Music Management in Europe

2023 REPORT

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EMMA

EMMPOWER

Contents

Foreword

by Petra Kauraisa

In an ever-evolving music industry, the role of managers is multi-facetted and expansive. The job description morphs and transforms alongside clients' needs and the demands of new technologies. To create a picture of the current state of music management, the European Music Managers Alliance has conducted the first ever pan-European study of music managers, outlining their roles, backgrounds and working conditions, among other aspects.

While this is the most comprehensive information available so far, this isn't the final station. The report indicates several areas that could be explored further, and it also includes topics that can be prioritised for future advocacy.

The report shows that music management is a diverse profession, encompassing managers with a wide range of backgrounds, income levels as well as educational and professional experiences. In our survey data, there are as many music managers that identify as women as there are men. However, there is still some distance to go to achieve gender equality in areas such as income and years of experience.

Marie Dimberg, one of Europe's most experienced managers, reflects on the report: *"Over the three decades that I've been a manager, I've seen the music industry go through several seismic changes. Today, our work includes A&R and branding, DSPs and social media, traditional media and marketing, touring and business management. At any given time, we handle hundreds of moving parts and complex issues, alongside the mental health and well-being of our artists. It's very easy to put yourself last, and to overlook both your own needs as well as the demands of your own business. I'm happy to read this report, which captures our industry and highlights the challenges that managers face, with a focus on our role, independent of our clients."*

By creating this research, in partnership with Erasmus University Rotterdam and funded by Creative Europe, EMMA has laid the foundation for future knowledge-building, with the intention of strengthening the European music management community and raising awareness of its crucial contributions to the European music industry.

" At any given time, we handle hundreds of moving parts and complex issues, alongside the mental health and well-being of our artists. It's very easy to put yourself last, and to overlook both your own needs as well as the demands of your own business."

Marie Dimberg

Introduction

Context

The European Music Managers Alliance (EMMA) is an umbrella organisation uniting industry organisations in 13 European countries (Belgium, Denmark, Estonia, Finland, France, Germany, Ireland, the Netherlands, Norway, Poland, Spain, Sweden and the UK) with a combined membership of 2000+ music managers, representing the commercial and professional interests of tens of thousands of artists, songwriters, producers and DJs. Additionally, EMMA has partnerships with Music Managers Forum Canada and the Association of Artist Managers in Australia.

EMMA has been awarded a three-year grant from Creative Europe (EMMPower), which is dedicated to creating a programme that enhances the European music management community through research, networking, professional development and advocacy. The programme is co-funded by the European Union, with the goal of fostering growth and facilitating exports for Europe's thriving music sector by supporting music managers' increasingly vital role in the careers of artists, songwriters, and other music creators.

Research assignment

EMMA commissioned the Erasmus School of History, Culture and Communication of the Erasmus University Rotterdam (EUR) to deliver a report based on a survey and interview data describing the needs of music managers. The research questions are: *what does the European music management industry look like and what are the needs of music managers?*

> What does the European music management industry look like and what are the needs of music managers?

Research goals

With this report we reach the following goals:

1. Mapping and Contextualising

Map the European field of music management and its key characteristics by describing (1) **Demographics** of respondents, (2) **Employment**: status, experience, and life before management, (3) **Income**: earnings, hours, payment, and company size, (4) **Artists:** number, genres, and types, and (5) **Skills:** importance, improvement, acquisition, and challenges.

Contextualise our findings using inferential statistics with regard to income, years of experience, full-time work and drawing upon and comparing our findings with previous studies.

2. Recommending

To provide recommendations based on the policy priorities suggested by the respondents in our survey and the conclusions of this study.

Executive Summary

The findings can be summarised based on our two main goals: (1) mapping and contextualising, and (2) recommending.

Mapping and contextualising

1. Respondent demographics:

- The average age of respondents is 40.9 years old
- A majority (71.7%) identify as "White/Caucasian".
- With regards to gender identity: 51.9% identify as women, 46.3% identify as men, 0.7% identify as nonbinary/third gender, and 1.1% prefer not to say
- The highest percentage of respondents come from Western Europe (53.9%), followed by Northern (25.9%), Central and Eastern (12.3%), and Southern Europe (7.9%), using European Union (2023) definitions.
- 68.1% of respondents have a bachelor's or graduate's (master's or PhD) degree.
- 28.2% of respondents have some education in management, suggesting the majority do not.

2. Employment Status

- The majority of respondents either own their own management company or work as freelancers (58% taken together).
- When looking at the size of music management companies, most either have a single employee (49.1%) or a range of 2 to 5 employees (45.0%).

3. Income and Earnings

- Most respondents are paid on a commission/percentage basis (60.6%).
- Respondents that identify as women:
  - have a greater probability of being in the lowest income category than those that identify as men, even when comparing those of similar years of experience and employment status (full-time or part-time).

- have 1.9 fewer years of experience than those that identify as men, even when comparing those of similar ages.
- have a lower probability of working full-time as a music manager compared to men at similar ages between 18 and 60, even when comparing across similar income levels.

4. Artists and Genres

- The median number of artists that respondents manage is three.
- Most respondents manage one to five acts (78.3%). Some manage many acts (more than 20), but they are a small minority (1.9%).
- Most respondents at single-person companies (76.4%) manage three or fewer artists.
- The top ten genres that respondents' rosters work in (in descending order) are pop, electronic/dance, rock, rap/hip-hop, indie, alternative, jazz, folk, metal (+ sub-genres), classical (+ associated forms).
- Managers that work in pop and metal do so almost exclusively.

5. Skills and Challenges

- Top three skills in terms of importance according to respondents:
  - Managing the vulnerability, health and or well-being of artists
  - Accounting and financial planning
  - Legal and contractual negotiation skills
- Top three skills that respondents say they would like to improve upon:
  - Legal and contractual skills
  - Music synchronisation
  - Accounting and financial planning, brand partnerships/sponsorships (tied for third)
- When looking at where respondents gained the skills they use everyday:
  - 96.5% indicate they obtained them by teaching themselves.
  - 95.2% indicate they obtained them by working in the field.
  - 63.2% indicate they obtained them from a mentor in the music sector.
- While highly educated, 70.9% of respondents say that they did not gain the skills they use in music management from degree programs.

- Top three challenges in music management work:
- Financial challenges
- Time management and work/life balance
- Networking and partnerships

Recommending

1. Policy Priorities

- Respondents indicate that the two most important policy items for EMMA to pursue include lobbying for:
  - the user centric streaming model.
  - legislation for fairer remunerations to creators.

2. Recommendations

The findings of the report indicate several areas where EMMA, alongside other music industry organisations and publicly funded bodies, may focus their efforts in order to further support the growth and development of the music management sector, and thereby strengthening the European music ecosystem. Key areas include:

- Supporting the development of revenue streams and structures that ensure that the field of music management becomes a sector in which it's increasingly viable to create sustainable businesses. Advocating for changes in the streaming model and for fairer remuneration is a key priority amongst respondents.
- Creating and implementing programs that address the gender imbalance and the lack of diversity in the field.
- Increasing mentorship opportunities and other avenues for strengthening the skills of managers, ideally while simultaneously creating a foundation for increasing equity and diversity. The findings of this research show that a majority of managers have high levels of formal education, but the research also shows that many of the skills that managers use in their profession are gained by informal learning.
- Access to mental health resources for both managers and artists is imperative. The findings indicate that this is an area that is ranked highly as a challenge for managers, indicating that increased partnership across the industry to support the mental health and wellbeing of creatives and industry professionals is necessary.

Given that this is the first pan-European study of its kind, an additional recommendation would be to build upon the findings in future research. The study indicates that areas such as gender equality and inclusion need additional attention, and that topics such as the correlation between the number of artists managed and income levels may be explored in further research.

Data and methods

Research methods and sampling

Quantitative online survey with music managers

This online survey was developed by the EUR research team in consultation with EMMA, between May and October 2023. Five pilot interviews were conducted with EMMA Board members from mid-to-late July 2023, providing input for the surveys. **Survey development was also informed by similar music management research conducted in the United Kingdom (MMF UK 2019, 2020, 2021), titled Managing Expectations.** Because of this, some survey demographics can be compared across contexts, including age, ethnicity, gender, employment status, and years of experience. The survey featured four language options, including English, Spanish, French, and Polish.

During survey development and before distribution, the research team consulted with the Ethics Review Board of the Erasmus School of History, Culture and Communication, which granted approval of the project in early September 2023. Collection took place between mid-October and mid-November 2023, when EMMA distributed the online survey to their national affiliates and social media networks via an anonymous link. We collected survey data from 354 respondents, of which 212 (or 60%) completed the final questions in the survey, providing information on a broad set of topics. Survey analysis took place between mid-November 2023 and early January 2024.

Qualitative in-depth interviews with music managers

In order to add qualitative richness to the survey results, the research team conducted semi-structured interviews with seven music managers in the period before survey development (July 2023) and during analysis (December 2023). Three identified as women, four as men. Respondents were located in the UK, Ireland, France, the Netherlands, Belgium, Finland and Spain (with a history in Poland). The interviews lasted between 45 and 120 minutes and were conducted, recorded and transcribed via Teams. The topic list was developed in consultation with EMMA and included the following topics: background characteristics, becoming a manager, working as a manager, skill acquisition as a manager and adapting to change. Quoted materials found throughout the report come from these interviews.

Measurements

The survey as well as the interviews consisted of five main topics (see Appendix A for full survey):

1. Demographics of respondents
2. Employment: status, experience, and life before management
3. Income: earnings, hours, company size, and payment
4. Artists: number, genres, and types
5. Skills: importance, improvement, acquisition, and challenges

Data analyses

A quantitative analysis consisting of descriptive and inferential statistics.

- Survey constructed and distributed using the Qualtrics online survey platform
- The survey data provided an n of 354 respondents.
- The dataset was cleaned and analysed in Stata and Excel.
- Descriptive statistics including age, gender, ethnicity, education, study area, country, region, employment status, years of experience, income, number and type of artists managed, genres, skills, and policy priorities.
- Inferential analyses of income category, years of experience, and full-time employment status using gender as a key independent variable.

A qualitative thematic analysis of open questions using Excel.

- Questions were coded using broad thematic categories, including:
  - Respondent area of study (Business, Arts Management, etc.)
  - Top three challenges of working in music management
  - Genres

SECTION A

MAPPING AND CONTEXTUALISING

Demographics

1. Demographics of respondents

Based on the survey, the (sampled) population of music managers averages at an age of 41 years old, consists mostly of women (52%) and people who identify as white (72%). Two thirds of all managers have obtained a university degree, mostly in (music) management (23%). The UK is most represented in the sample (16%) and the majority (61%) of the respondents are members of organisations affiliated with EMMA.

We report on survey respondent demographics in this section, concentrating on age, ethnicity, country of residence, gender, and education in the form of highest obtained degree, and areas of study (see Appendix B for details on respondent demographics).

First, the **age distribution** of our survey respondents ranges between 18 and 69 years old. The average age is 40.9 years.

> *The highest percentage of respondents (34.4%) are between the ages 35-44, compared to survey respondents from the United Kingdom (MMF UK 2021), where the highest percentage (38.6%) are between the ages 25 and 34.*

Second, with regards to gender, respondents identify as a woman (51.9%), a man (46.3%), non-binary/third gender (0.7%) or preferred not to say (1.1%). On the one hand, these gender differences may be the result of our sampling – women may have simply been more keen to fill out the survey compared to men (see also Berkers, Smeulders, and Berghman 2019). On the other hand, when compared to UK survey results, our data includes a lower percentage of men, higher percentage of women (MMF 2019, 2020, 2021), a slightly lower percentage of non-binary (MMF 2021) and slightly lower percentage of respondents that "prefer not to say" how they identify (MMF 2019, 2020). Using regional definitions outlined by the European Union (2023) , our data shows that there are regional differences with regards to gender.

[1] Respondent country of residence and EU regional definitions are as follows: Northern: Denmark, Estonia, Finland, Iceland, Latvia, Lithuania, Norway, Sweden. Central and Eastern: Croatia, Hungary, Poland, Romania, Russia, Serbia, Ukraine. Southern: Italy, Portugal, Spain, Turkey. Western: Andorra, Belgium, France, Germany, Ireland, Netherlands, Switzerland, United Kingdom

The percentage of respondents that identify as men is higher in Northern (51.4%) and Southern (60.9%) regions, while in Central and Eastern (75.0%) and Western regions (52.4%) the percentage of respondents that identify as women is higher. One of our interviewees (man, Spain/Poland) shared these observations: "In Poland, I think, it's totally the opposite. I know more women than men". Respondents that identify as Non-binary/third gender (0.67%) and those that prefer not to answer (2.0%) reside in Western Europe.

Third, we asked respondents "which of the following ethnic groups do you identify with?". 71.7% of respondents identify as "White/Caucasian". As one interviewee (man, the Netherlands) stated: *"[The population of music managers] is still fairly uniformly male and white."* The next two highest categories include Prefer not to say (6.1%), followed by Middle-Eastern (5.4%) (see Appendix B for greater details). When compared to recently published UK data (MMF UK 2021), while ethnic categories are slightly different, the percentage of respondents that identify as "White/Caucasian" in our data is similar, while the number who identify as "Black/African/Caribbean" is 10% lower in our data (2.2%) compared to the UK (12.3%) (MMF UK 2021).

> 51.9% of respondents identify as a woman, 46.3% as a man, 0.7% as non-binary/third gender and 1.1% prefer not to say. 71.7% of respondents identify as "White/Caucasian".

Fourth, when focusing on the highest obtained degree (figure 1), we see that 66.2% have a university degree, bachelor or higher. These are typically higher percentages than we find in the general populations of most countries (Eurostat 2023; US Census 2023). Figure 2 presents the top twenty study area categories in the data. Of these, Business, Administration, and Management (13.9%) and Music Business and Management (9.3%) are the largest, followed by Marketing (7.6%), Humanities (7.3%), and Media and Communication (6.3%) make up the top 5. Taken together we can see a diversity of subject areas, with around 23.2% of respondents with some education in (music) business

Figure 1. *Bar Graph of Respondent Highest Obtained Degree, Percentages*

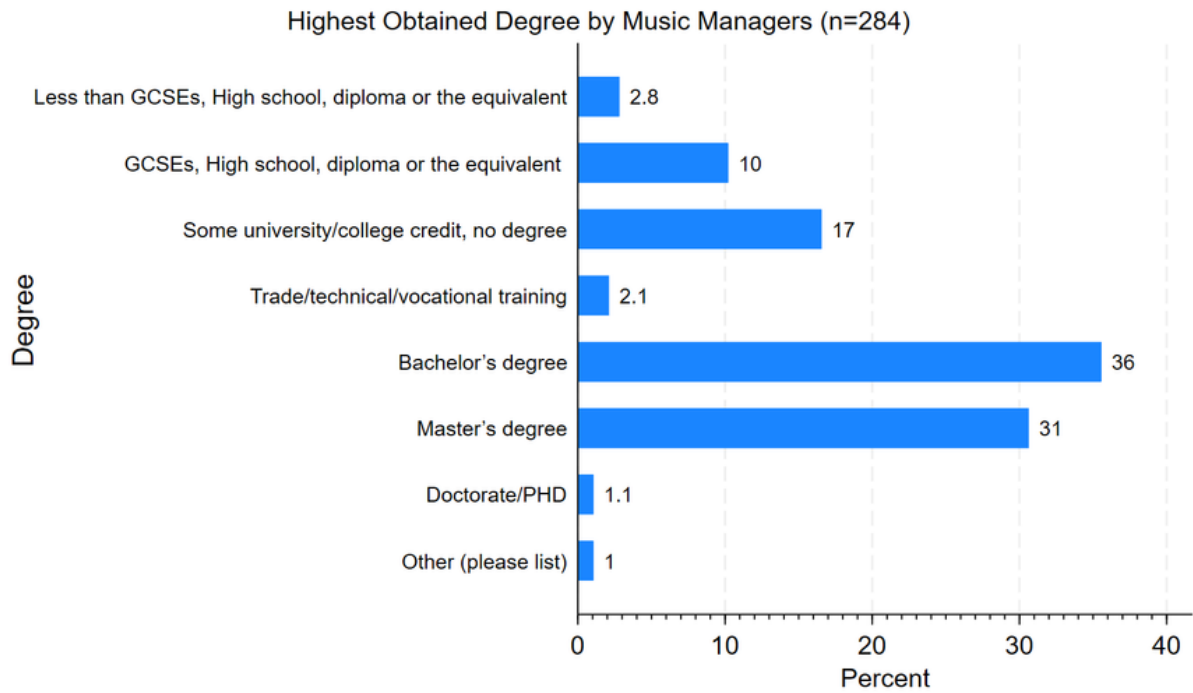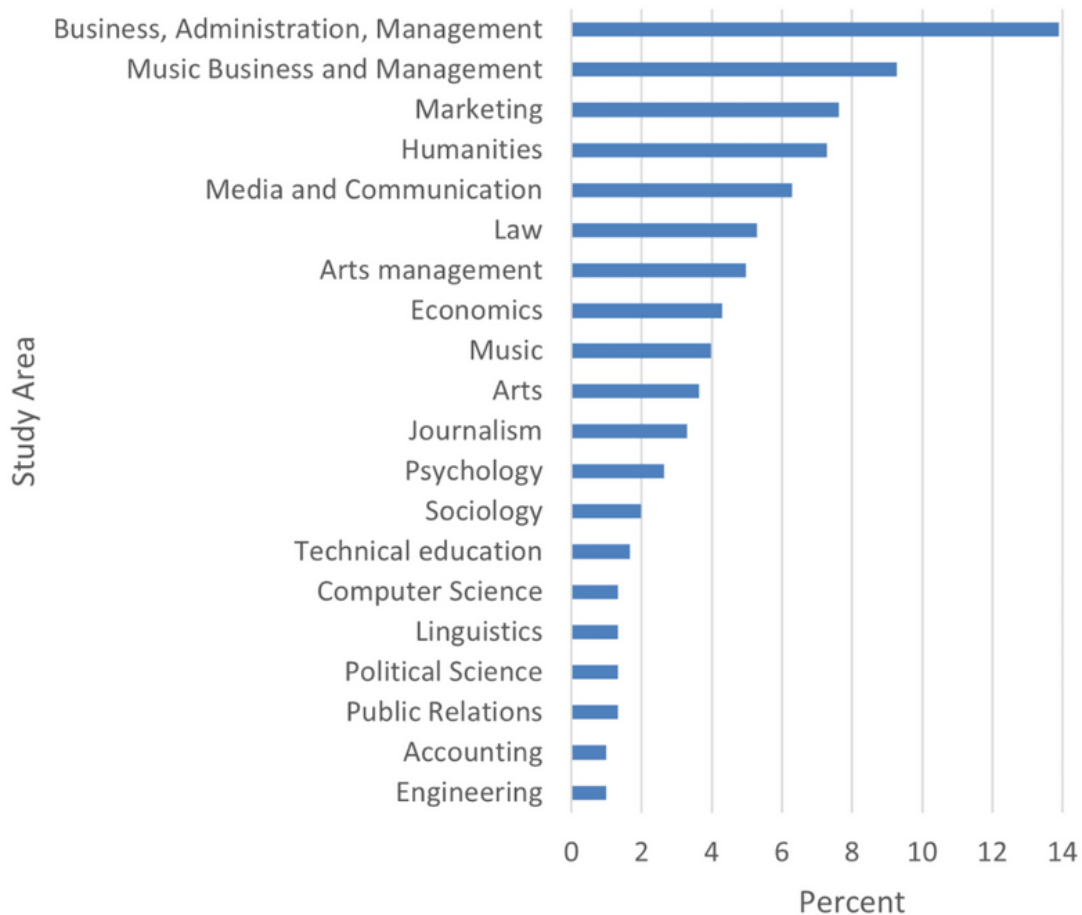Highest Obtained Degree by Music Managers (n=284)

Figure 2. *Bar Graph of Respondent Areas of Study, Top 20*

Fifth, we present a map (figure 3) and table to summarise respondents' country of residence. Twenty-six different countries are represented in the data. The highest percentage of respondents come from the United Kingdom (15.7%), followed by Belgium (8.7%), France (8.7%), Poland (7.4%), Germany (6.7%), Republic of Ireland (6.7%), and Norway (6.7%), each of which contributing twenty or more respondents. The highest percentage of respondents come from Western Europe (53.9%), followed by Northern (25.9%), Central and Eastern (12.3%), and Southern Europe (7.9%) (European Union 2023).

Figure 3. *Choropleth Map of Respondent Country of Residence*

Percent of Survey Respondents

Powered by Bing
© GeoNames, Microsoft, Open Places, OpenStreetMap, TomTom
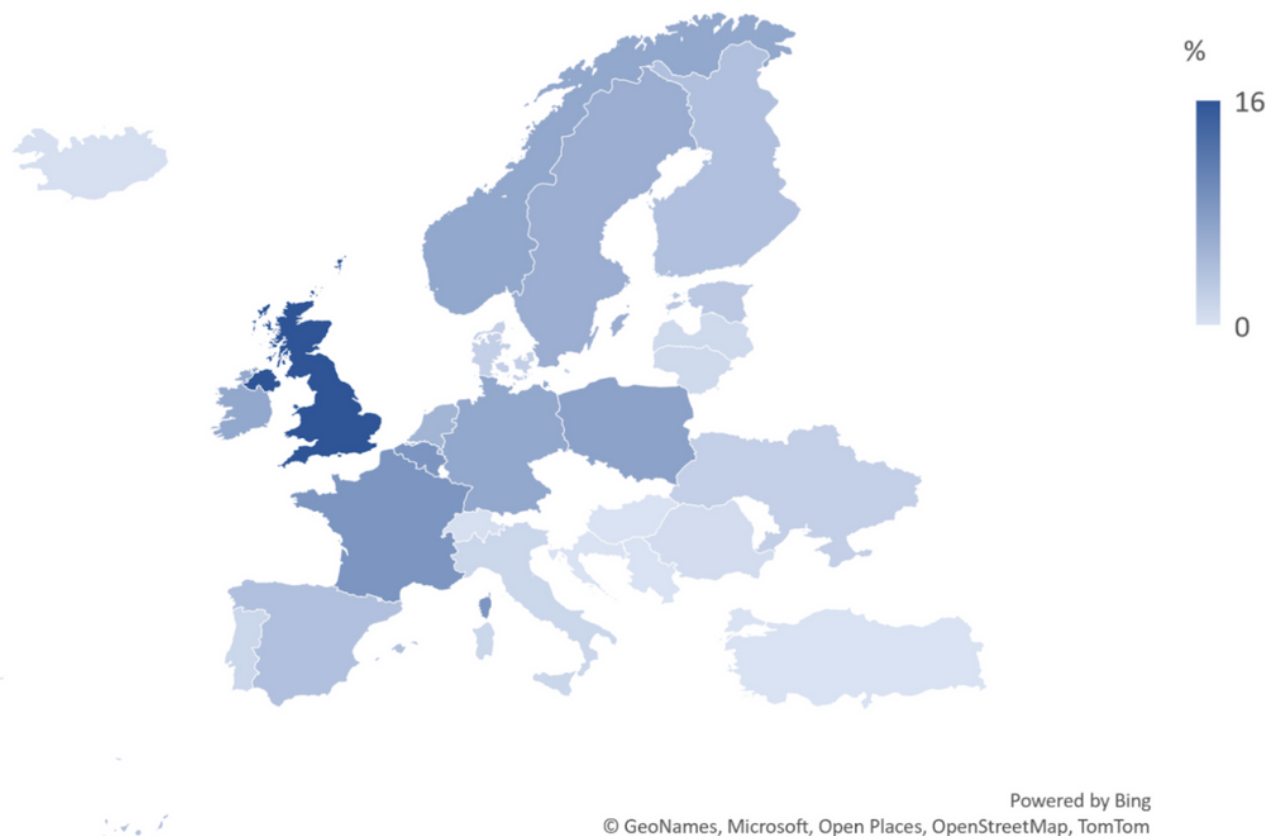
60.6% of respondents confirmed that they were members of an organisation affiliated with EMMA, 39.4% answered that they were not. This suggests that our data and subsequent analysis includes the viewpoints of those outside of these organisations as well.

Employment

2. Employment: status, experience, and life before management

Based on our survey, most music managers own their own company (36%) or work as freelancers (22%), have 10 years or less of experience as music managers – particularly women, and have worked in the music sector before becoming a music manager (68%) – often having worked in live/touring (37%), followed by record labels (32%), marketing and communication (29%), and as an artist/musician/creator (27%).

In this section we report on respondent employment status (including full and part time work in the field), years of experience as a manager, and working life before going into music management.

First, we asked respondents "Which of the following categories best describes your current **employment status?** Select all that apply", which resulted in 22 different combinations of employment status. Most respondents either own their own management company (35.5%) or work as a freelancer in the field (22.9%), while 4.3% do both. Ten percent of respondents are employees, while another 7.5% work in another area of music. These percentages are roughly equivalent to those found by MMF UK (2021).

We looked at **full or part time work** in the following five roles: i) employee of a music management company, ii) freelance/self-employed/contractor music manager, iii) own music management company, iv) work in another area of music industry (outside of management), and v) work outside of music management and the music industry.

Only in the case of those that work as freelance/self-employed/contractors do a minority of respondents work full time in this role (45.2%). In each of the other roles, a majority of respondents work full time.

Second, a majority of respondents (53%) have ten or fewer years of experience as a music manager (see figure 4). The average years of experience are 12.4 years. There is a greater percentage of managers with more than ten years of experience in our data (47.3%) than recently collected UK data (33.0%) (MMF UK 2020).

A majority of respondents (53%) have ten or fewer years of experience as a music manager

Figure 4. *Histogram (with Normal Curve) Depicting Years of Experience Working as a Music Manager.*
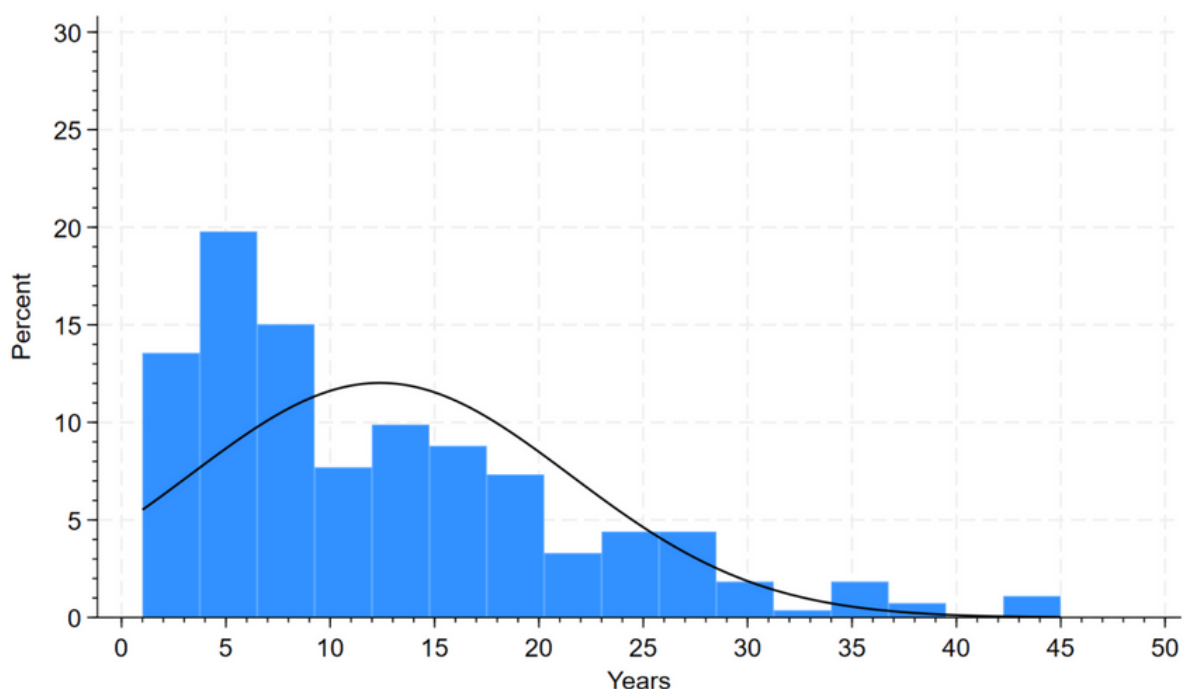
When looking at gender differences in experience (see figure 5), the majority of women have less than ten years (average = 9.7 years) of experience, while this is less pronounced for men (average = 15.5 years). Drilling down into this difference, women in our dataset have 1.94 fewer years of experience compared to their men counterparts when comparing them across similar ages, levels of education, and ethnic groups (see Appendix C for details). Many women respondents have been active in the music management field as long as men, but the differences we find here are consistent with published work on gender and the creative industries (Eikhoff 2017; Conor, Gill, and Taylor

2015), which suggests that woman are more likely than men to leave the creative industries at younger ages. One interviewee (woman, Finland) hints at this arguing: "Yeah, I sometimes have noticed that for men it's a lot easier to get new positions, for example, that they seem to have their own little circle. [...] it seems that as a man you don't need as much experience to land a position at a record label, for example as you need as a woman. Alternatively, it might mean that women are increasingly entering music management, but this remains to be seen, and requires an analysis over time.

Figure 5. *Histogram (with Normal Curve) Depicting Years of Experience Working as a Music Manager and Gender*
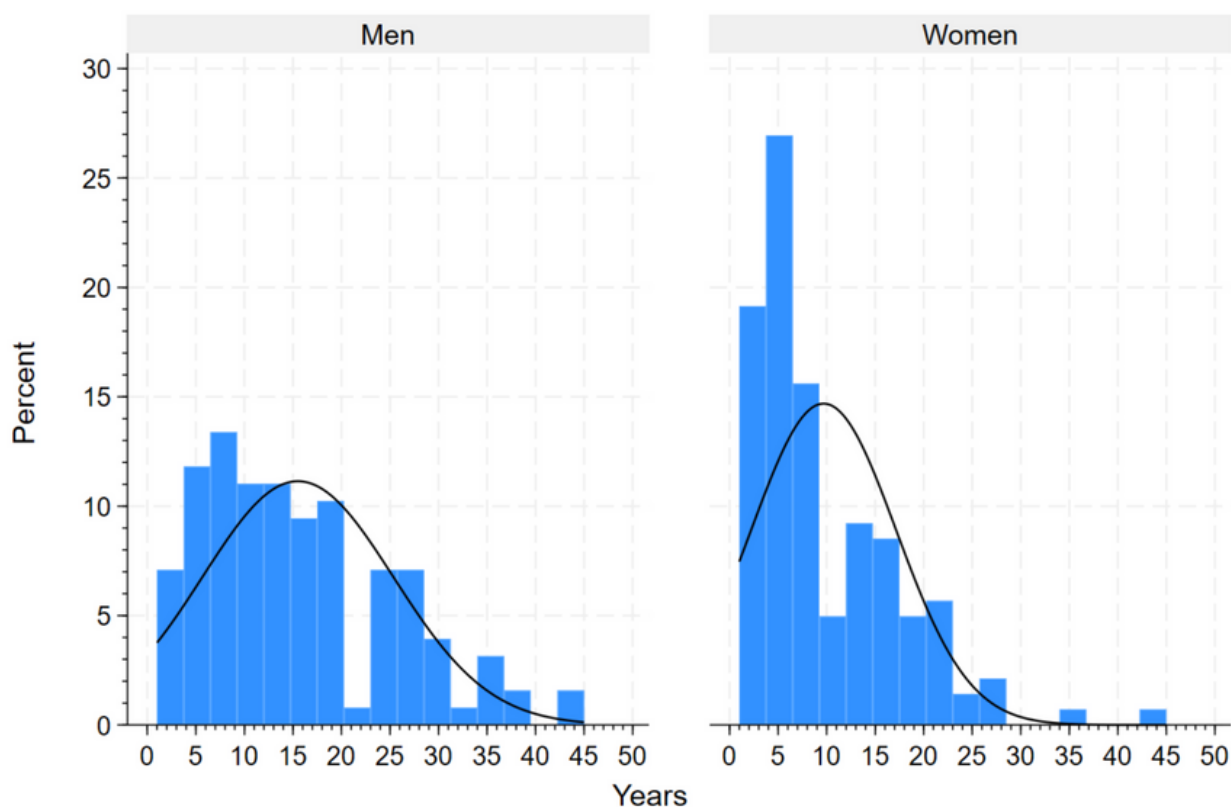
Third, we inquired about life before music management with a set of questions. We asked "[b]efore going into music management, did you work in the music sector?", and 68.4% indicated that they did work in the sector. One interviewee (man, France) identified two ways people end up as a music manager: "Either you are friends with an artist, and you are asked to manage them [...] or you have another job in the music industry and then you quit." For those that worked in the sector previously, we asked what area of the sector they worked in (figure 6). The largest percentage of respondents indicated that

they came from Live/Touring (37%), followed by record labels (32%), marketing and communication (29%), and as an Artist/musician/creator (27%). One of our interviewees (woman, UK) shared a 'typical' trajectory into music management:

> *"[...] when I went to university at 18 [...], I wanted to be a radio DJ and realised that I wasn't cut out for it. I saw a poster on the wall for the venue inside the university. [...] so I started doing that on the side whilst at university and I really loved it. And then the guy who ran the venue put me forward for a job working for [major label]. [..] I quit that eventually and worked doing A&R for seven years for [big three music label]. [...] That led me to realising I was quite jealous of all the managers who were doing the job at the other side that I was not doing, which was kind of being closer to the artist and helping to strategize and build businesses and ideas and that excited me much more than being an A&R. I left A&R and went into management and have been doing it now for 10 years."*

Of those that said they had not worked in the music business before going into music management, the largest percentage (19.4%) said that they studied Business, Administration, and Management.

Figure 6. *Areas of Music Before Going into Management*

Area of Music	Frequency	Percentage
Live/Touring	70	37%
Record Labels	61	32%
Marketing and Communication	55	29%
Artist/Musicians/Creator	51	27%
Business	31	16%
Publishing	21	11%
Journalism, TV, Radio	10	5%
Legal	7	4%
Music Retail	4	2%
Export Office	3	2%
Music Distribution	2	1%
Recording and Production	2	1%
Other	17	9%
Other Includes:		
Non-profit Organisation	1	
Organization of Exhibitions in Galleries, Related to Music	1	
Artist Union	1	
Merch	1	
Project Management	1	
Project Management / Commissions / Bespoke events	1	
Public Organisation	1	
Public Sector Funding, Civil Sector Funding, Music Tech	1	
Teaching	1	
Not listed	8	

Income

3. Income: earnings, hours, company size, and payment

Based on our survey, most (54%) music managers make less than €20.000 annually from music management activities. The greatest percentage (40%) make less than €10.000, but there are pronounced differences: 52% of women make less than €10.000, while 27% of men make this much. The majority of respondents (56%) work full-time in small companies, and are paid on commission.

In this section we explore the business end of management, looking at earnings, hours, payment, and company size.

First, figure 7 presents the gross income that respondents earn from management activities, where we see that **40% of respondents earn €9.999 or less a year.** The percentage of respondents in other income categories fall between seven and fifteen.

Figure 7. *Bar Graph of Manager Earnings (Gross from Music Management Activities)*

In figure 8 we can see that 51.5% of women respondents are in the lowest income category, compared to 27.1% of men respondents. Men respondents are much more evenly distributed across the income categories. Music managers that identify as women have a greater probability than those that identify as men of being in the lowest income category (€0-€9,999) when comparing across similar levels of experience, full or part-time status, educational attainment, and ethnicity (see Appendix D for details)[2]. Indeed, one interviewee (man, France) noted: "I see a lot of 30-something women that are very great." But argued: "In my opinion, female managers are very much undervalued."

> 51.5% of women respondents are in the lowest income category, compared to 27.1% of men respondents.

Figure 8. *Bar Graph of Manager Earnings by Gender*
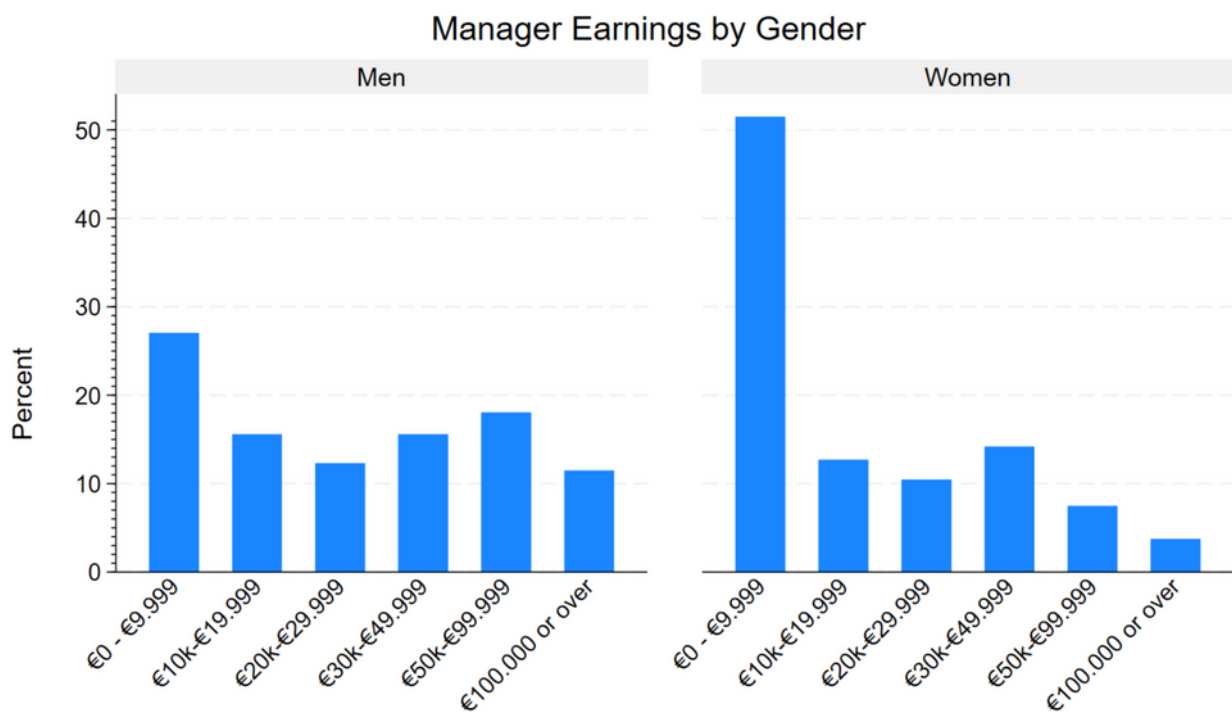
Second, figure 9 depicts the number of hours spent per week on activities. We asked "[h]ow many hours per week do you spend on music management? (Please note that this should include all activities such as going to gigs etc.)". In

[2] Due to sample size limitations, we are not able to control for the number of artists managed. Here, future work which focuses on income differences within music management would be useful.

figure 9 we can see the distribution aligns with part-time (around 20 hours) and full-time (around 40 hours) work. Of particular note here is the percentage of people who indicate they work more than 49 hours a week (20.2%). This finding is in line with academic research which finds that the creative industries (in general) have excessively long working hours (Hesmondalgh and Baker 2010; Eikhof and Warhurst 2013; Conor, Gill, and Taylor 2015). Music managers that are women have a lower probability of working full-time as a manager than men, for ages 18 to 59 (Mize 2019). From 60 to 69 years of age, women have higher probabilities than men of working full-time, when comparing across similar education, income, and ethnic groups (see Appendix E for more details).

Figure 9. *Bar Graph of Weekly Hours*
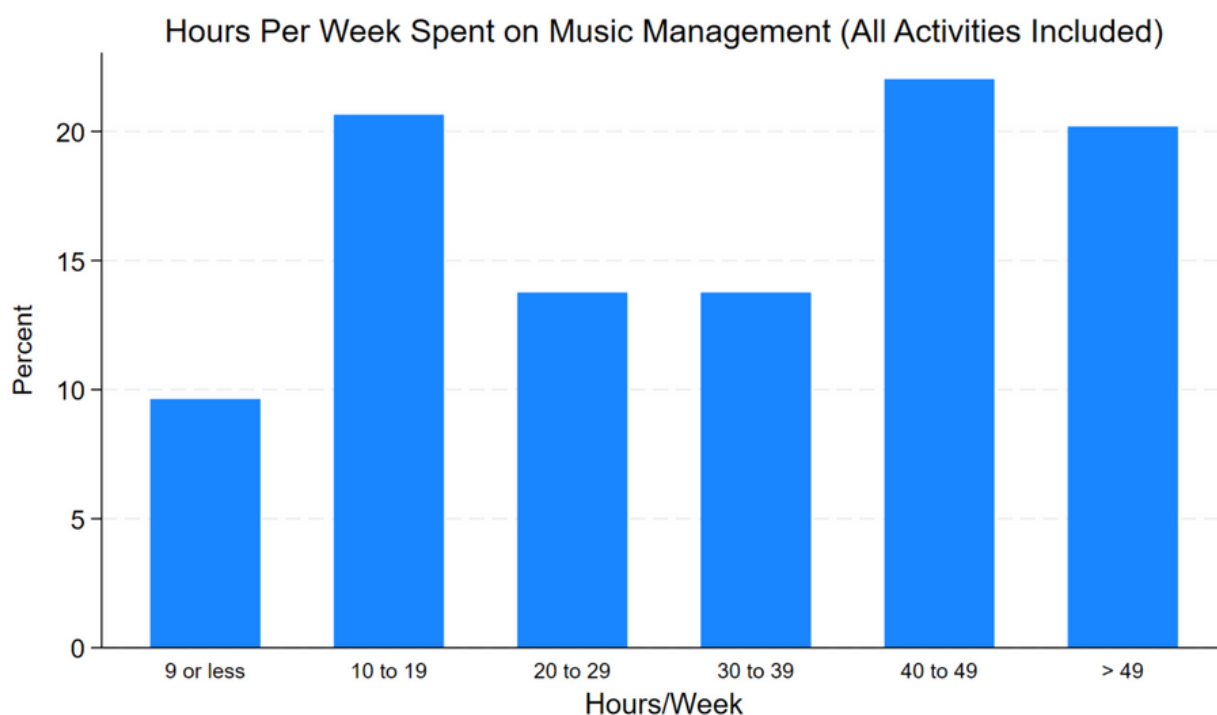
Third, to get a sense of company size, we asked respondents "[i]ncluding yourself, how many people work at the company you work for as a music manager?". Nearly half of respondents (49.1%) indicated a single employee (themselves), and almost half (45.0%) indicate 2 to 5 employees. Taken together, we can clearly see that most music management companies are small operations.

> Nearly half of respondents (49.1%) report working alone.

Fourth, we asked "how [do] you tend to get paid by the acts you represent as a music manager. Which option best represents how you get paid?" presenting five different categories to select from (see figure 10). The majority (60.6%) of respondents indicated that they get paid on a commission/percentage of earnings basis, followed by a combination of a flat fee/retainer and a commission/percentage of earnings basis (16.3%), on-going salary (8.3%) and flat fee/retainer basis (8.0%). One interviewee (woman, Ireland) stated about her earnings model:

> *"... mine is based on 20% commission of profit and in the US, a lot of the time it's 20% off the top and but in Europe, a lot of the time it's 20% of profit. So everybody gets paid before I get paid and before the artist gets paid, which I think is, in a market as small as Ireland with the economy of scale, is kind of a fool's game."*

Figure 10. *Bar Graph of How Managers are Paid*

How Do You Tend to Get Paid?
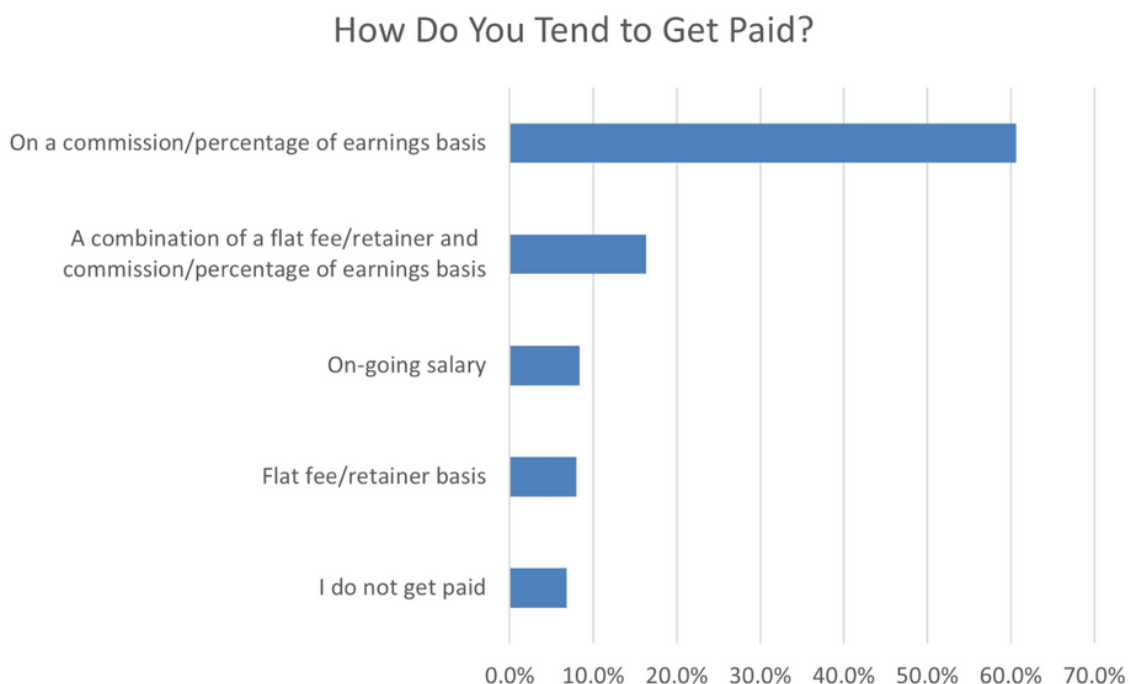
Most managers that are paid on a **flat fee/retainer basis** are either a freelance/self-employed/contractor music manager (52.4%), as an employee within a music management company (14.3%) or run their own music management company (14.3%).

Those who are paid via an **on-going salary**, nearly all are employees within a music management company (77.3%), or run their own company (13.6%).

Those that are paid on a **commission/percentage** of earnings basis work in a diversity of roles, and combinations of roles.[3] The two highest percentage categories are those that own their own company (42.5%) and those that are freelance/self-employed/contractors (21.3%).

This is similar for those that report that they are paid through a **combination of a flat fee/retainer and commission/percentage** of earnings basis: a diversity of roles and combinations, but most either own their own company (46.5%) or are freelancers (25.6%).

Finally, those that report that they **do not get paid** tend to work as freelancers (22.2%), work in another area of the music industry (22.2%), work outside of the music industry (16.7%) or run their own music company (11.1%).

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[3] Four out of five roles, and 14 out of the 17 possible combinations of roles.

Artists

4. Artists: number, genres, and types.

Based on our survey, music managers on average manage 4.5 artists, often in multiple genres, and mostly focusing on bands.

In this section we present information regarding the number of acts that respondents manage, the genres they work in, and the types of act(s) they manage.

First, most respondents manage just a few acts, while a few manage many acts (see figure 11). The **average number of artists** is 4.5, while the median is 3, and the most frequent answer is just a single artist). This makes sense when considering that most music management companies are small in size (in terms of employee numbers). Of the respondents that work in single-person companies, 28.3% manage a single artist, 22.6% manage two, and 25.5% manage three.

Figure 11. *Histogram (with Normal Curve) Depicting the Number of Artists that Respondents Manage*
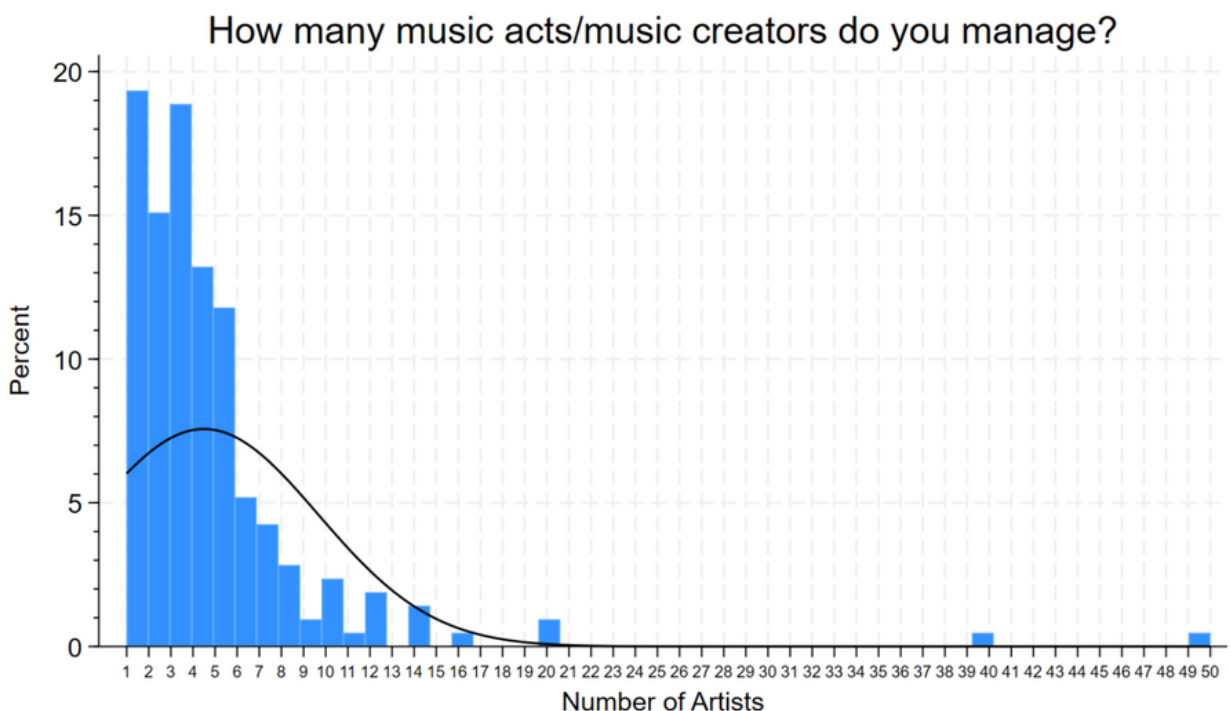
Second, respondents listed five genres that their roster works in (see figure 12). Here, the focus is on just the top 10 music genres, and bar graphs related to size (from largest to smallest). Pop is the most frequently listed genre, followed by electronic/dance, rock, rap/hip-hop, indie, alternative, jazz, folk, metal (+ sub-genres) and classical (+ associated forms). For those that list pop, 50% of these identify it as the largest proportion of their roster. A similar statement can be made for metal and related subgenres. In these cases, it seems that managers solely focus on a specific musical field. Though, one interviewee (man, Belgium) stated:

> ""But I don't want to have internal conflicts. I don't want to be at the point where I have an opportunity for a band to play in a certain setting, for example metal setting and I have to pick between two acts. If something metal came along […] I have a metal act. If something very Dutch pops up, a Dutch band, I have something […] So I like being everywhere a bit and discovering a lot. So that's something you specifically cultivate."

The survey results and the quote above suggest that music managers make careful considerations when constructing a roster: choosing to focus on a particular area or to have a diversity of genres at the ready. Future research could focus on exploring these strategies.

Figure 12. *Bar Graph of Music Genres by Size in Roster (Top 10)*

Top 10 Music Genres, With Size of Roster for Each
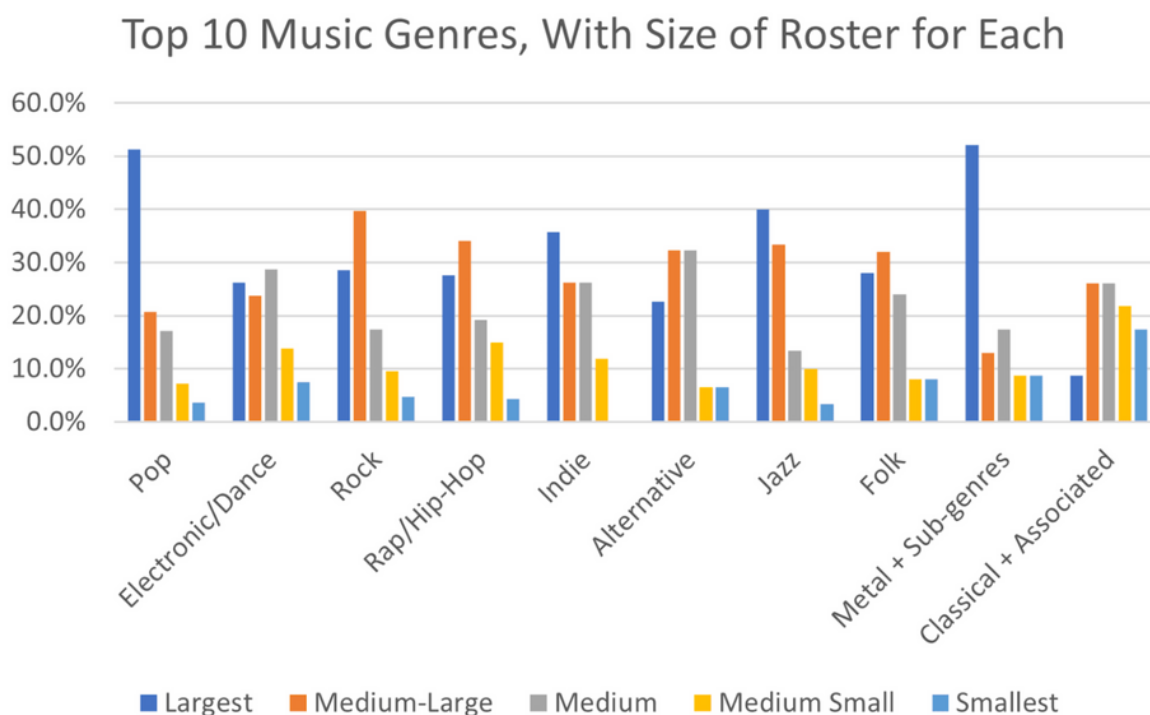
Figure 13 provides results for the question "What type of acts or music creators do you manage? Select all that apply". Here we can see that the majority of respondents indicate that they manage Artists/Bands (53.4%) or Songwriters (20.9%), followed by Producers/Engineers (15.2%), DJs (7.7%), Composers (1.8%), and Other (1.0%).

Figure 13. *Type of Acts or Music Creators that Respondents Manage*

Category	Frequency	Percentage
Artist/Band	207	53.4%
Songwriters	81	20.9%
Producers/Engineers	59	15.2%
DJ	30	7.7%
Composer	7	1.8%
Other[1]	4	1.0%
Total	388	100.0%

Notes:
[1] Includes the following categories: Label Manager, Actors, Comedians, Photographer, Contemporary Painter

Skills

5. Skills: importance, improvement, acquisition, and challenges

Based on our survey, music managers see managing vulnerability, health and/or well-being of artists as the most important skills, whereas merchandising and digital & creative skills rank lowest in terms of importance. The skill set that most music managers would like to improve on are legal & contractual negotiation skills. Almost all music managers reported their skills were self-taught or acquired by working in the music sector; few acquired skills through formal education.

In this section we discuss skills in terms of importance for music management, the kinds of skills respondents would like to improve upon, and where respondents acquired skills.

First, we asked respondents to "[p]lease rate the following music management skills in terms of how important you think they are to the future success of your business and your artists/creators future success?" with a rating scale including: unimportant, not very important, quite important, and very important. Figure 14 presents these fifteen skills ranked by the percent of respondents that consider them very important. Here we can see the skill "managing the vulnerability, health and or wellbeing of artists" is highly important, followed by "accounting and financial planning" and "legal & contractual negotiation skills". Skills which were lower on the scale of importance included "brand partnerships/sponsorships", "digital creative skills", and "merchandising". As one interviewee (man, France) argued:

> *"You need to be the most sane person in the room. [...] you need to be able to speak to artists, which is kind of a skill in itself, you know, like being able to pass messages without hurting their feelings and sense of self. [...] The rest of it you can buy, you can have a great accountant."*

Figure 14. *Stacked Bar Chart of Respondent Ratings of Management Skill Importance.*

Management Skills and Importance

Legend: ■ Unimportant ■ Not Very Important ■ Quite Important ■ Very Important
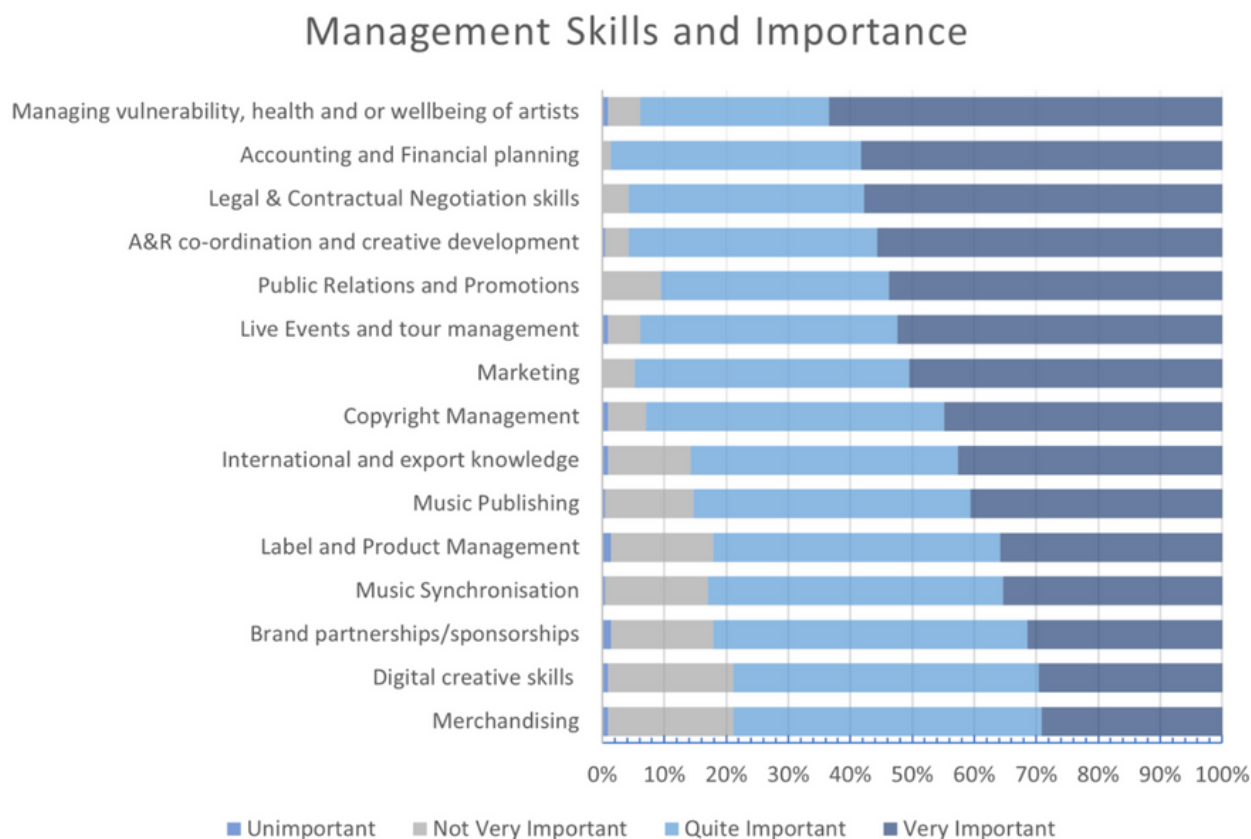
Second, respondents then identified up to five of those aforementioned skills they would most like to improve upon. Figure 15 presents the results of this question, ranking these skills from one to twelve in terms of frequency of selection. Legal and contractual skills tops the list, followed by music synchronisation (2nd), accounting and financial planning, and brand partnerships/sponsorships (tied for 3rd). Indeed, it is important to learn "something about law" and "all the dangerous stuff that comes from the big companies and their contracts", according to one respondent (man, Spain/Poland). Merchandising is at the bottom of this list again. Considering how important the skill of "managing vulnerability, health and/or well-being of artists" is, it is interesting to note how low it ranks in terms of skills managers would like to improve upon. This could mean that managers look at this kind of emotional labour as crucial, but that they consider themselves to be skilled at it.

> Managing the vulnerability, health and or wellbeing of artists was regarded highly important.

Figure 15. *Skills Managers Would Like to Improve Upon, Ranked (1-12) (n=210)*

Rank	Skill to Improve	Frequency	Percentage
1	Legal & Contractual Negotiation Skills	96	46%
2	Music Synchronisation	88	42%
T3	Accounting and Financial Planning	87	41%
T3	Brand Partnerships/Sponsorships	87	41%
4	International and Export Knowledge	82	39%
5	Managing vulnerability, health and/or wellbeing of artists	66	31%
6	Music Publishing	64	30%
T7	Live Events and Tour Management	60	29%
T7	Copyright Management	60	29%
T7	Digital Creative Skills	60	29%
8	A&R Co-ordination and Creative Developments	51	24%
9	Marketing	50	24%
10	Public Relations and Promotions	38	18%
11	Label and Product Management	31	15%
12	Merchandising	12	6%

Third, we asked respondents "Thinking about the kinds of skills you use in your everyday work, did you acquire these through the following sources?". Figure 16 presents a stacked bar chart, organised by the percentage of respondents that selected "yes". Nearly all respondents indicate that they taught themselves skills (96.5%) or picked them up through working in the music sector (95.2%). As one interviewee (man, Belgium] argued: "[...] some of them [skills] might have come from education, but some from just the practice of doing. [...] you need a bit of education, but education you can do by yourself." Mentorship was crucial for skill acquisition for 63.2% of respondents, while 61.7% indicated that they gained skills from another field. A minority of respondents indicate that they gained everyday skills from degree programs. Of those that did (n=59), the greatest percentages studied Music Business and Management (28.8)%, Business, Administration, Management (16.9%), or Arts Management (6.8%).

> Mentorship was crucial for skill acquisition for 63.2% of respondents.

Figure 16. *Stacked Bar Chart of Music Management Skill Acquisition Sources.*
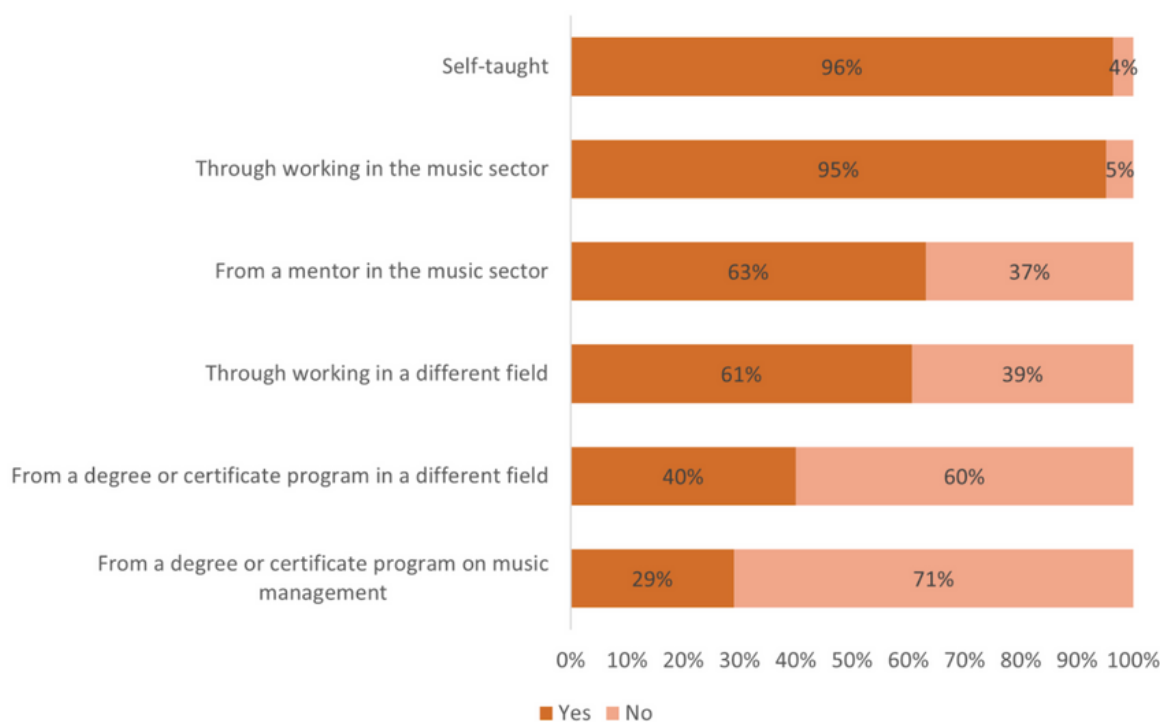
Fourth, respondents provided their top three biggest challenges in their work as managers, in order of importance from most (1) to least (3), in an open question that was later analysed using thematic analysis.[4]

The first theme is Financial Challenges. Of all the answers provided by respondents, 25.3% mention financial difficulties, including those related to finances generally, financial pressures on managers and artists, government funding (or lack thereof), taxes, increasing costs of promotion and touring, low streaming rates, and the economy. One survey respondent stated "…we do not have constant income so we have to save a lot of money in order to work continuously". One interviewee (woman, UK) also reflected on this:

> *"I think the challenge is financial a lot of the time. […] Also, support and the lack of it, and there isn't really enough support for managers, and certainly when you're in like a really, really busy period that it would be really nice to be able to like plug into certain things that would help to build something quicker and faster without having high overheads or high expenditure."*

Financial challenges top all three lists in terms of importance (high, middle, low).

[4] Two hundred and two respondents provided answers to this question, resulting in 573 answers, of which 101 (or 17.6%) were in languages other than English, including 44 in French, 3 in Norwegian, 28 in Polish, 23 Spanish, and in 3 Ukrainian. Organising these answers into broad themes resulted in 47 open codes, which were refined into 18 thematic codes (see Appendix F for more details). After ranking these by level of importance, we focus on three recurring themes in the data.

The second theme is Time Management and Work/Life Balance, with 16.3% of all answers. Within this theme are challenges of time constraints and management, scheduling, workload and time as a limited resource. One survey respondent wrote about the challenge of "[h]olding two jobs", while another stated "finding the balance between a large roster with less time for each artist vs a small roster with more time for each artist". One interviewee (woman, Ireland) stated:

> *"You've got the responsibility of your own career, but actually somebody else is also in your hands as well, so that leads to working conditions that can, you know, you have to kind of manage how much of you take on, how much you take home because the more you provide, the more you achieve. It's a commission based role, right? So the more you bring in, the more you end up getting paid. So it's very hard to say: I am going to clock off for two weeks and I'm not gonna listen to any emails. I'm not gonna take any phone calls because that directly affects you."*

One interviewee (woman, UK) however did set very clear boundaries: "I don't work weekends and I try not to work in the evenings. Only if I know that something needs to be done. [...] But there's just rules and like, no one texts me on the weekend, only emails on the weekend, and I'll respond when I want to respond." But she seems to be an exception to the rule. Issues of time are near the top of lists in terms of importance as well.

The third theme is Networking and Partnerships, with 10.5% of all answers referencing some aspect of network building or dealing with partners, including finding trustworthy or competent partners, coordinating or cooperating with them, the challenge of maintaining communication with them, and networking more generally. One survey respondent mentioned "lack of network (or the time it takes to build one)", suggesting a connection between theme 2 and 3. This theme is typically the third most frequently listed challenge when looking at high, middle, and lower levels of importance.

> "Networking and Partnerships" was the third most frequently listed challenge for managers.

Alongside these, the issues of Mental Health, Well-being, and Emotional Labour (9.6%) and Managing Artist Relationship(s) (7.9%) are also near the top

of the most frequently mentioned challenges. Managing the mental health of artists as well as caring for oneself can be a challenge for music managers: "I think it's a really hard tension and I think that ultimately getting artists to understand how much stress there is on a manager is really important and for them to be educated in that as much as we're educated on knowing that the stress levels of an artist is hard as well" (woman, UK). Here, we can see resource constraints (money and time) along with managing relationships and personal well-being are frequently mentioned by respondents as challenges.

SECTION B

RECOMMENDING
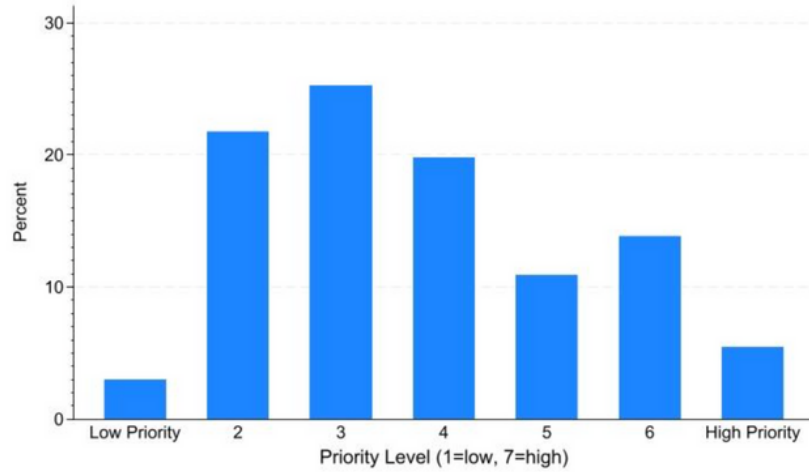
EMMA

Policy Priorities

One of the key interests of the survey was gauging respondent opinions on the kinds of policies that EMMA should focus on. Here, EMMA provided the research team with a set of six policy items, including i) Lobby for the user centric streaming model, ii) Advocate against fake streams and streaming fraud, iii) Engage with EMMA's member organisations for national tax exemptions for tours that don't make a profit, iv) Lobby EU institutions for legislation for fairer remunerations to creators, v) Advocate to demand that PROs, CMOs and publishers drastically lower the amount of unidentified royalties (blackbox), and vi) Engage with EU institutions to create a healthier work environment for managers/management organisations. Respondents were asked to rank these items from least to most important.

Two policy items seem to be of higher importance for respondents: Lobby for the user centric streaming model, and Lobby EU institutions for legislation for fairer remunerations to creators. Two policy items seem to be of lower importance, including: Advocate against fake streams and streaming fraud, and Advocate to demand that PROs, CMOs and publishers drastically lower the amount of unidentified royalties (blackbox). In between is the item: Engage with EMMA's member organisations for national tax exemptions for tours that don't make a profit. Interestingly, there seems to be a pronounced split in the importance of the last item: Engage with EU institutions to create a healthier work environment for managers/management organisations.

Figure 17. *Policy Changes and Priority Level*
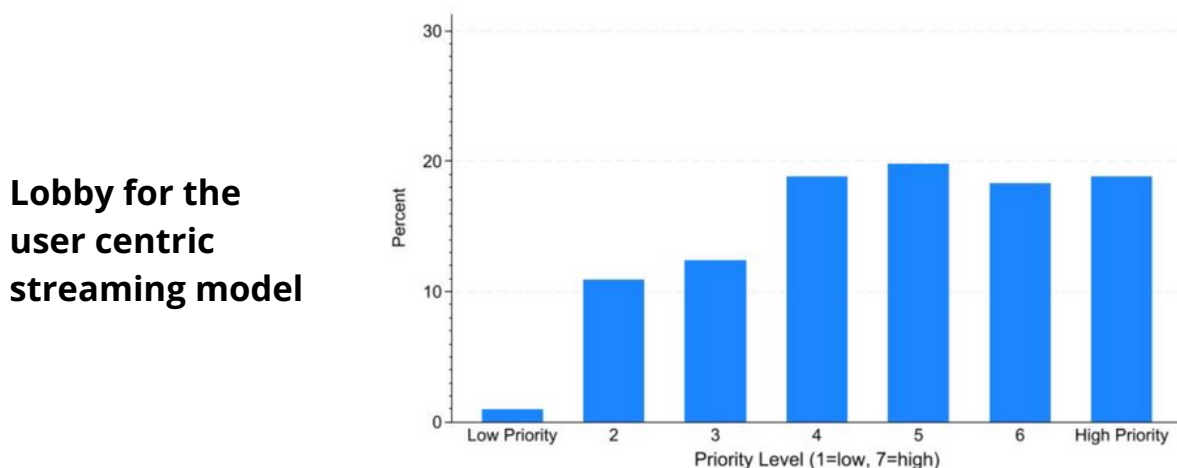
Lobby for the user centric streaming model

Advocate against fake streams and streaming fraud

Engage with EMMA's member organisations for national tax exemptions for tours that don't make a profit
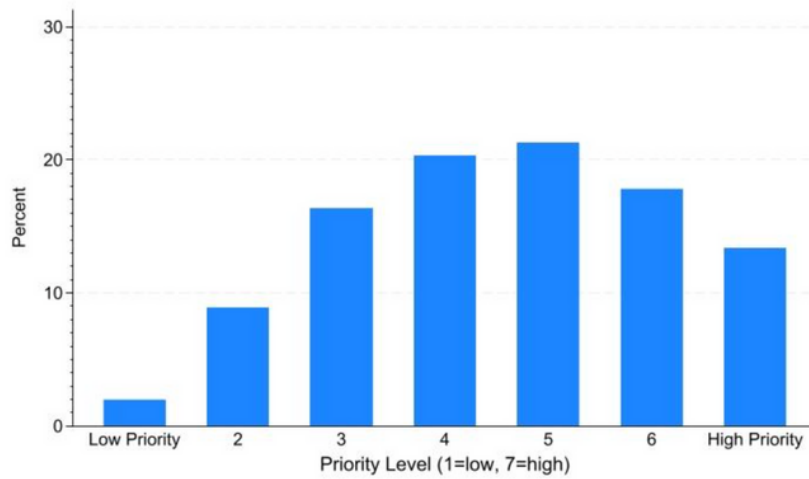
Lobby EU institutions for legislation for fairer remunerations to creators
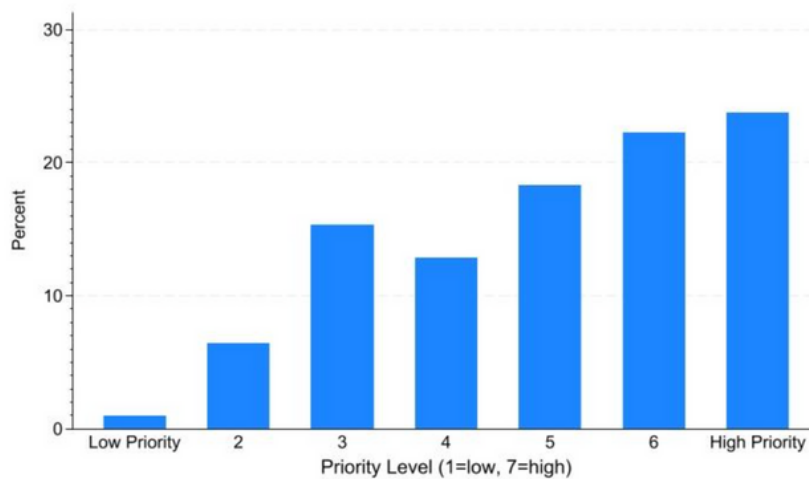
Advocate to demand that PROs, CMOs and publishers drastically lower the amount of unidentified royalties (blackbox)

Engage with EU institutions to create a healthier work environment for managers /management organisations

Recommendations
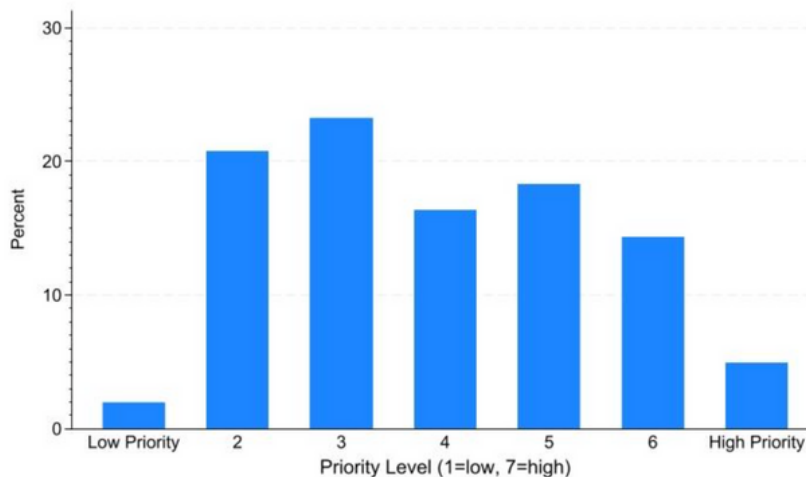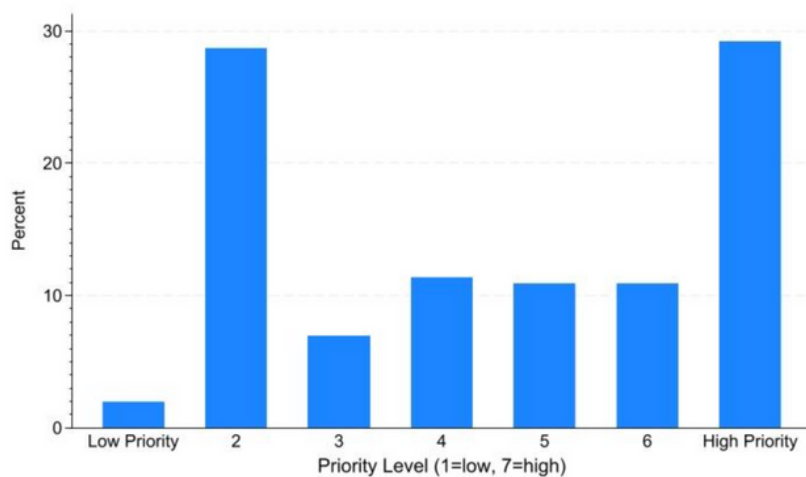
Taking our descriptive, inferential, and qualitative findings together, we see some useful recommendations which address manager challenges, policy concerns, skill acquisition, and gender inequalities.

Financial Concerns

Respondents clearly signal that financial limitations are a significant challenge to their work. Here we have two interrelated recommendations.

- **Courses that increase managers' skills in key areas for creating a sustainable business.** The findings show that music managers learn most of their skills on the job. But managers also recognize that they need to improve upon their skills, so providing capacity-building tools and courses on topics such as legislation, negation, creating revenue streams and financial planning, and other areas, ideally rooted in real-world experience and examples, would be useful.

- **Pursue lobbying efforts to explore new revenue models for artists from streaming platforms which pay artists of all levels more fairly.** This may become increasingly crucial if touring becomes more difficult due to rising costs, and artists find themselves needing to develop a more diverse set of revenue streams.

Mental Health, Well-Being, and Work/Life Balance

Managers face challenges related to the mental health of their artists while simultaneously needing to address their own needs. Maintaining a healthy work/life balance is crucial for this. Here, we have two interrelated recommendations.

- Music managers recognize that managing their own mental health, and the well-being of artists, is an important skill set, and they also see this as a key challenge of their work. Most are not formally trained in what maintaining mental health and well-being might mean, which can leave them vulnerable. **Providing greater access**

to mental health resources for both managers and artists will provide useful benefits to the industry as a whole.

- Work/life balance is interrelated to both time management and mental health, where the lack of boundaries between personal life and work can lead to burnout. Efforts such as access to mentors, career coaches and courses on the matter, creating guidelines for developing company policies and working with artists on sensitive topics would help managers define and maintain important boundaries with their work.

Gender Inequalities

The research we present here clearly indicates that like many fields, even in the creative industries, women fare worse than their men counterparts even when other factors are held constant. While limited, our findings here show how music management is gender unequal in terms of income, years of experience, and full vs part-time work.

- **Research on gender inequality in music management.** Our findings show that gender inequalities exist with regards to earnings, but not why. More quantitative and qualitative research is needed to understand not only the patterns but the causes of this inequality. While existing research hints at project-based work and barriers to networks as the central causes of gender inequality in the culture and creative industries (Eikhof and Warhurst 2013), this is understudied in the music management field.

- **Targeted support for women and gender-expansive music managers.** Years of experience and full-time work status both positively impact music manager income. It's necessary to introduce further institutional support to help women and gender-expansive managers acquire these. This could be done by organisations and companies collaborating to create and disseminate best practices, facilitating mentorships, and by incorporating equality, equity and diversity as core components in educational programs.

Conclusion

Music managers are a crucial link between audiences and artists, yet until now, little was known about their work in a European context. This is a first-of-its-kind report on the working lives of music managers in Europe. The findings presented here provide important information for policymakers, advocacy groups, and initiatives to better understand the challenges and needs of music managers. Still, this is an initial study, and much remains to be done.

Future research is needed to build upon these findings, and expand into other important topics and areas. This could take the form of regularly collected annual surveys on demographics plus different special topics (ex. technological change, inequality, skill development, mental health and well-being, etc.). Interviews with managers can also provide the kind of rich information that is difficult to collect with surveys alone. Advocacy work is needed to address existing inequalities in the field, and expand opportunities to marginalised groups. In a field as dynamic as music management, where needs and challenges shift regularly, it is crucial to regularly update knowledge about the sector in order to properly advocate for managers and the artists they represent.

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About the Authors

Research conducted by the following:

Thomas Calkins is a Lecturer at Erasmus University Rotterdam in the Arts and Culture Studies department. He has a PhD in Sociology, and his research interests include the production and consumption of culture, and the cultural and creative industries. He uses quantitative, qualitative, GIS, and mixed methods to explore the linkages between music and inequality.

Pauwke Berkers is a Full Professor of Popular Music at the department of Arts and Culture Studies, Erasmus University Rotterdam. His research interests focus mainly on inequalities in popular music but his academic curiosity often lures him away into topics like awkwardness, well-being, resilience. Anything that is fashionable, basically.

Yosha Wijngaarden is an Assistant Professor of Media and Creative Industries at Erasmus University Rotterdam. Driven by insights from sociology, geography and organisation studies, her research focuses on the intersection of the creative industries, social interaction and place. It specifically also includes the precariousness and inequality in earnings, innovation in the creative industries, and working and living in urban settings.

Frank Kimenai is an independent consultant specialised in the creative industry in general and popular music in particular and an external PhD candidate at the Department of Arts and Culture Studies, Erasmus University, Rotterdam. He is currently conducting research on the resilience of music ecosystems, where he combines his formal education as an ecologist with 20 years of experience in the music sector.

Foreword by:

Petra Kauraisa is a former Executive Director of EMMA, with over two decades' of experience in marketing and publicity for music, film and live events in Stockholm, London and Los Angeles. She also has extensive experience in advocacy and social impact, with a focus on the intersection of the entertainment industries and cause-driven work. Petra holds a Master's Degree in Communication Management from the University of Southern California.

Marie Dimberg has guided the international careers of artists such as Roxette (who took the world by storm with hits such as Listen To Your Heart) and Peter Jöback (who has played the titular role of the Phantom of the Opera on Broadway and the West End). Marie's work has earned her an honorary award from the Swedish government for her contributions to Swedish music exports.

Appendix

Appendix A: Survey Instrument

Welcome to the Music Management in Europe Survey 2023

Artist management is a dynamic and changing field, providing an important link between artists and audiences. Yet, there is very little known about managers or what their needs are.

To remedy this, the European Music Managers Alliance (EMMA) is teaming up with researchers at Erasmus University Rotterdam to conduct an important survey on these and other issues. This survey takes approximately 15 - 20 minutes to complete.

By completing this survey, you will allow us to learn more about the state of music management as a whole and the needs of managers more specifically.

This short survey contains questions on demographic information, everyday tasks, skill development, and needs.

The results of this survey will be published as a report, available at EMMA's website.

While the target audience of this survey is music managers based in Europe, you do not have to be a member of EMMA or an affiliated organisation to participate.

Please click Read More to view the informed consent form for this research.
- Read More

Informed Consent

Introduction
This survey is being conducted by Thomas Calkins, Pauwke Berkers, Frank Kimenai, and Yosha Wijngaarden, researchers at the Erasmus University Rotterdam on behalf of the European Music Managers Alliance (EMMA). EMMA represents over 2,000 music managers across Europe, providing a focused and representative point of contact for the industry, as well as public and private policy-makers, to engage with professional music managers across

Europe. We are conducting this research independently: the financial contribution has no influence on the outcomes of this study.

By participating in this survey, you can help EMMA gain useful knowledge to use in policy and advocacy work for the field.

If you want to participate in the study, you can indicate this at the end of this form by selecting the button "I consent, begin the study".

What is the research about?
The purpose of this research is to gather information on the state of music management across Europe.

Why are we asking you to participate?
Because the specialised knowledge you have about your profession is important for gaining a greater understanding of how music management works across Europe, and how it can improve.

What can you expect?
This research is conducted via an online survey, which begins following this informed consent page. This survey takes approximately 15 - 20 minutes to complete. The topics covered in this survey include demographics, skill development, and time devoted to everyday tasks. The following is an example question: "How would you describe your daily tasks and main responsibilities to someone who has no idea what a music manager does every day?"

You decide whether to participate.
Participation in this study is completely voluntary. You can stop at any time and would not need to provide any explanation.

What are the potential risks and discomforts?
We do not anticipate any risks or discomforts while participating in this study.

What do you get for participating?
We are not offering compensation for participating.

What data will we ask you to provide?
Along with questions about your professional life, we ask about your demographics and educational background. We ask about your email address, but only if you wish to participate in a follow-up study.

but only if you wish to participate in a follow-up study.

At Erasmus University, we conduct scientific research. We do this to learn, help people, and contribute to society. Since we are an academic institution conducting scientific research, we process your personal data exclusively for research on the basis of public interest.

Who can see your data?
Erasmus University will store all your data securely. Only persons involved in the research can see (some of) the data. Data such as your email address will be stored separately from your answers. We will produce a report based on the findings. The results will be accessible by anyone. We may use your specific answers in the report. If your answer can be traced to you or we would like to mention your name, we will ask your permission first.

How long will your personal data be stored?
Your data will be retained for a minimum of 10 years. We retain the data so that other researchers have the opportunity to verify that the research was conducted correctly.

Using your data for new research
Part of the data we collect may be useful in anonymized form, for example for educational purposes and future research, including in very different research areas. We will make the data publicly available after proper anonymization. We ensure that the data cannot be traced back to you and we do not disclose anything that identifies you.

In addition, your personal data (specifically your email address) may be used for follow-up or other scientific research. The data shared are pseudonymized. You have the right to object to further use.

What happens with the results of the study?
The results of the study will be used to prepare a report on music management in Europe for EMMA, available here when finished.

Do you have questions about the study?
If you have any questions about the study or your privacy rights, such as accessing, changing, deleting, or updating your data, please contact Thomas Calkins (calkins@eshcc.eur.nl).

Do you have a complaint or concerns about your privacy?
Please email the Data Protection Officer (fg@eur.nl) or visit
www.autoriteitpersoonsgegevens.nl. (T: 088 - 1805250)

Do you regret your participation?
You may regret your participation. Please indicate this by contacting Thomas Calkins (calkins@eshcc.eur.nl). Deleting your data is no longer possible if the data has been anonymized, making it impossible to trace which data came from you.

Anonymizing the data is done within a 60-day period after the data was collected.

Ethics approval
This research has been reviewed and approved by an internal review committee of Erasmus University Rotterdam. This committee ensures that research participants are protected. If you would like to know more about this RERC/IRB, please visit https://www.eur.nl/en/eshcc/research/about-our-research/ethics-privacy-data-management.

Declaration of Consent
I have read the information above. I understand what the study is about and what data will be collected from me. I was able to ask questions as well. My questions were adequately answered. I know that I am allowed to stop at any time.

I understand that my data will be anonymized for publication, and further use for teaching and research; and understand that my data may be used in pseudonymized form for other scientific research.

Click below indicating if you consent to this research or not.
- I consent, begin the survey.
- I do not consent.

To begin, we'll ask you a few questions about yourself.

Q1. What year were you born? [Drop down menu, values 2007 to 1923]

Q2. Which country do you reside in?

Albania	Finland	Malta	Spain
Andorra	France	Moldova	Sweden
Armenia	Georgia	Monaco	Switzerland
Austria	Germany	Montenegro	Turkey
Azerbaijan	Greece	Netherlands	Ukraine
Belarus	Hungary	North Macedonia	United Kingdom
Belgium	Iceland	Norway	Vatican City
Bosnia and	Ireland	Poland	Other please list
Herzegovina	Italy	Portugal	_____
Bulgaria	Kazakhstan	Romania	
Croatia	Kosovo	Russia	
Cyprus	Latvia	San Marino	
Czechia	Liechtenstein	Serbia	
Denmark	Lithuania	Slovakia	
Estonia	Luxembourg	Slovenia	

Q3. Is your work as a manager based out of more than one country?
- Yes
- No

Q4. What country is most of your work based out of? [Same set of countries from Q2]

Q5. Please select the other countries that your work is based out of. **Select all that apply.** [Same set of countries from Q2]

Q6. How do you describe yourself?
- Male
- Female
- Non-binary / third gender
- Prefer to self-describe _____
- Prefer not to say

Q7. Which of the following categories best describes your highest obtained educational degree
- Less than GCSEs, High school, diploma or the equivalent
- GCSEs, High school graduate, diploma or the equivalent (for example: GED)
- Some university/college credit, no degree
- Trade/technical/vocational training
- Bachelor's degree
- Master's degree
- Doctorate/PHD
- Other (please list) _____

Q8. Which main subject area did you study at the highest level? Please list.

Q9. Which of the following ethnic groups do you identify with?
- Black/African/Caribbean
- East Asian
- Hispanic/Latin/South American
- Middle Eastern
- Mixed / multiple ethnic groups
- National minority
- Pacific Islander
- South Asian
- Southeast Asian
- White/Caucasian
- Prefer not to say
- Other, please list_____

Next we will ask a few questions about your current and previous work.

Q10. Which of the following categories best describes your current employment status? **Select all that apply.**
- I am an employee within a music management company
- I am a freelance/self-employed/contractor music manager
- I run my own music management company
- I work in another area of the music industry (outside of management)
- I work outside of music management and the music industry

[Display Q11 – Q15 if the corresponding categories from Q10 are selected, otherwise skip]

Q11. As an employee within a music management company, do you work part or full-time?
- Part-time
- Full-time

Q12. As a freelance/self-employed/contractor music manager, do you work part or full-time?
- Part-time
- Full-time

Q13. As the owner of a music management company, do you work part or full-time?
- Part-time
- Full-time

Q14. In your work in other areas of the music industry (outside of management), do you work part or full-time?
- Part-time
- Full-time

Q15. In your work outside of music management and the music industry, do you work part or full-time?
- Part-time
- Full-time

Q16. What year did you start working in the music management field? [Drop down menu, values 2023 to before 1970]

Q17. Before going into music management, did you work in the music sector?
- Yes
- No

Q18. Before going into music management, what was your field in the music sector? Select all that apply.
- Artist/Musician/Creator
- Business
- Legal
- Live/Touring
- Marketing and Communications
- Publishing
- Record labels
- Other (please list). _____

Q19. As an individual music manager, what were your personal gross earnings in your last accounting year from management activity?
- €0 - €9.999
- €10k-€19.999
- €20k-€29.999
- €30k-€49.999
- €50k-€99.999
- €100.000 or over

Q20. Now thinking about how you tend to get paid by the acts you represent as a music manager. Which option best represents how you get paid?
- Flat fee/retainer basis
- On-going salary
- On a commission/percentage of earnings basis
- A combination of a flat fee/retainer and commission/percentage of earnings basis
- I do not get paid

Next we are going to ask a few questions about what it is like to work as a manager.

Q21. How many music acts/music creators do you manage?

Q22. What type of acts or music creators do you manage? Select all that apply.
- Artists
- Producers/Engineers
- Songwriters
- DJs
- Other (please specify)_____

Q23. Please list the top five genres your roster works in, with 1 representing the biggest part of your business, and 5 representing the smallest.
- GENRE 1 _____
- GENRE 2 _____
- GENRE 3 _____
- GENRE 4 _____
- GENRE 5 _____

Q24. How many hours per week do you spend on music management? (Please note that this should include all activities such as going to gigs etc.)
- 9 hours or less
- Between 10 and 19 hours
- Between 20 and 29 hours
- Between 30 and 39 hours
- Between 40 and 49 hours
- Over 49 hours

Q25. Including yourself, how many people work at the company you work for as a music manager?
- 1
- 2 to 5
- 6 to 10
- 11 to 20
- 20 to 50
- More than 50

Q26. How would you describe your daily tasks and main responsibilities to someone who has no idea what a music manager does every day?

Q27. In your experience, what are the top three biggest challenges you face in your work as a manager? Please list in order of importance (1 to 3) with 1 being the most important.

- Challenge 1 _____
- Challenge 2 _____
- Challenge 3 _____

Q28. Drag and drop the following policy items to rank them in terms of what you think EMMA or your national organisation should prioritise (where 1 = highest priority, 7 = lowest priority).

- Lobby for the user centric streaming model
- Advocate against fake streams and streaming fraud
- Engage with EMMA's member organisations for national tax exemptions for tours that don't make a profit
- Lobby EU institutions for legislation for fairer remunerations to creators
- Advocate to demand that PROs, CMOs and publishers drastically lower the amount of unidentified royalties (blackbox)
- Engage with EU institutions to create a healthier work environment for managers/management organisations
- Other, please specify

Q29. Please rate the following music management skills in terms of how important you think they are to the future success of your business and your artists/creators future success?

	Unimportant	Not very important	Quite important	Very important
A&R co-ordination and creative development	○	○	○	○
Accounting and financial planning	○	○	○	○
Brand partnerships/sponsorships	○	○	○	○
Copyright management	○	○	○	○
Digital creative skills	○	○	○	○
International and export knowledge	○	○	○	○
Label and product management	○	○	○	○

Label and product management	○	○	○	○
Legal & contractual negotiation skills	○	○	○	○
Live events and tour management	○	○	○	○
Managing vulnerability, health and or wellbeing of artists	○	○	○	○
Marketing	○	○	○	○
Merchandising	○	○	○	○
Music publishing	○	○	○	○
Music synchronisation	○	○	○	○
Public relations and promotions	○	○	○	○
Other (please list)	○	○	○	○

Finally, we're going to ask a few questions about skills and how you acquired them along the way.

Q30. Regarding these skills, please select up to five that you would like to personally improve upon. This will help EMMA determine skill areas to focus on for advocacy and training.
- Managing vulnerability, health and or well-being of artists
- Live Events and tour management
- Marketing
- Legal & Contractual Negotiation skills
- Accounting and Financial planning
- Music Publishing
- A&R co-ordination and creative development
- Public Relations and Promotions
- Label and Product Management
- International and export knowledge
- Copyright Management
- Music Synchronisation
- Brand partnerships/sponsorships
- Merchandising
- Digital creative skills
- Other (please list) _____

Q31. Thinking about the kinds of skills you use in your everyday work, did you acquire these through the following sources?

	Yes	No	Don't Know	Not Applicable
Through working in the music sector	○	○	○	○
Through working in a different field	○	○	○	○
From a mentor in the music sector	○	○	○	○
From a degree or certificate program on music management	○	○	○	○
From a degree or certificate program in a different field	○	○	○	○
Self-taught	○	○	○	○
Other (please specify)	○	○	○	○

Q32. How did you find out about this survey?
- EMMA's newsletter
- EMMA's social media channels
- National management organisation's channels
- Other social media channels
- Referral (colleague, friend etc)
- Other, please specify. _____

Q33. Are you a member of EMMA (European Music Managers Alliance) or one of it's national affiliates, including: MMAF Belgium, DAM (Denmark), MMF Finland, MMF France, IMUC (Germany), AIM Ireland, MMF Netherlands, NEMAA Norway, IGMAP (Poland), A.R.T.E. Spain, MMF Sweden, MMF UK?
- Yes
- No

Q34. Would you be interested in participating in an interview related to your work as a manager?
- Yes
- No

[Display next question if Q34 = Yes, otherwise skip to Q36]

Q35. Please provide an email address where we can contact you

Q36. Finally, is there anything else that you think is important for us to know about becoming a music manager, working in the field, policy, or how skills are acquired that we have not touched on in this survey?

Appendix B: Survey Respondent Demographic Information

Table. Survey Respondent Demographics

	Mean.	SD	Median
Age (n=302)	40.94	11.09	40.00
Ethnicity (n=279)	Percentage		
Black/African/Caribbean	2.2%		
East Asian	0.4%		
Hispanic/Latin/South American	3.9%		
Middle Eastern	5.4%		
Mixed / multiple ethnic groups	4.3%		
National minority	0.7%		
South Asian	0.7%		
White/Caucasian	71.7%		
Prefer not to say	6.1%		
Other, please list	4.7%		
Country of Residence (n=299)			
Andorra	0.3%		
Belgium	8.7%		
Croatia	0.3%		
Denmark	2.3%		
Estonia	3.0%		
Finland	4.0%		
France	8.7%		
Germany	6.7%		
Hungary	0.3%		
Iceland	0.7%		
Ireland	6.7%		
Italy	1.7%		
Latvia	1.3%		
Lithuania	1.3%		
Netherlands	5.4%		

Country of Residence (n=299)

Norway	6.7%
Poland	7.4%
Portugal	1.7%
Romania	1.0%
Russia	0.3%
Serbia	0.3%
Spain	4.0%
Sweden	6.0%
Switzerland	0.7%
Turkey	0.3%
Ukraine	2.3%
United Kingdom	15.7%
Other (not listed)	2.0%

Gender (n=285)

Man	46.3%
Woman	51.9%
Non-binary / third gender	0.7%
Prefer not to say	1.1%

Highest Degree (n=284)

Less than High school (or equivalent)	2.8%
High school (or equivalent)	10.2%
Some university/college credit, no degree	16.5%
Trade/technical/vocational training	2.1%
Bachelor's degree	35.9%
Master's degree	30.6%
Doctorate/PHD	1.1%
Other (please list)	0.7%

Appendix C. Linear Regression Predicting Years of Experience of Music Managers in Europe

Table. Linear Regression Predicting Years of Experience of Music Managers in Europe (n=263).

	Coef.	SE	Upper CI	Lower CI
Key Independent Variable				
Woman (Reference = Man)	-1.94*	0.86	-3.62	-0.25
Controls				
Age	0.52***	0.04	0.45	0.60
Degree (Reference = Less than High School)				
High School (or equiv.)	-3.29	2.82	-8.84	2.26
Some University/College Credit	-3.39	2.70	-8.70	1.92
Trade/Technical/Vocational Training	-5.67	3.85	-13.24	1.91
Bachelor's Degree	-3.19	2.60	-8.30	1.92
Graduate's Degree (Master's or PhD)	-3.42	2.61	-8.56	1.71
Ethnicity (Reference = White/Caucasian)				
Black/African/Caribbean	-2.61	2.70	-7.92	2.71
Hispanic/Latin/South American	-3.58	2.04	-7.60	0.43
Middle Eastern	2.30	1.97	-1.59	6.19
Mixed / multiple ethnic groups	0.00	2.00	-3.94	3.94
National minority	0.75	6.54	-12.13	13.64
South Asian	1.19	4.62	-7.91	10.29
Prefer not to say	-0.98	1.88	-4.69	2.72
Other, please list	-2.99	2.02	-6.98	0.99
Constant	-4.81	3.31	-11.34	1.71
$F_{(15, 247)}$	16.78			
R^2	0.51			
n	263			

Note: * $p<.05$, ** $p<.01$, *** $p<.001$

Appendix D. Ordered Logit Model Results and Predictive Margins Graph

Table. Ordered Logistic Regression Predicting Income Category of Music Managers (n=203)

	Coef.	SE	Upper CI	Lower CI
Key Independent Variable				
Women (Reference = Men)	-0.77**	0.28	-1.33	-0.22
Controls				
Ethnicity				
Non-White and Mixed (Ref. = White/Caucasian)	-0.48	0.33	-1.12	0.16
Experience in Years	0.05***	0.02	0.02	0.08
Full Time (30 or more hours)	2.56***	0.32	1.93	3.19
College Degree (BA, MA, PhD or equiv.)	-0.20	0.29	-0.77	0.37
/cut1	0.76	0.42	-0.08	1.59
/cut2	1.67	0.44	0.81	2.54
/cut3	2.41	0.46	1.51	3.31
/cut4	3.46	0.49	2.50	4.41
/cut5	4.78	0.54	3.73	5.83

Note: * $p<.05$, ** $p<.01$, *** $p<.001$

Figure. Predictive Margins of Gender (Stata Margins Command)
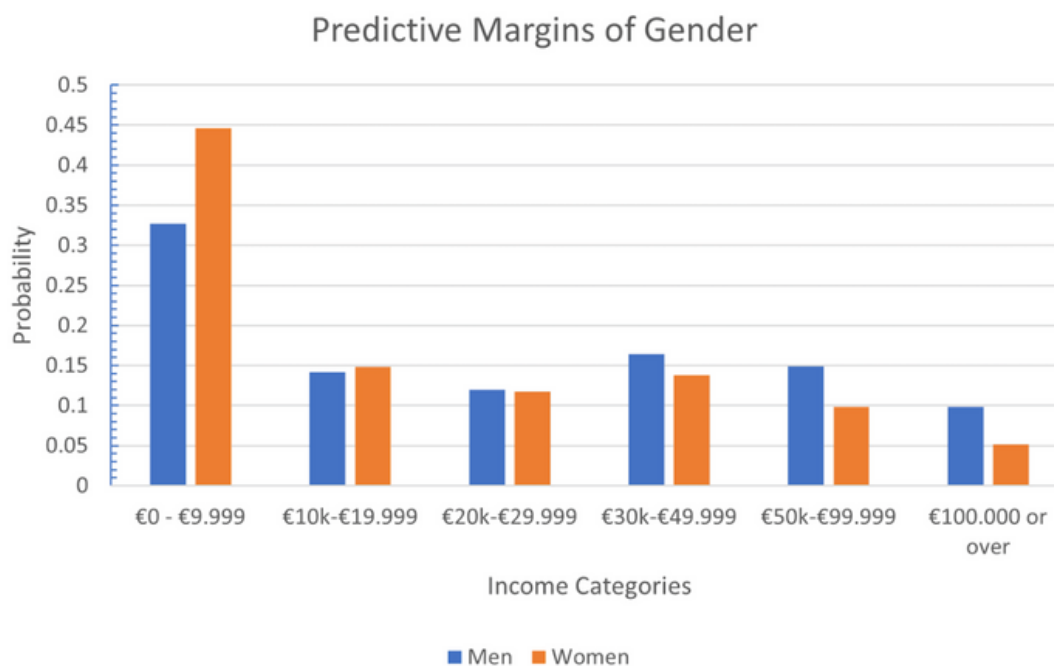
Appendix E. Logistic Regression Predicting Working Full-Time as a Music Manager Results and Graph of Marginal Effects.

Table. Logistic Regression Predicting Working Full-Time as a Music Manager (n=208).

	Coef.	SE	Upper CI	Lower CI
Key Independent Variables				
Women (Reference = Men)	-2.38	1.58	-5.49	0.72
Age	-0.05*	0.03	-0.11	0.00
Interaction				
Age x Women	0.06	0.04	-0.01	0.14
Controls				
Ethnicity				
Non-White and Mixed (Reference = White/Caucasian)	0.60	0.42	-0.23	1.43
College Degree (BA, MA, PhD or equiv.)	-0.20	0.42	-1.02	0.61
Income (Reference = Less than €9.999)				
€10k-€19.999	1.09*	0.50	0.10	2.07
€20k-€29.999	3.29***	0.69	1.94	4.65
€30k-€49.999	3.11***	0.59	1.94	4.27
€50k-€99.999	5.12***	1.13	2.91	7.34
€100.000 or over	3.57***	0.85	1.89	5.24
Constant	0.78	1.30	-1.78	3.33

Note: * p<.05, ** p<.01, *** p<.001
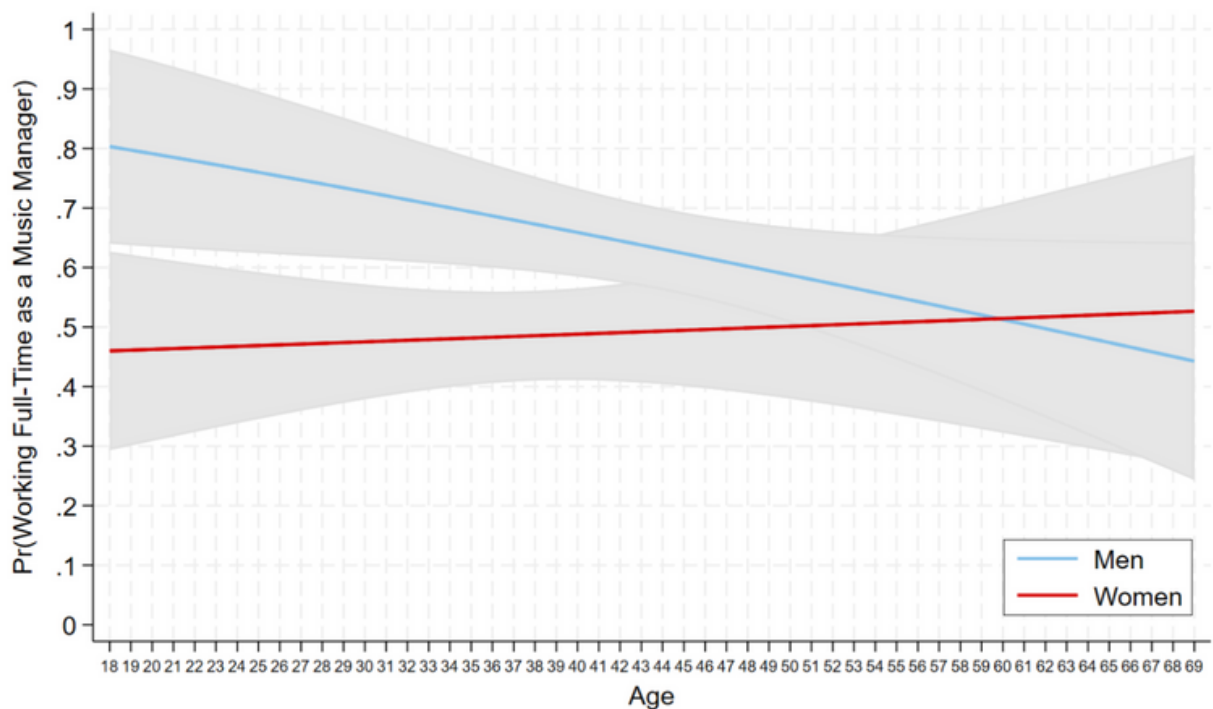
Appendix F. Thematic Analysis of Challenges

Table. Thematic Analysis

Challenge	Frequency	%	Rank
Financial Challenges	145	25.3%	1
Time Management and Work/Life Balance	93	16.3%	2
Networking and Partnerships	60	10.5%	3
Mental Health, Well-Being, and Emotional Labour	55	9.6%	4
Artist relationship(s)	45	7.9%	5
Growth and Breaking an Artist	41	7.2%	6
Insecurity and the Industry	38	6.6%	7
Change (industry, tech, social) and Adaptation	15	2.6%	8
Media, Communication, Promotion, and Airplay	15	2.6%	8
Contracts, Legal, Negotiations	13	2.3%	9
Leading and Decision-Making	10	1.7%	T10
Live and Touring	10	1.7%	T10
Career and Skill Development	8	1.4%	11
Inequalities (Class, Race, Gender)	7	1.2%	12
Other (misc.)	5	0.9%	T13
Streaming	5	0.9%	T13
Accounting, budgeting	4	0.7%	14
Roster Growth and Composition	3	0.5%	15
Total	572	100.0%	