

Chapter 9: Artist Management STUDY GUIDE MUSB 1305

Essay

1. What are some qualities and competencies that should be sought by an artist in a personal manager?
(Refer to page 159-160)

Essay

2. Your textbook asserts who is in the best position to handle the act's money?
(Refer to page 160)

3. Most artist management contracts require a manager to loan the artist money under what circumstances?

- a. Interest-free loan
- b. Interest rate not to exceed 5%
- c. Interest rate not to exceed 10%
- d. Under no circumstances

(Refer to page 161)

4. The going rate for personal managers' commissions is usually in the range of 10–25%.

- a. True
- b. False

(Refer to page 162)

Essay

5. Why is the manager's commission **base** important to both artist and manager?
(Refer to page 162)

6. According to your textbook, which area of responsibility is an important concern for a personal manager?

- a. Producing the act
- b. Programming the act
- c. Advancing the artist's career through networking
- d. All of the above
- e. None of the above

(Refer to pages 163-165)

7. Though social media activity and fan pages are great for the ego, they are generally a waste of time for an artist trying to impress potential personal managers.

- a. True
- b. False

(Refer to page 166)

8. Your textbook asserts that an unestablished artist needs a personal manager about the time the performer can earn more than union scale.

- a. True
- b. False

(Refer to page 159)

9. According to your textbook, in addition to the personal manager, who should approve the selection of a business manager, accountant, or auditor?

- a. Record producer
- b. Attorney
- c. Artist
- d. All of the above

(Refer to page 161)

10. For an artist with the goal of securing a record contract, a reasonable period of time for a personal manager to achieve that objective is 1 or 2 years.

- a. True
- b. False

(Refer to page 167)

11. Even a strong manager cannot expect to earn, over the long term, an income comparable to one of his or her successful clients.

- a. True
- b. False

(Refer to page 167)

12. Since a personal manager works at the pleasure of the artist, an artist will find relatively simple the termination of the artist's financial obligations to the departing manager.

- a. True
- b. False

(Refer to pages 162-164)

13. Electronic Press Kits (EPKs) may include which of the following components?

- a. Press releases
- b. Media reviews
- c. Photos
- d. All of the above
- e. None of the above

(Refer to page 168)

14. Negative tour support is the money the label has advanced to make up for deficits the artist incurs while on tour.

- a. True
- b. False

(Refer to page 162)

15. Contractually obligated to achieve maximum income for the artist, a personal manager is well-advised to accept every possible gig when the guaranteed fee is attractive.

- a. True
- b. False

(Refer to pages 169-170)

16. Only after all the final language of a contract is agreed, an attorney often drafts a "deal memo" to summarize the essential elements of the agreement.

- a. True
- b. False

(Refer to page 170)

17. The artist generally appoints a manager as his or her exclusive personal manager, while the manager's services to the artist are nonexclusive.

- a. True
- b. False

(Refer to page 172)

18. Typically an artist seeks a term of no more than 2 years for the initial term of a personal management contract.

- a. True
- b. False

(Refer to page 173)

19. A typical "key man" provision in a personal management contract protects the manager from the lack of performance by the "key man" in the deal, who is the artist.

- a. True
- b. False

(Refer to pages 172-173)

20. Under state law, an artist may only grant "power-of-attorney" rights to a manager who has passed the bar exam in that state.

- a. True
- b. False

(Refer to page 174)

21. Your textbook suggests that there should be a cap imposed by the artist on the manager on the level of expense that may be incurred without the artist's consent.

- a. True
- b. False

(Refer to page 176)

22. Labels generally prefer that artists have weak personal managers, so that the label can better influence the direction of the artist's career.

- a. True
- b. False

(Refer to page 159)

23. Your textbook advises that an artist's contract with a personal manager should be:

- a. Transferable
- b. Non-transferable
- c. Never shorter than 5 years
- d. A handshake deal
- e. None of the above

(Refer to page 160)

24. Specifying when an artist may demand a financial audit is no longer necessary since the frequency of such audits is now specified in state law.

- a. True
- b. False

(Refer to pages 160-161)

Essay

25. Describe what is meant by the term *special material*.

(Refer to page 164)

26. Your text advises that an artist must usually warrant to the personal manager that the artist (whether an individual or a group) is the sole owner of the professional name.

- a. True
- b. False

(Refer to page 175)

27. A “sunset clause” in an artist management contract provides a roadmap for an orderly winding up of the financial obligations between the artist and manager.

- a. True
- b. False

(Refer to pages 162-163)

28. Once a personal manager manages to nail a deal with a record label for the artist, which of these activities by the manager is likely to be most important?

- a. Induce label executives to attend showcases
- b. Encourage label executives to live up to the terms of the contract
- c. Push label-affiliated publishers to come out with print editions of the artist’s songs
- d. None of the above

(Refer to page 167)

Essay

29. Explain how the term *billing* is used in the entertainment industry.

(Refer to pages 168-169)

30. A common method of settling disputes surrounding artist management contracts is to submit the issues to arbitration.

- a. True
- b. False

(Refer to page 177)