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**TAYLOR SWIFT MANAGEMENT
BOARD**

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LETTER FROM THE SECRETARIAT

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DEAR DELEGATES,

It is our pleasure to welcome you to Horace Mann's 38th Annual Model United Nations Conference, HoMMUNC XXXVIII! Since 1985, HoMMUNC has brought together future world leaders to discuss pressing global issues. We hope that this day can be full of meaningful and didactic debate, discourse, and collaboration. We are honored to be able to organize this conference for all of you, and hopefully provide you with an enjoyable Model UN experience. We hope you are as excited as we are!

We encourage you to deeply explore your topics and arrive at HoMMUNC prepared to engage with others and involve yourself in debate, regardless of your age or experience with Model UN. Each committee is composed of a diverse group of delegates and will address a unique set of topics ranging from protecting freedom of the press to the weaponization of smallpox and the preservation of indigenous culture. We challenge you to delve deep into research and think creatively about how to address these complicated issues. Take this opportunity to learn as much as you can, work collaboratively, and be a leader in your committee.

Model United Nations has played a massive role in our lives over the past three years, and we are thrilled to share it with all of you. It has been our pleasure preparing HoMMUNC XXXVIII along with our dedicated junior and senior staff over the past six months. We hope you have an enriching and enjoyable experience at the conference!

Sincerely,

NATE CHIANG AND LILY WENDER

Secretaries-General of HoMMUNC XXXVIII

COMMITTEE PROCEDURE AND BACKGROUND INFORMATION:

Committee Background

This committee will mimic a meeting between members of Taylor Swift's management board, shareholders in Scooter Braun's holding company, Ithaca Holdings, and executives of major record label Big Machine Label Group. In June of 2019, Scooter Braun, a prominent American music executive, known for representing the likes of Justin Bieber and Ariana Grande, purchased Big Machine Label Group for an estimated \$330 million. Of the \$330 million valuation of the company, around \$140 million could be attributed to Taylor Swift's master recordings. Swift, who signed with the label in 2005 as its first recording artist, recorded 6 studio albums over the following 12 years, perching herself—and BMLG— atop the music industry. Although Swift

retained publishing rights to her work as the sole songwriter, Big Machine Label Group kept the masters to all of her recordings. In this committee, you will all be tasked with figuring out how to proceed now that the news of Swift's catalog sale has broken, and how you, as major players in the music industry, can maintain your reputations in the public eye.

Committee Procedure

The Taylor Swift Management Crisis will follow standard crisis committee procedure, with delegates being able to pass four types of legislation: directives, crisis notes, communiques, and press releases. The details of that procedure will be laid out in the coming sections.

Notably, because this is a crisis committee backroom (crisis notes, communiques, etc.) are a major consideration in our assessment of your committee performance. Thus, we advise that your preparation is not exclusively devoted to preparing ideas

for directives but also involved developing a plan for your crisis arc.

Debate Format: As this committee is a crisis simulation, we will enter and remain in a series of moderated and unmoderated caucuses. Once our simulation begins, delegates will be strongly encouraged to motion for either type of caucus. A moderated caucus is a form of debate that allows delegates to express their position on a topic, respond to a crisis update, or suggest possible solutions for an issue within a speech. When motioning for a moderated caucus, delegates need to specify a topic for debate (this topic can range from “addressing the most recent crisis update” to “long term solutions”), individual speaking time, and the length of the moderated caucus. One example for a moderated caucus could be “six minutes, 45 second speaking time on the topic of the Iran-Iraq border”. Round-robins are another version of a moderated caucus, but they guarantee that each delegate

has a chance to speak, as the speaking order goes either clockwise or counterclockwise around the room and each delegate is encouraged but not required to make a speech.

Additionally, the individual who motioned for the moderated caucus has the option to either speak first or last. Unmoderated caucuses are another fundamental component of a crisis committee. They are brief periods of unstructured discussion between delegates without designated speaking times. Though it can be easy to confuse “unmods” with breaks, delegates who use them wisely and collaborate with fellow committee members to produce legislation will be much more successful throughout this conference. To motion for an unmod, delegates should say something along the lines of, “10 minute unmoderated caucus.” Unmods can also be utilized as a valuable time period in which delegates can converse and either draft or merge directives. Note that delegates should not motion for any speaking

time or specific topic, remember unmods are unstructured. Multiple motions will be considered and voted on in order of most to least disruptive.

Crisis Updates: Throughout the conference, the crisis staff will provide the committee with crisis updates. These updates include information about what is going on in the “world” outside of the committee room. Updates are produced by delegates’ actions in crisis notes or directives. Delegates should be aware that even the best laid and most detailed plans (in crisis notes) may be turned on their head if they are revealed in an update.

Example Crisis Update: “BBC News Update: An attack on the Embassy of Ukraine in London has been linked to the Solntsevskaya Bratva of the Russian Federation. The assault of the building has left 4 people dead and 26 injured. This is not the first report of Russian gang activity outside of Russia, and attacks like this one are becoming more and more frequent. NATO is pressuring Interpol to

recognize Russian Organized Crime as the threat to the free world that it is.”

Directives: Directives are one type of legislation in a crisis committee and they use the power of the whole committee to resolve challenges posed by crisis updates. Directives should be titled (be creative) and include a list of sponsors & signatories. Sponsors are generally those who have contributed most to the directive, while signatories are those who stand with the directive or wish to see it presented. The chairs will specify at the beginning of the committee the minimum sponsors and signatories per directive. Multiple delegates write and sponsor directives, as they are the most common and the most impactful type of legislation. Although directives should be written in clause format, unlike the resolutions of General Assembly committees, operative clauses should include actionable words; some examples of these words include, “releases, requests, establishes, creates,” or “ceases” and preambulatory clauses are

not necessary. Additionally, because the committee will pass multiple directives during a single session, most often as responses to crisis updates, directives are shorter than General Assemblies' longer resolutions.

Directives need a simple majority to be passed, and the dais will determine the exact number of signatories and sponsors each directive needs at the beginning of the conference. Delegates can motion for presentation of directives for a variety of time periods, with or without a Q&A period.

Subsequently directives can be voted on. If delegates decide that they support part of a directive but not the entire piece of legislation they may motion to "divide the question."

Dividing the question separates a clause or subclause from the directive as a whole and allows the committee to vote on each new section separately.

Delegates should strongly consider dividing the question if they agree with most (or a substantial portion of) a directive so the committee is able to

effectively pass legislation. Example Directive: (A randomized topic and committee) Preparing for war!

Sponsors: Benjamin Franklin, Alexander Hamilton, Thomas Jefferson, John Adams

Signatories: John Jay, Samuel Adams, Peyton Randolph, James Kinsey

1. Creates the Continental Army using existing Boston Militias. In order to organize said army,
 1. Take inventory of all existing arms and resources
 2. Give command of the army to George Washington
 3. Appoint generals and other military officials
2. Requests all states to provide troops to supplement the existing Continental Army
3. Appoints Benjamin Franklin as the ambassador to France to fulfill diplomatic duties. He will;
 1. Negotiate military treaties in order to have French soldiers train and supplement the newly created Continental Army

2. Request funds in order to pay for the Revolutionary War

Communiques: Delegates can address people, entities, and other organizations that are not part of the committee through communiques, which are written by multiple delegates but are not voted on by the committee. Communiques allow delegates to ask for meetings with outside organizations or individuals, specific information, or materials or resources. For example, members of the Security Council could request a meeting with Saddam Hussein. Delegates should remember that every request must be realistic with regards to your character's portfolio powers. It is also critical that each communique is written as a formal letter and is as specific as possible. If your letter lacks specifics, the dais may refuse your request or even turn it against you, potentially jeopardizing your plans and your position in the committee.

Press Releases: Press releases are ways for the whole committee to express sentiments and provide information to people who are not members of the committee (i.e. the public). Presented and debated in the same way as directives, press releases will need the same number of sponsors and signatories as directives. Once again, the number of sponsors and signatories will be determined by the dais. Delegates should remember that press releases are much less impactful than directives, communiques, and crisis notes. Generally, most press releases do little to substantially alter the flow of committee.

Portfolio Powers: Portfolio powers are the powers that accompany the country you represent. One example of this is the delegate of the Philippines ordering the Filipino army to invade a part of Kashmir. Another example can be the delegate of Ukraine relocating a part of their Horace Mann Model United Nations Conference 8 military

supplies to Pakistan. Every delegate will be representing a different country, therefore your motivations for using your country's resources will be different.

Crisis Notes: Crisis notes, also known as personal directives, are a critical component of a crisis simulation. They allow delegates to use their portfolio powers to direct the committee and advance individual agendas. A two pad system will be used to manage crisis notes in this committee, allowing delegates to work on their notes while the crisis staff responds. Although crisis notes do not need to be written in clause format (like directives) they should be both clear and detailed. It is important to remember that the more specific one's crisis notes are, the more easily they will be understood by the dais and the more successful your crisis arc will be. Additionally, crisis notes will only be accepted if they properly utilize a delegate's individual portfolio powers. Often delegates with

less experience will attempt large, unprecedented, and sometimes outrageous actions in a single crisis note. For example, suppose a delegate is on the United Nations Security Council during the Cuban Missile Crisis as a representative from the United Kingdom. This delegate, in a single crisis note, orders the British Royal Navy to seize Cuba. Delegates in this committee, and during future conferences, should not do this. A note like the one just described will not be accepted by the chair since it lacks specific details and does not fit into the nation's overall agenda. Instead, delegates should take smaller steps over time to prepare for a larger or more extreme action. An example of this would be to send a series of notes during the first committee session that do the following: organize a complete review of the British Navy, special operations forces, and direct MI6 to create a strategy for seizing important Cuban ports; coordinate with the United States intelligence community

and organize a joint military exercise in the Caribbean; position necessary military forces in the area; using diplomatic backchannels find a top Cuban military general/leader who is willing to attempt a coup; gather information on Castro's military forces in Cuba and adjust the takeover strategy accordingly; reach out to contacts in P5 nations and try and determine if they have assets in Cuba or are considering unilateral military action against the island, this could provide the UK with leverage. Then the UK might be ready to occupy Cuba. But remember, an action like this is huge and unless executed seamlessly it will not go according to plan. Crisis notes are the most personally powerful and dangerous piece of legislation in committee. Good crisis notes should direct the flow of the committee in a direction that benefits oneself and the whole committee as well. Before sending a note, make sure this is in the character of your delegate. Crisis notes do not

have to be voted on by the entire committee, as they are unilateral. If delegates decide that it is in either their own or the committee's best interest, two or more delegates may collaborate to use their portfolio powers to write a joint crisis note. It is extremely important to note that crisis notes and arcs make up a large share of the committee and thus well planned and detailed notes are an essential consideration in awards.

TOPIC: TAYLOR SWIFT MASTERS SALE

History

Taylor Swift, pre-Big Machine Label Group Sale:

On December 13, 1989, Taylor Swift was born in West Reading, Pennsylvania to parents Scott and Andrea Swift. She took up an early interest in music, performing in four local theater productions by the age of nine. Swift also regularly went up to New York City to take vocal and acting

lessons. Inspired by Shania Twain's work, she became more interested in country music, performing covers at local festivals every weekend. As her fascination with country music grew, Swift told her parents that in order to succeed in the industry, she needed to move to Nashville, Tennessee, the home of many prominent country record labels and musicians. At the age of eleven, she traveled to Nashville with her mother to submit demo tapes to record labels—she was rejected, however. She told herself that this was because everyone else was trying to do the same thing, so she needed to figure out “a way to be different.”

After returning home to Pennsylvania, Swift sought the guidance of Ronnie Cremer, a local musician and computer repairman. Swift asked him to teach her the guitar, hoping to differentiate herself from other up-and-coming artists at the time. Cremer agreed to help her, and he supported her initial efforts in songwriting, leading to her writing her

first song, “Lucky You” in 2003. That same year, Swift and her parents began working with New York City-based talent manager Dan Dymtrow.

Dymtrow helped her break into the music industry as she modeled for Abercrombie and Fitch's “Rising Stars” campaign, recorded a song for a Maybelline compilation CD, and met with major record labels. Swift, who was 13 at the time, received an artist development deal after performing her own songs at an RCA Records showcase. She then started making regular trips back to Nashville with her mother. When Swift was 14 years old, her father shifted to Merrill Lynch's Nashville branch, and the family moved to Hendersonville, Tennessee, to assist Swift in breaking into the country music scene. Swift initially enrolled at Hendersonville High School before switching to Aaron Academy after two years, which allowed her to better balance her touring schedule through homeschooling. She continued to

attend Aaron Academy for the rest of high school, eventually graduating in 2008 at the age of 18.

In Nashville, Swift worked with experienced local songwriters such as Brett James, the Warren Brothers, and many others. But most notably, she formed a working relationship with Liz Rose, a country singer who had lived in Nashville her whole life. The two began to work together, and Rose began to give Swift weekly songwriting lessons. Rose described them as “some of the easiest she had ever done” due to Swift’s natural songwriting talents and clear vision. At the same time, Swift had broken off her development deal with RCA Records, claiming that they were treating their artists unfairly and rushing her to produce music. In 2005, while performing at Nashville’s Bluebird Cafe, Swift caught the attention of Scott Borchetta. At the time, Borchetta was an executive at DreamWorks Records but was planning on forming his own record

label, Big Machine Label Group. Borchetta reached out to Swift and eventually signed her to Big Machine Label Group later that year as the label’s first signee.

At the label, she began working on her first studio album, *Taylor Swift*. Swift wrote the first three songs on the album entirely by herself and worked with Liz Rose, Robert Ellis Orrall, Brian Maher, and Angelo Petraglia on the remaining eight. The album was released on October 24, 2006, and was immediately met with praise from publications within the industry. *Country Weekly* attributed Swift’s success to her “honesty, intelligence, and idealism,” all of which helped her distinguish herself from other up-and-coming musicians. Her eponymous debut album peaked at number five on the US Billboard 200, on which it spent 157 weeks—the longest stay on the chart by any album released in the 2000s.

Swift spent most of 2007 promoting *Taylor Swift* through radio

tours and television appearances. She also opened for Rascal Flatts on select dates in replacement of Eric Church. Borchetta said that although he initially received criticism for signing Swift due to her age, she was able to reach an untapped audience that brought her great success—teenage girls who listen to country music. Following *Taylor Swift*, she released three singles in 2007 and 2008: *Teardrops on My Guitar*, *Our Song*, *Picture to Burn*, and *Should've Said No*. All of them reached Billboard's Hot Country Songs chart, where *Our Song* and *Should've Said No* were her first number one hits. Swift's *Our Song* made her the youngest artist to independently create and perform a number-one song on the charts. The song *Teardrops on My Guitar* peaked at position 13 on the American Billboard Hot 100. Additionally, Swift released two EPs: *Beautiful Eyes* in July 2008 and *The Taylor Swift Holiday Collection* in October 2007. She promoted her debut album extensively as the opening act for other

country musicians' tours in 2006 and 2007, including those by George Strait, Brad Paisley, Tim McGraw, and Faith Hill.

Up to this point, Swift had already accrued multiple accolades and accomplishments for her work: she became the youngest individual to receive the Nashville Songwriters Association's Songwriter/Artist of the Year award in 2007. She also received the Horizon Award for Best New Artist from the Country Music Association, Top New Female Vocalist from the Academy of Country Music Awards, and Favorite Country Female Artist from the American Music Awards. She was also nominated for Best New Artist at the 2008 Grammy Awards, where she eventually lost to Amy Winehouse. Later that year, Swift entered a relationship with pop singer Joe Jonas that would end up only lasting three months.

On November 11, 2008, Taylor Swift released her second studio album with Big Machine Label Group, *Fearless*.

Along with the album, Swift released five additional singles within one year, including mega hits *Love Story* and *You Belong With Me*. *Fearless* would go on to be Swift's first number one album and eventually the best-selling album of 2009 in the US. Additionally, Swift's Fearless Tour, her first album-accompanied tour, grossed \$63 million across the US.

Later in 2009, Swift's first spot of controversy would come at the 2009 Video Music Awards. Her acceptance speech for Best Female Video was interrupted by popular rap artist Kanye West, who claimed that the award should have gone to Beyonce. This moment became the subject of conflict between the two artists' fanbases, countless internet memes, and widespread media attention. Other than this, the rest of her 2009 was wildly successful. She was named Billboard's Artist of the Year, won four Grammy awards, and was the Country Music Association's youngest-ever Entertainer of the Year. Aside from

solo accomplishments, Swift also contributed to various collaborations with other artists and TV shows during this time. Swift was featured on the songs *Two Is Better Than One* by Boys Like Girls and *Half of My Heart* by John Mayer, the latter of which she co-wrote. She co-wrote and recorded *Best Days of Your Life* with Kellie Pickler and co-wrote *You'll Always Find Your Way Back Home* and *Crazier* for the Hannah Montana: The Movie album. She produced two songs for the Valentine's Day soundtrack, one of which became a number-one Canadian Hot 100 hit and also peaked at number two on the Billboard Hot 100. She also began dating actor Taylor Lautner while the two starred together in Swift's debut movie *Valentine's Day*. In October 2010, Swift released her third studio album, *Speak Now*. The album opened atop the Billboard 200, selling one million copies within the first week of its release. It became the fastest-selling digital album by any female artist, earning Swift her first

entry into the Guinness Book of World Records. The album received rave reviews, with critics applauding Swift for her mature perspectives and lyrics despite being just twenty years old. Also in 2010, she briefly dated actor Jake Gyllenhaal. Swift's *Speak Now* world tour ran from February 2011 to March 2012 and grossed over \$123 million.

In August of that same year, Swift released the lead single from her new album *Red*, *We Are Never Ever Getting Back Together*. The song topped the charts across the world before *Red* officially released on October 22, 2012. On this album, Swift once again worked with longtime collaborator Liz Rose, as well as new partners such as Max Martin and Shellback. This album was Swift's first time introducing some elements of rock into her music, as well as the first time she embraced some darker themes into her lyrics. The album racked up various awards, including four nominations at the 2014 Grammy Awards. During her release of

Red, along with its world tour, which grossed over \$150 million, Swift entered a relationship with British singer and One Direction member Harry Styles. The relationship ended in 2013, however.

In March of 2014, Swift moved full-time to New York City. While there, she began working with producers such as Jack Antonoff, Imogen Heap, Ryan Tedder, and others on her fifth studio album *1989*. The album's singles, *Shake it Off*, *Blank Space*, and *Bad Blood* all reached number one in the US, and the *1989* world tour grossed \$250 million, the highest of any tour that year. The album also won numerous awards, including Album of the Year at the 2016 Grammys.

After *1989*, Swift took a year-long hiatus from the public spotlight until in 2017 she cleared her social media accounts and released the single *Look What You Made Me Do*. Following the release of the single, she released her final studio album with Big Machine Label Group, *Reputation*. Like her

previous work, *Reputation* was wildly successful, racking up countless awards and media attention—the album also delved deeper into Swift’s darker persona, as shown through her lyrics and album cover. After the release of *Reputation*, Swift left Big Machine Label Group and joined Republic Records. *Lover*, her first album with her new record label, came out on August 23, 2019.

Amidst the promotion of the album, Swift’s feud with Scooter Braun began. Braun was in the middle of a deal with Big Machine Label Group, who still owned Taylor’s masters, to purchase the label for a whopping \$330 million. Taylor claimed that she was trying to buy her masters back from BMLG, but they would only allow her to if she exchanged one new album for each older one under another contract, which she refused to do. When Braun’s purchase of the label was confirmed in June of 2019, he became public enemy #1 for Swifties around the world.

Scooter Braun, pre-Big Machine Label Group Sale:

Scooter Braun’s music career began in 2002—while a student at Emory University, he was asked to help plan after-parties for the Anger Management Tour featuring Ludacris and Eminem. This launched him into the world of hip-hop and rap, where he began forming connections to help establish himself as a professional in the industry. One of the most notable connections Braun made organizing these parties was with Jermaine Dupri, director of So So Def Records. Braun was 19 years old when Dupri asked him to join the record label in a marketing position, and he was 20 when promoted to executive director for marketing. Some of Braun’s most notable events while working for So So Def Records included parties for the 2003 NBA All-Star Game as well as after-parties for Britney Spears’ Onyx Hotel Tour.

Braun then left Dupri’s record label to start his own marketing

business. He partnered with prominent artist Usher to form Raymond-Braun Media Group (RBMG) in 2008. The two convinced up-and-comer Justin Bieber and his parents to move to Atlanta for a no-strings-attached trial period, before fully signing the Canada native later that year. RBMG's next big signing was in 2013 when the group signed hit artist Ariana Grande to an extended contract. Since then, Braun has begun to manage the careers of tons of major artists, including Psy, Carly Rae Jepsen, Martin Garrix, Kanye West, David Guetta, and others.

Braun and his media firm also found great success in the television industry. *Never Say Never*, a documentary about Justin Bieber, was produced by Braun and was listed as "one of the highest-grossing music documentaries in domestic box office history" by MTV in 2011. The movie had a \$13 million budget yet made over \$100 million in total. *Burden*, *Demi Lovato: Dancing with the Devil*, *The Giver*, *The Boy from Medellin*,

and other films were among those Braun served as executive producer on. Additionally, Braun served as executive producer for the 2014–2018 drama *Scorpion* on CBS. *Variety* stated in 2018 that FX had ordered a pilot of Braun's comedy *Dave*, executive-produced by Kevin Hart and Lil Dicky. *Dave* was the most-watched program in FX history during its debut season.

In 2010, Braun's holding company, Ithaca Holdings, raised \$120 million for venture capital. Over the next eight years, Ithaca Holdings grew massively, eventually obtaining over half a billion dollars in assets by 2018. In June 2019, Braun made Ithaca Holdings' biggest acquisition to date—the purchase of Big Machine Label Group, and with that, the master recordings to Taylor Swift's first six studio albums. Swift claimed that BMLG did not even give her a chance to purchase her own masters, and amidst this controversy, in October 2020, Braun and Ithaca Holdings sold the six album masters to Shamrock

Holdings for a reported \$405 million, making Ithaca Holdings a \$225 million profit after buying at a \$140 million valuation as a part of the greater BMLG deal for \$330 million.

Current Situation

After leaving Big Machine Label Group in 2018, Taylor Swift signed a deal with Republic Records—despite this, BMLG retained the masters to the six studio albums that Swift recorded with the label. As a result, when Scooter Braun and his company Ithaca Holdings purchased the entire label in June 2019, with it came the master recordings of the most popular artist of the last decade.

The day is June 31st, 2019. Yesterday, Scooter Braun officially purchased Big Machine Label Group for a staggering \$330 million, and now has full control of Taylor Swift’s master recordings for her first six studio albums. Now, anytime any song on one of those albums is streamed, featured on TV, or used in a movie,

Braun receives the profits. This morning, news broke of the sale, and fans, the media, and artists did not hesitate to pick sides. Although the overwhelming majority of music listeners and artists came to Swift’s support, a few key players within the industry, such as Justin Bieber and Ariana Grande, were quick to defend Braun, claiming he would never do the things that he was being accused of online—things such as not even notifying Swift’s team of the deal and as a result not even allowing her to purchase back her own music.

As the situation unravels, it becomes increasingly clear that this issue extends way beyond this specific controversy. The broader implications for the music industry are significant, as artists and industry professionals grapple with the balance between creative expression and financial control. The controversy has drawn attention to the need for reforms and safeguards to ensure that artists' rights are respected and protected in an

industry that often values profits over artistic integrity.

The longer this situation goes unaddressed, the more assumptions the internet and media make, only worsening the situation for all parties involved. People online begin to attack and even threaten Scooter Braun for his purchase of Swift's catalog, while Scott Borchetta is also defamed for allegedly not notifying Swift of the deal beforehand.

In this simulated meeting between members of Borchetta's BMLG, Braun's Ithaca Holdings, and Swift's management board, it is up to you to mitigate the situation at hand by coming to agreements that benefit all parties involved. You must also consider the effects that your decisions have on the greater music industry, for this moment in time could either lead to a massive reform in the way that labels operate or a reason for labels to continue to exploit artists for profit.

Possible Solutions

When considering possible solutions to this crisis, you must keep in mind your own interests while at the same time trying to resolve this issue, and hopefully the music industry as a whole, in a swift manner. Currently, the internet is in a frenzy, with users debating each other on Twitter about who is in the wrong. As more rumors spread across the web, your public images only worsen and the situation only gets further out of hand. As a result, a possible solution right off the bat could be to issue statements from your respective companies clarifying common pieces of misinformation being spread in an attempt to calm online chatter.

Additionally, parties involved could engage in revenue-sharing agreements. Such an agreement would give Taylor Swift a share of the money made from her original music library in order to provide her a fair proportion of the profits while not necessarily giving her back complete ownership of the

masters. This strategy entails negotiating a set share of sales, streaming, and licensing revenue that will be given to Swift. To build trust and accountability, transparency in accounting and acknowledgment of her creative input would be essential. The arrangement might alleviate her worries and provide continued pay for both her current catalog and any new works produced throughout its term. This strategy fits with the larger industry discussion concerning artist rights and fair treatment in the music industry by establishing a precedent for equal compensation.

Members of Scooter Braun's Ithaca Holdings must stress long-term collaborations to support Swift and other artists. The goal of such partnerships might be to use Taylor Swift's artistic ability and Braun's business knowledge for the common good. Both sides can demonstrate their unity and shared commitment to positive change by cooperating on projects that address social issues,

charitable undertakings, or creative endeavors. This strategy would show a sincere desire to advance positively, transforming a potentially combative circumstance into a chance to make a significant contribution. Both parties may showcase their common ideals and show a readiness to collaborate through such joint initiatives, effectively directing their influence and resources toward changing the music industry and beyond. This kind of cooperation could eventually promote a sense of rapprochement, highlight a point of consensus, and offer a constructive setting for ongoing discussions concerning the divisive catalog and masters problem.

Questions to Consider

1. How can you as a committee balance the financial interests of investment firms and record labels with the imperative to respect artists' creative ownership rights, especially in light of Taylor Swift's catalog sale?

2. What compromise solutions could be explored to address Taylor Swift's concerns while acknowledging the financial investments made by parties like Scooter Braun's holding company and the Big Machine Label Group?
3. How might you implement effective mediation strategies to bring Taylor Swift's management team, Scooter Braun's representatives, and label executives to the negotiation table?
4. How can the potential public perception of Taylor Swift's catalog sale impact her reputation as an artist, and what strategies could be adopted to safeguard her artistic image?
5. Considering the unique circumstances of Taylor Swift's case, what precedent might be set for other artists in similar situations, and how can the committee ensure a fair and balanced outcome?
6. In light of this controversy, how might the broader music industry adapt its practices and business models to better address artist concerns, contracts, and catalog sales?
7. What transparency measures can be suggested to ensure that artists have a clearer understanding of how their works are being used and monetized by record labels and investment companies?
8. How might the committee advocate for the development of legal frameworks that protect artists' interests and provide more leverage in situations involving catalog sales and master rights?

DOSSIER

Taylor Swift's Team

Taylor Swift: A singer-songwriter who transcended country roots to dominate global pop, Taylor's discography is an open diary. With each song a testament to her personal experiences, the catalog's sale is not just a business move, but an infringement on her life's work. Taylor has always been a vocal advocate for artists' rights. This crisis magnifies her cause, aiming to set a precedent about ownership, legacy, and respect in the music industry.

Tree Paine: Tree Paine is the stalwart PR expert behind Taylor Swift's public image. With vast experience in entertainment PR, she specializes in strategic narrative crafting and crisis management. As Swift's PR lead, Paine doesn't just react to media situations but actively shapes them, ensuring Taylor's voice remains authentic and clear. Her dedication extends beyond professional obligations, marking her

as a deeply trusted ally in the intricate dance of celebrity and media relations.

Todrick Hall: Todrick Hall, an accomplished entertainer, has solidified his reputation through a unique blend of music, choreography, and advocacy. His close collaboration and friendship with Taylor Swift, including memorable appearances in her music videos and mutual support on social media, has deepened their artistic bond. Their shared ethos of self-expression and combating prejudice makes their partnership particularly resonant. As Swift navigates challenges in the music world, Todrick, with his profound understanding of industry intricacies and their personal connection, stands as both an ally and confidant, providing an invaluable perspective shaped by mutual respect and shared challenges.

Joe Alwyn: A prominent British actor with a repertoire of roles, Joe Alwyn has already made his mark in the world

of cinema. His credits include starring in the compelling "Billy Lynn's Long Halftime Walk" and delivering nuanced performances in acclaimed films like "The Sense of an Ending," "The Favourite," and "Harriet." Beyond his cinematic achievements, Joe's life became woven with Taylor Swift's when they first crossed paths at the 2016 Met Gala. Their connection deepened, eventually blossoming into a discreet romance in 2017 when Taylor sought refuge from the public eye. Amidst Taylor's journey, Joe played a pivotal role as a contributor to her album "Folklore." Under the pseudonym William Bowery, he co-wrote the poignant tracks "Exile" and "Betty," while also lending his talents as a co-producer on several other songs. In this pivotal situation surrounding the sale of Taylor's masters, Joe stands as a steadfast partner, highlighting the significance of their bond and his dedication to preserving Taylor's artistic vision and autonomy.

Shawn Mendes: Shawn Mendes, a Canadian singer-songwriter who catapulted to fame with his melodic hooks and heartfelt lyrics, shares a special camaraderie with industry luminary, Taylor Swift. In the early stages of his career, Mendes was afforded a unique opportunity to join Swift as an opening act on her "1989 World Tour," a move that significantly amplified his reach and fan base. This professional collaboration blossomed into a friendship and mutual respect. Taylor, often vocal about her admiration for Shawn's talent, has shared several candid moments with him, both on and off stage. Their relationship transcends professional bounds, characterized by mutual support and shared experiences navigating the global music scene. As two of the industry's prominent figures, their bond offers insights into

mentorship, collaboration, and the value of shared journeys in the world of music.

Abigail Anderson: Abigail Anderson is often recognized by devoted Taylor Swift fans due to her enduring and personal relationship with the pop sensation. Their friendship, which dates back to their early high school days, has stood the test of time, remaining intact amidst Taylor's meteoric rise to fame. Abigail has been immortalized in Swift's music, most notably in the nostalgic track "Fifteen" from the "Fearless" album, which captures the essence of their shared teenage experiences. Their bond extends beyond public appearances and social media posts; it is a genuine connection rooted in shared memories, trust, and mutual support. In the whirlwind of Taylor's celebrity life, Abigail represents a touchstone to her past, a grounding force, and a reminder

of simpler times before fame. Their relationship exemplifies the beauty of enduring friendships amidst the complexities of the entertainment world.

Liz Rose: Liz Rose, an acclaimed songwriter, has been an integral figure in the formative years of Taylor Swift's songwriting journey. Their collaborative synergy began when Taylor was a budding artist, with Rose acting as a co-writer on many tracks from Swift's eponymous debut album. Among their notable co-creations is the Grammy-winning "White Horse." Rose's seasoned expertise perfectly complemented Swift's raw narrative talent, crafting songs that resonated deeply with audiences. Their collaboration isn't just about penning hits; it's a testament to the magic of creative alchemy between two songwriters. Over the years, while

Taylor evolved and explored various musical avenues, the foundation Rose helped lay remains evident in Swift's narrative-driven songwriting style.

Scott Swift: Scott Swift, father to the global superstar Taylor Swift, has been more than just a familial pillar of support in her journey to stardom. In the nascent stages of Taylor's career, Scott played an instrumental role in overseeing and managing the financial aspects of her blossoming music endeavors. His prudent financial acumen ensured that Taylor's interests were safeguarded, especially during times when young artists can be vulnerable to the complexities of the industry. Beyond the balance sheets and contracts, Scott's involvement reflected a deep-seated commitment to his daughter's vision and dreams. As Taylor transitioned into becoming an industry titan, the foundational financial decisions made under Scott's guidance undoubtedly played a role in

securing her long-term artistic and financial independence.

Andrea Swift: A beacon of strength and maternal guidance, Andrea Swift has been a central figure in Taylor Swift's life and career. Beyond her role as a mother, Andrea has been actively involved in Taylor's rise to stardom, often accompanying her during her early career endeavors and providing invaluable emotional and strategic support. Her protective instincts, combined with a sharp insight into the entertainment industry, have helped shape Taylor's path, ensuring her daughter's well-being and interests always remain paramount. Their close bond is palpable, with Taylor frequently referencing her mother's influence in her music and public appearances. In the labyrinth of fame, Andrea stands as a grounding force for Taylor, exemplifying unwavering love and support amidst the challenges and triumphs of the music world.

Donald Passman: A luminary in music industry circles, Donald Passman is esteemed not just for his legal prowess but for his extensive understanding of the sector's nuances. As an entertainment attorney, he has championed the rights of many prominent figures, including Taylor Swift. Passman's collaboration with Swift underscores his reputation for representing the best in the business, navigating complex contracts and ensuring his clients' best interests. His landmark book, "All You Need to Know About the Music Business," serves as an industry bible, elucidating the intricacies of music contracts, rights, and more. Swift's association with Passman is a testament to her commitment to safeguarding her work and rights, and their professional alliance is emblematic of the intricate dance between artistry and legalities in the modern music landscape.

Paul McCartney: As a music icon and one of the legendary figures of The Beatles, Paul McCartney's journey in the music industry bears striking parallels to Taylor Swift's ongoing struggle for ownership of her master recordings. McCartney's own battle over the rights to The Beatles' catalog serves as a poignant reminder of the challenges artists face in preserving their creative legacies. In the 1980s, McCartney was infamously outbid by Michael Jackson for the rights to The Beatles' catalog, a move that left McCartney without control over the very music he helped create. Much like Taylor Swift, McCartney faced the heart-wrenching reality of seeing his life's work in the hands of someone else. However, McCartney's story took a different turn when he managed to reclaim some of The Beatles' catalog, emphasizing the enduring spirit of artists in their quest for ownership and control over their art. His experience serves as both a cautionary tale and a

source of guidance for Taylor Swift and artists worldwide, underscoring the importance of creative autonomy and the ongoing struggle for fair ownership in the ever-evolving music industry.

Blake Lively: A luminary in the entertainment industry, Blake Lively's illustrious career in film and television stands as a testament to her talent as an actress. Renowned for her role as Serena Van Der Woodsen in the show "Gossip Girl" as well as a string of successful films including "The Sisterhood of the Traveling Pants" and "The Shallows," Lively has captivated audiences worldwide with her charismatic performances. Blake's profound friendship with Taylor Swift is also a noteworthy aspect of her public persona. Their bond, forged in the whirlwind of fame, has become a symbol of authenticity amidst the glitz and glamour of Hollywood. In the ongoing crisis surrounding the sale of Taylor's masters, Blake Lively emerges as a steadfast ally, leveraging her

influence and voice to support Taylor's quest for ownership and artistic autonomy.

Scooter Braun's Team

Scooter Braun: Arguably one of the most influential figures in entertainment management, Scooter's portfolio boasts some of the industry's biggest names. Purchasing Swift's catalog seemed a logical business expansion. But the unexpected public and industry backlash challenges his reputation. Scooter must now reconsider his strategies, ensuring they're aligned with evolving industry ethics and artist sentiments.

Harvey Schwartz: As the CEO of The Carlyle Group, one of the world's foremost private equity firms, Harvey Schwartz wields immense influence in the realm of finance and investment. His distinguished career in the financial sector has solidified his reputation as a strategic thinker and dealmaker of unparalleled caliber. In a

dramatic confluence of finance and music industry dynamics, Harvey Schwartz's pivotal role in The Carlyle Group has come into focus as the firm provides the financial backing for Scooter Braun's acquisition of Taylor Swift's masters through Big Machine Label Group. This unexpected alliance underscores the profound impact of financial institutions on the music industry's creative ownership landscape. As negotiations surrounding the sale of Taylor Swift's masters evolve, Harvey Schwartz's expertise in high-stakes financial transactions takes center stage. His position at the helm of The Carlyle Group offers a unique lens through which to examine the intricate intersection of financial power, creative ownership, and the evolving dynamics of the music industry.

Justin Bieber: From his discovery on YouTube to becoming a global pop sensation, Justin Bieber's meteoric rise has been closely intertwined with the

guidance of his manager, Scooter Braun. Braun recognized Bieber's raw talent early on and has been instrumental in molding his career trajectory. This symbiotic relationship has weathered both professional challenges and personal tribulations. While Bieber has become synonymous with chart-topping hits and a transformative public image, Braun's influence behind the scenes has been undeniable. Their partnership goes beyond the traditional artist-manager dynamic, reflecting a deeper bond of trust and loyalty. Amid industry controversies, Bieber often leans on Braun, not only for strategic guidance but also for personal counsel, a testament to their enduring connection.

Demi Lovato: Demi Lovato, a powerhouse vocalist and outspoken advocate of mental health and body positivity, has faced her share of personal and professional challenges in the limelight. In 2019, seeking a fresh start and stronger guidance, Demi

signed with Scooter Braun, joining his roster of elite talents. This partnership marked a significant shift in her career. Braun, known for his management prowess, has since played a pivotal role in steering Demi's professional journey, helping her navigate the music industry with renewed focus. Their bond is underlined by mutual respect: while Demi brings raw talent and authenticity, Braun contributes strategic insight. Together, they represent a dynamic duo, committed to enhancing Demi's legacy while confronting the industry's ever-evolving landscape.

Ava Max: Ava Max, with her unmistakable voice, burst onto the pop scene as a young talent, quickly gaining traction with hits like "Sweet but Psycho." Despite her youth and being relatively new to the industry, her potential was evident. This caught the attention of Scooter Braun, a

seasoned manager with a history of guiding artists to global acclaim. Under Braun's guidance, Ava has been strategically navigating the challenges of the music world. Their partnership, a blend of Ava's fresh talent and Braun's deep industry insight, is aimed at ensuring her rise isn't just meteoric, but also enduring in a competitive music landscape.

Yael Cohen Braun: Yael Cohen Braun is more than just Scooter Braun's spouse; she's an entrepreneur, philanthropist, and a force in her own right. Founder of the health advocacy organization "F*** Cancer," Yael has always demonstrated a passion for creating positive change. In her relationship with Scooter, one of the music industry's most influential figures, they've built a partnership that seamlessly merges family, advocacy, and business. Their union offers a glimpse into the world where personal

relationships and industry dynamics intertwine. Yael, while supportive of Scooter's endeavors, also brings her own perspective, ensuring that their combined efforts reflect both their individual passions and their shared values. In the backdrop of industry controversies or challenges, Yael stands as both a pillar of support and a voice of reason for Scooter, highlighting the strength of their bond.

J Balvin: J Balvin, a global icon in the reggaeton and Latin music scene, is known for hits that have resonated on international charts. Hailing from Colombia, his infectious rhythms and melodies have made him a household name far beyond the Spanish-speaking world. Partnering with Scooter Braun, a heavyweight in talent management, J Balvin's global reach has only intensified. Braun, with his track record of catapulting artists to worldwide fame, offers strategic

guidance that complements Balvin's unique sound. This collaboration signifies the merging of Latinx vibrancy with mainstream music industry prowess, illustrating J Balvin's aim to not only dominate the charts but also to shape the future of global pop culture.

Big Machine Label Group Team

Scott Borchetta: Taylor's career also established Big Machine Label Group as a powerhouse. Scott, having nurtured Taylor's talent from its infancy, faces a dilemma. The professional becomes personal, as he grapples with the implications of the sale. This saga tests his business integrity and questions his loyalty to the very artists that bolstered his label's reputation.

Andrew Kautz: Andrew Kautz is associated with Big Machine Label Group, where he held a significant role as the Chief Operating Officer (COO).

In this capacity, Kautz played an essential part in the operational and strategic facets of the label, helping guide the business through the multifaceted landscape of the music industry. Big Machine, known for being the record label Taylor Swift was initially signed to, has faced various complexities and controversies, especially regarding music rights and artist relations. Andrew's role at the label required him to navigate these challenges, ensuring the smooth functioning of the label while balancing the interests of artists and the business. As the COO, his decisions and strategies have been influential in shaping the trajectory of the label and its artists, making him a key figure in the larger narrative surrounding Big Machine and its relationships within the industry.

Cassandra Mitchell: Cassandra Mitchell, affectionately known in industry circles as Cassie, is one of Big Machine Label Group's (BMLG)

unsung heroes. As Director of Artist Relations, Cassie bridges the gap between the label's roster of talents and the executive team, ensuring a smooth flow of communication and nurturing artist growth. With a background in musicology and a decade of experience in talent management, she's honed a knack for recognizing emerging talent and understanding their unique needs. While not always in the limelight, Cassie's contributions to BMLG are undeniable. Her fingerprints can be traced on various artist development projects, and her ability to navigate the often complex world of artist-label relations has solidified her reputation as an indispensable asset to the BMLG family.

Dolly Parton: Dolly Parton, a standout name in country music, has charmed fans for years with her iconic songs and voice. Joining forces with Big Machine Label Group (BMLG) was a strategic move, blending her timeless appeal with the label's modern touch.

With BMLG, Dolly's tracks continue to find new ears while still delighting her long-time fans. This collaboration reflects a harmonious blend of tradition and current industry trends, marking a win-win for both the artist and the label.

artistic and business sides of the industry positions him as a key figure in the BMLG narrative and its contributions to the world of music.

Mike Rittberg: Mike Rittberg is a seasoned executive within the music industry, holding a significant role at Big Machine Label Group (BMLG). In the rapidly shifting landscape of music, Rittberg has been instrumental in shaping the strategic direction of the label, aligning its goals with the evolving tastes and trends of audiences. His expertise, which spans various facets of the music business, ensures that BMLG remains at the forefront of innovation and artist development. Working closely with artists, managers, and other stakeholders, Rittberg's influence is evident in the label's continued success and its reputation for fostering talent. His deep understanding of both the

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