

Jody Gerson, Universal Music Publishing Group

Jody Gerson is the CEO and Chairman of Santa Monica-headquartered Universal Music Publishing Group.

Gerson joined UMPG in 2015, previously operating as Co-President of Sony/ATV Music Publishing.

She became the first woman to run and chair a major global record label.

Sub-head: Career History

Jody Gerson began her career at Warner/Chappell Music, working there for six years.

After a successful stint at Warner/Chappell, Gerson joined EMI Music Publishing as Head of their East Coast publishing unit. After managing this unit for three years, Gerson was tasked with revamping EMI's stalled West Coast publishing division. She led EMI's West Coast division for seventeen years, constructing a roster of songwriters which proved to be both commercially and critically acclaimed.

Gerson signed acts such as Alicia Keys and Norah Jones. Alicia Keys—who was fourteen-years-old when signed by Gerson—secured five Grammy Awards and sold 10,000,000 copies with her debut album. Norah Jones likewise won five Grammy Awards for her album *Come Away with Me*.

After twenty years at EMI, Gerson moved to Sony/ATV Music Publishing to serve as Co-President. She signed and managed artists including Pharrell Williams, Enrique Iglesias, Mac Miller, and Pitbull. In one of her first moves at Sony, Gerson signed the unknown Lady Gaga who would later become one of the most globally renowned artists.

Six years after joining Sony/ATV, Gerson relocated to UMPG to assume the role of Chairman and CEO in 2015. Since then, Gerson has led UMPG to increase revenues by 76% and has played a key role in signing new artists and purchasing the catalogs of aging artists. Artists signed by Gerson include Kendrick Lamar, Justin Bieber, Taylor Swift, and Harry Styles. She also led the acquisition of Bob Dylan's songwriting catalog for an estimated \$300 million dollars.

Sub-head: Professional Philosophy

In all of Jody Gerson's previous positions, she continuously worked for Martin Bandier. [As reported by Music Business Worldwide](#), Gerson stated that she "took the [UMPG] job after being in the music business for about 25 years, working for basically the same

person through various companies.” When renegotiating her contract at Sony/ATV to become the sole President, Bandier “just wouldn’t do it.”

Instead of following Bandier as she had done for a quarter-century, Gerson was done being the “loyal good girl” and decided to “take [her] power” by moving to UMPG. In doing so, Gerson noted that she was fighting against the male-dominated status quo of the executive ranks in the music industry. Instead of replicating how men have run music companies, Gerson has made it [her mission](#) to “[identify] women...who can succeed and excel,” while also “making sure we change the culture so that they also have full lives.”

Kevin Liles, 300 Entertainment

Kevin Liles is the Chairman and CEO of 300 Elektra Entertainment (3EE), which is headquartered in New York, NY.

He co-founded 300 Entertainment in 2012.

Warner Music acquired 300 Entertainment for a reported \$400 million in December 2021.

3EE is an all-new frontline label group at Warner Music Group, consisting of 300 Entertainment and Elektra Entertainment (previously Elektra Music Group).

Sub-head: Career History

Kevin Liles began his record label career at Island Def Jam Music Group in 1991, working in various roles including regional management, artist promotion, and new market development. By 1999, he was elevated to President of Def Jam Recordings and Executive Vice President of Island Def Jam Music Group. Liles took charge in shifting the work culture of Def Jam and developing new operating structures to increase revenue and growth. He was instrumental in increasing the global market presence of the Def Jam brand, establishing new offices throughout Europe and expanding Def Jam into films, video games, and streetwear. Liles also played a large role in negotiating and structuring Universal’s buyout of Def Jam.

After leaving Def Jam in 2004, Liles assumed the position of Executive Vice President at Warner Music Group. Liles main focus at Warner Music was to reverse declining profits. He did so by employing various leadership methodologies and incorporating diverse business growth tactics. Liles conceived the “run artists like a business” philosophy which enabled Warner Music to generate increased revenue. Liles also launched an

ancillary services business vertical, which eventually grew to a fully-staffed unit at Warner Music.

In 2009, Liles founded and served as CEO of KWL Enterprises. His vision for KWL was an individualized brand management service for up-and-coming artists, athletes, and celebrities. This required a knowledge of changing distribution channels for consumers as well as consumer purchasing and consumption habits.

Kevin Liles [co-founded 300 Entertainment in 2012](#) with his former Warner Music and Def Jam colleague, Lyor Cohen. 300 Entertainment has found success with their past and current signings, which include the Migos, Megan Thee Stallion, and YSL Records (Young Thug, Gunna, etc.). After being acquired by Warner Music Group for a reported \$400 million dollars, Liles' focus shifted to 300 Entertainment's key operations and revenue/profit growth initiatives. He was proudly able to continue 300 Entertainment's growth and brand evolution during the COVID-19 pandemic, allowing the company to thrive as an industry front runner. In January 2022, Kevin Liles launched 300 Studios, a film and content division under the 300 Entertainment umbrella. [300 Studios will focus on multi-format, feature, and episodic content through a "cultural point of view."](#)

Liles' new role at Warner Music Group is the Chairman and CEO position at 300 Elektra Entertainment, which acts as an umbrella covering both 300 Entertainment and Elektra Entertainment (previously Elektra Music Group). Both brands will maintain their individual Co-Presidents, all of whom report directly to Liles. As WMG said in a press release, "both 300 and Elektra will maintain their independent identities and cultures" and the umbrella serves to "bring together the deep knowledge and wide experience spanning the 300 and Elektra teams." The 3EE umbrella comprises 300, Elektra Records, Fueled by Ramen, Roadrunner, Low Country Sound, DTA Records, Public Consumption, Young Stoner Life Records, Sparta, and 300 Studios.

John Janick, Interscope Geffen A&M

John Janick is the CEO and Chairman of the Santa Monica-headquartered Interscope Geffen A&M.

John Janick co-founded Fueled by Ramen during his freshman year of college in 1996.

He captained releases by up-and-coming stars including Juice WRLD, Billie Eilish, and Tame Impala at Interscope Geffen A&M.

Sub-head: Career History

John Janick founded the label Fueled by Ramen during his freshman year at the University of Florida, primarily focusing on signing and developing bands. He was responsible for acts including Fall Out Boy, Panic! at the Disco, and Paramore.

After Janick's initial signees found commercial and critical success, Warner Music Group opted to buy Fueled by Ramen. In this deal, Janick assumed the role of Co-President of Elektra Records while remaining in control of Fueled by Ramen. During his time at Elektra, Janick signed and executive-produced groups including fun., Paramore, and Twenty One Pilots, all of whom achieved commercial success. He also managed and supervised acts including Bruno Mars and Ed Sheeran.

In 2012, Jimmy Iovine enlisted John Janick to serve as President and COO of Interscope Geffen A&M. [Iovine stated](#) "Everything he accomplished at Fueled By Ramen reminded me of the early days of Interscope. Combine that with John's experience running a bigger company at Elektra, and it makes him the perfect fit for us." In his role as President and COO, Janick guided the teams responsible for Robin Thicke, Imagine Dragons, Maroon 5, Kendrick Lamar, Selena Gomez and Tame Impala.

When Iovine left Interscope in 2014, Janick was tapped to take over his role as CEO and Chairman. As of 2022, Interscope has expanded its overall share in album consumption to an industry high of 10.2%. He has likewise expanded their roster to include acts including Juice WRLD, Olivia Rodrigo, Billie Eilish, Summer Walker, Lady Gaga, and Eminem.

John Josephson, SESAC

John Josephson is the Chairman and CEO of the Nashville, Tennessee-located SESAC.

He has also served as Director of the company since 1992.

Josephson worked as a Business Analyst at McKinsey & Co. for two years in between his college and business school education.

Sub-Head: Career History

After wrapping up his education at Harvard Business School, John Josephson headed to the investment bank Allen & Co. He served as a Managing Director for the firm, dealing with media, entertainment, technology, and consumer internet properties. Companies he worked with while at Allen & Co. include News Corp., Time Warner, Sony, AOL, and Viacom, among others. In 1992, Allen & Co. purchased SESAC, the company currently led by Josephson. Josephson became an investor, director, and board member of SESAC following the company's acquisition. Josephson remained with Allen & Co. until 2014.

Whilst working at Allen & Co., Josephson co-founded and directed Downtown Music. Downtown Music offers their clients distribution, publishing, marketing, and financing with a focus on making the music industry more equitable. Josephson remained affiliated with the firm from 2005 through 2014. After departing Downtown Music, Josephson took the leading role at SESAC, which at the time mainly focused on public performance rights. Josephson led SESAC to expand into mechanical, synchronization, neighboring, and other rights. It became the only US-based music rights organization to manage such a diverse collection of rights within the same company. Because of the combined rights nature of SESAC, it is able to provide a more efficient method by which music is licensed to consumers. The company is also able to better ensure fair artist compensation through this streamlined process. Their client list includes the likes of [Adele, Bob Dylan, Neil Diamond, David Crosby, and over 30,000 other artists](#).

Under Josephson's leadership, [Blackstone's private equity business in coordination with their affiliated funds acquired SESAC for \\$1 billion dollars](#). It was the first Blackstone acquisition as part of their Core Equity strategy, which was designed for investment holding periods of ten-to-fifteen years. This differs from traditional private equity investment holding periods, which last for three-to-five years. Blackstone cited SESAC's combined rights nature as a primary reason for their acquisition, a testament to the forward-thinking leadership of Josephson.

Ken Bunt, Disney Music Group

Ken Bunt is the President of Disney Music Group, headquartered in Burbank, California.

He has worked in various roles at DMG since 1999.

Sub-head: Career History

Ken Bunt started his career at Def American Recordings, founded by the legendary Rick Rubin. At Def American, Ken Bunt worked with artists including Sir Mix-a-Lot and the Black Crowes. He and Rubin most notably worked with Johnny Cash, whose career and legacy was restored by Rubin's reductionist-production style. Rubin famously dropped the "Def" from his label's name during Bunt's stint with the company, holding a funeral ceremony for the meaningless word after its incorporation into dictionaries. It was with Rubin and Bunt that Cash released his album *American Recordings*, which shared the new namesake of Rubin's label. *American Recordings* (album) was the beginning of a series with Rubin which ultimately resurrected Cash's career. The series earned American Records (label) five Grammy Awards and the series' initial entry is considered by Rolling Stone to be one of the greatest albums of all time.

After leaving American Recordings in 1998, Bunt joined Hollywood Studios and DMG as a Vice President of Digital Media Strategy. Bunt remained in this position for nearly four years, focusing on marketing strategies for artists and their content to increase consumption of DMG's music catalog.

In 2003, Bunt assumed the role of Senior Vice President of Marketing. In this role, Bunt concentrated on DMG's music partnerships. These partnerships include the Hollywood Records Artist business, Disney film and television soundtracks, the Disney Concert business, and Disney's extensive music catalog. He served in this role until 2011.

In 2012, Bunt was promoted to President of DMG. He was assigned the presiding role after substantially expanding [DMG's publishing agreement with Universal Music Publishing Group](#). The deal also gave DMG's music roster access to all of Universal Music Group's producers and songwriters.

As President of DMG, Bunt oversees Hollywood Records, Walt Disney Records, and film and television soundtracks for Disney and all of their subsidiaries. These include the recently acquired 20th Century Fox studios, Lucasfilm, Marvel Studios, Pixar Animation Studios, Walt Disney Animation Studios, and all other Disney properties. In totality, Bunt is responsible for all of Disney's recorded music, music publishing, and live concerts. He also works alongside DMG's signed artists including Miley Cyrus, Selena Gomez, and Demi Lovato.

Jon Platt, Sony Music Publishing

Jon Platt is the CEO and Chairman of Sony/ATV Music Publishing, headquartered in New York, NY.

As of 2022, Sony/ATV Music Publishing is the largest global music publisher.

Jon Platt was previously CEO of Warner/Chappell Music before joining Sony/ATV Music Publishing in 2019.

Sub-head: Career History

Jon Platt started his career as a local DJ, gaining attention through the grapevine. Platt was not satisfied being a local music act, opting to move to Los Angeles to pursue a managerial career. He was shortly introduced to Madukey Productions, a music production group focusing on the intersection of Funk and Hip-Hop. Soon thereafter, Platt gained the group a publishing deal with EMI.

In 1995, Platt was hired by EMI to replace one of their departing Creative Managers. Platt quickly ascended the ranks at EMI, only needing one year to become the Creative

Director. In 1997, he was promoted to Vice President of EMI. Overall, Platt worked at EMI for seventeen years. During his time with the company, Platt signed an astonishing run of up-and-coming artists, including Jay-Z, Kanye West, Usher, Pharrell, and Diddy.

In 2012, Platt joined Warner/Chappell Music as President. By 2015, he was named Chairman and CEO. He led the stalled company to increased profits and growth. As reported by MBW, [Warner Music Group CEO Steve Cooper](#) stated “Warner/Chappell is a very different company than the one he [Platt] joined in 2012, and he leaves it well positioned for continued growth and change. Our songwriters’ success in shaping the hits of today and the sounds of tomorrow is attracting a wealth of creative talent at all stages of their careers.” About the progress made by all employees of Warner/Chappell, [Platt noted](#) “Our songwriters have become the standard for creative excellence. Our team has built Warner/Chappell into the strongest company it’s ever been. We’ve done it together, and we’ve done it our own way. I have no doubt that you can reach even higher.”

In 2019, Platt took over the Chairman and CEO role at Sony/ATV Music Publishing for the [departing Marty Bandier](#). So far during his stint at Sony, Platt has vastly increased female representation in senior leadership teams. His reputation of putting artists first has encouraged new artists to sign with the company. Platt specifically has fought for higher songwriter pay and has made Sony the first music publisher to expedite foreign royalty payments. He has also been able to radically increase profits and revenues from new forms of consumption such as streaming.

Throughout his career, Platt has gained recognition for driving Hip-Hop to commercial dominance. This was achieved through Platt’s focus on culturally changing how Hip-Hop, R&B, and Rap artists were viewed. He accomplished this in part by paying artists from these genres a higher, more equitable wage.

Josh Gruss, Round Hill

Josh Gruss is the CEO of Round Hill Music, headquartered in New York, NY.

He previously worked at Bear Stearns as a Financial Analyst.

Gruss served in the U.S. Coast Guard for six years, holding the ranks of Petty Officer and Boarding Officer

Sub-head: Career History

Josh Gruss joined Atlantic Records as an Assistant in International Product Development immediately after finishing his college education. His stint with Atlantic Records lasted one year. Instead of continuing employment within the music industry,

Gruss moved to the investment bank Bear Stearns as a Financial Analyst for two years. After working as an analyst, Gruss joined the Coast Guard as a Petty Officer and Boarding Officer. He simultaneously worked in his family office, Gruss and Co., from 2002 to 2011.

It was in 2011 when Gruss left his family office and co-founded the first private equity music rights platform, Round Hill Music. His partners were Richard Rowe, who previously served as President of Sony/ATV, and Neil Gillis, previously a Senior Vice President at Warner Chappell Music. RHM is focused on music royalty investments, initially acquiring the rights to six Beatles songs. When EMI was sold to a group of investors, RHM was able to acquire the rights to additional songs from smaller artists. Gruss and RHM made a big splash in 2018 when they acquired Carlin America, a publishing company, for a reported \$245 million dollars. The deal included the rights to over 150,000 songs from acts including The Rolling Stones, Frank Sinatra, Bruno Mars, Black Sabbath, Kiss, and The Goo Goo Dolls.

In 2014, Gruss bought and modernized the legendary Quad Studios Nashville. Songs recorded at the studio include “Margaritaville” by Jimmy Buffett and “Heart of Gold” by Neil Young.

In the beginning of 2020, Gruss founded a new record label called *Black Hill Records* which focuses on hard rock genres. They have signed four acts as of 2022, consisting of The Cult, Black Pistol Fire, Jared James Nichols, and Tash Neal.

Towards the end of 2020, Gruss and [RHM raised \\$291 million dollars](#) for a new music royalty fund.

In 2021, Gruss and [RHM purchased the Telegram Studios label](#) and their masters, which includes Ziggy Marley and Estelle.

In his free time, Gruss plays guitar and writes for the rock band named Rubikon. The band tours and opens for many other acts including Shinedown and Sevendust. Their highest charting song commercially is titled “Blood on my Hands,” peaking at #37 on the Billboard Rock chart.

Larry Mestel, Primary Wave

Larry Mestel is the Founder and CEO of Primary Wave Music, headquartered in New York, NY.

He previously held positions at Island Entertainment Group, Arista Records, and Virgin Records.

Mestel produced the critically acclaimed documentary *Kurt Cobain: Montage of Heck*.

Sub-head: Career History

Larry Mestel started his career as Chief Operating Officer of Chris Blackwell's Island Entertainment Group, which included Island Records, Island Music Publishing, and Island Pictures. After nine years at the company, he moved to Arista Records to become Executive Vice President and General Manager. In this role, [Mestel managed](#) sales, international and strategic marketing, A&R and marketing administration, finance, and business affairs. He also helped develop some of the label's major artists including Outkast, Usher, Pink, Avril Lavigne, and Carlos Santana.

Four years later in 2004, Mestel jumped ship to Virgin Records to become Chief Operating Officer and General Manager. At Virgin, Mestel oversaw the company's marketing, sales, and the general day-to-day business operations. He continued to work with historic artists such as The Rolling Stones, Jermaine Dupri, Lenny Kravitz, and Janet Jackson.

At the beginning of 2006, Mestel founded Primary Wave Records. He quickly struck a deal with Courtney Love, the widow of Kurt Cobain, to purchase 25% of her share of Nirvana's publishing catalog for over \$50 million dollars. He [continued by purchasing portions of catalogs](#) from John Lennon, Chicago, and Steven Tyler, just to name a few.

As Primary Wave Records continued to acquire music rights, Mestel expanded the firm to include talent management, marketing, and television and film development. In total, [Mestel says](#) that Primary Wave Records has close to \$1.5 billion in assets and cash under management. Mestel and Primary Wave control over 15,000 songs from artists including Bob Marley, Prince, Smokey Robinson, Whitney Houston, Bing Crosby, Luther Vandross, Ray Charles, and Aerosmith.

Lucas Keller, Milk & Honey

Lucas Keller is the President and Founder of Milk & Honey, headquartered in Los Angeles, CA.

He started out in the music industry as a guitarist in a local band in Wisconsin.

[Keller self-financed the launch of Milk & Honey.](#)

Sub-Head: Career History

Before heading off to college, Lucas Keller played guitar in a local band and worked as a consultant/promotor for Phenomenon Concerts. He promoted for four years, leaving in

2004 to focus on his education. His focus on education, however, did not remain, as Keller dropped out of the University of Wisconsin-Oshkosh in 2006. He moved to Chicago to manage bands at Uppercut Management until 2008.

In 2009, Keller moved across the country to Los Angeles, joining The Collective as a Manager in the company's music department. This made Keller the company's youngest music executive. The Collective's music department managed such acts as Kanye West and Linkin Park. Keller notably managed Scott Weiland during the breakup of his band, Stone Temple Pilots, after they "terminated" him on their website. Keller personally aided in negotiations with the band regarding Weiland's departure terms. Keller remained with The Collective until 2013, leaving to found his new management company Milk & Honey.

Keller founded Milk & Honey in 2014 out-of-pocket and out of his own home, focusing on songwriter, producer, and artist management. The company has since expanded to include DSP promotion, marketing, branding, tv/film/ad synchronization licensing, and digital strategy. As Milk & Honey puts it, they are a "one stop shop for talent." Since its founding, Milk & Honey has represented songwriters who have worked with Drake, Justin Bieber, Doja Cat, Post Malone, Dua Lipa, Chance the Rapper, and Calvin Harris, just to name a few. Milk & Honey's star-studded talent roster has been involved in records that have sold over 400 million units globally as of 2022. [Their own talent roster includes the likes of Oak Felder, Sir Nolan, David Hodges, and Oliver Heldens.](#)

Keller launched a sports agency division at Milk & Honey in 2021, based in Dallas, Texas. Their initial roster consisted of fifteen NFL players. The company now has office space in LA, NY, Nashville, London, Amsterdam, and Dallas.

Laurence Bell, Domino

Laurence Bell is the Co-Founder of Domino Recording Co, headquartered in London, England.

Domino Recording Co. was founded in 1993 in Bell's home with little-to-no funding or supplies.

Bell expanded DRC into Domino Music Group, an umbrella that contains Domino Recording Co., Domino Publishing Co., Double Six (a neighboring rights company), Geographic Music (a subsidiary label), Weird World (a subsidiary label), Ribbon Music, and The Domino Press.

Sub-head: Career History

Laurence Bell co-founded Domino Recording Co. with the following funding and equipment: a weekly £40 Enterprise Allowance Grant, underground American demos sent from friends, a phone, and a fax machine. Domino originally licensed American music for release in the UK. For example, Domino's first release was Sebadoh's "Soul and Fire," which only gained a few hundred sales. Domino's business model remained nearly constant until the early 2000s.

After 2000, however, Domino began to sign more British artists. Bell was able to attract and sign the up-and-coming band Franz Ferdinand, who was getting attention from major record labels. He also signed the band Arctic Monkeys around the same time period. Shortly thereafter, Franz Ferdinand released their album to critical and commercial success, selling a few million units. Franz Ferdinand's next project skyrocketed to #1 on the UK charts, the first #1 album for Bell and Domino. One month later, Arctic Monkeys dropped the lead single to their upcoming album. It likewise rose to #1 on the UK charts, notching the first #1 single for Domino. When Arctic Monkeys released their debut album, it became the fastest selling debut album of all time. [The label continued to find success with new talent signees such as Anna Calvi and The Kills.](#)

Both Arctic Monkeys and Franz Ferdinand required small marketing budgets, with Domino taking advantage of word-of-mouth and fan hype. Their business model proved that small, independent music labels could still play on the same field as the major industry players. Bell and Domino's newfound success allowed them to sign more up-and-coming talent, as well as already established bands like My Bloody Valentine. Domino has established itself as one of the most lucrative independent record labels.

Over time, Bell transformed his label into Domino Music Group, which continues to add subsidiary labels and other entertainment focuses. Additional labels include Weird World and Ribbon Music, among others. DMG has also expanded into book publishing with The Domino Press. Domino Music group revenue continues to increase year-over-year, with [significant increases in publishing returns](#) as of 2018.

Kenny Gates, [PIAS]

Kenny Gates is the Co-Founder, Co-Owner, and Co-President of Play It Again Sam ([PIAS]), headquartered in both London, England and Brussels, Belgium.

Kenny Gates was nineteen-years-old when he co-founded [PIAS].

The initial plan for [PIAS] was to be a record importation company, however, they quickly pivoted to distribution.

Sub-head: Career History

Kenny Gates co-founded [PIAS] in 1982 with partner and friend Michel Lambot after they met at Lambot's record shop. Lambot closed down his store by the end of 1982 as the pair planned to start [PIAS]. Lambot and Gates started off with €5000 in funding to import records from the UK.

By early 1983, though, the pair shifted to a distribution business strategy. [PIAS] distribution primarily offered marketing strategies and tools to unaffiliated music labels. They would later expand [PIAS] to include its own in-house label business.

Throughout the 1990s, [PIAS] acquired other independent music distributors and established offices throughout Europe. In 1993, [PIAS] took control of Vital Distribution, based in London, which has grown to be the UK's largest independent music distribution, sales, and marketing company.

Gates' [\[PIAS\]](#) now operates as both a distributor and service provider for outside record labels, while also running its own in-house label operation. Under Gates' leadership, [PIAS] has come to include [PIAS] Recordings, [PIAS] Cooperative, and [Integral]. [PIAS] Recordings consists of eight in-house labels. [PIAS] Cooperative invests in and works alongside associated labels. Co-Op, which it is often called, offers these associated labels access to the [PIAS] distribution network and provides services including manufacturing, creative resources, digital strategy planning, and analytics. [Integral] is the company's rebranded sales and distribution unit, also offering personalized marketing for associated labels and artists. The overall [PIAS] umbrella also includes music licensing for all of their related labels.

In 2021, Gates struck a [strategic global partnership](#) deal with Universal Music Group. In the deal, Universal provided a package of funding to [PIAS] for access to [Integral]'s international distribution and services business. Unusually, UMG did not take an equity stake in [PIAS]. [Gates made clear](#) that "[PIAS] is not for sale." The company will remain "...completely independent and completely in control of [its] destiny."

[Commenting about Gates and Lambot's leadership, Chairman and CEO of UMG Sir Lucian Grainge stated](#) "I have known Kenny and Michel for more than 30 years and have deep respect for their passion for music as well their openness and authenticity. As pioneers of the label services model, they have created enormous opportunities for independent artists and labels and established [PIAS] as a beacon of excellence in the independent community."

Jonathan Dickins, September Management

Jonathan Dickins is the founder of September Management, headquartered in the UK.

He is Adele's manager.

Jonathan Dickins sister, Lucy Dickens, is Adele's agent.

Sub-Head: Career History

Jonathan Dickins is a British talent manager, most notably representing Adele since 2006. He comes from a family deeply rooted in the music industry. His grandfather, Percy Dickins, [cofounded NME and created the UK's first ever singles chart](#). Jonathan's father, Barry Dickins, is a [legendary live agent and the co-founder of ITB](#). Barry Dickins has worked with such renowned artists including Bob Dylan and Neil Young. His uncle, Rob Dickins, was the Chairman of Warner Brother's UK arm.

Jonathan Dickins got his start in the industry by [working for his uncle](#) at WEA Records UK as a junior A&R in the 1990s. As his career progressed, Jonathan continued to work for his uncle when he assumed the presiding role at the Instant Karma label. Towards the end of his stint at Warner, Dickins founded his own sub-label, Showbiz, where his signings included rapper MIA. He transitioned to management in 2003, helping secure MIA a deal with the label XL Recordings.

Dickins founded September Management in 2006 with [limited funds and no employees](#). [He launched the company out of a bedroom in his home](#). After being referred to Adele by XL Recordings A&R exec Nick Huggett, Dickins researched her music on MySpace and invited her to the "office" for a cup of tea. ["Straight away" after the pair met outside of his garage, Dickins stated, "there was just...a bit of a bond."](#) Soon thereafter, Adele agreed to let Dickins manage her. His other clients over the years have included London Grammar, Paul Epworth, Tom Vek, and Jamie T, among others.