKING FEES

Are they on top? What is the final cost you are asking a customer to pay. For many they will accept them but when you are looking at some just can't afford it, true fans, be mindful. If Booking Fees are included what are you REALLY making from the ticket after sales tax and this deducted? Have your budgeted correctly? Do the booking fees on all sites work the same. I had one recently where Ticket Master was operating differently to other sites meaning all the work I'd done to keep ticket prices at one point was lost. Thankfully my agent spotted it and we fixed it but it meant a complete re budget with one day left to go.

You almost never see any of the revenue from booking fee's come into your show income stream, even if the venue owns the ticket site.. (I know right?!)

MARKETING

Have they given you enough? Or if you are genuinely sure you will be able to sell it out through your own socials tell them to take it out and put it onto the guarantee. If you are using various promoters across one tour, you may want each of them to give you some of the budget to one large 'look' which might be a tour video trailer etc. So they all contribute.

PRS / PRO'S

You have to pay to play music in live venues. It's on average 3% of the GROSS REVENUE. This is shown on the Costings Sheet as a Cost. This is then paid to the Collection Societies (see Royalty section) of the writers who wrote the music. You hand in the tracklist and they do the rest so technically you get it back IF you wrote the songs. If you didn't you don't. If you wrote some, you get some back. It varies per country but generally more goes to the headline slot. So you get more than the support Artist. If you are smart, hand in a 2 hour tracklist AND write the music for walk in time and changeovers and collect as much as you can. You can hand these in at the venue but I always hand in to the Collection Society. There is normally a nice page on their website for you to do it. Your Business Manager is the one here to get you sorted. ASK! Also ensure your agent states in your agreement that ALL Performing Rights income must go to the Society with no Promoter Deductions. This is some naughty venues have a quiet deal where they only passed through 80%. NOPE.

A RUN

A run of dates is a cluster of dates put together. Routing is everything here. You ping yourself east to west of a country back and forth you will tire your crew and waste money. Same with a world tour. Do it geographically. Don't be foolish here. Not least because the mental health of everyone on the road is pushed so hard from travel. Don't look like you don't care about this and if it was unavoidable, explain why. Don't assume they know you tried your hardest and it just could not be done in a better way.

National and Global Promoters like Live Nation, AEG and SJM Concerts (UK) can buy multiple dates off you, offering you one lump sum for X number of shows and tickets, again with a VS deal, or they can offer you a deal per venue and add it up to get your totals.

This CAN include Festival appearances if they own the festivals. So you do 20 dates, and 5 of their festivals. If this is the case - all the deal details like fee, billing and what you do and don't get on site has to be broken out.

These are generally exclusive deal and you may not do other shows during this time and sometime afterwards. Private shows may be exclusive apart from Private unadvertised events or a launch party. So if you have a brand deal where you agreed you had to do an event in April, and that's when the tour is.... Exclude this from your deal. Depending on the type of show you could then avoid it on that run, or put the date you need to be there right next to that date to save costs but only if you know both will be successful.

Why are multiple dates good? Well you can lump all the dates onto one set of marketing for National or International campaigns. But... you still need to go hard in the regions. Don't think just because you bought some IG ads with all the dates on that local news sites are not valid. They are.

TOURING PERIODS

This is when you sketch out when you will tour.

AVAILS

When your agent says I'll get the 'avails' it means they will get all the available dates of the venues you want. This is to start the Routing Process.

TICKET BUNDLES

Do you want to be able to 'bundle' your tickets? This is when you do your own shows - take over a venue - and you can sell the ticket as a package or 'bundle'.

This could be a:

- Ticket + an album download. Depending on your countries chart rules these downloads only count if the fan actually downloads them.
- Ticket + a physical album (sometimes signed)
- Ticket + a piece of merch
- Ticket + piece of merch + an album
- Ticket + a meet & greet

There are no limits to a bundle but always check the chart rules.

They do however affect the price of the ticket, and price is often the number one determining factor in how many tickets you sell beyond your own popularity, and even then it has an impact. When you decide your ticket price remember just like your Merch, there is sales tax. Make sure your agent or promoter has been clear what you get. For example:

50 GBP Ticket
20% sales tax
40 GBP to you.

You want to add an album... and you think who cares, a CD is a dollar to make. WRONG. If you are in a Record Deal the label owns this part of the product and you have to agree a price with them. They may have internal rules on minimums, they may want to also achieve a chart position and go full pelt with you. But no matter what, you may have people to pay on the record, and these percentages have to be accounted for before a label will agree a price. This relates back to all those Featured Artist and Producer Deals you did. Check with your label and / or lawyer what this will cost you.

TOUR MARKETING

COMMISSION

If your agent is on gross commission at ten percent, do they take 10% of the bundle, or only the ticket part? Be clear on this before you start.

SHIPPING

So you've done well. You have done the budget of what the ticket price, minus sales tax, minus commission, minus the cost of the CD or download is.... But hot damn, you forgot you had to ship the package which is no longer a digital ticket but a parcel, potentially to other countries. You can add shipping to the ticket price, but remember the fan cares about the final cost coming from their bank account, so you fought hard to keep this all under 50 bucks, but then the shipping adds \$15! Your fan only see's 65 USD in their basket at the end. Some don't mind, to some it's a deal breaker.

BE CLEAR

If you do a bundle and lets say it's announced 3 months prior to your album... you won't be shipping that album element until day of release unless you want to annoy every digital store and have your album leak. State this clearly. Protect your consumer journey with clarity - or expect a tonne of comments on your IG where everyone can see them that you suck. Maybe you said it in the small print - but your fans deserve LARGE print.

MERCH SALES

The Costing Sheet should show you, or have the agent confirm, the venue rate for Merch. They will charge you a percentage of GROSS profits from Merch to sell it in their venue and may not provide staff or credit card machines, just the booth. So if you are doing tour merch you may have to 1) deduct their commission before even sales tax comes off and 2) have someone on your tour bus who manages the Merch and is in the shop. These are HUGE costs to forget when making a decision.

If you are doing this type of tour you likely have an album or number of singles out. You will want to consider the artwork reflecting the same as these products and potentially name them on all artwork. You will want to enforce your brand core values on it, logo, font type etc. It's always best to issue the promoter with a pack of these including a recent press shot to service with local press releases. You will want to create one tour advert template and this will be one with all dates on, one with only one date on - which goes to each city, and one per country which is for country wide but not international marketing. Create IG Gifs and all the normal social media banner artworks and website home page artwork. Make the ticket price clear but most importantly make the date they are on-sale clear. Pre-Sale? Great, good for you. Do it before school opens or half your market just missed out and they will actively diss you on socials for it, plus that's just dumb so....

When is it? Where is it online? Need a code? Where will you put it?

PART 1

IE. Yo...the pre-sale for Madison Square Garden, June 20th show, will be at 8AM EST, Friday March 13th, 2020. The code will be given right here on Instagram tomorrow at 6pm. Link for Pre-Sale in Bio (or Swipe Up)

If you have decided only to put the code on IG all your other 'shop windows' say 'Follow Instagram (with the handle) for the code. If it was me I would put the code on all socials and your website.

PART 2

The Pre-Sale Code for the Madison Square Garden show on June 10th, will be YEAHBABY, Pre-Sale opens at 8AM on March 13th 2020. Link in Bio (or swipe up). Remember your Shop Windows here and message every single one accurately please. And don't forget your mailing list!

PART 3

The PreSale for MSG, June 20th, is live in ten minutes guys! Code YEAHBABY - Swipe UP! (reminders are normally better in tweets and stories)

PART 4

The PreSale for Madison Square Garden, June 20th is NOW LIVE. Link in Biog. (or Swipe UP_)). Code : YEAHBABY

PART 5

The PreSale is now SOLD OUT! General On-Sale is Saturday March 14th, 8AM. Ticket Link in Biog.

Now - can you see how you needed 5 pieces of artwork here? They can be all fancy and match your artwork or simple text blocks but have them done. You will have enough to do with fans who, no matter how clear you are, always seem to get muddled.

THE GOLDEN RULES

- Age Limit. There is no point you complaining, after the fact, that kids could not buy tickets if you did not check the age limit. You may not choose to advertise the age limit as your choices can be controversial and you would prefer to let them discover it at the ticket site, but... KNOW IT.
- Agree the amounts of tickets per section. You need to allocate what goes into the PreSale. This is a fan experience. You may want to service as many that wish to buy now. In which case you allocate a large percentage. You may want a hot ticket and have less and announce SOLD OUT. You may want to choose live. You are online when the presale happens and your Agent and Promoter should be online too. They should report the opening 5 minutes and then every 20 mins after that - more regularly if its a super hot ticket. You can decide to pull it down whenever you like, and move the unsold tickets to the General OnSale. If they are cheaper tickets and move into a sale which is more expensive, change your budget to increase your revenue when you have finished the Pre Sale. If you pull some from the General OnSale into your PreSale to meet demand and that decreased the income, change your costings and be sure you can afford that before you do.
- Can you increase ticket prices while you're on sale? No. You could technically say sold out then release 1000 more at the end at a higher price, but it's not received well. You cannot do this live. It takes time to programme the ticket sites.
- Check your link the second you have it.
- Watch your socials to see issues and use your socials to help fans with live messaging. Be Patient... or offer a link that actually works (hopefully not!)
- Ticket group limits. This is to stop ticket sellers to buy 50 at a time. Decide

MULTIPLE NIGHTS

BEFORE the online sale what the limits will be.

- So you've announced the tour, this means all ticket sites that promised to stock you, should have the link up (not yet working until the on-sale but will tell fans when it is). Check them ALL. Check the photo is right, the info is right and that you are present. Before you get here, it's always wise to look at every site before you go up. Do they offer a better placement for some like banners or 'gig of the week' type features? DEMAND THEM! Look at the venue's socials, did they list and promote you, look at local new sites... did they? Make one list and send it to your agent and promoter and sayWHATS UP!! LETS GO!!!!!!
- List the show on all your own portals and I like to add a PreSale and the OnSale as an event. Yes yes it's not a show but it creates a reminder for those who have switched on notifications, so who cares. It's free. Use it! Add in Pre Sale Codes to the event sections when you have them so your Shop Window is just as shiny as can be!

CANCELLING A SHOW.

Nightmare! First of all it happens, so get over it. Always show the promoter respect and agree the approach to the announcement together. Never announce before they can, that's just disrespectful. Agree a strategy. Personally I don't like to put it on social media. Your entire fanbase does not need to know. Use Geo Targeted social media platforms and if fans DM you, answer them. Ensure refund policies or a rescheduled date plan is clear.

AH THE DREAM COMES TRUE! Not only are you playing the dream venue but you think you can do more than one night. To do this you have to have both dates held from day 1. There may be a fee to pay for the second date if you don't use it. But hopefully you and your agent have judged it right.

This can also mean savings as you are not trucking from one venue to another, you only had to pay crew for one load in and one load out, etc.

Do you put both up (on sale) at the same time? There's no right answer. If you are not sure you will sell out both, no. You put one up, sell it out, put up the second. Or put up the second when you have done the bulk of the tickets on night one. Discuss before the show what you will feel confident about.

This is when your instinct is KEY. For example, you thought it would blow out fast. And you have done 80% of the tickets but it took 3 days. Well then maybe you cannot do the second night. Don't ever do it for the sake of it.

Multiple nights are also good for when you THINK you will do 10 000 tickets and you have 2 choices. Take the 10k cap arena or 2 nights of a 5k venue. You can do 10k tickets like that, with a bit more confidence. But... this may be a more expensive production as you have more wages. But the arena could be more expensive to produce. Do the maths with your agent and your tour manager.

Which night do you put up first? Agents will tell you to put the less desirable date up first. IE a weeknight verses a weekend night. This is your call. What if you don't sell both? But also consider how your core fans feel that you said there was one date, they buy it, then announce a better night of the week? Think of these things. If you sell out the less desirable and then add a more desirable you are more likely that new fans will come. They'd always liked you, never been to a gig and now it was on a Saturday night near them... its an easier first commitment from a new fan. Debate it. Either way your Artist will see how their fans feel straight away and if you didn't discuss it they will not be happy.

The absolute best time to put the next night up is when you are sold out, people on the line needing tickets. You can have the ticket link ready with the promoter and your SOLD OUT artwork for night 1 and NOW ADDED artwork for night 2. Sitting poised to add it to your Facebook Events. Using your socials to communicate. GRAB THEM WHILE THEY ARE THERE, COMMITTED TO COMING!!!!!!

See how you needed art in advance.... NEW DATE ADDED and SOLD OUT and an amended tour poster of the whole run. Your graphic designer being sat with

you or online for new needs also is always wise. There are just so many variables. You need your promoter and agent on the phone for these and make the decisions live.

In the case of Swedish House Mafia, 'One Last Tour', I slept on the floor at William Morris with Michelle Berstein from Live Marketing in the office and our Agent Sam Kirby on the phone from NYC and we joined calls per timezone with every market adding shows we had held as they sold out. We didn't realize we would do so many so in some cases Live Nation had to find me more dates live, I had to ask the band and communicate live to fans. But we did it... and what a memory that is to have. There is no better buzz than watching tickets fly and being able to be prepared to keep going and going.

HOLDS

Before you go on sale and sell out, have you held the tickets you need? This includes your guest list for you and the Artist and who you need to invite. This can include tickets for labels which they should normally buy. This is called a 'Label Buy' and they can often be looped into the promoter direct for this. If you are recouping this cost, it's still your money so be mindful of this before they buy 200! If your guestlist free tickets was not on the Costings Sheet, go back and have it added in. It affects the profit and every \$ can count.

SUPPORT ARTISTS

If you want to be a support artist on a tour, tell your agent. Agents send lists around of tours they have for headline artists (the main act) which offers a slot to people with examples of who they are looking for.

Why would they do this?! Well they are offering pennies for the slot. You are likely to make a loss early on, to get on the road and get on their adverts.

What do you ask for?

1. **Fee**
2. **Can you share any of their kit? Like the light desk / sound desk and are your two riders compatible?**
3. **What time do you go on? If you go on when doors open and 2 hours after you stop the headliner goes on, is it worth it?**
4. **Will you be featured on their adverts? From what date, how big will the font be, and can you add your logo and any sales messages?**
5. **Can you be tagged on their social media?**
6. **Are any catering and any facilities like dressing rooms provided?**
7. **Can you go on their bus?! (often that's a big fat no)**

If you are doing a Hard Ticket show, the Support Artist normally has a budget sat next to it on the Costings Sheet. Spent more? That's your cost. Spent less, the balance goes back in as profit split according to the profit percentage deal you did.

SEATING PLANS

When SHM played nightclubs in Miami I would go in the day time and 'walk the floor' with Carlos Correal (legend). We agreed where VIP tables which were in mega demand, and helped pay my fee, could go. We would not allow them too close and blocking the rave feeling we needed on the dancefloor.

VIPs are vital to revenue, but no Artist wants to be facing a load of champagne popping assholes who have no idea why they are there except to pick up girls and flash their watches. Nor do they want their fans to stand behind that.

In festivals and larger Hard Ticket venues, this is called the Golden Circle. Again can be vital and often a nicer crowd, but the lower energy often caused by simply allowing them to have more space, so it feels less packed, and the crowd generally a little older can mean the Artist just loses all connection to the energy they feed off.

Always check if it applies to you with your agent, and at events of high priority which Miami was to us, go before doors open.

TOUR CONTRACT

WHAT'S IN IT

IT'S PAGES LONG BUT HERE IS WHAT IT NEEDS TO HAVE IN IT.

- Fee
- Rate of Tax. Please note if the government change the tax laws you will pay the new rate I'm afraid to say, but you can state here a rate change requires you to be notified.
- Additional items you receive, such as hotels & ground transport.
- Your rider should be in the agreement. Have your agents add it as pages, not say 'Rider attached'. Make it legally binding.
- Work Permits - you require clear notification of any permits needed and cost to be reimbursed
- Catering
- Load In time or prep time required
- Number of passes for crew
- Number of guest list passes and the category of list you expect
- Are you demanding a Closed Stage
- Are you allowing streaming?
- Are you allowing their own photographers and videographers on stage? (I say no)?
- Will you allow yourself to be included in after movies or only if you get approval
- Set Time
- Set Length
- Name the Artist's before and after you if you can here to save any surprises
- Changeover time they want or you want
- Billing Position
- Approval of all artwork requirements
- Insurance requirements for you and them
- Cancellation Rules - when can they cancel, what they have to pay if they do. This can include a difference between in advance or when the Artist is actually in town 'ready to perform'
- Force Majeure - what happens if an Act of God cancels the show - a flood, winds or nowadays a virus!
- The level of Public Liability Insurance you are expected to have.

YOUR TEAM

Well at first it can be you... driving them to shows and collecting the money!
But now you are doing well and you are going to hire a team.

TOUR MANAGER

- Co-ordinates the booking of crew and runs the online crew calendar
- 'Advances' the shows. This means he goes ahead of you into the future (!) and contacts the Production Managers of the shows to co-ordinate what you need. From airport cars to sound equipment.
- Creates the itinerary and circulates it.
- Books hotels and flights.
- Secures work permits. If you do not share bookings with them way in advance they cannot do this, it's always best to ask your agent to flag if permits are needed. But your tour manager needs to know. For example some countries only need permits for some nationalities, or special permits apply. Your agent may not know this so always tell them when a show is confirmed so they have time to raise the red flag.
- You may agree to tell them before the show is confirmed, so he can check all crew are available.
- Always discuss routings with them. You want to be in Holland one day, Belgium the next. They will probably agree. You want to be in Holland one day, and India the next, probably not. Go fully armed with the facts. Set Times can make the difference between making a flight to make it work, and not making a flight. The city - means they know what airport you are talking about. Etc.
- Helps create the rider with you for your show and the needs of your Artist
- Reports back to you on how shows were if you were not there
- Assists with getting agreed interviewers to the dressing room if you are not there
- Hands in your guest list if you agree this is their role, and sorts the production passes for the crew and if you ask, and the photographer and videographer passes.
- Creates the budgets! Set the rules now. IE don't book flights until I have seen the budget. Don't buy extra pyro until I have seen the budget. But that means being on hand to read them when needed or your prices just went up while you ignore their email.

PRODUCTION MANAGER (PM)

- If you are starting out, you likely don't need this yet. This person handles the production - which is stuff like your sound equipment, screens, staging, your booth if you are a DJ, special FX etc. Most Tour Managers can do the basics for now.
- He or she is likely to also need to speak to the Production Manager at the Festival or Venue and often the tour manager can hand over this to them, and they stick to other logistical details.

VJ (Visual Jockey)

- The person operating your visuals and often any cameras involved in the show.

Light Director or LD

- Operates the lights and can often also design how lights are used.

Sound Manager / Director

(this can also be called FOH which is also the name for the area they work in)

- Even at festivals where you share a stage design with many, great sound guys can improve how you sound by adapting the sound deck to maximize its output to the type of sound you make. At venues for Hard Tickets you may have rented in the sound and need one. They are less common on small artists.

Techs

- These are specialists in your field. A guitar tech for example may have a band with 4 guitars in, and band members who switch between guitars all of which have to feed into the sound board. Larger bands will have one on the road with them. If you have a string section, same. Drum kit, same. The larger you get the more you need.

Driver

- If you are touring by bus you will need a driver. Driver shifts are legally limited to a set number of hours so sometimes you need two or account for stops. Now this is all very basic, if you are Taylor Swift you have hundreds of crew on the road. People to do the screens, riggers to install it all, security, specialists in FX of each kind and so on, but if you are Taylor Swift you are not likely to be reading this book so...

Backline:

This is for DJs your CDJs, Serato, decks and mixer. For a band, its drum kits, guitar amps, keyboards etc.

TERMS YOU MAY HEAR

Rider:

Ah the bible. This document is issued with your contract and likely again by the Tour Manager. But at contract stage is vital to protect your needs. This outlines a set of contacts, from the manager to the publicist to the tour manager and crew. It then lists what you need. Your set up on stage, how long you need to set up, how many hotel rooms you need where the contract allows, the type of car you will accept to collect you and so on. It also lists you need a clean dressing room, refreshments, and any security detail. There can be some fun stuff like a football or a disposable camera but don't go over the top.

I use 3. A, B and C.

This category is agreed with my agent so they send the right rider and my tour manager is told and its listed on the show diary. For category C shows for example I also need less crew, so people know when they are needed.

A = Full show - where we bring all the whistles and bells and have agreed with the promoter we can. This is pretty much a venue show onto a festival stage.

B = Semi full show - I know I am using their stage, their booth and so I outline here what I need in the booth, that I need access to their IMAG screen feeds, the light desk I need, the PYRO I need etc.

C = Club show where I can have none of the above and I am playing in a club so its mainly what I need in the booth.

Wages

You can pay day rates. This will normally include full pay on travel days and often includes if they fly over night and land back home the following morning, a full day for that also.

Retainer

An agreed monthly amount, you are more likely here to agree exclusivity of their services. This can include that it covers a maximum of X amount of days and you pay more if you go over it. But normally a retainer is a one off fee like a salary and that's that.

Payments

I always ask crew to invoice after a show or run of shows, and pay them on Mondays. This reminds me on that day to clear the invoices down and if your Business Manager does your payments, gets it all done in one day.

Per Diems (means Per Day)

This is an amount granted on top of the day rates which cover food / phone bills and general expenses. Its normally around 75 bucks but can be more of course.

Insurance

Crew are generally self employed and should have their own insurance and show you copies.

Public Liability Insurance

In addition to the promoter having their own insurance you will need your own policy and can be asked to show the certificate at any time. Vegas is especially tight on this. It will state in the contract how much you need to have, I've seen \$1 000 000 to 10 million.

A 5 million policy for the year is about 750 USD. It is vital so don't skimp on it.

Work Permits.

Your tour manager will do them and the cost is generally the promoters. However just waking up one day and saying you need 10 passport photos and for them to go to an embassy is rarely successful. So keep them informed

Passport

Work Permits, ESTA visas and travel in general is restricted once your passport comes to 6 months before expiration. The Crew should be told a valid passport is their responsibility and the Tour Manager will have a scan of the Artists but be smart here. Set a reminder when the passport is 9 months out. You need the Artist to be home to get a new one and if your Tour Manager forgets... then at the end of the day it's your responsibility.

Tour Insurance

If you have a lot of outgoings, its wise to insure your show and your business manager will have good companies and can also purchase it for you. Ask questions. What creates an Act of God which wipes out your cover? This is called a Force Majeure. Are there rules like if you land 30 mins before and miss the show, you're not covered because they want you in the country 5 hours before the show. Insurance can be adapted to suit so be clear. For example most will not cover the current virus issues.

You can insure a portion of your income. It is normally around 2% of your gross income, so if you costs are low and you just have not had issues with cancellations and the routing looks pretty solid, you may want to only insure the percentage of the fee which is costs. This is why understanding your budgets is so good. You will know your rough average profit percentage for different types of shows and can get a feel for the cover you would need. If its high, insure all of it. You can insure a part of your show. So you could for example know your costs are 50%, and insure 50% of the fee.

Do you have to insure your show? No you do not.

Does your agent charge you on cancelled shows even if you insured it? No I have never seen this. If you have been diligently paying insurance on all your shows and they took the gross. Now your insurance kicks in it's unlikely they can claim a piece.

If you have a show cancel on the road, tell your insurance company IMMEDIATELY. Your Tour Manager should send you notes. Pictures of screens where the flight cancelled, a note from the airline desk, screen grabs of texts you got from the airline etc. Keep it ALL and make your claim straight away.

RULES

Set the rules when you hire. From Stage Blacks, to can you or can you not drink pre-show. It's way more difficult to do it later. And yes, perhaps having one beer before the show was not the reason all your pyro didn't go off but the Artist will be devastated and any excuse to pick at will be there. Set the rules on what they may and may not post on their own socials.

Tell them how to get paid, invoice address, payment dates and how you want them to work with you on work permits and being responsible for a passport which is less than 6 months away for expiration at all times.

Issue these verbally and in writing and then say WELCOME TO THE TEAM AND IF YOU SEE SOMETHING THAT INSPIRES YOU OR YOU HAVE AN IDEA, WE WANT TO KNOW ABOUT IT!

Follow the same rules. If they cannot drink pre show, don't do it yourself.

TOUR BUDGET

SHOW BUDGET - NO TAX APPLICATION
PLEASE NOTE IF YOU COPY AND PASTE THIS THE FORMULAS IN THE SQUARES MAY BE LOST.

ON THIS BUDGET :
ARTIST IS A DJ, SO NO BAND MEMBERS APPLY. COULD ALSO WORK FOR A SOLO VOCALIST IF THE PRODUCTION MANAGER IS SWITCHED TO SOUND GUY. DEPENDS ON LEVEL.
WE ARE NOT A USA CITIZEN AND WE HAVE NOT APPLIED FOR A CWA
WE HAVE 3 DAYS, THE GUYS FLY AND MAKE LOAD IN ON TIME ON THE SAME DAY AS THE SHOW. FLY HOME THE FOLLOWING DAY, LAND THE DAY AFTER THAT
WE HAVE 2 NIGHTS HOTEL, NOT 3 AS ONE OF THE TOUR DAYS WE ARE IN THE AIR COMING HOME
PER DIEMS DO NOT ALWAYS APPLY FOR THE DAY YOU LAND, BUT IN THIS CASE THIS WAS MY WAGES DEAL AND I HAVE INCLUDED IT
I HAVE CONTRACTED THE PRODUCER TO PROVIDE ALL PRODUCTION ON MY RIDER AND SHE AGREED
I HAVE ALREADY GOT MY WORK PERMITS AND THEY WERE ON A PREVIOUS CWA CLAIM AS A COST IN FULL SO THERE'S NO COST ON THIS BUDGET
SOME HOTELS ARE INCLUDED IN MY DEAL BUT NOT ALL. DRIVER FROM AIRPORT TO AND FROM WERE INCLUDED.
MY DAY RATE IS 500 EUROS, SO I HAD TO CHANGE IT TO DOLLARS. PER DIEMS I ALREADY AGREED IN THE USA ITS 75 USD.
THIS IS ONE SHOW. IF WE HAD MORE YOU CAN SEE WE WOULD SAVE MONEY SHARING FLIGHT COSTS ACROSS MORE SHOWS, BUT WE ADD DAILY COSTS DOING SO.

DATE	June 1 2020
NAME OF SHOW	F*** THE VIRUS FESTIVAL
CITY	CITY OF NO ISOLATION
COUNTRY	USA
FEE	50000
CURRENCY	USD

	FLIGHT	CLASS	HOTEL	NIGHTS	TOTAL	DAY RATE	DAYS	TOTAL	PER DIEMS	DAYS	TOTAL
ARTIST	3000	BIZ	0	2	0	0	0	0	0	0	0
TOUR MANAGER	1000	ECON	0	2	0	540	3	1620	75	3	225
PRODUCTION MANAGER	1000	ECON	0	2	0	540	3	1620	75	3	225
LIGHT DIRECTOR	1000	ECON	0	2	0	540	3	1620	75	3	225
VJ	1000	ECON	0	2	0	540	3	1620	75	3	225
PHOTOGRAPHER	1000	ECON	300	2	600	540	3	1620	75	3	225
VIDEOGRAPHER	1000	ECON	300	2	600	540	3	1620	75	3	225
TOTALS	9000				1200			9720			1350

ARTIST PARTY TOTAL COSTS **21270** (the sum of all the totals above)

PRODUCTION		
LIGHTS	0	PROMOTER
SCREENS	0	PROMOTER
FX	0	PROMOTER
BACKLINE	0	PROMOTER
PRODUCTION TOTALS	0	

EXTRAS	
BELLMAN / TIPS	0
INSURANCE @ 2%	0
WORK PERMITS	0
LAMINATES	0
EXTRAS TOTALS	0

SUMMARY	always use excel or google sheets to link these squares to the totals above, you make a change it will carry through	
INCOME		
FEE	50000	
OUTGOINGS		
AGENCY COMMISSION 10%	5000	
WITHOLDING TAX	15000	30%
STATE TAXES	500	1% IN THIS STATE
ARTIST PARTY COSTS	21270	
PRODUCTION COSTS	0	
EXTRA COSTS	0	
TOTAL COSTS	41770	
PROFIT / LOSS	8230	

MANAGEMENT COMMISSION	4646	**This 20% rate manager does not take WHT into account as it's a tax credit but commissions after all other reasonable tour costs **This sum is done by doing Profit / Loss, add back the 15000 taken for WHT and taking 20% of that
ARTIST	3584	(PLUS TAX CREDIT OF 15000 USD WHT)
PROFIT PERCENTAGE AFTER WHT	7.17%	(TO DO THIS TAKE PROFIT / DIVIDED BY THE FEE AND THEN GO TO EXCEL 'FORMAT' TAB - NUMBER - CLICK 'PERCENTAGE') (TO DO THIS TAKE PROFIT + WHT AMOUNT (NOT STATE TAXES YOU DO NOT GET THEM BACK NORMALLY) DIVIDE THIS BY THE FEE, GO TO FORMAT ON EXCEL - NUMBER - PERCENT - CLICK) REMEMBER, YOU ARE GETTING THE \$15000 BACK AT HOME END OF THE YEAR IF YOU TAX BILL AT HOME IS MORE THAN 15000 If you do not process this tax form, you will still have to pay tax on the profit in the USA at the time of the show (see WITH CWA worksheet)

WHY DO THIS
1. AFTER A WHILE YOU WILL GET A FEEL FOR BUDGETS AND CAN PREDICT INCOME, HELPING YOU TO DECIDE IF YOU TAKE ON SHOWS
2. SHARE IT WITH YOUR ARTIST SO THEY DON'T GET ALL EXCITED ABOUT EARNING MORE THAN THEY THINK THEY ARE
3. JUDGE IS A TAX APPLICATION TO REDUCE IS WORTH IT.

SAME SHOW WITH A CWA APPLICATION IN PLACE 45 DAYS PRE SHOW
ARTIST IS A DJ, SO NO BAND MEMBERS APPLY. COULD ALSO WORK FOR A SOLO VOCALIST IF THE PRODUCTION MANAGER IS SWITCHED TO SOUND GUY. DEPENDS ON LEVEL.
WE ARE NOT A USA CITIZEN AND WE HAVE APPLIED FOR A CWA
WE HAVE 3 DAYS, THE GUYS FLY AND MAKE LOAD IN ON TIME ON THE SAME DAY AS THE SHOW. FLY HOME THE FOLLOWING DAY, LAND THE DAY AFTER THAT
WE HAVE 2 NIGHTS HOTEL, NOT 3 AS ONE OF THE TOUR DAYS WE ARE IN THE AIR COMING HOME
PER DIEMS DO NOT ALWAYS APPLY FOR THE DAY YOU LAND, BUT IN THIS CASE THIS WAS MY WAGES DEAL AND I HAVE INCLUDED IT
I HAVE CONTRACTED THE PRODUCER TO PROVIDE ALL PRODUCTION ON MY RIDER AND SHE AGREED
I HAVE ALREADY GOT MY WORK PERMITS AND THEY WERE ON A PREVIOUS CWA CLAIM AS A COST IN FULL SO THERE'S NO COST ON THIS BUDGET
SOME HOTELS ARE INCLUDED IN MY DEAL BUT NOT ALL. DRIVER FROM AIRPORT TO AND FROM WERE INCLUDED.
MY DAY RATE IS 500 EUROS, SO I HAD TO CHANGE IT TO DOLLARS. PER DIEMS I ALREADY AGREED IN THE USA ITS 75 USD.

DATE	June 1 2020
NAME OF SHOW	F*** THE VIRUS FESTIVAL
CITY	CITY OF NO ISOLATION
COUNTRY	USA
FEE	50000
CURRENCY	USD

	FLIGHT	CLASS	HOTEL	NIGHTS	TOTAL	DAY RATE	DAYS	TOTAL	PER DIEMS	DAYS	TOTAL
ARTIST	3000	BIZ	0	2	0	0	0	0	0	0	0
TOUR MANAGER	1000	ECON	0	2	0	540	3	1620	75	3	225
PRODUCTION MANAGER	1000	ECON	0	2	0	540	3	1620	75	3	225
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VJ	1000	ECON	0	2	0	540	3	1620	75	3	225
PHOTOGRAPHER	1000	ECON	300	2	600	540	3	1620	75	3	225
VIDEOGRAPHER	1000	ECON	300	2	600	540	3	1620	75	3	225
TOTALS	9000				1200			9720			1350

ARTIST PARTY TOTAL COSTS **21270**

PRODUCTION	
LIGHTS	0 PROMOTER
SCREENS	0 PROMOTER
FX	0 PROMOTER
BACKLINE	0 PROMOTER
PRODUCTION TOTALS	0

EXTRAS	
BELLMAN / TIPS	0
INSURANCE @ 2%	0
WORK PERMITS	0
LAMINATES	0
EXTRAS TOTALS	0

SUMMARY	
INCOME	
FEE	50000
OUTGOINGS	
AGENCY COMMISSION 10%	5000
WITHOLDING TAX	0
STATE TAXES	500 1% IN THIS STATE
ARTIST PARTY COSTS	21270
PRODUCTION COSTS	0
EXTRA COSTS	0
TOTAL COSTS	26770
PROFIT / LOSS	23230

MANAGEMENT COMMISSION 4646 **This 20% rate manager take from the profit made by the show

ARTIST 18584

PROFIT PERCENTAGE **37.17%**

WHY DO THIS
1. AFTER A WHILE YOU WILL GET A FEEL FOR BUDGETS AND CAN PREDICT INCOME, HELPING YOU TO DECIDE IF YOU TAKE ON SHOWS
2. SHARE IT WITH YOUR ARTIST SO THEY DON'T GET ALL EXCITED ABOUT EARNING MORE THAN THEY THINK THEY ARE

DIFFERENCE BETWEEN APPLYING AND NOT APPLYING FOR THE CWA WAS 15000 USD!!

IN MOST CASES HOWEVER THE USA GOVT ASK FOR THE TAX ON PROFIT NOW.... SO THATS 30% OF THE PROFIT
YOU DELCARE YOUR MANAGEMENT COMMISSION IS A COST THE CWA ACCEPT AS A COST

SO THIS NOW LOOKS LIKE THIS IN THIS CASE	
ARTIST PROFIT AFTER MGMT	18584
TAX AT 30%	5575.2 (TAX CREDIT ROLLS INTO YOUR END OF YEAR TAX RETURN AT HOME IF YOU SAVED THE PAPERWORK)
ARTIST ACTUAL PROFIT	13008.8
PROFIT %AGE POST TAX	26.02%

CHEAP TOURING

If you use a good graphic designer, you can use Shutterstock, StoryBlocks and VideoBlocks - you need 4K resolution. Some are free, some cost money but basic loops are available.

BAND BUDGET (STARTING OUT EXAMPLE)	
In the early days, you beg, borrow and steal to make it work. this barely breaks even.	
Can you borrow a van? Can the Tour Manager Ddrive and not be so tired he falls asleep on the way home	
Will anyone charge you if you cancel so you can avoid Tour Insurance	
You have gotten good day rates and no per diems (for now they will rise)	
You need a session guitarist as the band themselves don't have it but need it live.	
Most small venues constantly used for live will have sound and lights in there but have you checked? You would need to add rentals if so.	
Do they have mics?? I mean if you forget that.... Normally you take your own also but do you own them???	
You could cut costs by using in house sound and lights. But then you need to be there in time to soundcheck, the local guy won't know what you need.	
There's 4 band members getting an even split before mgmt commission.	
DATE	June 1
VENUE	THE ROCK BAR, MANCHESTER
CAPACITY	300
FEE	900
CURRENCY	GBP
VAN HIRE	100
VAN INSURANCE	20
PETROL	75
DRIVER	50
TOUR MANAGER	150
TOUR MANAGER PER DIEM	0
SOUND	150
SOUND PER DIEM	0
LIGHTS	150
LIGHTS PER DIEM	0
SESSION GUITARIST	75
	770
COMMISSION	90
TOTAL COSTS	860
PROFIT	40
BAND PROFIT SHARE	10 EACH

- Look at using festival crew if your slot is not major. They may have VJ's and LD's on site.
- Ask the promoter for local photographer costs and check their IG profile portfolio. You may still pay a small fee but it's less than a flight, hotel and wages.
- Can you have a small level of live footage from the promoter to remove Videography? Or if it's streamed, to be honest you can rip that, film walking to stage on your phone and make a VHS style edit.
- Use wireless calling and keep data roaming to an absolute minimum.
- Use a company credit card for flight purchases which give you points which can be turned into Air Miles and register with every Airline for points. Upgrades or free flights will save your budget.
- Share costs with other Artists. If you know others use similar kit, like lasers or light packages, hit up the other manager and see if they want to share the rental.

BRAND DEALS

WHY WOULD YOU DO ONE?

The fee. The brand is one you love, let's be real here most people would do a Nike collab for free or pay them! Their customers are your customers, or you want them to be. Their marketing spend is one you could never afford and in places where your marketing budget just does not stretch to (this can be across a whole campaign or one offs like the Super Bowl Commercial Break).

Or a combination of all of the above. When would you just take the fee? Perhaps with a brand you didn't think suited you? Well perhaps you were going to use the money to fund a Brand Pyramid moment so you grit your teeth and take the cash. Or you just straight up can't pay your tax bill. Not every brand deal is perfect and sometimes they are necessary. But many are genius, and some of the best campaigns I have ever seen come from a collision of a brand and all their creative teams and history and an Artist.

WHAT DOES THE DEAL LOOK LIKE?

Normally it's a fee for a period of time and a set of commitments. This can include your 'name and likeness' which means they use your name and a picture of you or drawing of you in an agreed set of items. Photography, TV commercials, voice overs on radio ads etc.

Extras like appearances at a press conference, press event or small shows they put on with you for fans who they may invite through specific promotions.

Attending a fashion show or red carpet event.

Social Media posts and Interview commitments.

WHAT IF YOU MAKE A PRODUCT WITH THEM?

If you make a product for sale with the brand, normally you get a percentage of the profits for those also. This can be limited to a number of products or for a period of time. All deals generally have a start and end date and that's good so it stays current, your pictures don't date and in the case of products you make if they don't

sell out they don't end up in a sale bin somewhere or look old fashioned.

IF they want your music in a commercial, remember you have to pay the label for the use of the Master and the Writers on the Publishing side. So you need to get that on top of pre-agree what that cost will be before you sign. It's always best you ask the label to be kind and put the sync request in yourself here. Often checking BEFORE you get into the deal.

If you are owed royalty's tell your business manager and be clear who will be sending you the statements and if the royalty is before or after costs like manufacturing and agree what you are comfortable with.

Competition for these deals is fierce. But if they really want you, you have good leverage.

Deliver on time, deliver everything you said you would. Follow hashtags and posting agreements to the LETTER. If you get a good reputation on brand deals more tend to come. Agencies are paid huge sums to deliver to these brands and they will not tolerate people making them look bad.

Extra Tip:

Beyonce , rumor has it, did a private show for UBER once and instead of taking a fee took shares... and well you can guess the rest.

You could argue this was a private booking and not a brand deal and you would be right but the concept applies. If a new company approaches you to promote, you

BILLIE EILISH & CALVIN KLEIN

"I never want anyone to know everything about me. I mean, that's why I wear big, baggy clothes."

"Nobody can have an opinion, because they haven't seen what's underneath." In a second video, she says "You can't fake authenticity."



Genius. What she did here was not only appear in well shot ads that looked iconic, she explained in one phrase something she stood for. I read interviews with her, I was already a huge fan, but just had never had the time to read an interview, and this took me there. She owned it.

CALVIN HARRIS & ARMANI

Well, which woman didn't want to just send Armani a thank you card when this appeared on Sunset Blvd on a building 100 storeys high. He's famously bashful, and there he was. Images of this shot around the world. Not sure what it sold more of, Armani underwear or 6 packs in 6 weeks machines.



SWEDISH HOUSE MAFIA: GREYHOUND



Greyhound - a cocktail of grapefruit and Absolut vodka which they wanted to promote. They needed a track and we had one. We just changed the name.

Why? Well how often do you get Carl Rinsch as the confirmed director of a huge video budget. This would also form the TV ad.

The video was designed with them, showing a 3 dog race with a photo finish win where they all cross the line at the same time. It was a video we could never afford on our own for an instrumental track. It was a director we would never get. The marketing budget was huge. Added to that the brand's marketing tagline was Made in Sweden. PERFECT.

So off we went. The partnership let them have a chart topping record with the title as the the name of their cocktail, their video had made the name cool, the guys got a killer video moment. Win win.

The partnership then evolved to their involvement on the One Last Tour.

MARSHMELLO FORTNITE



Brand connection

The Artist had already openly played the game online, with his fans. His fans were using the game on a regular basis, in their thousands.

Perfect combo...

What happened?

On Feb 2, 2019 Marshmello gave a 10-minute mini-live-concert inside the popular online game Fortnite, which made it basically the biggest moment in Fortnites history

How it worked

- All gamers were transported to a virtual stage at the in-game location, Pleasant Park when the concert began.
- Ability to use weapons was disabled for the event, which ensured that everyone could enjoy the concert.
- Stage - The stage had building-sized holograms of Fortnite characters and custom graphics played behind Marshmello's avatar.
- Epic released a Marshmello skin, glider, and emote, alongside a special three-challenge quest for players to earn a matching pickaxe and other items.
- No gaming stats were recorded so that everybody could just enjoy the concert without having to worry about their statistics

MARKETING CAMPAIGN PRIOR TO THE CONCERT

How it worked

- The event was teased for several days on social media
- Marshmello listed Pleasant Park (event location inside Fortnite) on his touring schedule
- The stage was being assembled in the game days before the event
- Event advertised via posters within Fortnite itself
- You could win some of the virtual merch by solving challenges leading up to the event: The Marsh Walk emote is rare. Solving one of the challenges the day before the event got you the Keep it Mello emote for free. There was a third challenge that round out the entire Marshmello set with a pickaxe featuring Marshmello's iconic head. Truly, this was a good time for Marshmello fans.

Merch

- Non-virtual: Marshmello released a special edition Fortnite merchandise collection, with hoodies & shirts
- Virtual: Gamers could buy a Marshmello skin (character design - apparently the skin lights lit up when you used musical emotes) for 1,500 V-Bucks – for your reference, 1,000 V-Bucks costs \$9.99 in Fortnite – as well as a related glider accessory and dance emotes: The Marsh Walk and Bobbin'. (S14 & S15) —> total revenue unknown, but around 70% of gamers make in-game-purchases at one point in Fortnite.

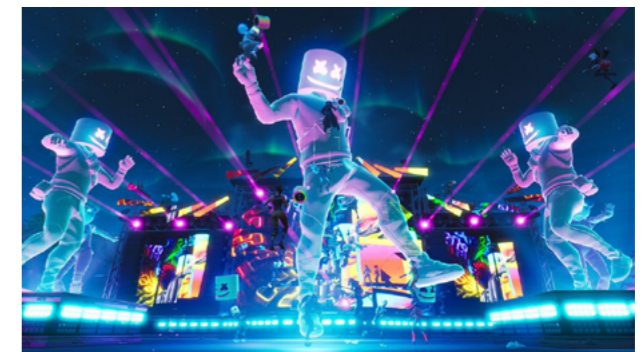
The Album

- The new Apple format which allowed DJ mixes to be on the platform (the delay caused by streaming platforms simply baffled at how to pay publishers and sales when DJ's play bootlegs) was live, the album went in and stayed on the top of the charts for weeks.

The campaign was genius. Perfectly taking a demographic who related to the Artist, with music they liked, a character who was easily recognizable and applicable to Virtual Merch and a music release at the same time.



TOUR SCHEDULE	
FEB 2 SAT	Pleasant Park -, United States
FEB 15 FRI	Gachibowli Stadium - Athletic Ground Hyderabad, India
FEB 16 SAT	Leisure Valley Huda Grounds Gurgaon, India
FEB 20 WED	Crystal Design Center Bangkok, Thailand



AIR DRAKE



According to reports, Drake didn't actually pay for his private Air Drake airplane from Cargojet. Instead, perhaps unsurprisingly, the \$200 million Boeing 767 jet was provided for free as part of a partnership between the rapper and Canadian airliner. Linked his country of origin, a free plane and boss images together in a legendary way.

PHARRELL WILLIAMS & ADIDAS

Pharrell's ongoing relationship with the brand has included a trip to India for Holi Festival and sneakers beyond Adidas with Chanel which broke records for secondary pricing. The Adidas Originals by Pharrell Williams 'Now Is Her Time' pack is a new unisex collection of apparel and shoes for adults, juniors, kids and infants that stand for women's rights.

The photography included iconic and inspirational women, including the beautiful Isabella Grutman and Vida, and went one layer deeper into who Pharrell was. Pharrell's own clothing line, Human Made, removed the commonly used phrase 'man made' with a less gender based feel.

This summed up amazing design, inspirational advertising, dope sneakers and clothes and how Pharrell is globally known to be pro-women in one go. BEAUTIFUL.



ROYALTIES

This one is tough, and the amount of confusion around this topic is huge.

COPYRIGHT

Used in so many ways, this basically means you created this piece of work, or Intellectual Property, or IP. You own it, and you will grant the rights for people to copy it to sell. Sell meaning broadcast, use, profit from etc. You grant the RIGHT to COPY. Copyright. Boom! So.. don't be worrying you haven't claimed Copyright, only Royalties. The Royalties are the profit types you get for allowing the license to even happen.

THERE'S 2 SIDES TO A RECORD

No, this isn't an explanation of a vinyl, it is the phrase used to explain the side of the income connected to writing it... (commonly known as publishing) and the side to the record connected with the sale of it. (Commonly known as the master or original sound recording. This is the recording of the performance of the record).

HOW TO VIEW THE WORLD

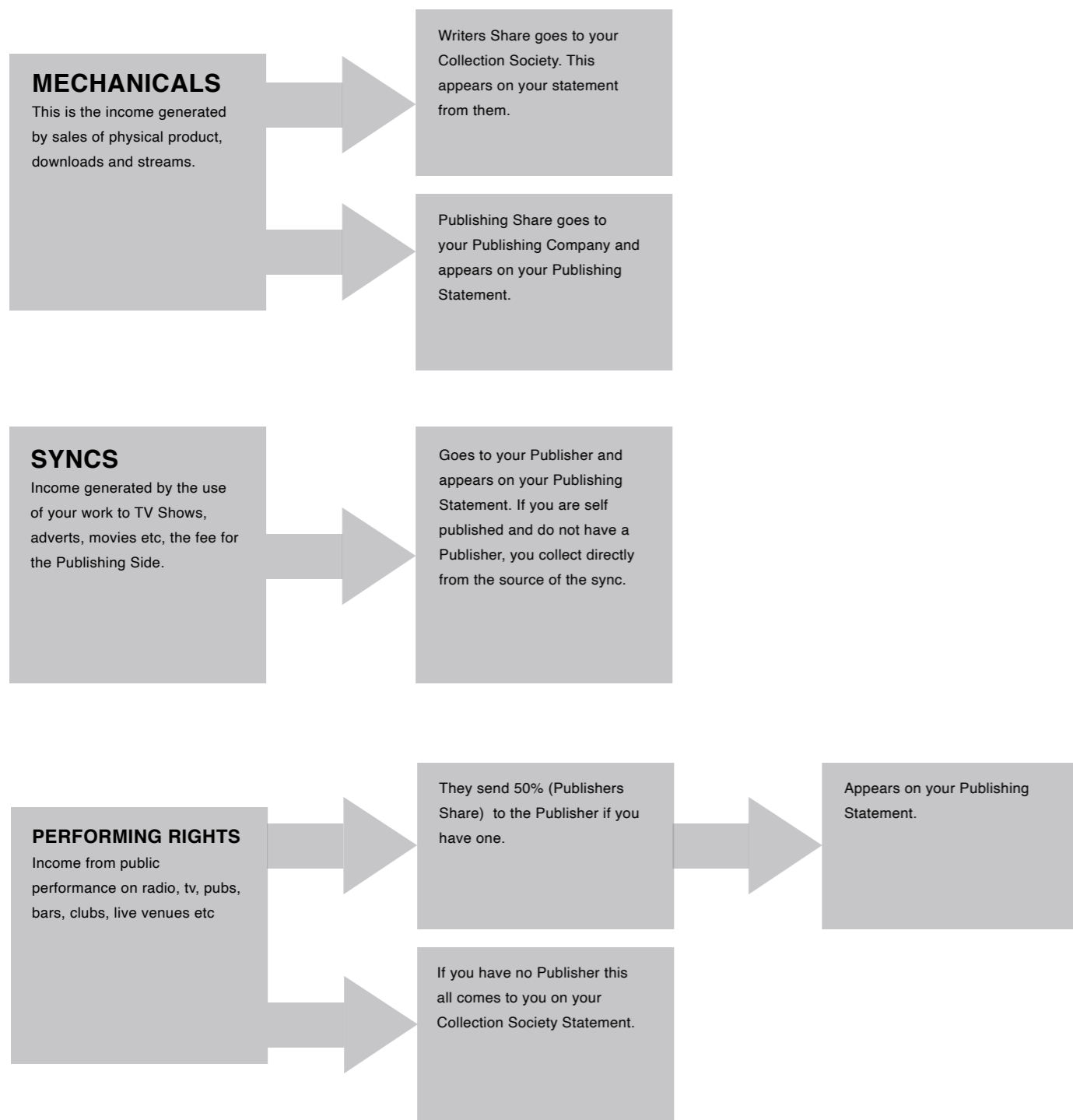
It's a broad statement as this is for beginners. But the rules tend to be different on applications and definition rates and what generates income. This is a beginners guide, there are so many variables.

1. USA
2. United Kingdom
3. Rest of world

Ask your business manager for the differences if you are heavily doing business in any of these areas.

WRITING SIDE

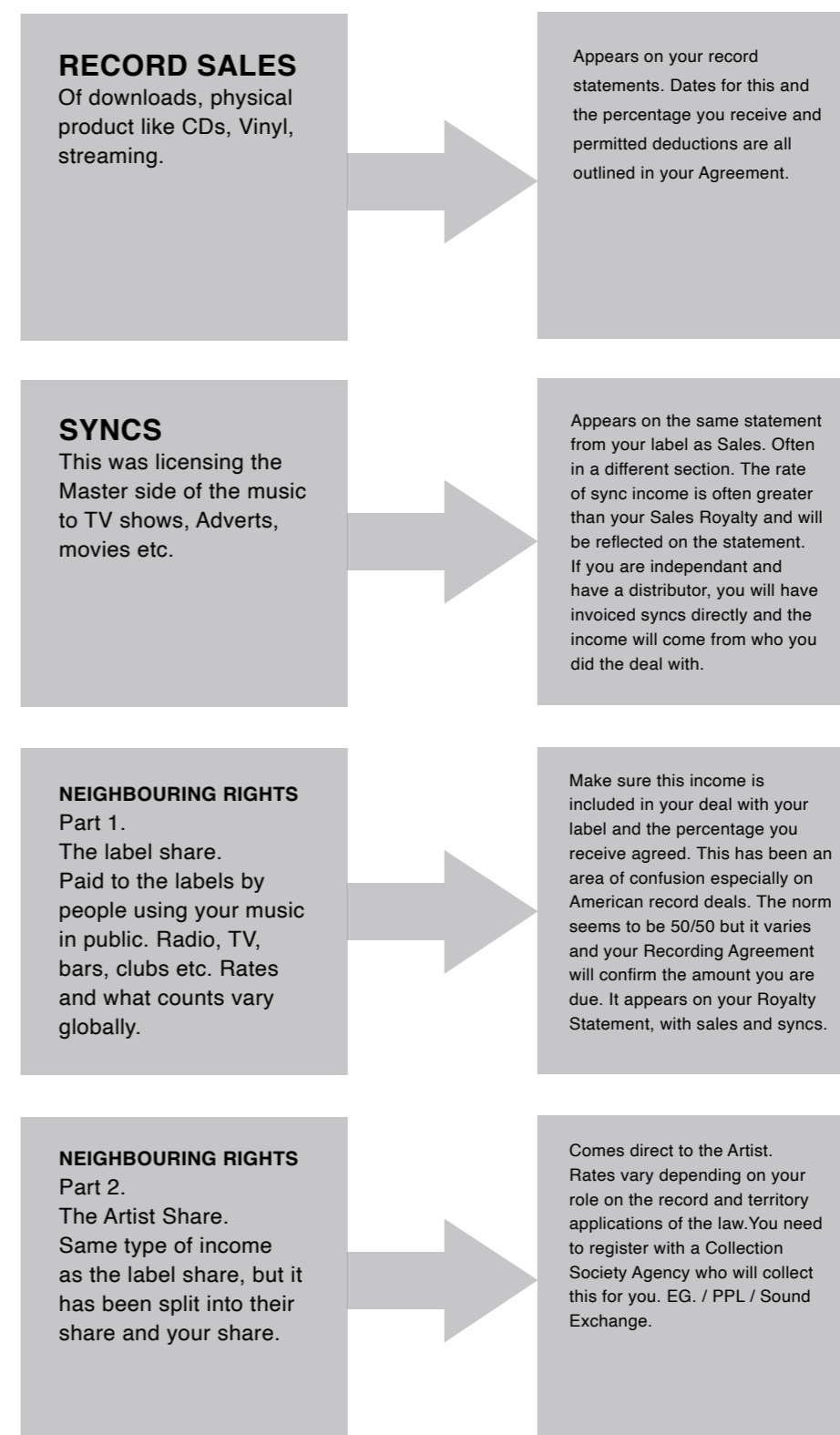
(Commonly called the Publishing Side)



RECORD SALES

(Can be referred to as the Record Side or Master Side)

Collected by your record company or your distributor if you are not in a recording agreement for the product. 4 Things for beginners to look for here. Record income lasts for approximately 70 years from release.



FROM THIS CHART

Make a running list as follows:

1. How many royalty statements should you be getting? If you have a Publisher, it's more than if you do not. Make the list and don't be scared to ask your Business Manager to check it. They can be JUST as confused as you, trust me. In date order of when they are due in, have a calendar for the year. Date due, from who, for what?
2. Does a new deal create a new statement? For example, you have a record deal, and a load of songs all fall into that, but you also did a remix which gave you royalties. This means you are due to receive another statement from that company. Keep a list of who it's from, with their contact info, the dates due, the percentage owed. Share it with your Business Manager. I keep a sheet with the balances of the statement in one place. This way, when I get asked at 11pm 'am I recouped on my XXX deal' I can answer. Nothing better than knowing financial answers to questions.
3. Keep a list of songs registered and which statements they appear on. Tick them off as you see income start to come in (which can take 6 months). This is the final test that the song was successfully registered.
4. If you were a Featured Artist on someone else's record and your label did a waiver so they 'lent; you to someone else, remember this will come in on THEIR record statement for the sale sides. Yep - you're going to see Sony and Warner income on your Universal statement. This is because they claim the royalty you got, and it flows into your income with them. This depends on your deal with them, and the fee advance for the feature may well have gone to you but on your royalty list - put the songs you are due sales on under the right deal. Ask your lawyer who will have been involved 99% of the time what income it generates and where each type goes.

PUBLISHING

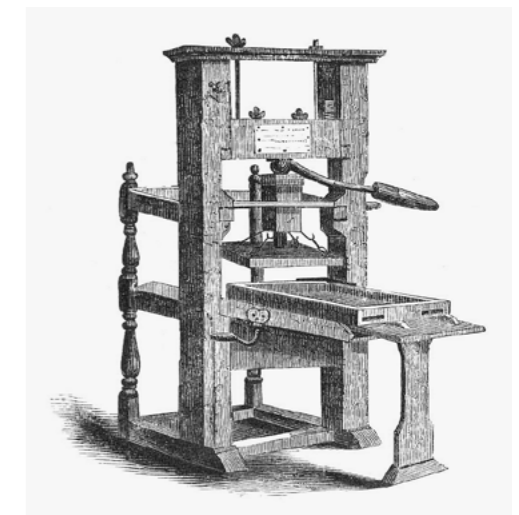
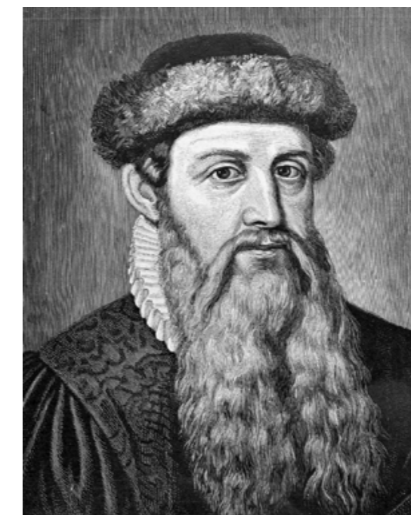
This covers musical composition. The Music and the Lyrics. Basically who the f*** made those beats, those words and the notes those the instruments are playing. Why is it called that? I thought Publishing Houses printed Magazines and Newspapers? Well indeed that's where it came from.

Johannes Gutenberg invented the Printing Press in the 15th Century, and in 1529 the first sheet of music was printed. Previously hand written with ink, this allowed the symphonies of composers to be printed for multiple people to gain copies. You can hear the violins squeaking all over Europe belting out their best Beethoven. When they used the composers music, they agreed to pay a sum of money per sheet sold to the writer...AH HA - now you get it. The work was literally PUBLISHED onto paper.

So... let's imagine you are a composer, and a few of these guys have come to you to get your hot violin concerto's and you need help collecting all the money.

Like all needs, someone stepped in and created a business to do exactly that. Enter SACEM, the French collection society who were the first in the world to offer the service. The UK followed in 1914 (rumour has it they didn't want to use Sacem as Bonapart's nephew was involved and had beef with them - apparently!) and so PRS (Performing Rights Society) was formed. In 1915 America followed with ASCAP.

To be a member you do need to follow the rules of the Society and this is still true today. The by-laws do evolve all the time, none of them are scary, and you renew your membership annually simply by not terminating it.



WRITERS SHARE & PUBLISHING SHARE

The composer / creator of the work, is split into two sections. The Writers Share & The Publishing Share. You own both, but mainly when you talk about the writing side, you just call it Publishing when you are a beginner. You don't have to type both names all the time.

You can transfer the Publishing Share to a Publishing Company with a Publishing Deal (we talked about this earlier) and grant them permission to work on your behalf. Like issue licenses for syncs and of course collect royalties for the Publishing Share, but most importantly they have to register the song. This is the number one most important thing they do. Knowing and understanding what they need to do so, is the most important thing to determine when you have done your deal.

DO YOU HAVE TO HAVE A PUBLISHER?

No you do not. Both shares can be collected by the Collection Society, but they will not do the syncs for you, I referenced this earlier.

WHAT DO THEY DO?

Well, aside from getting your money, both Collection Societies and Publishers try and get better rates for you from everyone. So people using your music from radio stations to streaming platforms, to new emerging platforms like Facebook, all need to pay the composers for the song being used, not just the label they sit on. This includes fan content using your music to social media platforms. These guys go fight for you, but you also have to play along. You may want Facebook to get free access to music, but... you're in a big game now, and if everyone wins through unity - fronted by these guys, you should give yourself a little pat on the back.

WHAT DO THEY CHARGE?

Collection Societies have different rates for different types of music. So it varies and is listed on your statement. Publishing Companies agree the rate they charge in your Publishing Deal. Discussed earlier. From 4 % upwards to 30% but there are no rules here, but your contract covers this.

WHAT NAME DO YOU USE?

Well due to fancy tax moves and people putting their shares into company names, and then those companies into offshore bank accounts, you now have to register them in a human name. You don't have to use your real name however, you can make one up. But obviously that only works if your collectors are in on it.

If your name is John Smith which is a more common name, don't worry. You get a songwriter ID number to ensure you get what you are owed.

If you want to have more than one name out there, speak to your Business Manager and Publisher about it, but don't expect them to know!

HOW LONG DO I GET THE INCOME?

You keep your composition income for 70 years from the time the last person who was listed as a writer on the record dies. So you can see why I keep saying to file everything. Your family get this after you.

PERFORMING RIGHTS

This is when you perform a piece of music in a venue, or now we all have sound systems and radios, if you play a recording of it. Anything beyond a normal gathering of friends & family - IE at home. So... pubs, bars, restaurants, malls, shops, nightclubs all pay. They get a license for Public Performance from the collection societies, and they pay their fee, and the Societies pay the writers. This includes Radio, TV and live performances in venues. Definitions of what is included varies globally so ask your Business Manager if you want true definitions.

RECORD SALE INCOME

LET'S GO BACK A SECOND.

So the printing business running off all the scores from Mozart is super busy, and in 1877 Thomas Edison, the same dude who invented the lightbulb, invented the Phonograph. Alexander Bell (who invented the telephone) improved it, but each cylinder of record had to be made separately which limited the success. In 1887 Emile Berliner patented the first successful sound recorder and called it the Gramophone. Unlike the previous two attempts, the gramophone did not record on cylinders, and instead used flat records made of glass. When recording, a small groove was etched into the disks' round surface. These grooves could then be placed underneath the arm on the gramophone, where a needle would read and transmit the sound vibrations to the speaker.

Finally, mass-production of records was possible through the use of a Gramophone, and numerous disks were made from each recording.

By 1894, Berliner had created the United States Gramophone Company, which recorded and manufactured hundreds of records each year.

See how we got here? He made Recordings, soon to be named RECORDS. Then we had the need for companies to use the design to release what they wanted to



hear on these marvellous flat inventions which boomed out your favourite tunes. RECORD COMPANIES. In fact you can see where Label came from. The central sticker in the center soon showed the name of the Record Company. The 'Label'. These companies had to pay 2 people now. Not just the guy who wrote it, like the printers, but also the guy, girl or band who performed it. The Artist. And so... record sale income was born as this was the first time you HEARD the performance, not just read it and performed it yourself.

So... there are 2 sides to a record, this may even have come from someone linking it to a vinyl having 2 sides, but they meant, there are 2 people to pay here. The Writer, and the Artist.

To pay the Artist they generally didn't have to find his mailing address and send each one a cheque, they had a Record Company - listed on the 'Label', who did all the dealings. They sent the cheque to them, and the other 'side', the Publishing, to the Society. Maybe if we could find original vinyl's, we could see if the Label was indeed on the other side of the vinyl on a different sticker. If anyone knows - I'm fascinated to know if that's true. It's an easy way to remember it anyway!

CAN I CLAIM ON BOTH SIDES?

Yes. If you are part of the group, or are the Artist on the Record Contract, you get the income streams generated by Record Sales.

If you are also a writer on the song, you get the income generated on the composition side. If you wrote AND performed, you can claim on both.

I'M A PRODUCER CAN I CLAIM BOTH SIDES?

This depends. Traditional Producer Deals only allowed your 'points' to royalty shares to come from the income on Record Sales.

But the bigger you are, or indeed the firmer you are, if you feel you wrote on the song, you also negotiate a piece of the other income streams.

I DID A REMIX, WHAT DO I GET?

Traditionally you get a fee, and royalties. The amount of points of royalties you get, is determined in your agreement.

Even though you essentially wrote new pieces, publishing is rare on remixes, but.. negotiate. Sometimes you are not offered royalty shares at all but most do now, so push for it.

Imagine how Jason Nevins felt when his remix of 'It's Like That' by Run DMC went number 1 worldwide - the rumor is he got a one off fee!

Some remixers will ask for a share of Sound Exchange. This company collects income from Satellite and Digital Radio Stations as Neighbouring Rights in the USA has completely different laws, hence the confusion by American Record Labels who took time to understand how to contract the income created here by the International revenue which differed totally to their own. Paperwork is needed to allocate this share to them, its not a simple note on registration of the song.

If an Artist hands in an album, and your split on your song is not clear, Societies can freeze all income until everyone proves their share.

COVER VERSIONS.

So it's back to the Two Sides. Someone else is singing the song now. So who do you pay? Same rules. The writers who wrote it, and the person performing it, which is the new person singing the 'cover'.

Yes it's true. If you did NOT write the record you get ZERO from a cover versions sales. They covered what was written, not who performed it.

The law in most countries prevents cover versions of a song being released before the first version, however if you release in one place, its free game. So in the olden days when you released on one date in the UK, one day in the USA... once your dropped it.. The cover versions can come globally.

SYNCS

Sync's is the term for when you allow someone else to 'synchronize' your music to another visual or purpose. Basically you're allowing it into a TV show, a movie or on a radio ad for Coca Cola.

This is normally a one off fee. The company approach you and quote you for your 'side'. So the label is asked to clear the sales side, and exactly the same amount is offered to the Publisher for the writing side. Or to you directly if you don't have a Publisher. Collection Societies, like we said do not issue sync licenses.

The fee tells you what it will be used for (number of seconds, the type of visual it will be accompanied by), can grant you the right to approval on ads, it often tells you the media spend behind the ad (to try and tempt you to say yes), where the ad will be shown (TV, digital (which means on the internet), Cinema's and if it will generate revenue in other ways. For example a movie, will also be made into a movie download, DVD and so on.

If it's an ad, or a TV show, it can be limited to a period of time. At the point they want to do re-runs, they have to come back to you to extend. and These terms can indeed all be his can indeed all be pre-agreed on what those terms will be when you agree it. and included in your initial agreement.

If the sync uses a cover version, or in some cases they actually make the cover version, they only agree with the Publishers and do not have to license the original

recording the labels own (back to the 2 sides we go!)

If they are The Voice, they may pre-approve the terms with you but they don't know if your song will be used. They then send reports out on what did get used, and your invoice is sent off by your Publisher, or by you if you self-publish (nightmare). These are called Cue Sheets. If you do self publish, always ask when to check back in when you pre-approve or you forget or don't know when to start chasing, ask, note the date, set a reminder.

ACCOUNTING PERIODS

Remember when you see any statement is it never accurate up to the day you receive it. Most major labels report in March for the sales of July - December for the year prior, and in September for January to June of the current year.

If you see a song missing, it could be you released in June, and the stores have not yet paid the label. Check.

BUSINESS PLAN - YOU

**Map it out, you will make less than
you think... and remember that's how
you plan for your tax bill!**

YOUR BUDGET

	JAN	FEB	MARCH	APRIL	MAY	JUNE	JULY	AUGUST	SEPT	OCT	NOV	DEC	TOTALS
INCOME													
LIVE SHOW PROFIT	0	8000	11000	4000	0	15000	15000	20000	10000	0	14000	30000	127000
ADVANCES PROFIT, RECORDS	0	20000	0	0	0	0	0	0	0	0	0	0	20000
ADVANCES PROFIT PUBLISHING	0	0	0	0	0	0	0	0	0	0	0	0	0
RECORD ROYALTY COMMISSION	0	0	0	0	0	0	0	0	0	0	0	0	0
PUBLISHING ROYALTY COMMISSION				1500						3000			4500
BRAND DEALS COMMISSION	0	0	0	0	0	0	0	0	20000	0	0	0	20000
MERCH COMMISSION				1000				1000					2000
TOTAL	0	28000	11000	6500	0	15000	15000	21000	30000	3000	14000	30000	173500
OUTGOINGS													
MOBILE PHONE	300	300	500	500	300	500	500	500	500	300	300	300	4800
TRAVEL	200	200	4000	4000	200	1000	2000	2000	2000	2000	2000	2000	21600
ENTERTAINING	500	500	500	500	500	500	500	500	500	500	500	500	6000
STATIONARY	250	250	250	250	250	250	250	250	250	250	250	250	3000
SUBSCRIPTIONS	400	400	400	400	400	400	400	400	400	400	400	400	4800
ASSISTANT SALARY	2500	2500	2500	2500	2500	2500	2500	2500	2500	2500	2500	2500	30000
ASSISTANT SALARY TAX	500	500	500	500	500	500	500	500	500	500	500	500	6000
ASSISTANT PHONE	150	150	150	150	150	150	150	150	150	150	150	150	1800
OFFICE RENT	1000	1000	1000	1000	1000	1000	1000	1000	1000	1000	1000	1000	12000
OFFICE GOVT TAX	100	100	100	100	100	100	100	100	100	100	100	100	1200
POWER	50	50	50	50	50	50	50	50	50	50	50	50	600
COMPUTERS / HARDWARE	200	200	200	200	200	200	200	200	200	200	200	200	2400
COFFEE / TEA	50	50	50	50	50	50	50	50	50	50	50	50	600
OFFICE CLEANING	300	300	300	300	300	300	300	300	300	300	300	300	3600
OFFICE PHONE	300	300	300	300	300	300	300	300	300	300	300	300	3600
COPIER RENTAL	250	250	250	250	250	250	250	250	250	250	250	250	3000
POSTAGE	100	100	100	100	100	100	100	100	100	100	100	100	1200
COURIERS	200	200	200	200	200	200	200	200	200	200	200	200	2400
ACCOUNTANCY	500	500	500	500	500	500	500	500	500	500	500	500	6000
LEGAL FEES	0	0	0	0	5000	0	0	0	0	0	0	4000	9000
CONTINGENCY	500	500	500	500	500	500	500	500	500	500	500	500	6000
	8350	8350	12350	12350	13350	9350	10350	10350	10350	10150	10150	14150	129600
PROFIT	-8350	19650	-1350	-5850	-13350	5650	4650	10650	19650	-7150	3850	15850	43900
CASH FLOW	-8350	11300	9950	4100	-9250	-3600	1050	11700	31350	24200	28050	43900	

NOTES ON YOUR BUDGET

1. Remember budgets are a place to start, to spot where you simply cannot afford certain things
2. They change, this is a forecast. Look each month how you actually did, these are called ACTUALS
3. It is possible to forecast a loss, and still be proud. If you KNEW your business would behave this way, you have been smart. If you plan how to cashflow it... well then I'm not sure you needed to read this book!

INCOME SECTION

See how I have remembered my Artist always wants January off for the studio.

February they are going back on the road with a larger set of shows - normally happening in March.

May – off for studio especially as you can see we signed our deal in April, by then, I am charging commission. The summer is busier. October they are exhausted and need time off. November and December is touring plus a nice bump from New Years Eve.

Record profits - we got our deal in April and we will not see royalties again all year. We will not recoup in that time, and even if we had had a hit, it won't show up until the following year.

Publishing - we did our deal the year before, we have recouped because we took a small advance and a large percentage and had a big hit, so royalties are coming in March and September, but I get them in April and October by the time I invoice for them.

Brand deals - I feel confident enough that by September I will have done a 100k deal, and if I do it earlier I will just move it up.

Merch - I have tracked past sales, run some numbers and done a forecast of the profit from two drops, March and July. I'll be getting my share one month later.

How do you know what's coming in? Well if you have done it for a while you will know roughly what you feel you can confirm in shows. Plus, you have been diligently doing your show budgets, so you know rough profit, and you know what your percentage deal is with your Artist because you have done a contract or a clear deal outline. You have a feel for when the record deal will close... and feel confident enough to put it in.

Never over forecast. Go UNDER what you think will happen, and don't panic. This is to help you avoid disaster - do you need an office? Maybe grab a cheaper We Work Space or even work from home and your assistant works remotely. Do you need to stay in a certain type of hotel?

OUTGOINGS NOTES

I have my phone and I've added more for when I travel due to roaming costs.

My travel varies, from taxi and Uber bills to flights and hotels in Miami in March, Coachella in April and various summer festivals, and some extra at the end of year for all those meetings I need to fly to for 2021.

I've put the average I spent the last year and increased it a little to give me an average for this year. I've remembered I need various office bits and pieces and subscriptions to various magazine and data sites. I have hired an Assistant and their salary also adds govt taxes on and a mobile phone allowance. I have rent, tax on the rent (!) and various office costs.

I have an accountant on capped fees per month and I have allocated a chunk for legal fees as I renegotiate my management contract in May. I then popped 4k in for the end of the year just in case extra annual costs pop up.

Contingency is a little buffer for things I forgot..

Your profit means you can judge with your accountant amounts to save for tax, BUT see how some months you made a loss, especially January – you need to have that amount in your bank account, or you will be overdrawn and unable to pay costs (and yourself).

This is when cash flow is important. You run one extra line at the bottom. This tells you how much cash will be (or not be) in your bank account per month if all the income and costs are correct. This shows you how much you need to keep in your business to stop overdrafts and non payments of bills.

BUSINESS PLAN - THEM

Do you have to make one? I have done a business plan for some and not for others. What's most important here, I think, is that you are honest about true profits that come from your touring budgets. An Artist can think ... I'm making a million dollars in fees this summer, but actually the profit is 400,000. Be honest now. Don't let them think they can buy a bigger house. If they find out later it won't be pretty. So if a business plan for them helps, build one in the same way we did yours, showing Touring Income and approximate profit.

If their business account is the same one they live from, they need to keep enough money to pay you, the lawyer, business manager and crew. Don't let them get into a sticky spot, and see yourself unpaid. This is equally down to you to help them. It's not their fault if you told them the fee's and didn't remind them that's not all their money.

SOCIAL MEDIA

Ah the nightmare begins...

A direct line from fans straight to you. A double edged sword. You will love it, you will hate it. But you run it, the moment it runs you, its over.

Most platforms offer good analytic back end services. This will help you see what engages best, the best times to post and the best days to post.

It will also give your fan bases according to where they are in the world (we talked about this - this goes into your International Planner to determine priority markets)

Personally I like accounts which have some personality. If you sell all the time people feel they are watching QVC!

I also think varying content is key. Now I'm about to conflict my own advice here... We talked about continuity and that is important but ... when you have posted the song 5 times even you are bored. I have often thought that when you hear audio and you SEE something different, your eyes tell your ears it's something new. I always notice this at shows. When you hear a song at a show and the visual is new, you hear it sort of fresh. Know what I mean?

My DREAM was I always wanted to do a song which once a week had a new music video. So every week you dropped a new visual for people to get into the record. Yeah it's probably got to be super well mapped out or it will look desperate but my view was... you drop a video... and yes people use YouTube to listen not just to watch, and yes we all love the high stream count, but just how do you keep promoting it. People take time to discover a record and do so in so many ways. Radio, TV, in a Mall, in a nightclub, see it on someone else's socials. How do you keep dropping content for newcomers without boring the pants off the early fans? It's a mystery I would love to crack but budget wise not as easy as I just suggested. Think of ways to keep creating fresh looks which engage.

Same goes for posting. Do you switch color? Switch content type? Do you allow multiple posts of the video into various YouTube channels and treat socials like radio... the more stations who post the more you reach? It's a debate and there's

no right answer but switching it up a bit can be a good thing.

Look at all extras you can do in each platform. Have you checked your song is in the library on Instagram? Have you uploaded your GIFS and added popular hashtags not just your name? Have you made a filter yet? Have you used YouTube Community and Stories. Have you used their premiere service?

Can you ask Social Media platforms to do more? YES. Make friends with them OR ask your Marketing Manager at the label to help you.

Oh...and Ask Alexa and all your home 'we promise we don't spy on you devices' to tell you who your Artist is and play your song and make sure it's correct. Can you trick Alexa into announcing your Tour?

Can you put up enough Google stories without fans noticing but that Alexa picks up on it and then just post 'Ask Alexa when our tour is...'

HAVE SOME FUN!

MENTAL HEALTH

ON THE ROAD

In my humble opinion, travelling and jet lag are one of the worst triggers for anxiety. It's also the hardest to appreciate when you are not there. Hitting your Artist as soon as they land with a million questions is not smart.

They do need to rest, and the more they travel the more their demands may seem crazy. Putting things into their schedule which allow sanity to remain is smart.

This means taking their requests seriously.

First of all, when you ask them to do something be clear on the timings. Present a gig with the approximate day of travel, length of flight, how long they have at the hotel. Decide together and be patient when it seemed harder to do in reality than it does on paper for them.

I've had artists want rooms not near an elevator as in their jet lag state that little elevator bell kept them awake all night. Others need baths in their room not just a shower as they find it helps. Others needed simply wifi to be at a hotel - you assumed there was, and there wasn't. No NetFlix, not being able to hand in your song via dropbox...WHOOPS!

Some need to only tour for X number of days in a row, especially vocalists where there are limits to the physical demands they can achieve. Some will not perform when they land from a long haul flight.

Humor these needs. You're not having to do what they are doing.

Little things like vitamins and meditation apps (I like HeadSpace), and just checking in on them to say hi rather than about to discuss work is good for their mental wellbeing. Recommend a movie or box set, a book, a place to visit on the road. Show you understand travel is work. Not just the show.

Be wary of when you put in promo. Be aware of timezones and ensure your Tour Manager has given you the itinerary so you can plan without asking them to do something. This way you will know their schedule rather than annoy them when you didn't realise they were at the airport.

For me, I always take lavender oil, a candle and my cashmere blanket for the plane, oh and my own socks and eye mask! ! Somehow the smells and comfort always bring me back to reality. I also made a rule to never take a long haul flight to the UK from America when I had to be in the office the next day. I knew I couldn't do it and my team knew I was off limits (or almost). This is a luxury for sure, but one I realized was necessary to survive. So I always flew home on Fridays, landed Saturday and didn't have to be in the office until Monday. In reality I was online but not in the office where I felt more tense.

I do wish Apple would invent a Work / Family phone where you can switch modes. Taking your phone to the pub on Sunday so you know when your friends are arriving and you wanna take pics of a reunion and order your cab home. Then you get WhatsApp's that could wait, flip you back to work mode and can leave you constantly on edge. So Tim Cook, I'd like to formally request this please. Can you PLEASE make a 'Mode' phone where you set the tone of what mental state you need to be in and Mark Z at Facebook - you own WhatsApp, can you please adapt it! Install an Out Of Office setting where people can see you are offline and pause groups and you pick messages up when you go back into work mode... or simply select groups which can be offline without leaving groups?

THANK YOU SO MUCH IN ADVANCE, YOU'RE KILLING US WITH YOUR TECH BY NOT HAVING FILTERS THAT MATCH OUR NEED TO REST OUR MINDS!!!

SOCIAL MEDIA

Well what to say here? It's toxic. A necessary evil some would say. Can you tell Artists not to take nasty comments to heart? No. Could you read 2,000 comments about yourself every day and not take them to heart? I doubt that.

It's hard to give advice here, but limiting screen time is smart. Most won't but it's going to be tough unless you do.

Remember also when you wake up, you grab your phone and go straight to IG. You can feel 200 emotions before you make a coffee. Happiness, FOMO, rage, jealousy, fear...Remember, social media is a glossy, highly edited version of the truth. Your competitors are playing the game just as much as you are... and you fell for their over-hyped version of the truth - it affected your decision on something you were doing. Back to my favourite quote at the start of the book.

BLINDERS ON!!!!

Do not let other people rule your personal journey. PERIOD.

Small tweaks you can make: you can turn comments off, you can run their socials for them or you can put breaks on, where you delete the app from your phone for a few days, especially studio days. Socials can be where they discover new art, speak to other Artists and of course speak to their fans, but what are you? Customer Services or the boss? Find balance and keep installing it.

I read an amazing article once where a scientist actually showed on the brain an idea forming. Environments like driving your car, walking your dog or exercise all worked for this (no one on their phone). The idea grew. A chemical reaction. One scratch of the phone, the dopamine releases, a highly addictive chemical, and the idea literally shrank. Now... you can think you remember the idea but it's the detail as to how you got there that was going to give it all the gold. GONE. If you read things like this, share it with your Artist, and beyond that, support them - you have no idea what it feels like to be one, so don't dismiss it just saying - "why do you care?"

POST TOUR SYNDROME

What I like to call what it feels like when you get home. You assume they are happy to be home and ready to work. The reality is, they have been used to routine and travel for weeks on end and can feel completely wiped out, anxious and disoriented at being home.

THE ZERO THEORY

As success kicks in, your fee goes from 500, to 5,000, to 50,000 to 500,000! Adding a zero. As it does, your value of money can do the same. You no longer scrutinize low costs and buying larger items gets easier and easier. McDonalds becomes Nobu, economy becomes first class, Casio becomes Rolex. Then it becomes 2 Rolex's.

You can see the same also applies to success, now we see the results so easily. 1,000 streams used to feel good, then 10,000, then 100,000 then 1 million and so on. 6 months later 1 million is a failure.

TRY and remember where you came from. Fame is addictive. No one wants to get somewhere and just stay at that level feeling there is always more of a place to go. It's easy to shoot to stardom - easier than you think, but maintaining it is tough, mentally and strategically. Someone new will always grab the headlines. When it was you, you loved it. Now it seems there's a new you... grabbing all those spots. It will happen to them too so BLINDERS ON. Stay focused on maintaining the quality of your work, that's the number one way to stay there. If you dip, but your quality did not, the level of respect for you will not lessen and this will stand you in good stead to still be here in years to come.

Don't throw your toys out of your pram because you 'only got' 10 million streams. Yes, it wasn't 100 million, but 10 million people listened to you! Remember how many stadiums that is! Don't come across like its a failure, those 10 million people will be offended.

Maintaining popularity can be a grind, getting it all for the first time, that's a buzz, but... once you start to ground yourself in the established phase, it's an incredible feeling. Like a marriage working I guess. You and your fame coming to a place where it becomes really comfortable

Scarcity Fear is a psychological term for those who tend to grab at buying things caused by a lack of physical or emotional things when they were young. If you can clearly see your Artist spending 99% of their advance on diamonds, say something. The buzz of the purchase making them feel good has to be replaced with a feeling that savings in the bank will feel better later.

YOUR MENTAL HEALTH

So you're checking in on your Artist. Have you checked in on you? I'd be a bit of a hypocrite not to admit I have suffered with panic attacks. For about 3 years I suffered terribly with them. The worst ones were in my sleep. I was dreaming about work. Waking up unable to breathe, freezing cold, often needing to throw up. Then crawling to my desk at home. You can get to a stage when you feel if you don't answer all your emails the world will just fall down. It won't. I started Kundalini Yoga and it was a life saver. But in general, by the time I admitted the issue to one of my best friends about 18 months in, it got easier to handle. Admitting it was the first step for sure. I will say however, when I told some people I thought needed to know, they sort of looked at me like... "yeah yeah you're so strong you're using the wrong words to describe you're a bit stressed." I felt it was not something people who didn't suffer could understand. The effect it had on my day was enormous, my ability to sleep, to focus... Talking to people who are also suffering, changing my nutrition, choosing who I spent my time with, walking my dog in the countryside (I actually moved house to help me cope with it). It all helped, but it was a slog to control my anxieties. Anyone telling you that no-one powerful has these issues, can make you feel you will never make it, because you are feeling this way - they are wrong. It's something to learn from.

At my MYOB school, the mental health class had student after student coming down to the front to share stories exactly like mine or worse. The bond we created by saying our words out loud has stayed with me to this day. The tears flowed and the respect grew. Medication can help, but it's not always the answer. I tried it, and for me personally, it made me feel worse. What was more hurtful, was finding out years later that some of my 'friends' had discussed my need for medication and the effects they could see my work was having on me mentally. They actually said 'yeah she's falling behind, dropping the ball with a client'. I thought wow... you could see it and your first concern was I was dropping the ball? I AM the ball you idiots! Again, another cliché, but you really do learn who your friends are. Those who see you need to change some parts of your environment, are true keepers. Zone in on how you can work more with them, even if it takes you slightly off the path you thought you were on. Your body is telling you something, listen. The friends who check in on you, again, keepers. Change the frequencies you listen to and watch what happens!

POACHING AND PARTNERING

Poaching was a category my students asked me to include. As an agent it happened to me and I was heartbroken, as a Manager I don't think it has ever happened to me. Either way, when it happens, it hurts. But looking back, the poaching when I was an Agent forced me to make decisions that got me where I am today, so I'm grateful.

Poaching is when another Manager approaches your client and takes them. If you have a contract, legalities have to be worked out, but can you make them stay? No. Can you financially be compensated? Yes. But at the time the money isn't what you are thinking about, it's the client you loved, the job, and it's gone.

Ask yourself, why did they leave? Was there more you could have done? Trust me, it won't be all rosy over there, even though Instagram will have you convinced otherwise.

Before this happens, you may perhaps have accepted you need help. You cannot afford staff as you're still looking after a low income Artist but you know they have huge potential. You need the relationships, the resources.

Do you spend the next year stalking them on IG and posting pictures of your own new success purely to annoy them? No. Move on. Every energy moment spent on that is energy wasted. It didn't work. Move on.

To Partner with someone can come in different forms.

1. You become the larger firm's employee. This can mean a salary and bonus and gives you full access to their central team which can include accountants, digital marketers and graphic designers. At even larger firms it may include International Release managers and Radio Pluggers. You can get a contract which is a base rate of pay and a large percentage - the percentage takes into account your contribution towards the costs of central services. You get a large percentage, no salary, access to all services.
2. You take no salary and give them a small percentage.

Be clear on:

1. What support you want. If you want to go with them to meetings, say now.
2. What central services are vital and are a priority for you.
3. You will NOT sign the Artist to them, that contract stays with you, but you will work for them
4. How long you do it for. - this varies from a trial period (rare) to 3 years or permanent
5. Payment dates of your bonuses and how they are calculated.

FILING

SONGS

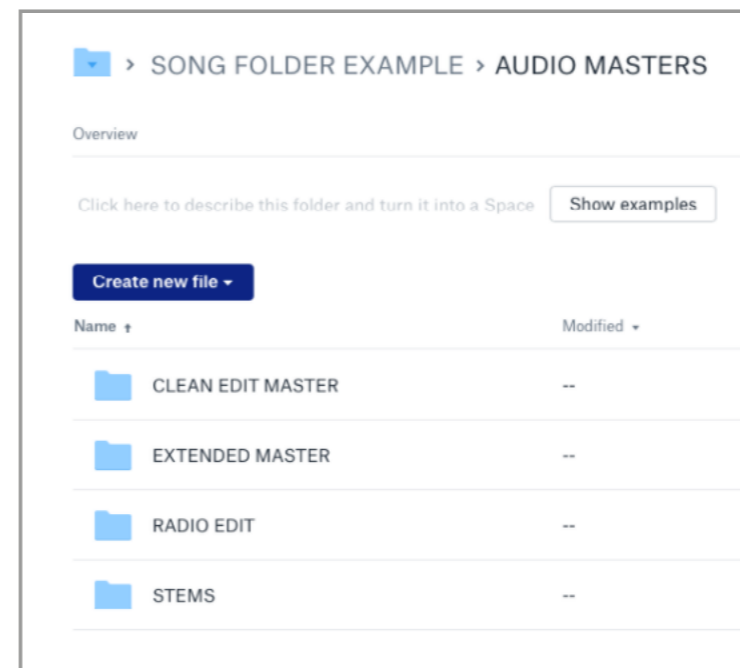
Each song creates the need for a folder. Each song is an asset remember that.



APPROVED PRESS SHOTS	--	2 members
ARCHIVED EARLY DEMOS	--	2 members
ARTWORK FILES AND AGREEMENT	--	2 members
AUDIO MASTERS	--	2 members
FEATURED ARTIST AGREEMENT	--	2 members
LABEL COPY	--	2 members
LYRICS	--	2 members
PRESS RELEASE	--	2 members
PRODUCER AGREEMENT	--	2 members
SAMPLE AGREEMENT	--	2 members
SONG INFORMATION SHEET	--	2 members
VIDEO FILE AND AGREEMENT	--	2 members

This demonstrates the basic filing system you will need - you can add whatever else you require.

The Song Information Sheet is a Word doc you set up. Release date, ISRC code, all the info on featured artist teams, managers, lawyers, publishers, emails, cell phone numbers, notes on how you got there, you won't know why you need this.... until it's too late.



> SONG FOLDER EXAMPLE > AUDIO MASTERS

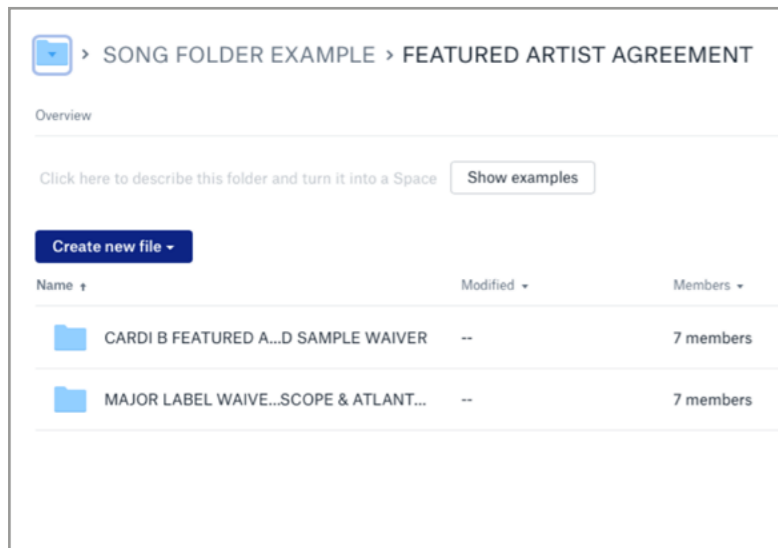
Overview

[Click here to describe this folder and turn it into a Space](#) [Show examples](#)

[Create new file](#)

Name	Modified
CLEAN EDIT MASTER	--
EXTENDED MASTER	--
RADIO EDIT	--
STEMS	--

Your song folder will clearly label each version so people share correctly in your team and you can grab information fast. Once you get into mastered versions, remove all non mastered files into a separate folder for archiving. But In no way should these files be available to anyone you share with.



In the featured artist folder, you need the Artists agreement and sample waiver, plus the WAIVER between their label and your label as discussed earlier. This is VERY important.

If your collection societies or any of your partners issue a receipt for registering the song, add a folder for this. With SACEM you get a stamped 'docket'. FILE them all.

EMAIL FOLDERS

- AGENT
- RECORD COMPANY LEGAL
- RECORD COMPANY
- SYNC APPROVALS
- COST APPROVALS
- RECEIPTS
- INTERNATIONAL CONTACTS
- STORE AND PRESS CONTACTS

Plus all the other ones you want to have.

GOOGLE SHEETS

1. **Your catalogue with splits and paperwork ticked off, I add the royalty statement calender here and note new songs which should appear and log balances. This can be shared with my Business Manager, and my Artist.**
2. **Show a diary for your Artist with fees and WHT listed. Access should be available for your tour manager who will run a seperate crew calendar**

- from your diary but without any fees listed. **On your diary, include budget and tax application deadlines that your tour manager will need to know.**
3. **A Master Diary is for agents to log into and block out dates as you sketch out the year. Do not list fee's on in this diary.**
4. **Marketing / Release schedule with Artwork needs on - all staff can access this. This lists shows as pins in campaigns but no fees.**
5. **Log ins - filing all usernames and passwords for socials, emails, royalty portals, domain names etc - you think you will remember them, you won't.**
6. **Renewables / Important Dates - audit dates, returning catalogue, trademark and domain name renewals, insurance renewals, passport renewals, option notices, invoice reminders such as advance dates, royalty statements due dates, including reminders in advance. I also add these to my own diary on my laptop.**

This is quite excessive I guess, but my Artists had large turnovers and huge assets to manage.

REMINDER CALENDAR

Set yourself a list of reminders. These will include:

- **Delivery dates of records**
- **Deliver dates of assets**
- **Audit dates**
- **Registration reminders - every time you release a song**
- **Release dates**
- **Dates the song ownership returns to you**
- **Dates you need to notify options**
- **Tax returns, your own country and countries you toured in which require them**
- **Withholding Tax - Application deadlines**
- **Song files being completed**
- **Agency statements due in**
- **Royalty statement due in**
- **'Shop Window' checks - even when you are not in a campaign cycle, you should check your spotify biog, for example, is up to date. Do this once a month.**

- **Passport renewals for you and your Artist**
- **Trademark or domain name renewals**
- **Grammy Deadline, Sept 30th**
- **Your Artists birthday and their key family birthdays so you can flag missing any when setting a commitment**
- **Award shows you care about and hope to attend or perform at**

Some of these will be triggered by new business. You confirm an American tour, which creates a 45 deadline for the CWA, which means getting it to your agent 50 days before. Confirm the show, add the reminders. Just stick post it's on your computers or on the wall of your office to remind you which business creates which checklists of dates. Put them in your diary, I set a 2 days alert beforehand so I'm not stuck on a long haul flight when something urgent needs to be done.. Never set reminders for weekends, give yourself a BREAK. Set them for the Friday before the weekend.

SUBSCRIPTIONS

Subscribe to musicbusinessworldwide.com newsletter. I literally did the biggest deal I have ever done by reading an article on it, and approaching the company. Also does an AMAZING weekly job section.

Billboard online service is FAB and worth paying for, also follow your local Collection Society and global Collection Societies social media. You get loads of legal updates and tips on ownership and your rights which do evolve all the time because people just like you are winning battles and creating change.

Marketing industry and social media accounts all give good updates and tips. I also follow designs I love and dive into who they tag. We have hired several from this method.

BEING A WOMAN

IS THE DEBATE THAT YOU WANT TO BE TREATED THE SAME, OR TREATED LIKE A WOMAN?

It's not necessarily the same. Equal rights perhaps refer to what you are allowed to receive or do, not how you wish to be treated at work. Being a woman is a beautiful thing so behaving like a lad can send off the wrong signals about how you want to be treated, but man, it can be HARD!

I wasn't going to include this section, but a lot of people asked me to, so I will say the same as I said in my school.

Being a woman is like the ultimate Harry Potter cloak. They just don't see you coming.

You can sense which men have no issue with dealing with a woman the first moment you meet them. Shout out to Doug Davis, Ted Cockle, John Jannick, Irving Azoff, Jon Platt, David Levy, Jonathon Dickins, Peter Mensch and Michael Rapino to name a few here. Men at the TOP of their game so there is hope Ladies. It's natural for you to resonate with them.

Stay graceful. Keep your femininity. Please note I have failed dismally at both of these multiple times. It's easy to try and combat it by behaving and even dressing like a man! I have seen smart men create a meeting specifically with women in it because they know we are different and our point of view is vital to create a balanced approach. This does include women treating women well. And women valuing the male opinion. Treat everyone how you wish to be treated.

The older I got, the more I realised that other women in the business were like my wolf pack. I could confide in them, I found support in them and I value them all. If you are a successful woman you can doubt new women - wondering why they are there, did they deserve it? You've fought so hard to be there, did they have to do that? At the end of the day, hard working innovators are exactly that. They are not men, they are not women. They are people. It's possible women are more passionate...Yes there will be bro jokes in trailers when you tour with all guys, but if you were all girls, would you not make any man jokes? Don't let it go too far but

you will need thick skin.

The 'Me Too' movement saw the treatment of women by some men in the business exposed. Has it happened to me? I honestly can't remember. Yes I am sure I got my ass pinched by a big radio show host in Miami one year... but I was a pretty terrifying chick when I was younger so I doubt I was a target. I had a big mouth so I would have told everyone what had happened. These predators are clever, they tend to prey on quieter women, those who will feel they cannot tell anyone.

If it happens to you, tell someone. Do not keep this to yourself and let it fester or it will turn you away from your goals. There are plenty of amazing men in the business who see only talent, only strength. Your ability to nurture and multi task as a woman, is a vital asset in their team. You will meet women like Michelle Anthony at Universal, Sam Kirby at William Morris, Emma Banks at CAA (who terrified me for years) Hannah Gianoullis - Manager to Florence & The Machine, Jody Gerson at UMPG, Michelle Jubelier at Capitol Records, Rebecca Leon, manager to Rosalia and Ozuna, Cary Jones, COS for Jimmy Iovine and hundreds more who are ball breakers but are also nurturers of other women who come after them. They are tigers, but they are also mothers, teachers, and full of inspiration. You can feel that if you get emotional, you're crazy. Men getting emotional are 'wow he got so mad'. You can make a BOSS move... and you can have eyes rolling at you. At the end of the day.. WHO CARES. Go WIN.

If they don't like it, they are nicely showing you who is your ally, and who is not. So read their behaviour and turn it into a map to identify who you will go to with more opportunities. At the end of the day, if they miss out on you, it's their loss. You're not going ANYWHERE.

Stay strong, do not accept inappropriate behaviour and if someone confides in you that it's happening to them, ACT. It's your job to play a role in the standards set for ALL women, not just you.

RECOMMENDED VIEWING FOR THIS CHAPTER



Maya Angelou, And So I Still Rise

This film will show not only pure female strength but her ability to admit her lack of perfection and yet to be graceful - almost celebrating them to younger women. The story is littered with lovers and marriages celebrated rather than airbrushed. She installs a sense of true royalty in the way she handles herself in a country where she had experienced such oppression. Her poetry will calm you, her story will inspire you and her grace will wash over you.

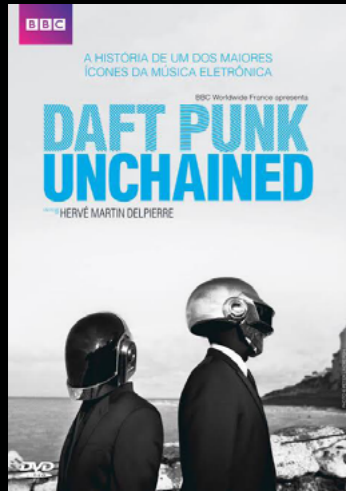


RBG:

This will highlight to you not only her sheer determination, but also how she fought for EQUAL rights, not just women's rights. She defended men penalised for their sex in landmark cases and this is how people should be. Stunning.

RECOMMENDATIONS

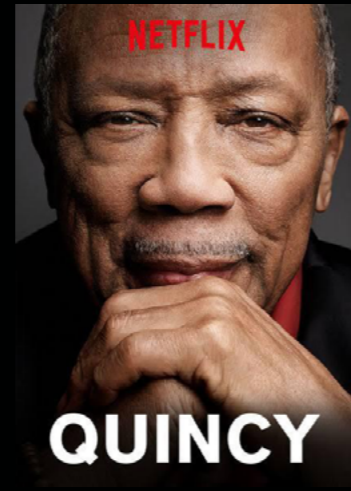
FILMS



Daft Punk: Unchained



Bruno Mars: The Finest



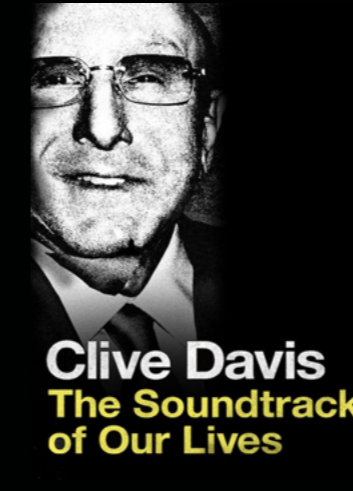
Quincy



Jay-Z: Fade to Black



Inventing David Geffen



Clive Davis: The Soundtrack of our lives



The Defiant Ones

I mean... what can you say about these two. History has been made by them and they tell you all about it. Inspiring and real at the same time. If they can do it, so can you. They would be the first to say it...



Avicii: True Stories



Swedish House Mafia: Leave The World Behind



John Mayer: Someday I'll Fly



Nick Cave: 2000 days on earth



What we Started



Soundbreaking



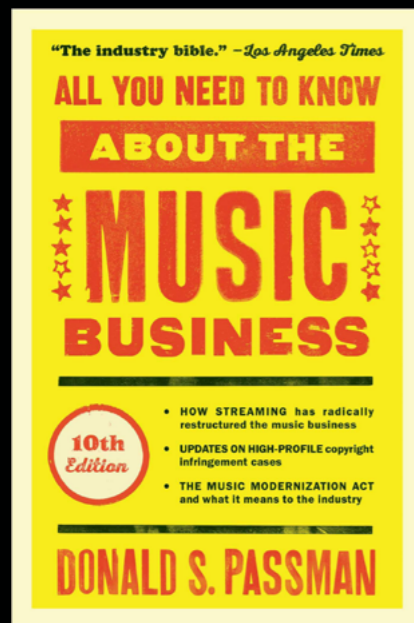
Sound it out



Beyoncé: Homecoming

RECOMMENDATIONS

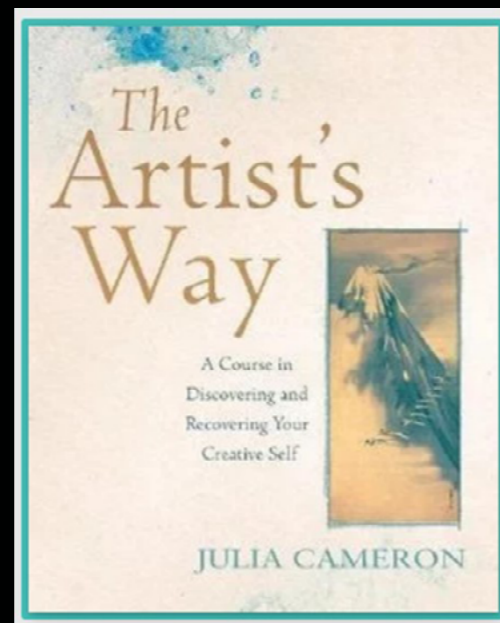
BOOKS



All you need to know about the music business

Donald S. Passman

This book is AMAZING. Loads of legal advice (way above the level I cover), royalty methods and in general just an amazing book and new editions come all the time.



The Artist's Way

Julia Cameron

This book makes you write out creative thoughts every morning and can be a real way to unlock a lot of good ideas.

RESPECT YOUR ELDERS

You're crazy big on Tik Tok, they released on vinyl. They are not relevant. INCORRECT.

Ever looked back and thought 'wow' I know what my Mother meant now I am older. People before you broke rules for you. They pushed the boundaries. Yes you can evolve them all, prove them wrong but you are only in this debate because of what they did. Their insight into staying sane for life, long term careers, maintaining a balance between work and family will be invaluable to you. Treat them with respect.

FINAL WORD

Everything is going to work out. You can gain Artists, lose Artists, you can be popular, you can be hated. You can lose staff. You can think some people were your friends and it turned out they were not at all. Keep your real friends close both in work and out of work, and remember why you are doing this. Enjoy the music of others with an equal level of passion to the music you work on. Appreciate the art of others with a big smile, even when it's better than yours! Inspiration is a wonderful thing.

Care. Share. Learn. Love. Smile. Cry.

But always TRY. It will always be enough...YOU will always be enough.

CREDITS

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Dedicated to the students of Mind Your Own Business School

#WAGE (they will know what this means)

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