

MUSIC INDUSTRY REPORT

Exploration



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This study is a product of the collaboration and vision of multiple people.

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and Rupa DeLoach, The Research Center

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Workforce Category #9: Music Publishing Creative Operations (Sync Pitching, Marketing, Talent Scouting, etc.), Sync Licensing, Music Supervision, Advertising, Catalog Administration, Rights Management, Metadata Organization, Performance or Mechanical Copyright Society Operations, Record Label Operations (A&R, Marketing, Radio Promotion, Distribution, Human Resources, etc.)

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LETTER OF INTENT

Aaron Davis, Co-founder and CEO of Exploration Group, and **Rupa DeLoach**, Vice President of Research at the Nashville Area Chamber of Commerce:

Wendell Berry writes: “It may be that when we no longer know what to do we have come to our real work and that when we no longer know which way to go we have come to our real journey. The mind that is not baffled is not employed. The impeded stream is the one that sings.” In our inaugural publishing of the Music Industry Report, we hold to this sentiment.

Exploration has teamed up with the Nashville Area Chamber of Commerce and several leading trade associations and educational institutions to study the state of the Music Industry, its individual sectors, and its functioning as a collective body. In our research we’ve analyzed how folks worked in the past and how their efforts have been affected by COVID-19.

Chip and Dan Heath in their bestselling book, *Switch*, inform us: “data are just summaries of thousands of stories—tell a few of those stories to help make the data meaningful.” That is just what the research team has done in the compelling narrative within this study.

The Music Industry Report 2020 was conducted in three main parts: 1) in depth interviews with individuals to learn how their businesses and organizations have been personally affected 2) detailed surveys of large groups of members of our community to garner a broader perspective 3) economic impact data, demographic statistics and cluster analysis of the Nashville, Tenn. region with other music-centric areas. This method gave us a comprehensive understanding of some of the opportunities and challenges the music industry faces.

So as you read, we ask you to witness the dynamic and innovative nature of the music industry and the opportunities it presents to both creatives and entrepreneurs in addition to the economic power of the music industry here in the Nashville Region (in terms of jobs, monetary impacts and what it means to the regional and national landscape). We believe this report will demystify how the music industry works and offer insights on how recession and pandemics can be navigated by those most critical to the industry yet most vulnerable.

Thank you to the contributors and project leads who helped produce this study and all of the folks who made it possible. To properly analyze such a large and complex industry was no easy task; the results stand as a testament to the merit, grit, and perseverance of everyone in this industry.

In addition to anticipated findings from this report, we took into consideration a few overarching principles. It has been important for us to embody them in order to put our best foot forward and in order for our work to stand in full integrity. We are committed to truthful reporting on the findings of this research. Transparency of data means making all findings available in addition to a complete methodology. We are also committed to a spirit of collaboration and mutual benefit. This project would not be possible without the collective effort of the countless individuals and organizations who comprise this industry.

The high-level findings of the study illuminate that Nashville is not only where the world comes to record and listen to music, but where music comes to do business. Data suggests that our resolve must be strengthened to address the sustainable viability of independent venues in addition to issues of compensation and inequity that were further exacerbated by the COVID-19 pandemic—deficits in social programs available for musicians and staff, in gender and racial bias and in a balanced revenue share for creators. We also learned there is much work to do in educating all participants in the music supply chain regarding the value and importance of metadata.

Finally, we all agree (whether its among those in the music industry or the wider public) that music is worth fighting for, that it enriches our daily lives and keeps our souls intact. Now, more than ever, we can meet the challenges and opportunities uncovered by this research in Nashville and around the world.

We are optimists. We believe the best is yet to come. We view the great challenges of our times as opportunities to work together, utilizing our collective intellect in order to derive creative and adaptive solutions to more effectively reach our common goals. We are grateful and have high regard for the many individuals who share this belief and have contributed so much in helping us produce the Music Industry Report 2020.

We'll see you down the road. This is how the music business works.



Aaron Davis
Co-Founder and CEO
Exploration Group



Rupa R DeLoach
Vice President of Research
Nashville Area Chamber of Commerce

EXECUTIVE SUMMARY

Industry follows art. Creation is the nucleus of human experience and music is the communication of human experience over sound waves from one mind to another. It is the lullabies you sang from birth, the way you learned the alphabet, the mosh pit you joined when you were thirteen, the first CD you ever bought, the guitarist who shook your hand, the long rides home listening to your favorite radio station, the symphony orchestra, the gospel choir, the bass drop at Coachella.

A music industry is what happens when “the roadies take the stage, pack it up and tear it down,” to quote Jackson Browne. It is the money changing hands before the crowd rolls in. It is the royalties and commissions and licensing fees and salaries of over **1.9 million people** who exist to facilitate an exchange of value between music creators and listeners.

The Music Industry Report 2020 establishes market research exploring innovation and change driving growth in the music industry with an emphasis on the impacts of COVID-19.

METHODOLOGY

Our premise is to encourage the music industry to represent itself.



More than one hundred music industry experts shared their time and insights over video conference interviews between March and September of 2020. Their words informed two largescale online surveys to **2,589 combined recipients**: a 98-question survey to the Music Industry investigating workforce dynamics (with a **95% confidence level** and **+/-2.19% margin of error**), and a 50-question survey to Music Consumers (with a **95% confidence level** at **4.08% margin of error**). Survey to the Music Industry skews by **1.0%** toward males, Consumers' Survey by **10.0%** toward females; Music Industry survey by **13.7%** toward whites, Consumers' survey by **+6.7%** toward whites.

Eighty-seven percent of respondents to the Survey to the Music Industry indicate they live in the United States; **55.3%** are from the Nashville Metropolitan Statistical Area. **77.2%** of respondents to the Consumers' Survey indicate they live in the United States; **48.1%** are from the Nashville Metropolitan Statistical Area.

Three focus groups of 6-12 people each helped to refine topics of considerable importance and address demographic limitations from the surveys:



**LIVE MUSIC
PROFESSIONALS**

**ARTISTS
SONGWriters
MUSICIANS
PRODUCERS**

**DIVERSITY AND
INCLUSION
IN THE
NASHVILLE MUSIC
INDUSTRY**

Data sets from federal, state and private sector resources garnered an in-depth picture of direct, music-related employment specific to the Nashville region then to the broader USA.

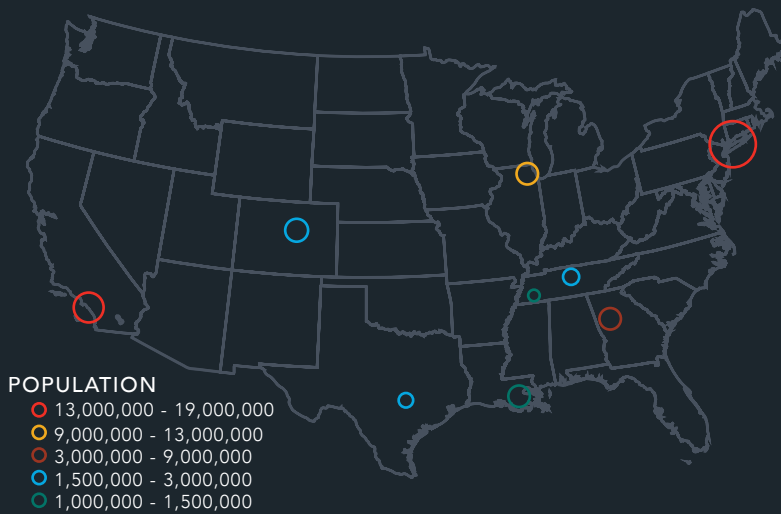
The regional and national employment figures were used to calculate the economic impact of the music industry through input-output modeling using the IMPLAN economic impact software. IMPLAN is an economic impact modeling software that can take direct inputs of a given sector and calculate the total economic impact of that sector on the entire economy in terms of direct effect (direct trade flows within the industry or industries involved), indirect effect (capturing the impact of the supply chain or value chain) and the induced effect (the impact of income and wages on spending). Employment was used as the baseline input variable to calculate the economic contribution and impact analysis for this report.

The 2013 Music Study from the Nashville Chamber of Commerce incorporated employment and economic data that included both Music and Entertainment Industries. Data tools at the time limited the ability to pull out a purely music industry dataset. In 2020 data tools allow researchers to refine the data so that a purely music industry data set could be delineated. This updated study includes both an assessment of the economic impact of the Music and Entertainment Industry in 2019 for comparison with the impact as measured in 2013's study as well as an updated evaluation of the data examining the economic impact of the Music Industry exclusively.

Outside of primary data collected by the research team, occupational data used in the Workforce Assessment and elsewhere throughout the report is also collected from both Economic Modeling Specialists Inc. (EMSI, a labor market analytics firm) and Chmura Economics and Analytics (an applied economic consulting firm delivering advanced economic analysis). These firms utilize data from the Bureau of Labor Statistics directly to create analytics. This report uses this data to examine over fifty occupations identified as having all, or some, employment concentration in the music industry. These occupations are broken up into eleven workforce categories based on similar music industry activity.

EMSI data provides measurements in terms of retirement risk, racial and gender diversity per workforce group. Chmura data provides information regarding historical employment growth, current employment, relative concentration of employment, occupational unemployment, as well as median, entry level and experienced level wages. Chmura data is also used to provide occupational employment projections based on two scenarios: one where employment levels are taken at the most recently published quarter and historical patterns are applied to this starting point without consideration of COVID-19; and another where the immediate effects of COVID-19 are taken into account, oftentimes resulting in a sharp dip in employment. There is also an assumption of a vaccine that is widely-spread by mid-to-late 2021. Accounting for all occupations and metrics provided for nine metro regions in addition to the United States, the Music Industry Report 2020 includes over **12,500 data points**.

Key Music Industry-Centric Regions

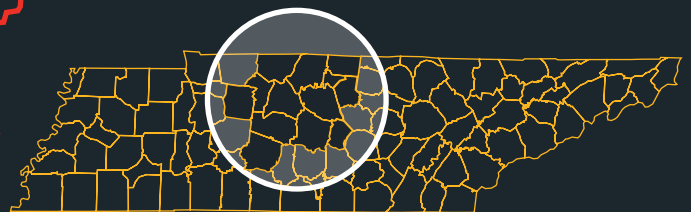


Finally, to ensure a robust understanding of current and recent research and trends within the industry, the research team conducted a literature review and dove into secondary qualitative research at the onset of this report. This review and examination of recent publications centers on the music industry and its component parts allowing the research team to explore comparative benchmarks, as well as gain insight into what the industry looked like prior to COVID-19 and how others project it to evolve. Examples of this research and selected literature is cited throughout the study.

Nashville MSA



The Nashville MSA, given its high concentration of music industry activity, provides a logical starting point from which to investigate the global dynamics of the music industry.

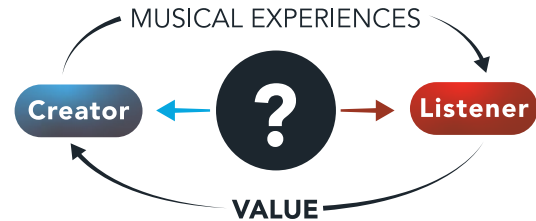


HOW THE MUSIC INDUSTRY WORKS

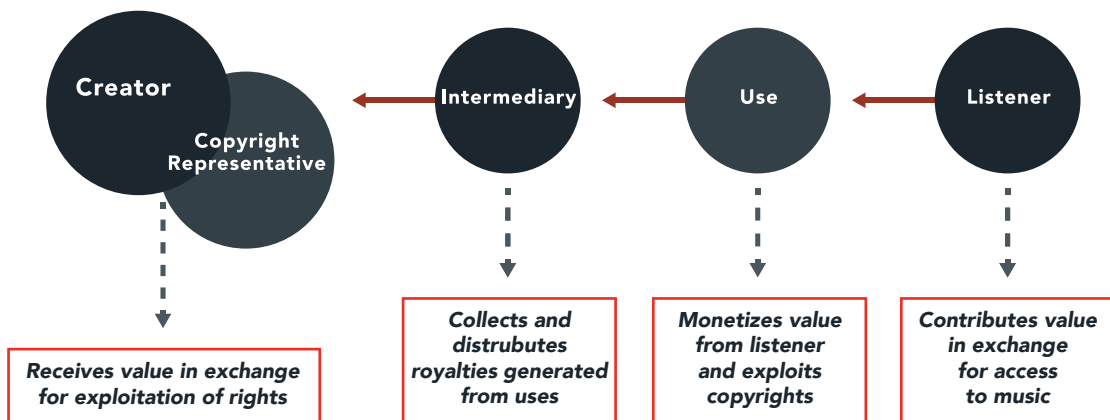
United States copyright law governs what you can and what others cannot do with creative expression fixed in a tangible medium. Any use of intellectual property by someone other than the copyright owner requires them to obtain a license and pay royalties.

Two primary functions of the music industry:

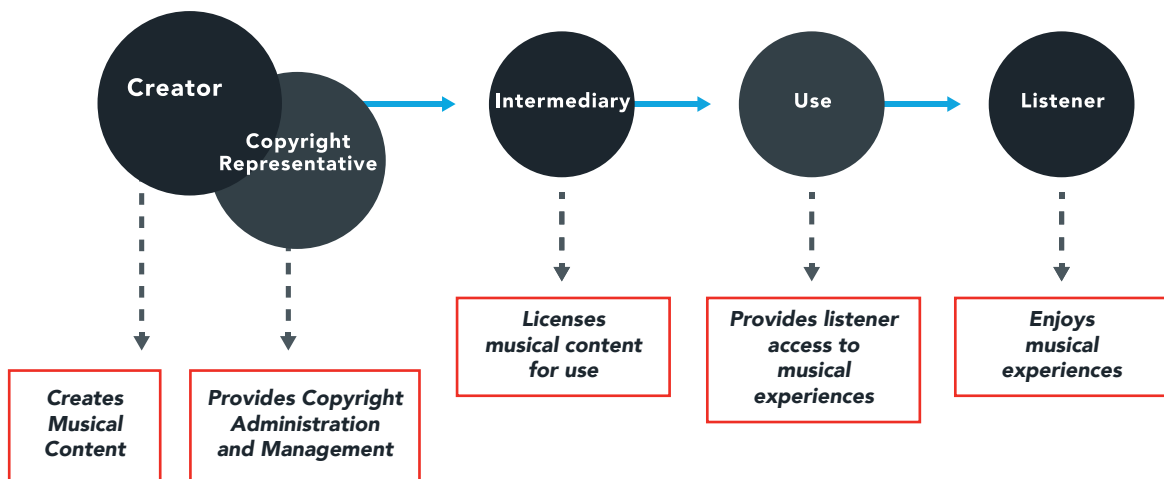
1. Provide musical experiences to the **Listener**.
2. Return value to the music **Creator**.



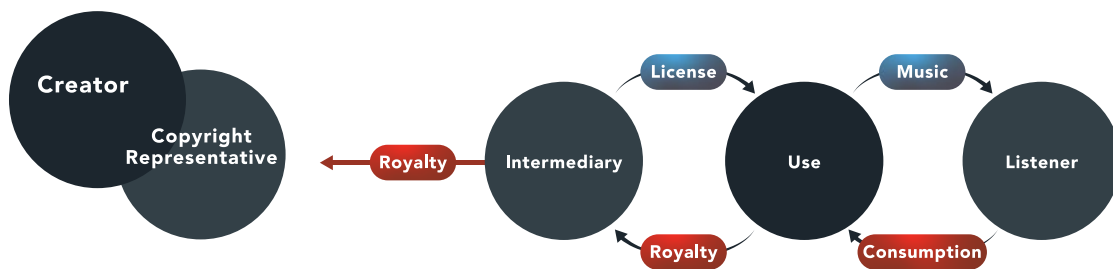
From the **Creator** side, this value exchange operates as a function of the music creator's rights and the authorization of licenses for another party to use them. Copyright representatives help music creators better manage and exploit their compositions and sound recordings. Intermediaries help license musical content to users, but can be bypassed in some circumstances. Uses provide circumstances in which people can listen to music and create a royalty payment owed to the music creator or copyright owner.



From the **Listener** side, music listeners create value with their time, attention and money. Uses monetize this listener value and pay for the exploitation of a music creator's rights in the form of a royalty. Intermediaries help get this royalty from a music use back to the original creator or copyright owner. Outside of ticket revenue from live performances, this is how creators generate income from their work.



This full diagram below provides a basic picture of this combined exchange of value:



The music industry is constantly adapting to new developments in the ways people both listen to and create music, but the essential relationship remains the same.

FACETS OF THE MUSIC INDUSTRY TODAY

Nashville is not only where the world comes to listen to music; it is also where music comes to do business.

Industry dynamics in the region exemplify and often inspire global trends.

Eleven facets detail the music industry's current status. **1. Traditional Small Business Models, Startups and Venture Capital; 2. Software, Technology and New Media; 3. Collective Management Organizations; 4. Songwriters, Recording Artists, Music Publishers and Record Labels; 5. Brick and Mortar Retail Storefronts; 6. Digital Streaming Platforms; 7. Non-Interactive Digital Services, Radio; 8. Touring, Booking, Venue Management, Music Festivals and Live Music Production; 9. Merchandise; 10. Music Education and Therapy; and 11. Synchronization Licensing.**

The following statistics are most noteworthy.

SMALL BUSINESS OWNERSHIP

43.3% applied for the *Paycheck Protection Program*; **84.2%** were accepted.

Half of small business owners anticipate their companies bouncing back in **1 to 2 years**.

78.7% of small business owners *lost revenue* since the onset of COVID-19.

REMOTE WORK

67.2% *transitioned to remote work*; of those just **36.4%** say it decreased their proficiency.

54.7% agree the music industry *adapts well to new technology*.

LIVESTREAMING

50.2% of consumers say a livestream is *nowhere near the real experience*.

82.8% of music creators *performed a live stream* between March and April of 2020.

Livestreaming was ranked #1 among *prospective sources of non-live revenue*.

RADIO

36% *listen* to AM/FM radio, second among listening options only to Spotify.

33.3% *discover new music* from AM/FM radio.

COPYRIGHT

76.9% feel unprepared for The Mechanical Licensing Collective.

59% of respondents rank the importance of metadata between **1 and 8** on **1-10 scale**.

95% of music creators surveyed own all or some of their music copyrights.

MERCHANDISE

Consumers rank physical merch **second** among non-live actions that *pay artists* the most money.

LIVE MUSIC

93% rank the music industry's dependence on live music **above seven** on a scale of **1-10**.

50.4% of recording artists have performed **zero** times *since March 2020*.

Bookings for live performances in 2021 are lower for **86.9%** of respondents.

LISTENING OPTIONS

39.7% of consumers report listening to more music since the onset of COVID.

Most consumers listen to music at home (**52.3%**), in a car (**31.5%**) or at work (**11.5%**).

DIGITAL STREAMING

Spotify is the most popular listening option for all age groups surveyed.

74.9% of consumers subscribe to a music streaming platform.

An extensive music library is most valued in a digital streaming service by consumers.

EDUCATION

Only **21.6%** rank the value of their degree **above six** on a scale of **1-10**.

62.1% of music industry pros have at least a bachelor's degree.

MUSIC CREATORS

73.5% of music creators surveyed are making less music because of COVID-19.

82.3% have lost scheduled gigs, studio work or residency; **40.5%** have cancelled or postponed tours.

54.6% disagree that commercial charts are an effective metric for distributing royalties.

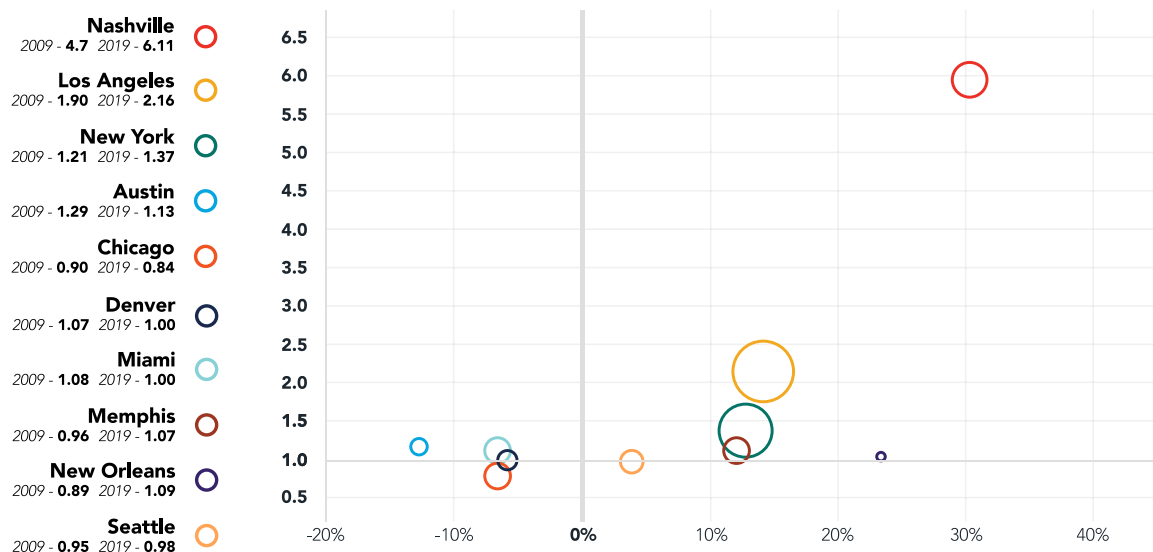
ECONOMIC & CLUSTER ANALYSIS

Industry clusters are groups of related businesses that function together creating a competitive hub sharing common markets, occupational skills and technologies within a region. The music industry is a strong traded cluster with global reach that imports and exports products, talent and services from throughout the Nashville region to the rest of the world. Please note that cluster and economic impact analysis relies on historical data. As such, this section does not contain reference to COVID-19; however, those impacts are addressed in very real terms in the following section on independent music venues.

The Music Industry cluster, excluding its linkages in the Nashville Metropolitan Statistical Area (MSA), represents **16,298 jobs** (2019) with average annual earnings of **\$81,521** or **\$66,358** (when averaging without artist/performer wages). Direct music industry employment has increased by **29%** in the region since 2012 to **21,878 total jobs** in 2019.

Nashville is **third in the nation** in terms of jobs in the music industry behind Los Angeles and New York. The region has the highest location quotient of employment in the music industry of any MSA in the United States. A location quotient (LQ) tells the amount of a region's share of employment in a specific industry as a percent of total national employment for that industry. Accordingly, the highest concentration of workers with the skills specialized for the music industry are located in the Nashville Region.

Location Quotient Chart (2019 LQ & 10 Year LQ Growth)



Looking at the top ten MSAs in the U.S. for music industry jobs and job growth, over the ten-year period from 2009 to 2019, the **Nashville MSA ranks first for net job growth and growth rate**. Even in terms of net job growth, the Nashville MSA had **five times the net job growth of Los Angeles** and **200 times the job growth of New York**.

REGIONAL MUSIC AND ENTERTAINMENT ECONOMIC IMPACT ANALYSIS – 2013 VS. 2020

Economic impact analysis for the Nashville MSA determined that the Music and Entertainment Industry is responsible for **80,757 jobs** within the Nashville area offering employee compensation of **\$6.3 billion** and adding **\$9.9 billion** to the local Gross Domestic Product (GDP) with a total economic impact of **\$15.6 billion**.

NASHVILLE MUSIC INDUSTRY ECONOMIC IMPACT ANALYSIS – 2013 VS. 2020

Researchers utilized a staffing pattern matrix to determine music-related employment from all related industry sectors that was further refined to calculate net music-related jobs by industry. In 2013, the music industry directly contributed **\$2.1 billion** to regional GDP with another **\$1.5 billion** added through indirect and induced effect for a total of **\$3.6 billion**. This grew by **\$1.7 billion** to **\$5.3 billion** (an increase of **47%**) in 2020.

Overall economic impact of the music industry in the Nashville MSA in 2020 is \$8.6 billion which represents an increase of \$2.6 billion (43%) since 2013's \$6.1B.

	Type Impact	Employment	Labor Income	Value Added	Output
2013	1 - Direct	17,008	\$1,124,803,911	\$2,134,218,695	\$3,470,329,912
	2 - Indirect	8,050	\$440,562,035	\$722,116,710	\$1,302,725,584
	3 - Induced	9,149	\$453,628,945	\$744,810,291	\$1,277,102,742
	Total	34,206	\$2,018,994,891	\$3,601,145,697	\$6,050,158,238
2020	1 - Direct	21,878	\$1,618,928,267	\$3,199,613,641	\$5,018,186,861
	2 - Indirect	10,336	\$618,297,135	\$997,357,889	\$1,773,683,204
	3 - Induced	11,735	\$653,351,180	\$1,084,013,965	\$1,848,075,502
	Total	43,948	\$2,890,576,582	\$5,280,985,496	\$8,639,945,567

NOTE: While the studies have been published in 2013 and 2020 respectively, the values above represent 2012 and 2019 data.

USA MUSIC INDUSTRY ECONOMIC IMPACT ANALYSIS – 2013 VS. 2020

Total employment in the United States accounts for **2.8M** jobs in 2020 growing by **137,000 jobs** (an increase of **5.2%**).

Overall economic impact of the music industry in the United States in 2020 is \$514B which represents an increase of \$43B (9.2%) since 2013's \$471B.

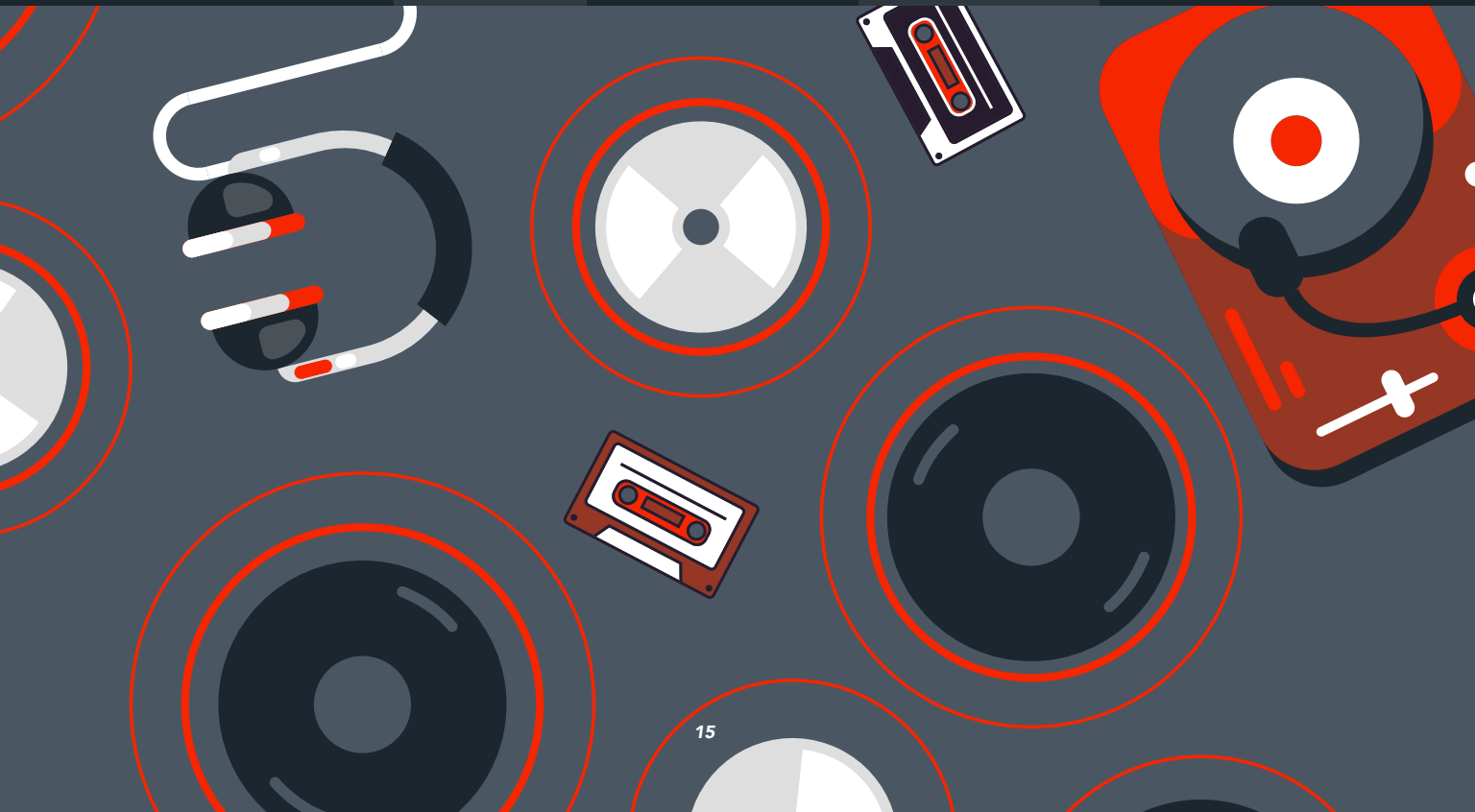
	Type Impact	Employment	Labor Income	Value Added	Output
2013	1 - Direct	1,193,864	\$72,734,642,791	\$120,346,812,923	\$245,617,257,298
	2 - Indirect	760,405	\$42,845,166,299	\$69,361,232,400	\$130,244,185,069
	3 - Induced	678,851	\$33,660,960,314	\$55,274,598,152	\$94,779,115,567
	Total	2,633,120	\$149,240,769,403	\$244,982,643,475	\$470,640,557,933
2020	1 - Direct	1,317,858	\$88,521,039,359	\$138,795,206,869	\$265,132,048,545
	2 - Indirect	744,542	\$46,603,402,636	\$74,065,133,894	\$137,452,111,059
	3 - Induced	707,646	\$39,399,976,293	\$65,373,681,654	\$111,452,143,903
	Total	2,770,046	\$174,524,418,288	\$278,234,022,417	\$514,036,303,507

INDEPENDENT MUSIC VENUES

Overall, independent music venues, represented by Nashville group the Music Venue Alliance, in Metro Nashville lost 72% of their overall revenue and 73.5% of their employment. In 2019 independent music venues had a total economic impact of \$49.6 million in Davidson County. Because of COVID-19, the total economic effect to date is a loss of \$35.7 million dollars which represents a loss of \$22.6 million in revenue to these independent music businesses. The impact on regional employment is a net loss of 275 full time equivalent jobs which equates to \$17.1 million in lost wages and a loss of \$24.8 million to Davidson County's Gross Domestic Product.

In the words of Chris Cobb, Nashville independent music venue owner, this scenario created by COVID-19 is "Extinction Level!"

	Type Impact	Employment	Labor Income	Value Added	Output
2019	1 - Direct	279	\$16,689,824	\$23,036,243	\$31,430,744
	2 - Indirect	42	\$3,209,802	\$5,411,504	\$8,353,173
	3 - Induced	56	\$4,042,515	\$6,217,820	\$9,835,737
	Total	377	\$23,942,142	\$34,665,567	\$49,619,654
2020	1 - Direct	74	\$4,778,987	\$6,589,022	\$8,829,253
	2 - Indirect	11	\$878,929	\$1,472,797	\$2,257,887
	3 - Induced	16	\$1,164,453	\$1,790,924	\$2,833,003
	Total	102	\$6,822,368	\$9,852,744	\$13,920,143



DIVERSITY AND INCLUSION

According to Economic Modeling Specialists, Inc. (EMSI), only **9%** of music industry professionals in the United States are Black or African American. This compares to **8%** in the Nashville region. In the United States approximately **13%** of the population is Black or African American. This compares to approximately **16%** in the Nashville region.

#TheShowMustBePaused is a movement founded on social media by Brianna Agyemang, Atlantic Records, and Jamila Thomas, Platoon, after the killing of George Floyd in Spring of 2020 to push for greater representation in the music industry for Black people.

The research team conducted a focus group to examine the impacts of this event and ongoing diversity and inclusion efforts in the city of Nashville.

Key Takeaways

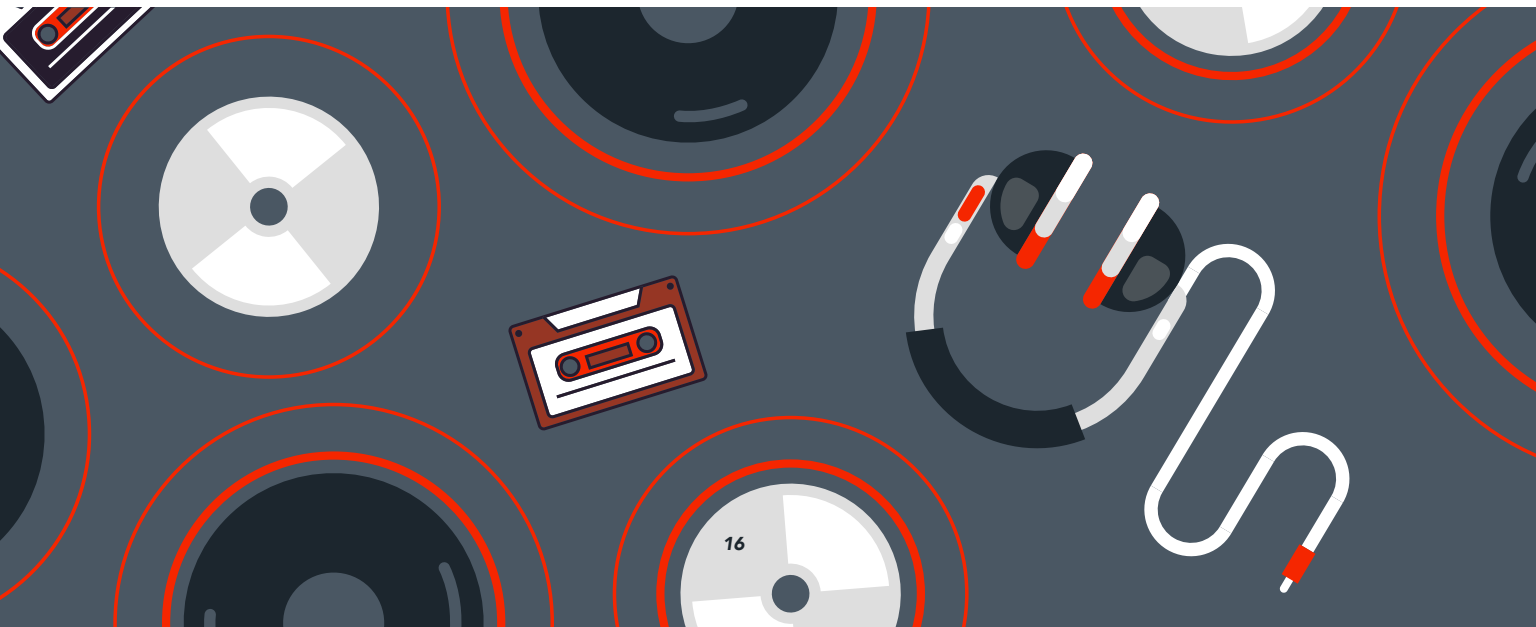
Hiring and Job Creation: Diversity has to be a commitment at all levels, especially in management, in order for the music industry to improve. It has to be built into the infrastructure of the music industry for it to last.

Intentionality: #BlackoutTuesday was key to opening the door regarding conversations about diversity in many spaces. Yet, representation is still an issue.

Ownership: To ensure a more equitable industry, it is crucial for Black professionals to have access to ownership of record labels, venues for Black creatives and places like the National Museum of African American Music.

Sustainable Opportunities: Creating sustainable and repeatable business opportunities and infrastructure for creators is necessary for representation and inclusivity to endure.

Overall, there is momentum around diversity and inclusion in this moment. Therefore, there is a great need for Nashville to decide what they want to do with the brand “Music City” and make a commitment to diversity. That starts with creating spaces, having conversations and asking questions, funding individuals and groups, valuing diversity and remembering music is best when everyone has a seat at the table.



EVALUATION OF TRENDS BY GENRE IN THE NASHVILLE REGION

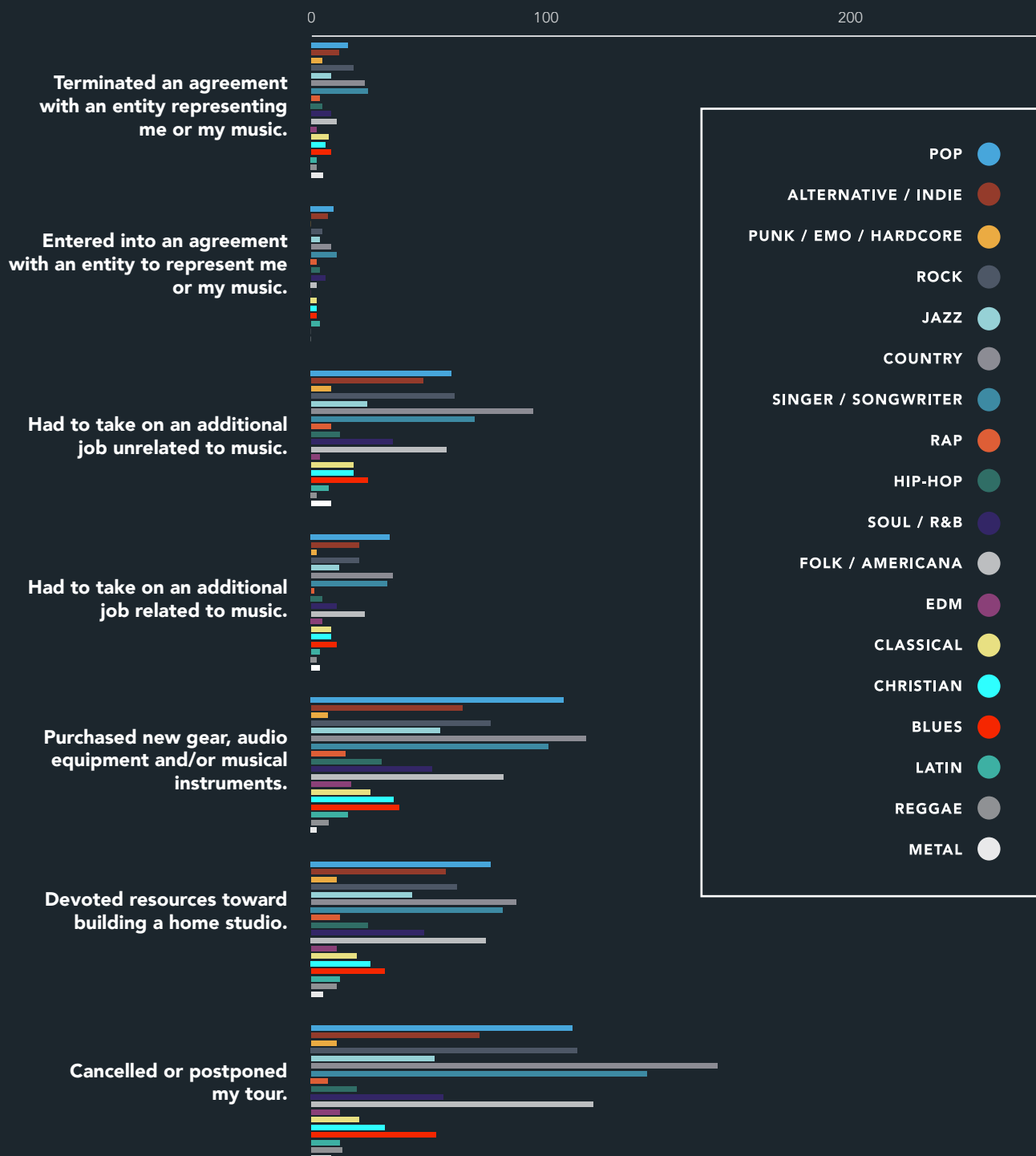
The Nashville region is well-known for country music. However, other burgeoning music scenes are equally important to the cultural and economic landscape. The following information comes from both the Music Consumer Survey and the Survey to the Music Industry.

Evaluation of Trends by Genre in the Nashville Region

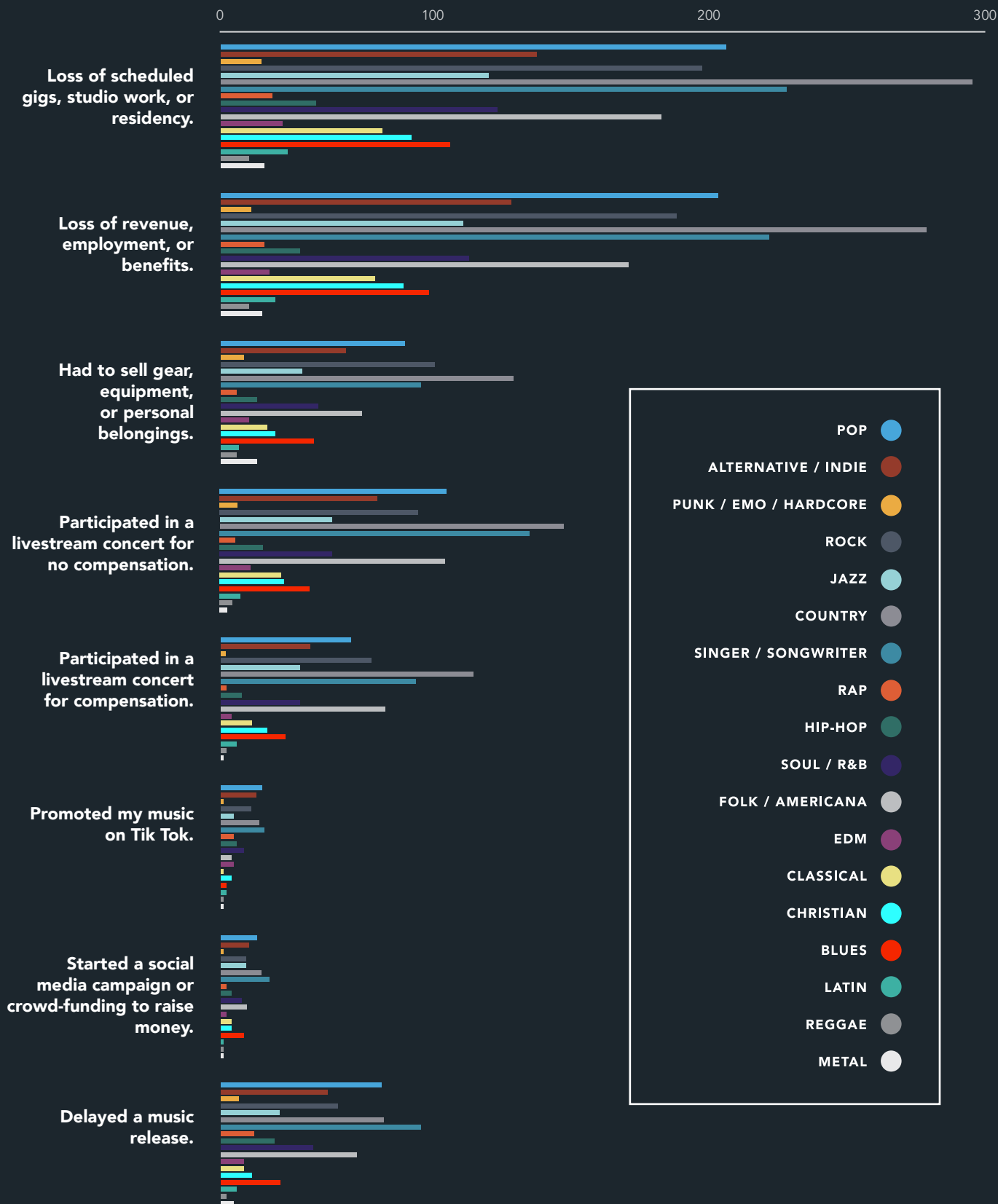
Genre	A favorite genre to experience live (%)	A favorite genre to listen to (%)	The primary genre for music creators (%)
Alternative / Indie	38	50	26
Christian & Gospel	8	13	15
Classical	16	21	12
Country	35	42	55
EDM/Electronic	9	11	5
Folk / Americana	28	40	32
Hip-Hop & Rap	21	34	15
Jazz	22	23	19
Latin	8	9	5
Pop	35	48	43
Punk / Emo / Hardcore & Metal	20	25	8
Reggae	9	12	3
Rock	46	51	35
Singer / Songwriter	39	42	44
Soul, R&B & Blues	43	58	39

IMPACTS OF COVID-19 PER GENRE

AS A RESULT OF COVID-19, I HAVE...



AS A RESULT OF COVID-19, I HAVE...



MUSIC INDUSTRY WORKFORCE ASSESSMENT

Many of the people who contribute to the music industry both directly and indirectly fall outside of traditional, measurable categories. The following list accounts for a music industry workforce assessment developed to harmonize data from this report's Survey to the Music Industry with related occupational groups from the Bureau of Labor Statistics classifications.

STUDIO & PERFORMING MUSICIANS, RECORDING ARTISTS, VOCALISTS, PRODUCERS AND DISC JOCKEYS

Total employment growth is down **5.1%**. Nashville's LQ is higher than any other comparable MSA.

53% of musicians surveyed hold multiple jobs.

79.4% of musicians surveyed have experienced unemployment since March; **96%** due to COVID.

67.5% project their 2020 annual income will be at or below **\$36,000**— a **\$10,000 drop** from 2019's average.

SONGWRITERS, COMPOSERS, LYRICISTS, ARRANGERS, CONDUCTORS, BANDLEADERS

Nashville has the **third highest historical 10-year growth rate** among comparable MSAs.

Wages in the Nashville MSA are lower than in all other comparable MSAs.

Nashville's MSA is lowest of all music cities when it comes to gender diversity.

67.5% say COVID-19 has negatively impacted their mental health.

LIVE MUSIC, NON-TECHNICAL OCCUPATIONS: BOOKING, TOURING, VENUE MANAGEMENT, ETC.

Nashville MSA's LQ of agents and managers is the second highest behind L.A.

52.3% say their current work does not provide a comfortable living standard; **54.7%** say it did in 2019.

96% surveyed are seeing less work; **43%** have not been able to transition to remote work.

Nashville has the least racial diversity of all peer music cities in this workforce category.

LIVE MUSIC, TECHNICAL AND OPERATIONS OCCUPATIONS

By 2025, the Nashville region will have only ~40 more lighting technicians than it has today.

44.3% of those in lightning, audio and live production have been working in the industry for 21+ years.

22.3% surveyed do not have health insurance.

COVID-19 will decrease 2020 annual income for **93%** of survey respondents.

RADIO

Nashville is the only MSA with positive 10-year employment growth.

Broadcast technicians make the 3rd highest annual median wage among comparable MSAs.

Radio employees surveyed are experiencing unemployment **14.7%** below average.

54.6% maintained or increased their proficiency with remote work.

MUSIC EDUCATION AND THERAPY

All MSAs show positive 10-year total employment growth for postsecondary music teachers.

Nashville has lost **57.2%** of its recreational therapists over the past 10 years.

67.0% of music educators and therapists surveyed have more than one job.

44% of music educators say their current occupations will not offer a comfortable living standard this year.

PUBLIC RELATIONS, JOURNALISM, SOCIAL MEDIA, CREATIVE AGENCY, ARTIST AND BUSINESS MANAGERS

46.1% of survey respondents are between the ages 20-34.

19.5% surveyed are considering permanent relocation from their large urban center.

Survey responses project the amount of people making \$0 - \$12,760 will increase by **23%** in 2020.

Unemployment is **19.6%** lower than the **53.8%** survey average.

FINANCIAL PLANNING, CONSULTING, BANKING, ACCOUNTING AND ENTERTAINMENT LAW

Most are salary-based employees or company owners, not freelancers.

Only **20%** surveyed have experienced unemployment since March 2020, well below average.

86.4% were able to transition to remote work.

62.5% are seeing less work due to COVID-19.

MUSIC PUBLISHING AND RECORD LABEL OPERATIONS, SYNC LICENSING, CATALOG ADMIN, COPYRIGHT MANAGEMENT

98.7% have at least some college education.

27.2% are newcomers to this occupation and have zero to five years of experience.

Only **8%** could not transition to remote work.

Unemployment is **25.6%** below the survey average.

TECHNOLOGY DEVELOPMENT, SOFTWARE ENGINEERING, DIGITAL SERVICE PLATFORMS, RESEARCH ANALYTICS

74.4% of people have maintained or increased their proficiency with remote work.

Negative mental health effects and unemployment due to COVID-19 are both lower than survey average.

37.3% are new entrants to this occupation with zero to five years of experience.

45.8% believe COVID-19 will not affect their annual income for 2020.

BRICK AND MORTAR RETAIL OPERATIONS

58.6% are self-employed or work with one to five others.

All music retailers surveyed are seeing less work since the onset of COVID-19.

40% have not been able to transition to remote work.

84.6% surveyed received a stimulus check for \$1,200 under the CARES Act.

THE FINALE

A VALUE GAP?

Survey to the Music Industry respondents rank “the inability for artists to make a living wage from their music” as **number one** among issues they consider most important for the music industry to address within the next five years.

Industry professionals overwhelmingly agree that songwriters (**79.6%**), recording artists (**65.4%**) and backing musicians / vocalists (**61.5%**) are not compensated fairly for their work. Consumers similarly agree for songwriters (**61.6%**) and recording artists (**48.7%**).

And finally, when presented with the statement, “A disparity exists between the value listeners get from music and the revenue that creators get for the use of their music,” **81.9%** agree.

COVID-19 highlighted areas of considerable pre-existing weakness in the music industry. If the music industry is to continue to exist, capital must return to those directly responsible for it: creators.

MUSIC INDUSTRY DENSITY

With a LQ of 6.1 for the music industry, the Nashville MSA has an employment concentration triple that of the Los Angeles area (LQ 2.2) and nearly five times that of New York City's MSA (LQ 1.4). To further illustrate this point, long term job specialization growth (2012 – 2019) in the music industry is highest in the Nashville MSA with the Los Angeles area coming in second followed by New York.

Location Quotient Table (2019)

Industry Description	Nashville	Los Angeles	New York	Austin	Chicago	Denver	Miami	Memphis	New Orleans
Music Publishers	39.70	5.09	1.82	1.22	0.51	0.10	1.14	1.20	1.50
Record Production and Distribution	24.75	4.70	3.89	0.79	1.38	0.19	1.62	0.88	1.03
Other Sound Recording Industries	7.58	1.87	1.25	1.64	0.76	0.68	1.43	1.03	0.18
Musical Instrument Manufacturing	7.45	1.72	1.72	1.30	0.83	0.12	0.08	0.41	0.03
Sound Recording Studios	6.18	4.09	1.70	2.42	0.81	1.01	1.70	0.93	1.03
Musical Groups and Artists	6.18	2.85	1.38	1.30	0.95	1.00	0.94	1.10	1.83
Software; Other Prerecorded	3.32	1.59	0.57	2.25	2.08	2.44	1.18	2.48	0.03
Radio Networks	2.69	1.71	1.76	0.45	0.57	1.43	0.59	0.14	1.13
Radio Stations	1.34	0.77	0.87	0.75	0.61	1.06	1.11	1.27	0.62
Total	6.11	2.16	1.37	1.13	0.84	1.00	1.00	1.07	1.09

LIMBO FOR TECHNICAL OPERATIONS

The majority of live music technical operations workers have not been able to go remote. They face a choice either to wait until live music comes back, re-skill and/or leave the industry.

DIRECT ARTIST SUPPORT

Forty-seven percent of music consumers stated they had participated in crowdfunding or donated to another source of supplementary income for artists during COVID-19.

NOSTALGIA-DRIVEN TRENDS

Vinyl record sales are outperforming CDs for the first time since the 1980s. Community radio is thriving via regular fundraisers according to interviewees. Legacy catalogs are experiencing resurgence among synchronization licensors. Catalog acquisitions are on the rise.

DIGITAL CONSUMPTION VS. LICENSING RIGHTS

Although social media and digital streaming platforms account for the most popular music discovery and listening formats among consumers, many licensing structures and royalty payouts to copyright owners remain ambiguous. The Mechanical Licensing Collective is poised to help.

THE STATE OF LIVE MUSIC

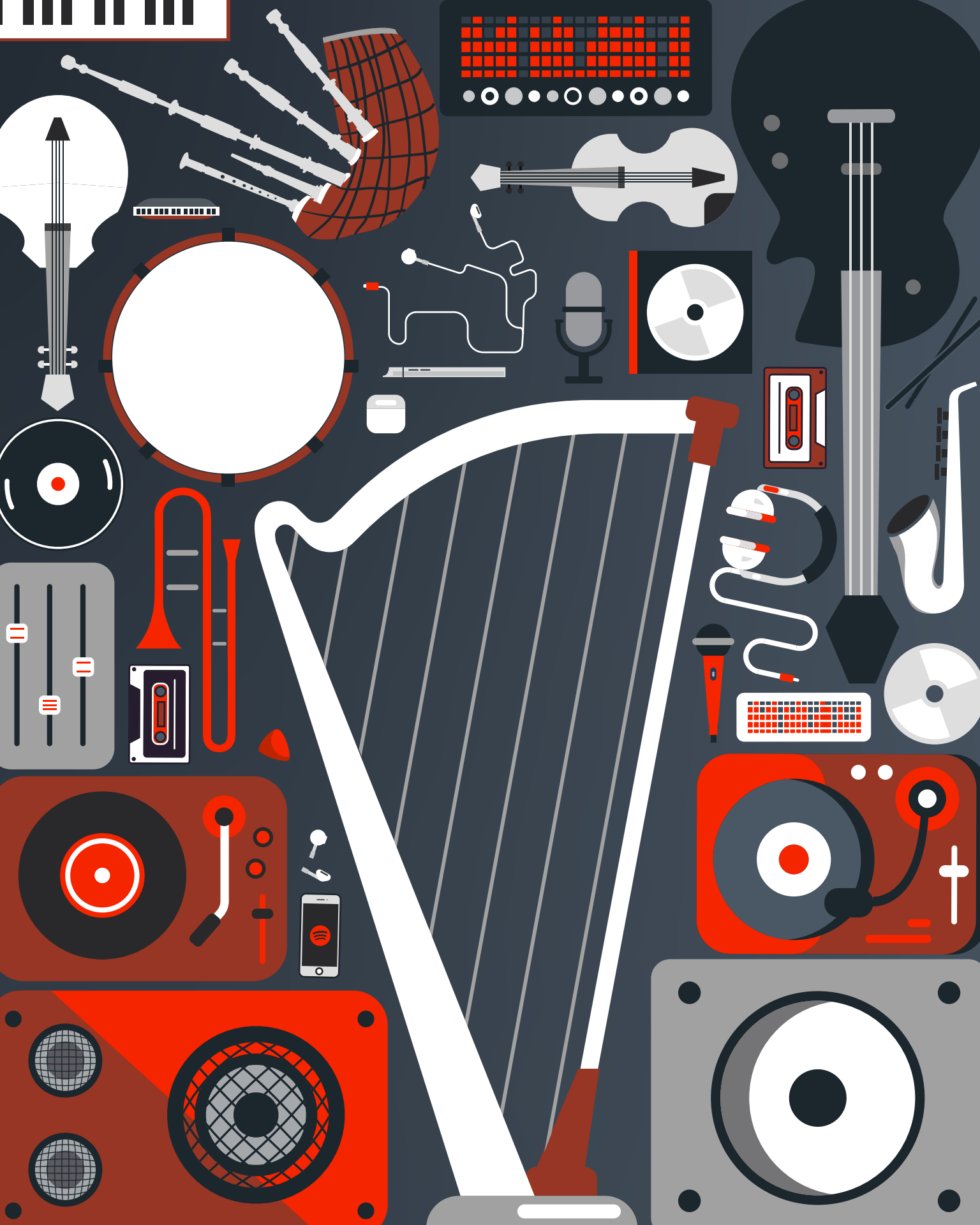
Livestreaming provides a means for performers to continue to work, but data suggests it does not replace the in-person experience. Live music is suffering right now but will return.

Most consumers surveyed believe live music will go back to the way it was before the pandemic in nine to eighteen months. **Nearly forty-six percent** of respondents would not feel comfortable attending a live concert until there is a vaccine for COVID-19.

GENRE DIVERSITY

In Nashville, support for music genres outside of country creates a richer music ecosystem and more industry growth for all. Neglecting to foster all genres is a missed opportunity.

The Music Industry Report 2020 provides one with a comprehensive data set from which they can make informed decisions. Full results are delineated in the following pages.



INTRODUCTION

Creative industries are unique. Fitting artistic and cultural expression into the framework of current economic systems can be a difficult task for those working in these industries and for those attempting to understand them. At a time when the world is experiencing uncertainty in the midst of a global pandemic, many people are turning to art for comfort. Yet, creative industries are among the most negatively impacted economically. In light of this, we want to thank the people who make art and music. This report is produced as an act of support for creatives and the business infrastructures built around them. A goal of this research is to provide a resource for individuals who work in the music industry. Through a deeper understanding of the music industry's structure, its relation to other industries and its present challenges, there is an opportunity to strengthen it.

Creatives not only work tirelessly to provide music, art and culture for the world to enjoy, but often face uncertain compensation and conditions for their work. This dynamic exists beyond the COVID-19 pandemic and has only been exacerbated by it. Many jobs are created related to music business activity. This activity forms a group, or cluster, of businesses that often exist in geographic proximity to each other and function in a symbiotic way, a phenomenon well-demonstrated by the Nashville music industry and its history.

After Queen Victoria told the Fisk University Jubilee Singers in 1873 that they "must come from a music city," Nashville's trajectory was launched. Almost one hundred years later, the city was officially dubbed "Music City, USA" in the 1950s by WSM announcer David Cobb. The music business has evolved to become an integral part of the region's economy today.

In 1892, what is now known as the Ryman Auditorium began drawing crowds. It quickly became known for its atmosphere and then-central location in the United States. The Ryman would host the *Grand Ole Opry* (1943-1974) and then *The Johnny Cash Show* (1969-1971). Meanwhile, Jefferson Street, not far from historically Black Fisk University, was quickly establishing itself as a hub for the nascent entertainment scene. Legendary artists such as Jimi Hendrix, Otis Redding, Etta James and Little Richard would eventually perform there.

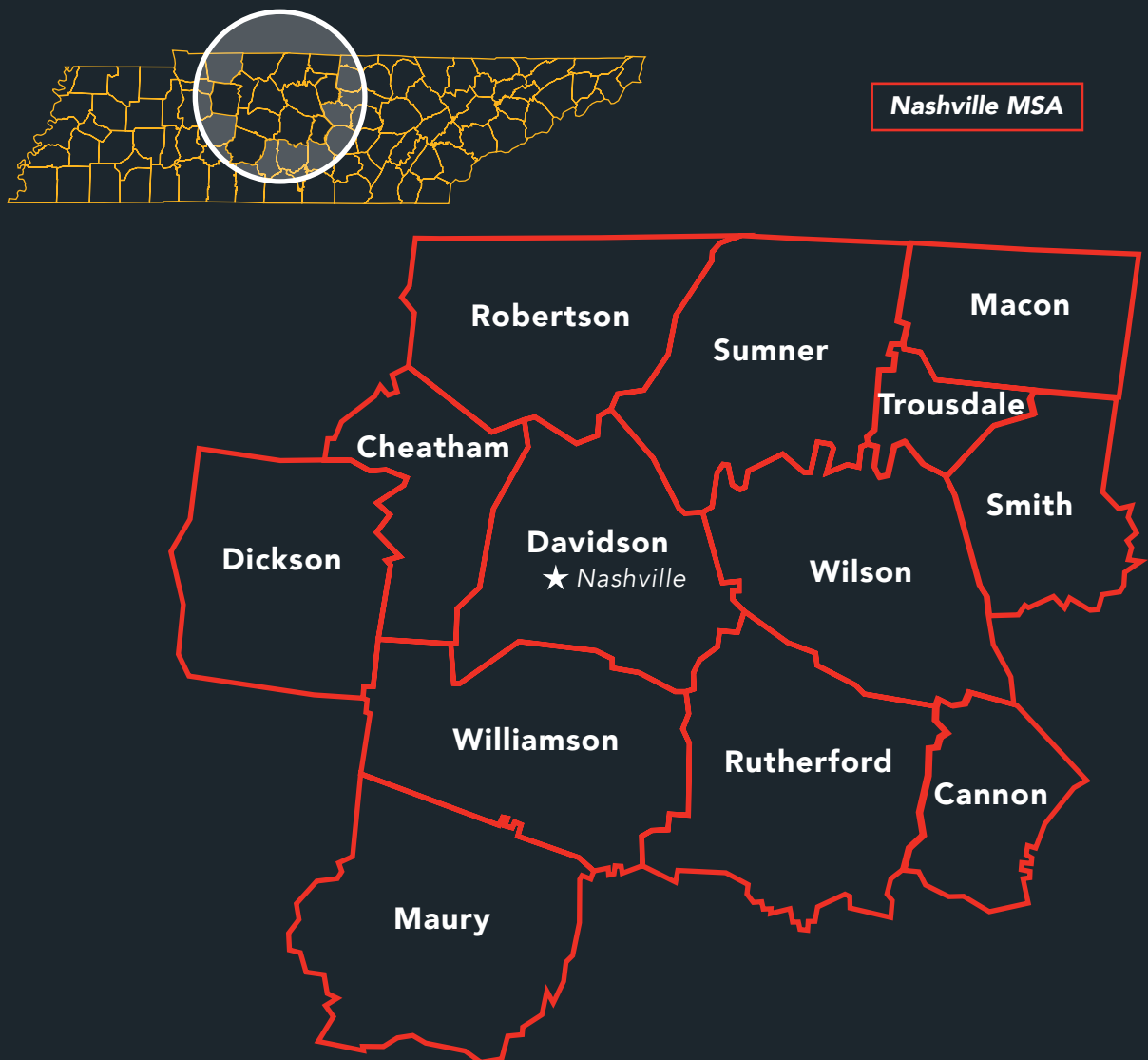
In the early 1950's, Owen and Harold Bradley began to lay the roots for Music Row. To capitalize not only on this growing industry, the reasonable real estate prices and the proximity to the hub of industry, many more music businesses would follow the Bradley pair. John Dotson, founder of the Music Row Neighborhood Association, notes, "It was a purposeful design to facilitate collaboration...it was a beehive of one on one and group activity."

Music Row can certainly be credited with the commercial reach and popularization of country music. In the coming years, as country music and the Nashville music business scene grew, venues began to sprout up all around Nashville.

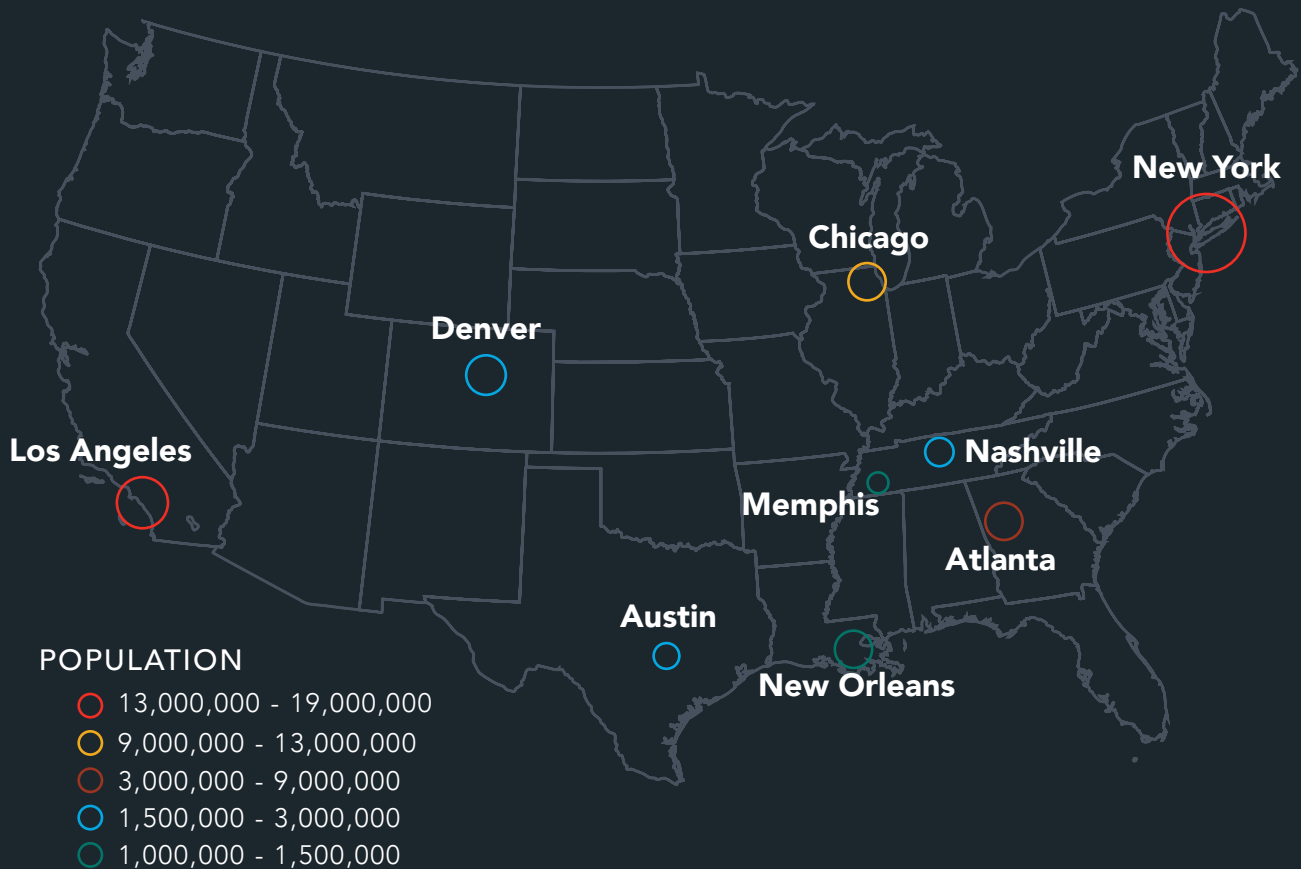
The late 80's and early 90's witnessed Lower Broadway teem with life and country music become synonymous with Nashville, culminating into a Music City that continues to symbolize country music and serve as a destination for musicians and songwriters in the genre.

Off Music Row and the busy streets of Broadway, a growing number of live venues, record stores and recording studios now provide space for musicians and independent music businesses giving rise to genres outside of country music and new schools of thought in how music business should occur.

The Music Industry Report 2020 focuses on the Nashville region music industry and contextualizes it by examining other metro-areas with strong music industries as well as national and global trends. The maps below show both the Nashville Metropolitan Statistical Area as well as the other metro areas this study will examine comparatively. Throughout the report, "MSA" and "region," or "metro region," are used interchangeably:



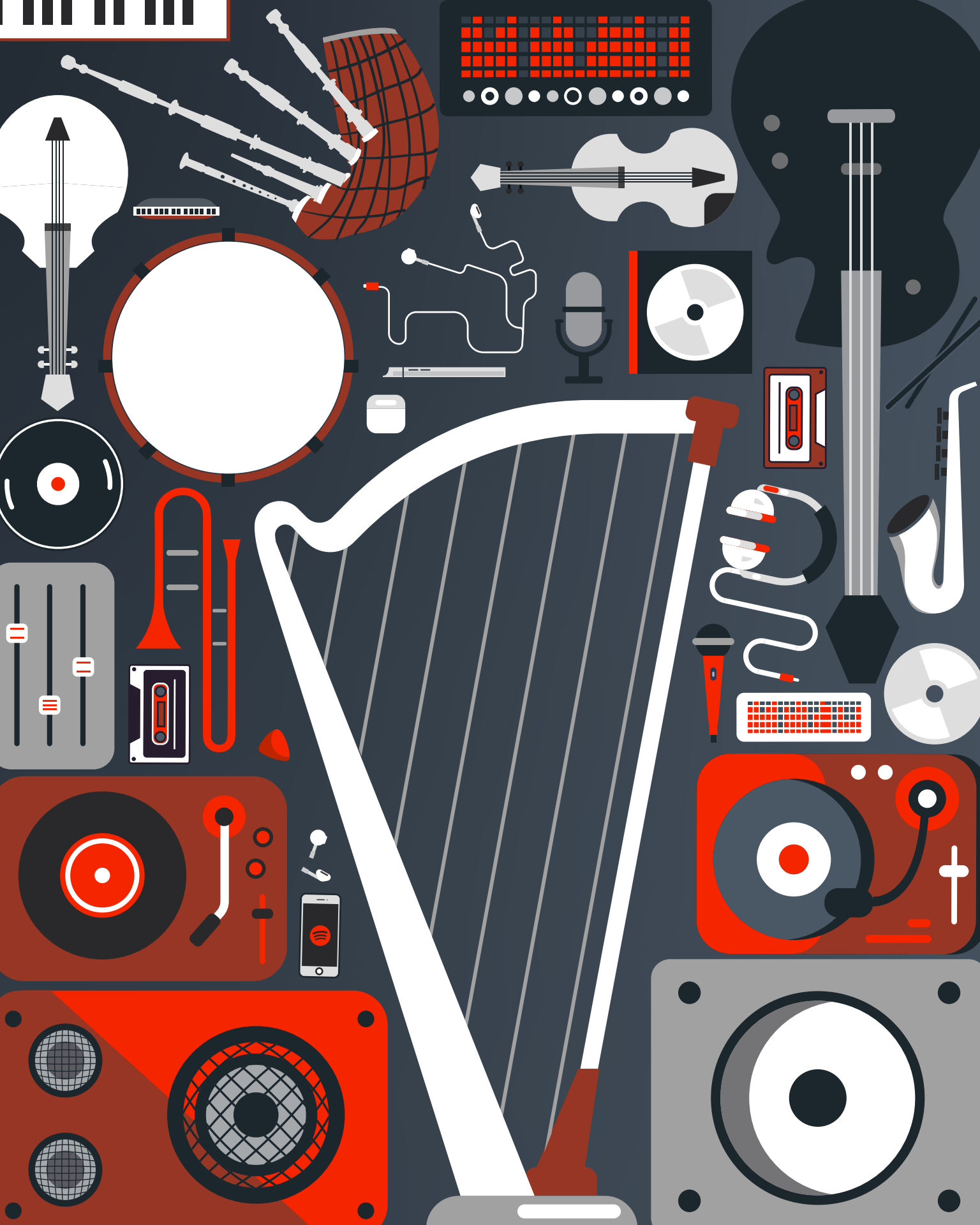
Key Music Industry-Centric Regions



In the spring of 2020, cities across the United States began to shut down non-essential parts of their economies to slow the spread of COVID-19. Shutdowns in Tennessee and Davidson County began in March. Due to a better understanding of how to mitigate spread—and to strategic alterations of certain kinds of events, gatherings and business activity—most areas in the United States have opened back up to some degree. Safety is still the number one priority. At time of writing, many areas in the United States including the Nashville MSA and rural Tennessee are experiencing rises in case counts. The future, in terms of an end of the pandemic, remains uncertain. Within this dynamic, the heart of the music industry, live music, has come to a grinding halt around the world. Most of the industry, if not employed directly in this subsector, is directly or indirectly affected by its halt, a circumstance which adds urgency to this work.

While COVID-19 has taken the industry by storm and exposed pre-existing systemic weaknesses, it has also revealed solidarity, resilience and opportunity for a few. Relief funding has been directed toward people in the music industry. Subsectors have banded together to create safety nets for those out of work. Online social networks have been used to foster community and stay connected. And, many are looking to recovery as an opportunity for restructuring parts of the industry that were not efficient or equitable.

This is an important time to deepen understanding of the music industry. The research team approaches this task humbly and Exploration and the Nashville Area Chamber of Commerce are excited to present the Music Industry Report 2020.



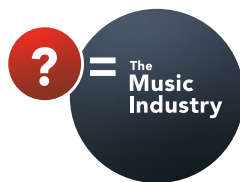
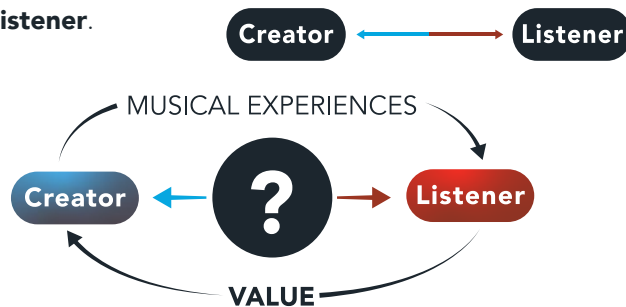
HOW THE MUSIC INDUSTRY WORKS

The music industry is based upon a relationship between the listener and the music creator.

At this fundamental level, it performs two essential tasks:

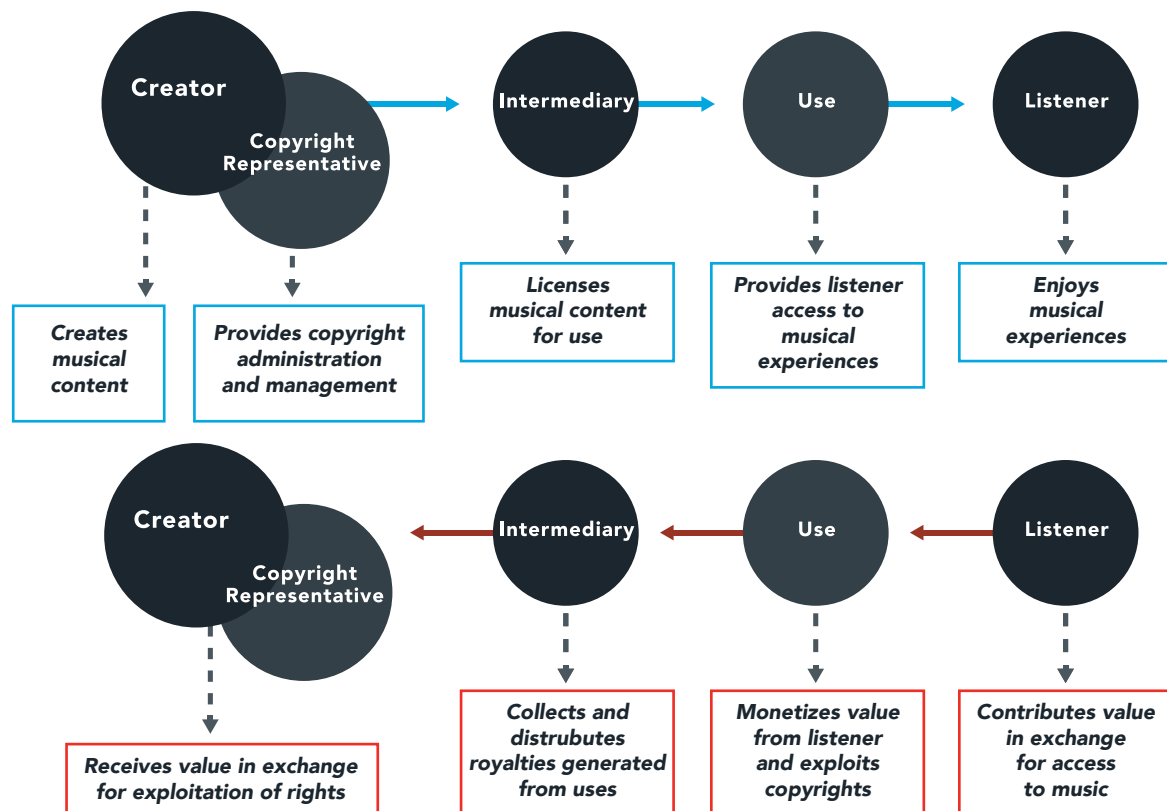
1. Provide musical experiences to the **listener**.
2. Return value to the music **creator**.

Here we can observe a simple exchange in utility. However, in today's music environment, the space between the two ends of this exchange is quite complex.



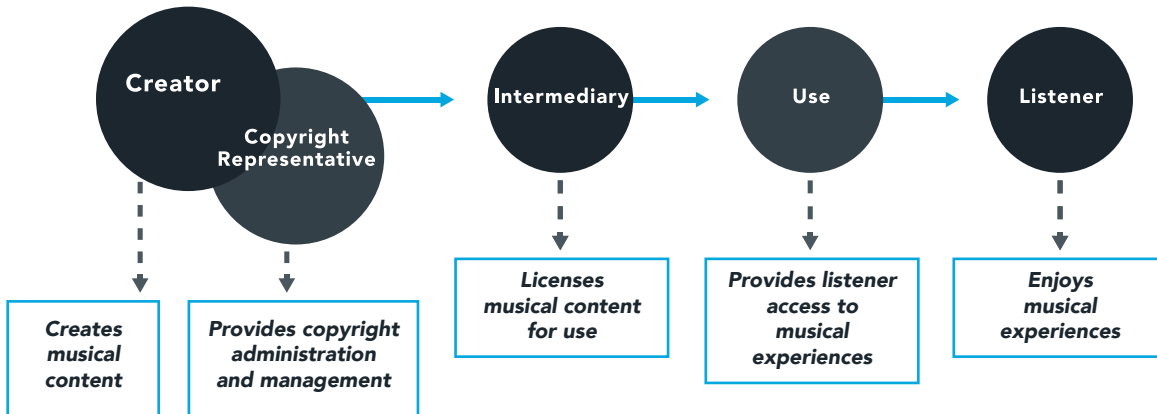
Within the space between the **creator** and **listener** is a workforce of some **1.9 million people** (RIAA, 2018) who strive to support the listener-creator relationship. These people, businesses and organizations are what we call the music industry.

We can categorize the music industry into two channels of exchange—one dedicated to the distribution of the **creator's** musical experiences, the other to the distribution of **listener** value.



CREATOR'S SIDE

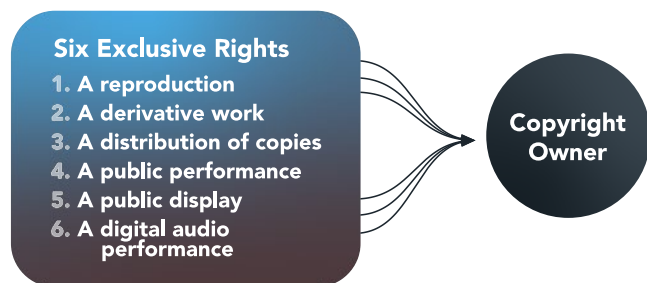
The **creator's** side of the exchange operates as a function of the **creator's** rights and the authorization of **licenses**. One can observe this process through the following four steps:



Creator

As someone who brings a creative work to life, a **creator** contributes to some aspect of a song in its fixed and final form. Under United States Copyright Law, this makes them a copyright owner. Copyright ownership endows an individual with **six exclusive rights**. When it comes to their musical work, *only* they may authorize the following:

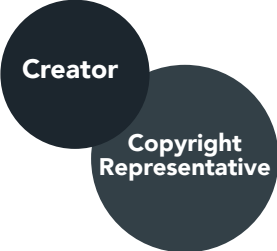
However, when listening to a song, you are often appreciating the talent and contributions of several **creators**. This primarily includes **songwriters** (the people writing the song) and **recording artists** (the people performing the song to be recorded). Notwithstanding, background musicians, audio engineers and producers are other essential contributors.



To balance the rights of the two primary contributors, copyright law associates two different types of rights with a single song.

- *A composition copyright for the songwriter*
- *A sound recording copyright for the recording artist*

Therefore, for someone who is not the copyright owner to use music in any way, the rights holder must **license** either the *composition*, the *sound recording* or both.



Creator

Copyright Representative

Creators often outsource the management and administration of their copyrights to music publishers and record labels. These companies can also serve the role of Copyright Representative. Among other tasks, representatives help to issue *licenses*, administer *royalties* and establish relationships with *intermediaries*. A representative's primary goal is to generally exploit composition and sound recording copyrights on behalf of their clients.



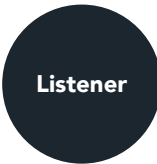
Intermediary

Intermediary organizations specialize in the widespread licensing of musical works for use. These organizations also serve as royalty collection agencies when returning value to the creator. Due to the variety of licenses and royalties, different intermediaries specialize in different licensing activities. Examples of royalty collection agencies in the United States include ASCAP, BMI, Music Reports, the Harry Fox Agency, The MLC and SESAC.



Use

A *use* is a transaction that exploits one or more of the creator's exclusive rights. The creator or the copyright administrator authorizes this *use* through a *license*. Companies who use the creative works in one of the six ways mentioned above obtain this *license* which allows them to provide musical experiences to listeners.

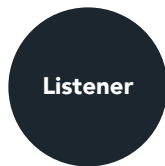
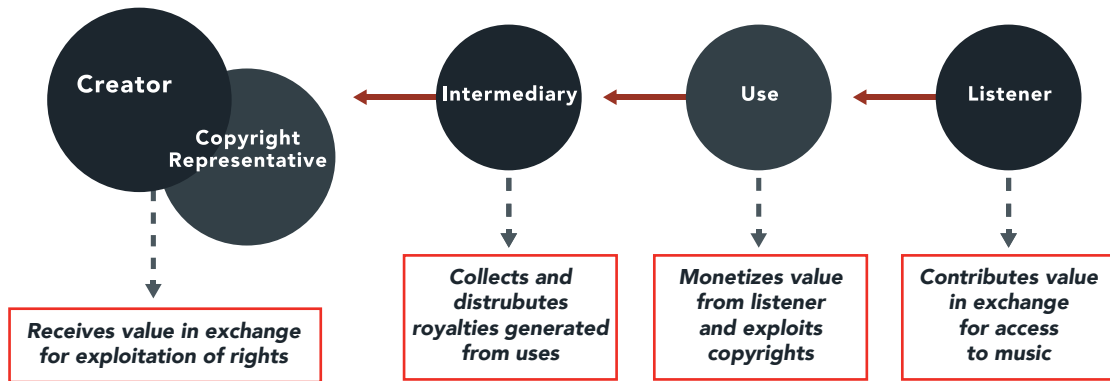


Listener

The listener receives emotional and artistic utility from musical experiences. These songs will shape their day-to-day lives, influence their perspective and embellish their experiences. In exchange, listeners contribute value back to creators as detailed on the next page.

LISTENER'S SIDE

The alternative function of the music industry is to return value to the creator. This is a function of collecting value and distributing royalties. On a broad scale, we can observe this process through four steps.



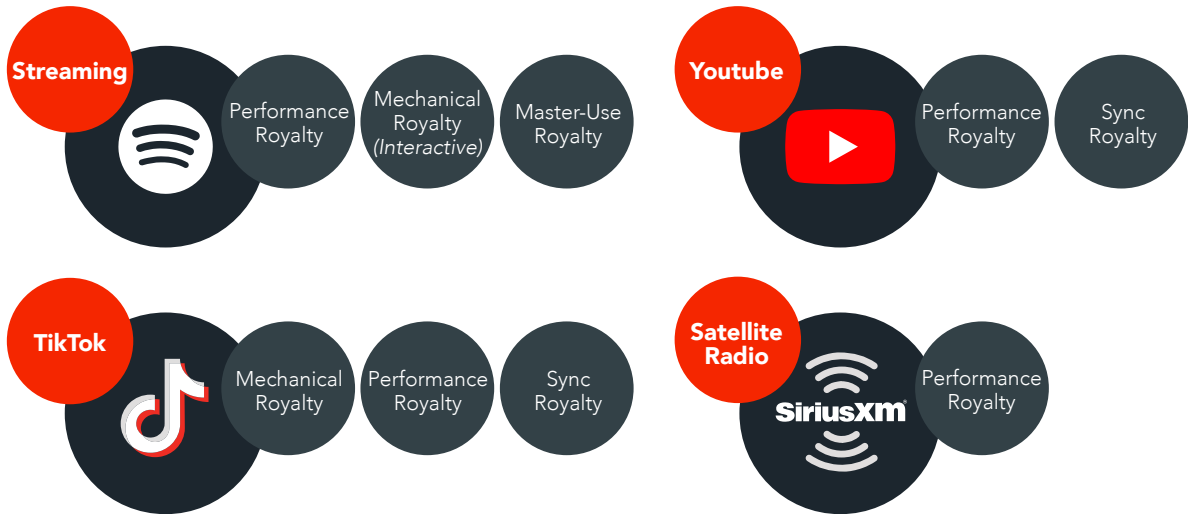
Listeners contribute both monetary and nonmonetary **value** to creators in exchange for access to musical experiences. This can be money out of the listener's pocket or simply their time and attention. The listener accesses musical experiences in a variety of ways, many of which you likely encounter daily. Whether you know it or not, you contribute value when accessing musical experience—by paying for a subscription to a streaming platform, viewing an ad before a YouTube video or listening to a catchy song in a car commercial. Ad revenue, stream counts and radio spins create value which is then measured, collected and monetized by companies or organizations who directly facilitate a musical experience.





A **use** is a transaction that grants the listener access to a musical experience. Non-copyright owners are liable in the form of **royalty payment** for any **use** of music that exploits one of the six exclusive rights mentioned above.

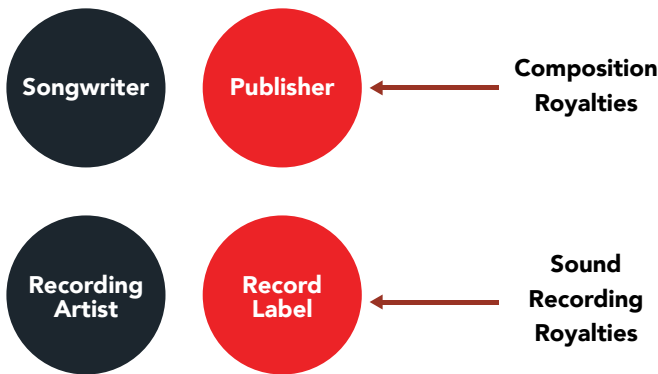
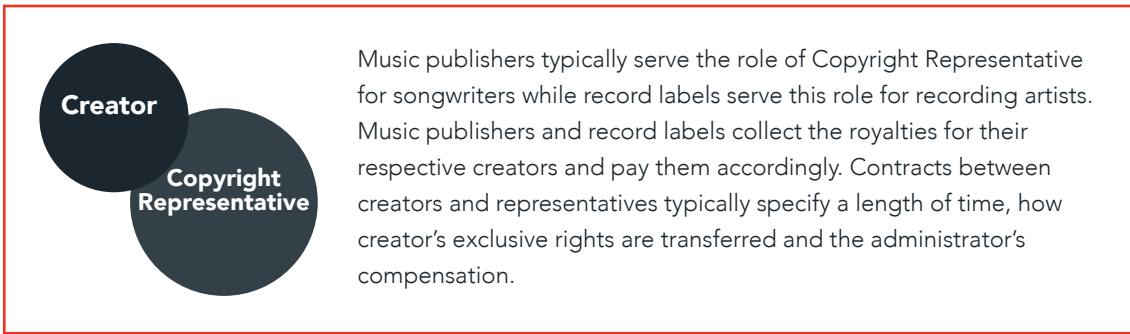
Below are just a few examples of some familiar uses and their respective royalties in the United States.



Every **use** of a musical work is associated with some form of royalty. Due to the sheer volume of these royalties, intermediary organizations often specialize in royalty collection. Because there are a diverse set of uses and royalties to account for, different **intermediaries** specialize in different rights management activities.

Below are just a few examples of some familiar Intermediary Organizations and their respective royalties in the US .

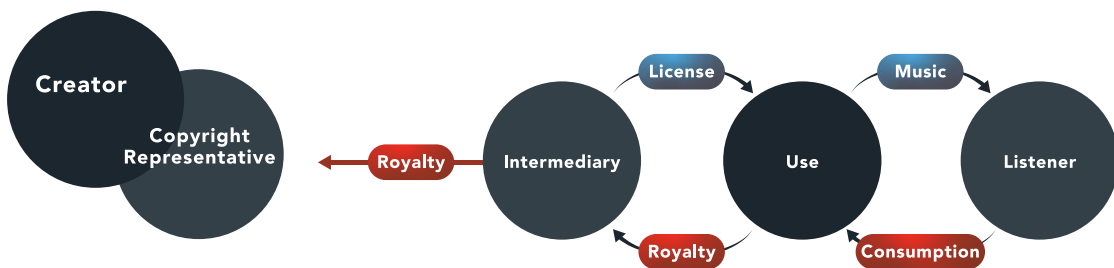




Industry workers appear to recognize a discrepancy between compensation for creators and the value they provide. Most respondents to the Survey to the Music Industry asserted that both songwriters and recording artists are not compensated fairly for their work. **Sixty-five percent** of respondents do not believe songwriters are compensated fairly for their work and **52.3%** do not believe recording artists are compensated fairly for their work. This compensation structure has powerful influence over the creator's livelihood and facilitates the final step in the exchange of value.

This exchange supports the listener – creator relationship and effectively the entire industry.

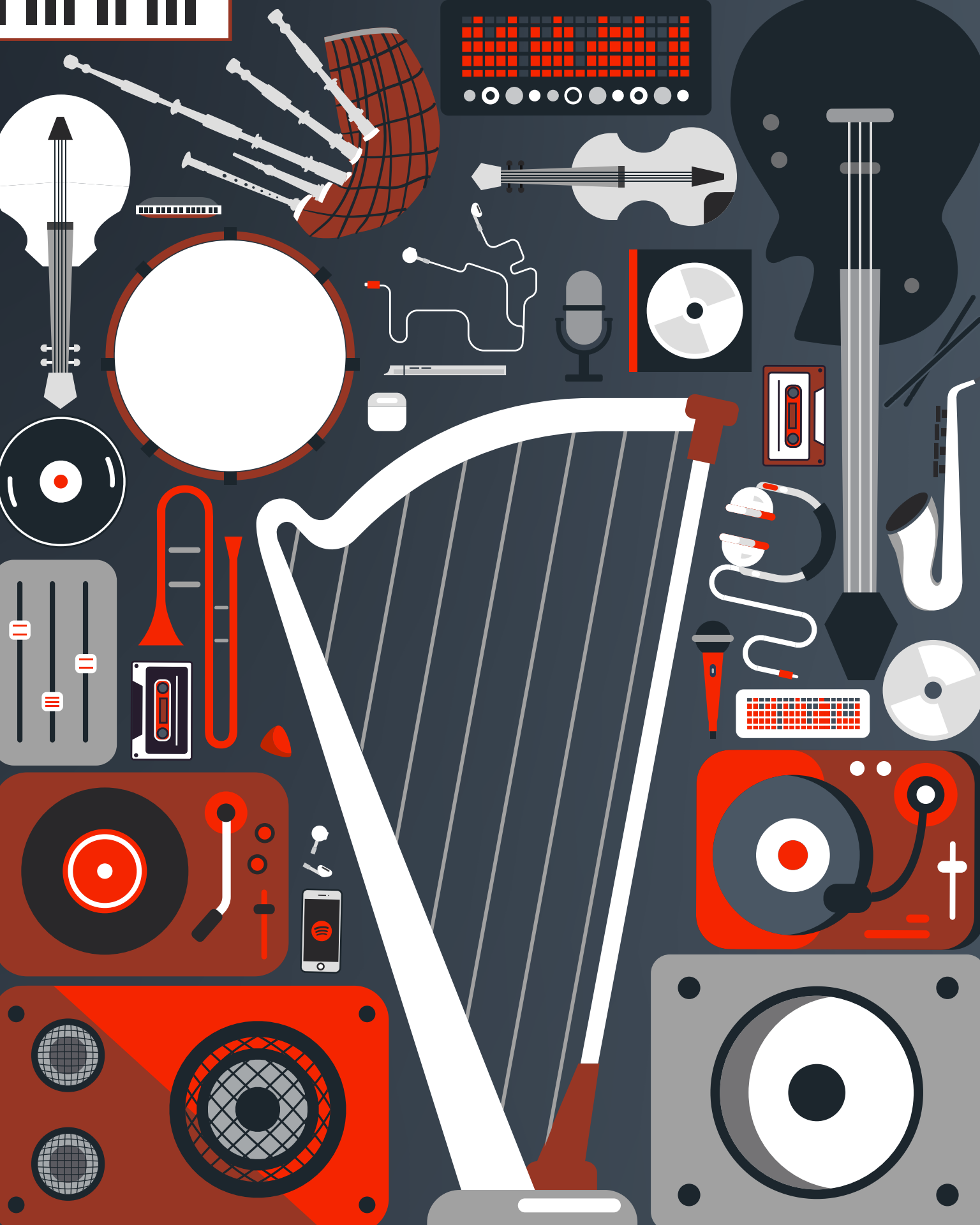
Through these two channels of exchange, from the **Creator's Side** and the **Listener's Side**, money and music certainly appear to be thrown in every direction, exchanged by multiple parties. It may come across as quite the juggling act. But all else aside, the basic goal is to facilitate the experience of a listener and the livelihood of a music creator. A rich ecosystem of businesses, organizations and people make this exchange possible.



Not only are there many caveats to this process, it is also subject to constant change. The industry adapts to new developments in the way people both *listen to* and *create* music.



At the end of the day, the entire act is dedicated to the two most important contributors and their essential relationship: the *listener* and the *creator*.



FACETS OF THE MUSIC INDUSTRY TODAY

The music industry is worth over **\$50 billion**. Two categories, live music and recorded music, account for **\$20.2 billion**¹ and **\$25.6 billion**² of this total, respectively, leaving approximately **\$10 billion**³ for music publishing, **\$3.5 billion**⁴ for music merchandise licensing and **\$6 billion**⁵ for musical instrument retail, among other sources of revenue.

Source of Music Industry Revenue (2019 Global)	Percentage	Count (By Billions)
Recorded Music	30.6%	20.2
Music Publishing	15.2%	10
Live Music	38.9%	25.6
Merchandise	9.1%	6
Instrument and Equipment Retail	5.3%	3.5
Other	1%	0.7
Total		66.0

Each of these revenue sources account for a network of business operations explored in following details.

TRADITIONAL SMALL BUSINESS MODELS, STARTUPS AND VENTURE CAPITALISM

A few large corporations—Sony Music Entertainment, Warner Music Group and Universal Music Group—traditionally dominate market share in the recorded music industry. According to research firm MIDiA, 2018 saw the “Big 3” comprising **70%** of **\$18.9B** in total revenue.⁶

Small businesses, on the other hand, provide a unique glimpse into the health of an industry. Newer companies act as hotbeds for innovation through technological development and operational efficiency. Corporations often enlist the services of startups in the world of music publishing and recorded music. And to the watchful eye, venture capital represents a signpost for the most successful music businesses of tomorrow.

Though the small business and startup environment may be tumultuous, opportunities and emerging markets continue to develop in the face of adversity.

WHO RUNS THE SHOW?

Small businesses and startups represent a smaller and more concentrated field compared to the size and influence of larger corporations that make up the music industry. This report's Survey to the Music Industry tracked a population of **271 company owners** filtered only to those who own companies employing less than one hundred people (263).

CURRENT STATUS BY THE NUMBERS

Nearly seventy-nine percent of small business owners report losing revenue since the onset of COVID-19.

For those facing lost revenue and mounting expenses, lay-offs, furloughs and other reductions in staff inevitably come under consideration. Most small business owners have delayed hiring, laid-off or furloughed employees since the onset of COVID-19. **Twenty-nine percent** report having laid off or furloughed at least one employee. Only **5.9%** have hired on.

As for benefits and other forms of relief offered to employees, **88%** have not offered additional monetary or other relief since the onset of COVID-19. Many companies who were able to provide employees with additional relief cite the Paycheck Protection Program.

Insurance plans have largely remained unchanged for small business owners, though **48.2%** of respondents say their companies do not offer health insurance.

More than half of respondents anticipate their companies bouncing back to similar levels of revenue in one to two years, **about one fifth** expect to return to similar levels of revenue in seven to twelve months and still fewer predict recovery for their company in three to four years. Signed clients are decreasing in value for nearly **60%** of respondents.

Many small businesses have been able to remain alive during the COVID-19 pandemic thanks to government aid from the U.S. Small Business Administration through the Paycheck Protection Program (PPP) and Economic Injury Disaster Loans (EIDL). Out of 114 survey respondents who applied for PPP, **84.2%** were accepted. Out of 74 survey respondents who applied for EIDL, **77%** of small business owners were accepted.

Seventeen percent of respondents have altered their standard agreements with clients in a material way. Examples include pandemic clauses, lowering rates, flexible cancellation and shorter terms.

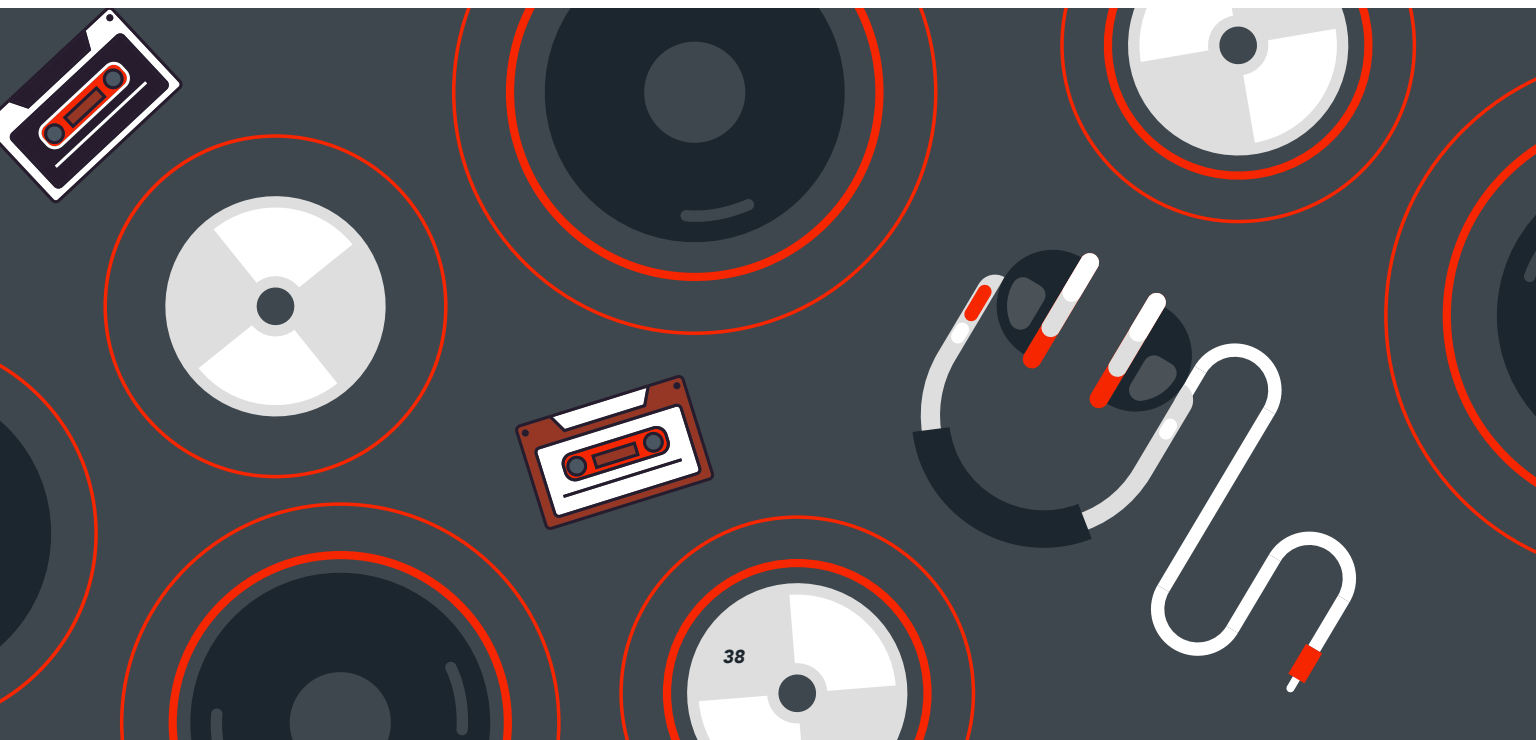
SUCCESS METRICS AND OUTLOOK

Uncertainty almost never bodes well for an economy in the short term. Investors tend to hold off and mitigate risk during periods of unrest and widespread change. Even small businesses and startups—traditionally the inheritors of relatively significant levels of risk—naturally contract under losses in revenue by hiring fewer people and investing less in growth.

COVID-19, in addition to being an international health crisis, may spell the end for many small businesses in the music industry. Nonetheless, a few will inevitably rise to the top.

Heather McBee of the Nashville Entrepreneur Center (NEC) and music industry veteran shares her perspective on the music business' impact on the music-minded entrepreneur culture in Nashville. The NEC runs a startup accelerator called Project Music which brings together business leaders and tech entrepreneurs in the music industry.

"The music industry works together to tackle its collective challenges. You can see that in an organization like Leadership Music which brings together industry leaders from all sectors to learn and collaborate. In the NEC's Project Music program, we emulate the industry's collaborat[ive] nature by bringing together the entrepreneurs who are taking risks that drive industry innovation. As they build their businesses and immerse in the music business, they too work together to thrive."



SOFTWARE, TECHNOLOGY AND NEW MEDIA

Digital music is the most dominant form of music consumption in the world today. With the proliferation of accessible technology and the refinement of user experience, music consumers continue a steady advance in their dependence on new media and technology. According to Mary Meeker's BOND "Internet Trends 2019," total digital media usage is accelerating by **5%** year-over-year based on daily hours spent with digital media per adult user.⁷

The adage "necessity is the mother of invention" proves accurate as it applies to the music industry's technological response to the COVID-19 pandemic. Newer forms of communication help maintain business operations; newer entertainment media help sell advertisements; and newer catalog management tools help intellectual property holders control their metadata.

CURRENT STATUS BY THE NUMBERS

Nearly forty-eight percent of respondents from the Survey to the Music Industry somewhat or completely disagree that the music industry adapts well to new technology. **4.8%** don't know.

Many were able to make the transition to remote work in 2020 and utilize video streaming technology to maintain operational efficiency. Only **16%** of company owners reported remote work was not an option for their business. **Seventeen percent** of those surveyed were not able to make the transition to remote work during COVID-19. Only **19.8%** of those who were able to make the transition claim remote work decreased their working efficiency day-to-day.

Some companies interviewed for this report, including Bandzoogle and Exploration, have always been remote-first and therefore did not require transition.

The Mechanical Licensing Collective (The MLC), discussed further later in this report, is an excellent example of a large organization developing in the face of adversity. Currently operating with a staff of roughly 40 employees, it has never experienced in-person operations. Nearly all of its activities have occurred remotely over 2020.

"Due to COVID, we have had to build [The MLC] as a fully remote and fully distributed company," says Kris Ahrend, "and we've been able to lean in and leverage a variety of technology platforms that support remote working to ensure our team can continue to function effectively during the pandemic."

The Mechanical Licensing Collective

Video conference meetings and working from home were frequent topics of conversation during interviews with music industry stakeholders for this research.

"There is an opportunity to connect with new people who are based in L.A. or New York who you might normally not have gotten a chance to work with but now because of COVID they might be more willing to take a chance working with an upcoming artist."

Anonymous A&R Consultant & Artist Manager

"My reality of what my expectations are has had to kind of reset and my communication with people has gotten a lot tighter. I've been scheduling a lot more calls. I'm less reliant on email. I guess I've been trying to hone my relationships better. It's actually given me time to reach out to people and speak to them for longer than 10 minutes which I've never really done before—it's always been email, slack, [and] direct messages."

Joel T. Jordan, Founder & President, Synchtank

"Conducting business in person is very different than conducting it on a Zoom call. I think people have adjusted in the sense that they're more productive...at the same time, on any given day a significant amount of members used to come by our office or we would go visit, go out with after work, see at shows—that kind of spontaneous business isn't happening."

**Richard James Burgess, President & CEO,
American Association of Independent Music**

"I'm content to be where we are right now. The biggest downside for me in being remote is the impact on our culture; its maintenance and development. Our productivity seems to be as robust as ever. It's just very hard to enfranchise or to bring on new people to our workforce from a cultural perspective. That's a very important aspect for me. For us. Culture drives everything."

Randy Goodman, CEO, Sony Music Nashville

"Given the way the music industry landscape began changing several years ago, our company proactively built itself around everyone working remotely. It was part of our strategy to save overhead and foster growth. We've stayed remote for six years now."

Rene Merideth, Co-Founder/COO, Exploratiotion Group

SUCCESS METRICS AND OUTLOOK

Livestreaming is a promising new media emerging during COVID-19 for performing artists. It is unclear, however, whether this will result in any significant revenues for the music industry.

While **83.9%** of music creators surveyed did not perform any livestream concerts between March and April of 2019, **82.8%** of music creators performed at least one live stream concert between March and April of 2020. One respondent performed over one hundred livestreams.

"Right around March when I stopped playing on Broadway—which is what I do when I'm home. That shut down so I had to adapt and figure it out.

So, I set up this crazy room I'm sitting in now. I do livestreams four nights a week and that feeds my family and keeps all the bills paid. It's interesting that I worked my whole life to get to where I am right now and then all of this got shut down."

Tyson Leslie, Rock Artist

Data from the Consumer Survey sends some mixed messages when it comes to the "success" of livestreaming. **58.5%** of respondents attended a livestream between March and April of 2020. This is an improvement from March through April of 2019 during which only **26%** of people reported attending a single livestream concert.

Most people surveyed watch over half of a livestream but not all of it. **71.3%** of respondents said they did not pay for any of the livestream concerts they attended. **Thirty-nine percent** said they were unsure if they would ever pay to attend a livestream concert. Most (**89%**) concur that the cost of a ticket to a virtual concert should be less than the cost of an in-person concert.

Comparing a live concert experience to a digitally streamed concert, **50%** said it is nowhere near the real experience. **31%** of people said it is "pretty good but not the same."

The research team spoke with Cherie Hu, Founder of Water & Music, for her perspective.

"No artist can sustain [live]streaming for free forever. Until recently, the platforms that many artists were flocking to for livestreams—namely the ones that were most familiar to them, like Facebook and Instagram—could not be monetized at all. You could do a charity stream, but it was impossible to get tips from fans directly to your own account on the platform. Essentially, in exchange for artists losing all their revenues from touring, they had to go online and do the same thing for free. It was a huge value gap."

Regarding how artists can make livestreaming sustainable:

"There are a couple different approaches that I've seen work. One is high frequency, or livestreaming often, at the pace of once a week or even once a day, to help build a regular schedule and habit of engagement with fans. Another is high intimacy and interactivity — namely, showing the fans the totality of the artist as a person during the stream and/or giving people the opportunity to contribute to and influence the outcome of the stream. The third category would be high production value, on the level of a Netflix film or concert documentary or even an in-game concert, that pushes the needle on what a livestream musical experience really is. This is also a question of what [fans] would be willing to pay for. I think for a super high-production, interactive, immersive viewing experience, you can put a price tag on that and fans will be willing to pay. I would say 99% of fans have never paid for a livestream before, but that's also because they never had the opportunity to."

Cherie Hu, Founder of Water & Music

COLLECTIVE MANAGEMENT ORGANIZATIONS

Among all sources of revenue within the music industry, recorded music generates the most, second only to live music revenue. Licensing the use of this music is no simple task; it accounts for massive volumes of musical works requiring the help of collective management organizations (CMOs). When a licensee pays for a mechanical license, they pay for the right to reproduce a composition through the process of recording, manufacturing and distributing the work. Money generated from plays on an interactive streaming service, for example, result in a mechanical royalty for rights owners. Performance royalties are generated from public performance of the song—live, on a streaming platform or any place where people gather.

The primarily digital nature of mechanical and performance licensing helps to uphold these organizations' operations during the COVID-19 pandemic. However, the National Independent Venues Alliance has revealed that **90%** of its members will be closed in October of 2020⁸ which means venues have not been open to host events that would garner performance royalties. Businesses and companies typically open to the public seem to have maintained their membership with CMOs. However, uncertainty remains with growing concerns about continued pandemic restrictions and a hyper-focus on correct metadata.

WHO RUNS THE SHOW?

ASCAP, BMI, SESAC and GMR are the performing rights organizations (PROs) for the United States. The Harry Fox Agency, Music Reports, Inc. and now The Mechanical Licensing Collective are the mechanical rights organizations for the United States. SoundExchange is a rights organization hand-picked by the U.S. Government to handle master performance royalties in the United States. The Mechanical Licensing Collective and SESAC are headquartered in Nashville, SESAC on 35 Music Square East; ASCAP, BMI and the Harry Fox Agency are headquartered in New York City and host affiliate branches in Nashville.

Notable CMOs around the world include PRS in the U.K., GEMA of Germany, FILSCAP of the Philippines, SACM of Mexico, SOCAN in Canada, SACEM in France and SGAE in Spain. Most collective management organizations around the world account for both performance and mechanical royalties; the United States separates each license type.

Administrators can play a key role in managing a CMO's metadata to increase royalty payments from users of music to copyright owners. ICE, BMAT, and Exploration Group are notable examples.

CURRENT STATUS BY THE NUMBERS

Numbers from this report's Survey to the Music Industry yield compelling insights. Regarding PROs, future venue blanket license renewal appears to be shrouded in uncertainty. Of respondents involved directly in venue operations, **35.4%** were unsure as to whether they would renew their blanket licenses with their country's respective PRO.

The Mechanical Licensing Collective (The MLC) is currently preparing to manage all Section 115 Digital Licensing in the United States which will fundamentally change how both rightsholders and digital service platforms operate. Strategically located in Nashville, this initiative was contracted under the 2018 Music Modernization Act and is scheduled to begin operations in January of 2021. As Kris Ahrend, CEO of The MLC, explains:

"The MLC will be receiving sound recording data from the U.S. digital audio services that secure the new statutory blanket license and then matching it with the musical works data that we maintain in our new musical works database, in order to determine how to distribute the mechanical royalties we receive to publishers and self-administered songwriters entitled to receive those royalties. Since we are the exclusive administrator of the new blanket license, every music publisher and self-administered songwriter in the country and any in the world whose songs are made available on U.S. digital audio services will receive at least a portion of their mechanical royalties from those U.S. digital audio services from The MLC. We began rolling out the first version of our new user portal at the end of this past September, and we have now invited almost 7,000 music publishers, administrators, and self-administered songwriters to set up their portal user accounts and member profiles. We will continue to invite more and more members to set up their portal accounts in the coming weeks and months."

Kris Ahrend, CEO, The Mechanical Licensing Collective

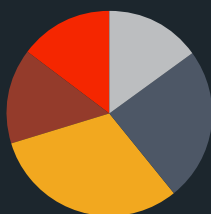
It should be noted that no aspect of this research is intended as a criticism of CMOs, The Mechanical Licensing Collective or its efforts. Our purpose in asking about preparedness is to gauge awareness of metadata dependence and utility by professionals in the music industry, as well as to measure the music industry preparedness for a major shift in the payment of mechanical royalties come 2021. Towards this aim, the research indicates that a significant portion of music industry professionals who do not directly deal with metadata remain unaware of its importance in revenue generation.

In the Survey to the Music Industry, researchers asked U.S. respondents to rank their preparedness for The Mechanical Licensing Collective on a scale of 1 – 10 with a zero indicating the respondent is not at all prepared. Approximately **15%** of all music industry professionals indicate they are not at all prepared for this change when asked to rank their preparedness for The MLC. Approximately **24.4%** of respondents indicate low preparedness. Nearly **31%** of these respondents selected 5, or the midpoint in the scale. When reviewing this data, it became unclear if these respondents were truly selecting the midpoint as an indication of their preparedness or if they were indifferent to the question of preparedness, signifying this question was of little importance to them. For this reason, we separated the midpoint responses as neutral. Given this, we determined **14.9%** of overall respondents fall into a moderate level of preparedness and **14.6%** are in the high preparedness category.

Please rank your preparedness for The Mechanical Licensing Collective (Scale: 0-10)

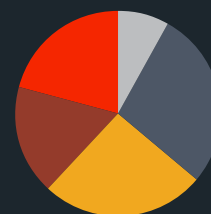
All Music Industry Professionals

Not at all (0)	15.0%
Low (1-4)	24.4%
Midpoint (5)	31.0%
Moderate (0-6)	14.9%
High (0-6)	14.6%



Songwriters, Composers, Lyricists and Arrangers

Not at all (0)	8.3%
Low (1-4)	28.0%
Midpoint (5)	25.8%
Moderate (0-6)	17.2%
High (0-6)	20.7%



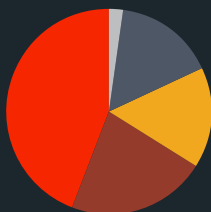
Songwriters, Composers, Lyricists and Arrangers are more likely to feel prepared for The MLC. Just **8.3%** feel completely unprepared. Since **25.8%** again selected the midpoint response on the scale, we determined **28.0%** indicate a low level of preparedness, **17.2%** a moderate level and **20.7%** a high level of preparedness.

Respondents classified as being in Music Publishing Creative Operations and/or Catalog Administration, Rights Management, and Metadata Organizations were most likely to be prepared for The MLC, with **44.1%** indicating a high level of preparedness and another **21.8%** indicating they are moderately prepared. Just **18.3%** of those who self-identified as being in this category of the industry indicate no or low preparedness.

Please rank your preparedness for The Mechanical Licensing Collective (Scale: 0-10)

All Music Industry Professionals

Not at all (0)	2.4%
Low (1-4)	15.9%
Midpoint (5)	15.9%
Moderate (0-6)	21.8%
High (0-6)	44.1%



Digital Service Platform Operations personnel predominantly indicate they feel unprepared, with **14.3%** indicating they were not prepared at all, another **35.7%** having a low level of preparedness and **14.3%** indicating a high level of preparedness. It should be noted the sample size of this category of music professional was extremely small (approximately 14 responses) and the researchers would not normally include this breakout were it not for the fact that music listening on digital service platforms like Spotify and Apple Music accounts for mechanical royalties paid through The MLC to publishers and songwriters; DSPs also fund The MLC in part through administrative fees.

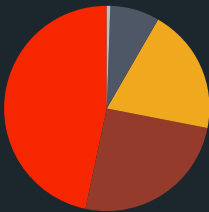
The business operations of Collective Management Organizations depend heavily upon information associated with the ownership and association of musical works. Much of this information gets documented in the form of digital code or metadata.

Respondents to this report's Survey to the Music Industry are largely aware of the dependence of the music industry on copyright metadata with **46.5%** considering it of high importance and **25.2%** considering it of moderate importance.

Please rank the music industry's dependence on copyright metadata (Scale: 0-10)

All Music Industry Professionals

Not at all (0)		0.6%
Low (1-4)		8.0%
Midpoint (5)		19.7%
Moderate (0-6)		25.2%
High (0-6)		46.5%



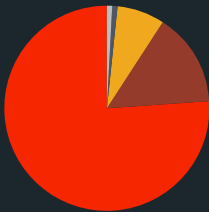
Respondents involved in Record Label Operations are even more likely to understand the high metadata dependence of the music industry with **58.8%** ranking it as high and **39%** ranking it as moderate. Music Publishing Creative Operations rank metadata dependence even higher with **68.1%** considering the music industry highly dependent.

Not surprisingly, respondents who work in Performance or Mechanical Rights Society Operations or in the field of Catalog Administration, Metadata Organization, and Rights Management are most likely to highly rank metadata dependence in the music industry with **75.9%** considering it as high and **14.8%** as moderate.

Please rank the music industry's dependence on copyright metadata (Scale: 0-10)

Performance or Mechanical Rights Society Operations or in the field of Catalog Administration, Metadata Organization, and Rights Management

Not at all (0)		0.9%
Low (1-4)		0.9%
Midpoint (5)		7.4%
Moderate (0-6)		14.8%
High (0-6)		75.9%



SUCCESS METRICS AND OUTLOOK

Though CMOs may have averted some negative impacts of the pandemic, their members and users maintain a high level of risk.

Digital mechanical royalties account for a large portion of revenue generated in the music industry. CMOs like The Mechanical Licensing Collective exist to facilitate these payments to the correct rightsholder. Accurate metadata is crucial for this to occur. Recommended steps rights owners can take today are to utilize free online catalog management software, request an audit from a reputable rights manager and participate in The Mechanical Licensing Collective's Data Quality Initiative (DQI). Regarding DQI, Kris Ahrend notes,

"Our data quality initiative allows our members to compare their musical works data with the musical works data we have assembled in our database, to give people a really clear way to see the discrepancies between their data and ours. Members who participate will receive a report showing them only the discrepancies between our data and theirs, which will enable them to identify and correct any errors in the data we have for their works. Addressing these discrepancies now will ensure that their data is as accurate as possible in advance of our first distribution of royalties next spring."

SONGWriters, RECORDING ARTISTS, MUSIC PUBLISHERS AND RECORD LABELS

As the Nashville Songwriters Association International slogan goes: "Everything starts with a song." Songwriters are a primary source of intellectual property in the music industry.

Often, a writer's catalog is partially owned and/or represented by music publishers or publishing administration companies who take a portion of revenue in exchange for business opportunities for the songs and for the songwriter. **Nearly twenty-six percent** of songwriters, composers, lyricists and arrangers from this report's Survey to the Music Industry are signed to a music publisher.

Performing and recording artists account for the other primary source of intellectual property in the music industry, sound recordings. Artists are a driving force of the musical economy bringing beloved songs to life either independently or through a record label's investment.

An artist's catalog can be partially owned and/or represented by record labels or record label services companies. Traditional deals require the artist to sign over their master rights for a recoupable advance. According to the Survey to the Music Industry, only **15.7%** of all recording artists, vocalists and studio/performing musicians are signed to a record label.

Given the large-scale acquisition of independent record labels and music publishers over the past two decades by three major companies, in addition to the rise of "independence" as a marketable characteristic, lines have blurred on a standard definition of what it means to be an independent artist. The Survey to the Music Industry shows that an individual music creator's concept of themselves as "independent" correlates strongly, but not exclusively, with copyright ownership. Of the subset of music creators surveyed who consider themselves to be independent artists, **75.8%** own all of their music copyrights and **22.4%** own some.

With a growing number of independent creators finding mainstream success, copyright administrators offer a means for independent songwriters and artists to build the value of their intellectual property which not only positions them well for a future publisher and/or label partnership but offers them a way to support themselves over the life of their career.

WHO RUNS THE SHOW?

The record industry is dominated by the “big three” record labels—Universal Music Group (UMG), Sony Music Entertainment (SME) and Warner Music Group (WMG). They consist of multiple sub-labels each with its own brand and genre identity. These respective three entities also control the top music publishers in the music industry: Universal Music Publishing Group (UMPG), Sony ATV and Warner Chappell. Other “mini-major” music publishing companies include Kobalt and BMG. Each of these companies have affiliate branches in Nashville.

Outside of the majors, independent songwriters, music publishers, recording artists and record labels comprise a sizable portion of market share. Some of the most high-profile independent record labels and music publishers include Domino, Reservoir Media, Round Hill, 4AD, XL, Sub Pop, Stones Throw, Spirit Music Group, Downtown Music Publishing and Concord.

Readers may be familiar with the names of producers and track writers like Max Martin, Dr. Luke, David Guetta and Timbaland. The names Shane McAnally, Ryan Tedder and Ester Dean might ring a bell for viewers of the hit songwriting show Songland. But for the most part, songwriters who are not recording artists do not become household names. Meanwhile, their creative work powers the world’s most recognizable songs. Marcus Hummon, the songwriter behind Miranda Lambert’s “House That Built Me,” and Benny Blanco, who co-wrote Katy Perry’s “Teenage Dream,” Kesha’s “TikTok” and Ed Sheeran’s “Castle on the Hill” are two prominent examples. For more examples and for information on songwriting culture, please see the Evaluation of Trends by Genre¹⁰ in the Nashville Region later in this study.

CURRENT STATUS BY THE NUMBERS

Since March, Bart Herbison, Executive Director of Nashville Songwriters Association International (NSAI), has worked alongside state and federal government to pass legislation to protect songwriters and other freelance workers who were not previously able to apply for government aid. According to Herbison, due to this legislation, “Gig workers [and] songwriters are eligible for unemployment, paycheck protection loans, emergency injury disaster loans and whatever else they do for the rest of the pandemic.”

COVID-19 has created huge changes to the workflow of music creators since March. Collaborating with other artists, musicians, writers and producers from home is a process that some say hinders their creativity and makes them feel less engaged. **Seventy-four percent** of music creators surveyed are making less music since the onset of COVID-19. **Thirty-seven percent** report it is more difficult to find time to create. Be it the emotional and mental struggles induced by the pandemic, technological issues, or loss of time and inspiration, music making has taken a hit since March.

As a direct result of COVID-19:

	Independent Artists/Songwriters	Non-Independent Artists/Songwriters
Terminated an agreement with an individual or company that was representing me or my music	6.9%	5.7%
Entered into an agreement with an individual or company to represent me or my music	4.2%	0%
Had to take on an additional job related to music	23%	17.1%
Had to take on an additional job unrelated to music	9%	5.7%
Purchased new gear, audio equipment and/or musical instruments	32.5%	31.4%
Devoted resources toward building a home studio	24.8%	17.1%
Cancelled or postponed my tour	45.7%	28.6%
Loss of scheduled gigs, studio work or residency	77.9%	85.7%
Loss of revenue, employment or benefits	74%	85.7%
Had to sell gear, equipment or personal belongings	31%	28.6%
Participated in a livestream concert for compensation	27.2%	17.1%
Participated in a livestream concert for no compensation	46.3%	34.3%
Promoted my music on TikTok	7.8%	0%
Started a social media campaign or crowd-funding to raise money	6.6%	8.6%
Delayed a music release	34.6%	22.9%

On the record label and publisher side of things, companies are still signing talent. Some have pivoted to managing more than just musicians—Sam Saideman at Innovo Management, for example, added a few social media influencers to Innovo’s roster.

An artist manager and A&R Consultant explained that they are scouting through “*Shazam charts, YouTube, Spotify, Apple [Music], Amazon [Music]...all of the different kinds of research playlists and tastemaker playlists. TikTok is a big one.*”

SUCCESS METRICS AND OUTLOOK

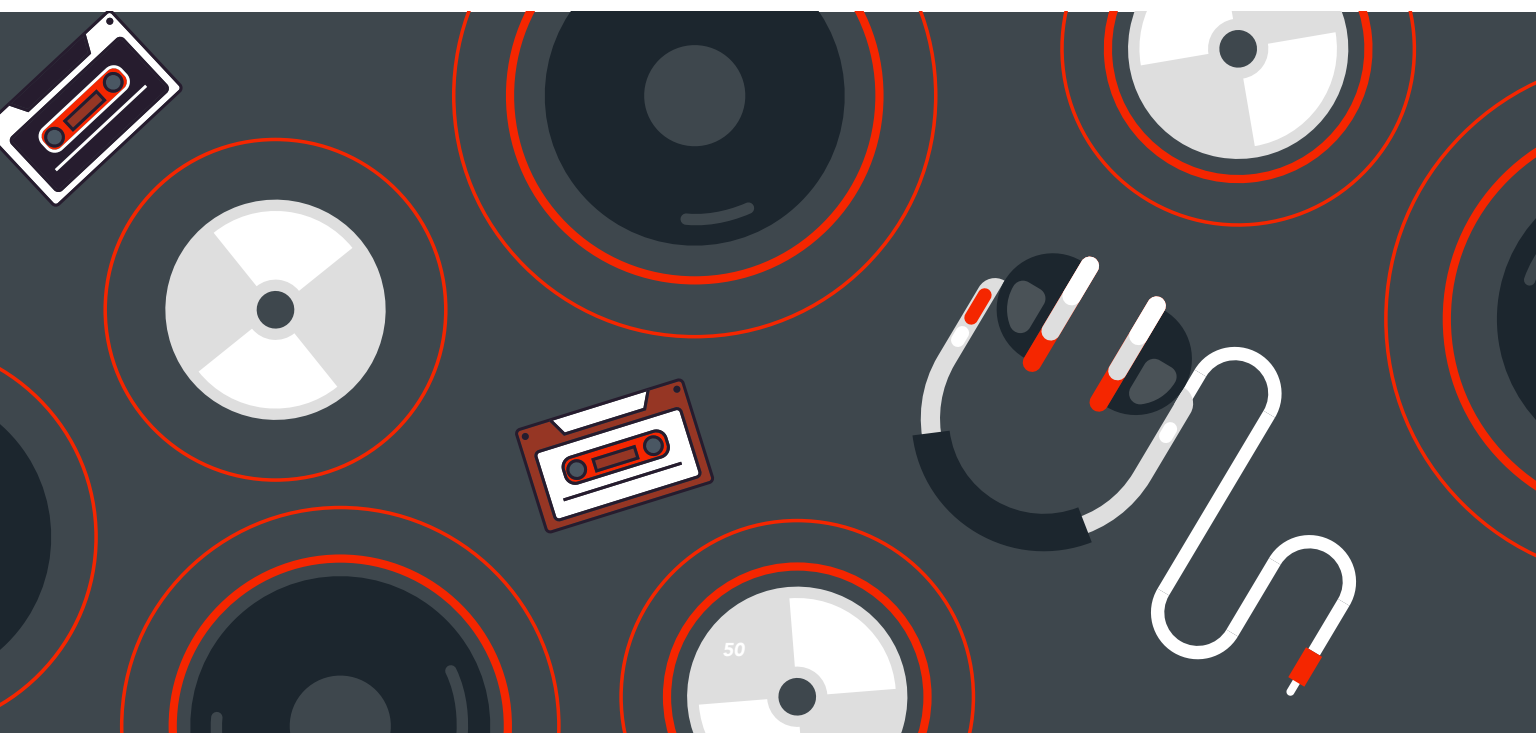
2020 Billboard Mid-Year charts, the Top 10 Artists by Total Consumption¹¹

Artists		Total Album Equivalent Consumption	Album Sales	Digital Songs	On-Demand Audio Streams	On-Demand Video Streams
Drake	1	2.460 million	57,000	390,000	3.019 billion	3.019 billion
The Weeknd	2	2.175 million	439,000	664,000	2.134 billion	2.134 billion
Lil Uzi Vert	3	1.966 million	28,000	116,000	2.720 billion	2.720 billion
Post Malone	4	1.886 million	93,000	586,000	2.290 billion	2.290 billion
Youngboy Never Broke Again	5	1.886 million	20,000	119,000	2.422 billion	2.422 billion
Eminem	6	1.868 million	315,000	552,000	1.854 billion	1.854 billion
Lil Baby	7	1.725 million	33,000	281,000	2.123 billion	2.123 billion
Billie Eilish	8	1.676 million	283,000	652,000	1.736 billion	1.736 billion
Roddy Ricch	9	1.640 million	19,000	271,000	2.074 billion	2.074 billion
DaBaby	10	1.530 million	26,000	311,000	1.965 billion	1.965 billion

Billboard charts like the one above account for just a small picture of the larger music industry. Of the respondents to this report's Survey to the Music Industry only **15.3%** agreed that commercial industry charts are an effective metric for distributing music royalties.

Success metrics for songwriters, artists, music publishers and record labels are the accumulation of a variety of income, often including merchandise, live performance, etc. in addition to digital streaming revenue or physical sales. Although live music is largely defunct at the time of writing, music streaming is up **13.8%** between March and July of 2020¹² and apps like TikTok are helping artists promote their work.¹³ Many social media giants—like TikTok, Facebook and Instagram, plus even digital service providers like Spotify—have in the past often fallen under criticism for a perceived negligence to properly license and pay out royalties to copyright owners for the use of music on their platforms. Advocacy groups and rightsholders continue to push for greater transparency in royalty accounting and higher licensing rates. The Mechanical Licensing Collective represents significant progress on this front.

In addition to performance and mechanical royalties from digital sources, synchronization can be a huge revenue stream for songwriters, music publishers, recording artists and record labels alike who are willing to put in the time and effort or hire a licensor. However, placements can be a more sporadic income source compared to performance and mechanical royalties.



Nashville Home Studios

In relatively recent history, the operation of home music studios in Nashville has been controversial. In the late 1990s, Metro Nashville-Davidson County updated its zoning code. This overhaul included regulation stipulating that home businesses were not allowed to have paying clients on the premises nor employees that did not live in the residence. This regulation was not proactively enforced on home studios. Rather, the regulation was complaint-driven. If an individual reported the business to the city, Metro Codes took action by evaluating and requesting modifications of the home business' operations. Over time, there have been multiple attempts from members of Metro Council to amend these rules, notably a failed bill in 2011 applying to many types of businesses and a bill specific to music recording studios that was withdrawn before vote in 2012 due to resistance from neighborhood associations.

In early July of 2020, the Nashville Metro Council adopted legislation (Bill BL2019-48) allowing certain types of businesses to operate in residential homes by creating new permitting regulations. "This decision came after councilmembers held nine months of sometimes-tedious debates on the impact that allowing a permit could have on neighborhoods.¹⁴" One theme of these debates was that these sorts of uses in residential areas had been occurring for some time and this was an opportunity for these home-businesses to operate above-board. Among other stipulations, the bill loosens restrictions on both paying clients and employees permitted to visit home-based businesses. It applies to home studios as well as other uses—personal instruction, general office, personal care services, multimedia production and artisan manufacturing. The addition of other uses in the push for this legislation was very likely a contributor to its passing. This regulation affects many more residential businesses than just home studios which broadens the conversation and the potential impacts.

The arguments surrounding expanding the use and operations of home studios are multifaceted. There is lower overhead cost for a residence-based studio versus a commercial location. The change to operations of home studios leaves some neighbors concerned, however, that the residential character of their neighborhood will disappear. According to Bill Herbert and Emily Lamb with Nashville Metro Codes Department, this is usually the primary driver behind opposition to zoning updates.

At the time of writing, Metro Codes has received applications for 16 permits for all uses and one for multimedia production, the classification home music studios fall under. It will be interesting to monitor the progress of permitted home studios in Nashville.

Building Community

Community has always been important to creatives. In the 2015 book, *Beyond the Beat*, Vanderbilt Sociologist Professor Daniel Cornfield presents a sociological framework for artists, using Nashville musicians as an example. "The sociological theory of artist activism presented here addresses how artist activists build a peer community for sustaining the livelihoods of individuals and the whole occupation." He defines artist activism as "acts of occupational self-determination taken by artist peers in organizing and reorganizing their peer community." In an increasingly freelance era, artists are pushed to individualize risk and fight for their own success, but artists that take on the artist activist role envision "a new community or institution that manages and minimizes the risk of joblessness inherent in the music scene."¹⁵ These perceived risks include the artist themselves, other peers and gatekeepers, as well as technological, political, legal and market forces.

What is the importance of this role in a world where artists are largely isolated from each other, their support networks and their audiences? How has the pandemic presented challenges and opportunities to community-building efforts?

Collectivism can be found online. Artists and songwriters have utilized and created online spaces for writing and playing together and have grouped together to raise funds so that creatives are able to survive in the face of mass unemployment. Interviews with songwriters and music publishers including Emily Falvey (SMACKSONGS), Katie Fagan (Head of A&R at Prescription Songs) and Livia Piomelli (Big Noise Publishing) all mention taking advantage of Zoom co-writing sessions to bypass geographic restraints.

It can be found in the efforts of Nashville's largest trade union, the Nashville Musicians Association AFM Local 257 to raise money for a crisis fund like what they did after the 2010 flood. Local 257 President Dave Pomeroy cites the current unpredictability factor of the COVID-19 pandemic as the thing that scares their community.

Collectivism can also be found in areas where artists are forming community around causes exemplified by groups like Nashville Musicians for Change. This group was formed in the Spring of 2020 by local musician Alayna Rae. Nashville Musicians for Change is a "diverse coalition of Nashville residents who are committed to creating a sustaining positive change in our community. Our mission is to help musicians become conscious activists, empowering them through their journey. We will educate, organize and take action to help our city flourish."¹⁶ While this movement is specifically aligned with progressive politics and social justice rather than sustaining musician livelihood, it is a recent and potent example of creating community.

Alternative Income Sources

While studio musicianship is for some musicians a full-time gig, others do it occasionally or part-time which has been a saving grace during the COVID-19 pandemic.

As stated by Recording Connection, an educational music website, “The more genres in which you’re comfortable playing, the more gigs will be available to you. It’s that simple. Ability to pick up the song quickly—in the studio, time is money. Studio musicians need to be able to learn the song quickly and play it as though they were part of the band.”¹⁷

For jazz musicians, folk musicians and musicians of other genres proficient in their instrument, improvisation, music theory, etc., studio musician work is a possible income stream.

AFM STUDIO MUSICIAN UNION RATES¹⁸

“It pretty much decimated all of my income and potential/current job opportunities no matter where they came from. I think it’s a similar situation for everyone I know as we all saw our schedules kind of get wiped clean. It’s still at the point where my calendar is almost completely empty except for church gigs and in-person sessions that are very slowly coming back.

At the beginning of the pandemic everyone’s in-person sessions were either canceled or postponed and all postponed sessions got cancelled unless there was a way for the player to record the parts remotely from home. With guitarists/bassists/keys players (me!) we were a little lucky in this situation, since it’s more practical and often quieter for us to record from home. For my drummer/percussionist friends, they got pretty freaked out since a lot of them don’t have the space/facilities to record themselves, and even if they could figure that part out, the gear needed to perform those duties for them is unbelievably expensive.

In-person sessions that I was involved in proceeded very cautiously here around early June with as few people in the room and as little time spent together as possible often with no congregating in the control room. From everyone else I’ve talked to even in other cities, that’s how they’ve been doing it too! It’s gotten slightly more relaxed as far as people limits since we’ve all settled into the mask and sanitization rules. People have been making sure to keep track of who they’ve been around and take responsibility for their own health. It’s been quite an adjustment and a lot of studio musicians have started doing remote sessions from their houses/apartments/friends’ studios in order to compensate for wage losses and pretty much just to record and make music as often as possible!”

Luc DiGiuseppe, Studio Musician/Session Guitarist

Alternative Income Sources

The COVID-19 pandemic has left many music industry professionals with less business opportunities. For unsigned songwriters and musicians, a slew of song-on-demand websites have popped up as alternative streams of income. Songlorious, Songfinch and other companies allow songwriters to write songs direct to consumer about whatever they want. They can flexibly pick up however many songs they can record from home for a set amount of money per song while maintaining their royalties and rights.¹⁹

PATREON

Patreon is an American membership platform that provides business tools for content creators to run a subscription service. It helps creators and artists earn a monthly income by providing rewards and perks to their subscribers.²⁰ Musicians of various genres are turning to Patreon subscriptions to fund projects and/or stay afloat monetarily especially in Folk/Americana.

"Patreon has been a very valuable tool for our artists during this time. It's an easy way for artists to create opportunities for their fans to interact with and support them. Additionally, the resources Patreon provides help artists understand best practices for optimizing their income within the platform. It's obviously not a complete replacement for in-person touring income and fan interactions, but Patreon has been a great recurring income stream for our artists while we've been homebound. The part I am most excited about is that this revenue stream doesn't go away when live touring comes back!"

Erin O. Anderson, Olivia Management

DIRECT-TO-ARTIST SUPPORT

Forty-seven percent of music consumers surveyed have participated in crowdfunding or donated to another source of supplementary income for artists during COVID-19.

Singer-songwriter and founder of Roaring Girl Records, Miranda Mulholland, sees the responsibility of bettering the music industry for everyone resting partially on listeners.

"I truly believe music fans want to help artists but might not understand how best to do that. Subscribing to a music service and not using the free tier, buying merch, even writing online reviews - those are all ways to better support artists."

Being intentional with support for your favorite artists can go a long way.

Health Insurance for Musicians

Many self-employed musicians or music industry professionals who work for smaller companies do not have health insurance. **Thirteen percent** of participants in the Survey to the Music Industry are among them. For self-employed and freelance workers surveyed, the percentage jumps to **16.8%**. Even those who do have health insurance often find themselves unable to navigate a confusing and expensive system when they need medical treatment.

Enter Music Health Alliance, a non-profit resource for healthcare solutions and access. Tatum Allsep, MHA's Founder & CEO, chose to develop a new model for healthcare support based on her experience that would simplify the process of healthcare access while removing a profit motive allowing for a safer and more trusted environment.

"For me, it became a personal mission to figure out how to stop this from happening to an industry that had helped pick me up when I was crumbling. There's this magnolia curtain that separates the [Vanderbilt] medical center over here...from Music Row two streets over. Why do they not speak the same language?"

COVID-19 presents a particular challenge for those without health insurance. In the last three months, Music Health Alliance's advocacy efforts have increased by **200%**. Halfway through the year, they had already seen their combined number of clients from 2019. Allsep noted calls beginning last March were no longer about finding a doctor but about finding food, diapers, baby formula. *"We realized really quickly that we needed to pivot and provide these basic life necessities because that's the foundation of health. We were able to do that using the same model we use for healthcare access."* This pivot inspired Music Health Alliance to provide 3,795 lives with almost 703,000 free meals via food gift cards.

According to Allsep, COVID-19 affected people in three phases.

"First, it was a lot of the 1099 and contract workers who lost their gigs downtown [Nashville] or were ushers, touring crew, who were no longer on payroll. Then, we had a second level of agents, tour managers, production managers, lighting coordinators, a lot of high-level touring folks who were losing their benefits." 55.2% of live music technical and non-technical occupations from this report's Survey to the Music Industry applied for and received unemployment benefits. "And this last phase, we're kind of entering [it] now, is really higher-level music executives, artist managers who thought we'd be done with this by now. A lot of it is figuring out if [they're] going to cut health insurance policies to staff. So, we're helping them compare all the options to keep their staff afloat as well."

Health Insurance for Musicians

For those seeking health insurance: An open enrollment period began on November 1st and ends December 15th, 2020. If you are in the music industry and make between \$12,700 and \$50,300 adjusted gross income—meaning your income after deductions for car mileage, home office, instrument equipment, etc.—you will qualify for subsidies or discounts off your monthly costs for health insurance. If you make on the lower end of this income bracket, the federal government will also pick up some of your out of pocket expenses like deductibles. Again, to get those discounts, apply for health insurance between November 1st and December 15th. (For print copy: apply for health insurance by going to healthcare.gov and navigating to the page called “Get ready to apply for 2021 coverage.”)

Allsep warns, *“If you are looking for health insurance, not all policies are created equal. If it looks too good to be true, it is too good to be true. The only place to get an ACA compliant policy—a policy that covers you from head to toe that does not exclude pre-existing conditions—is through healthcare.gov in the state of Tennessee. If you’re outside of Tennessee, you still need to go through the marketplace.”*

Music Health Alliance operates on your donations. To find out how you can help support their work, visit “Resources” at the end of this study or go to their website.

A final word from Allsep for those struggling to navigate the healthcare system.

“Take the first step and call us. There is no wrong, dumb or bad question when it comes to your health. To be successful in our business you really need to be healthy of mind, body and spirit. We feel like it’s a basic human right and we want to make sure our industry can have access to it so they can keep playing music.”

MHA’s number is 1-615-200-6896.

BRICK & MORTAR RETAIL STOREFRONTS

Brick and mortar retail storefronts account for the sale of physical music goods including musical instruments, musical/recording equipment, sheet music, CDs, vinyl and other music products.

Due to COVID-19 stay-at-home orders and government mandates forcing non-essential businesses including music retailers to close their doors.²¹ The brick and mortar retail industry is finding new ways to reach consumers moving online or otherwise facing potential shutdown.

WHO RUNS THE SHOW?

Nation-wide storefronts like Guitar Center and Sam Ash corner market share.²² Some instrument manufacturers, such as Gibson Brands, Inc., have toyed with the idea of creating a retail environment for their products.²³ Other key brands like Martin Guitars, Taylor and Steinway Piano Gallery set up floor showcases within their factories and rent out space in boutique music stores around the country. See Rudy's Music Store in Manhattan, New York, for example.²⁴

Vinyl record stores account for the bulk of physical product sales. Popular stores in the Nashville area include Grimey's, The Groove, Boulevard, Vinyl Tap and Third Man Records.

Brick and mortar retail storefronts often sell merchandise as well. Find a segment exploring music merchandising in depth later in this study.

CURRENT STATUS BY THE NUMBERS

Physical products accounted for **10%** of music industry revenues in 2019 down **0.6%** year-over-year at \$1.15 billion according to RIAA's 2019 Revenue Report. A decline of **12%** in revenues from CDs to \$615 million offset a **19%** increase to \$504 million from vinyl records. This represents the largest revenues from vinyl since 1988 and 14 years in a row of growth for vinyl albums, but the category only represents **4.5%** of total revenues in the music industry.²⁵

People visit a musical instrument retail location for testing gear to purchase musical instruments and recording equipment for repairs, music lessons and professional advice. Musical instrument purchases and recording software sales are on the rise²⁶ as consumers presumably view learning a musical instrument and recording their own music as a challenging and enjoyable hobby during pandemic shutdowns.

Record stores are often viewed as the cornerstones of a city's music ecosystem. People gather in them to purchase and discuss music in its physical form. Some even offer concerts for local artists, album release parties and other events for the community. COVID-19 has seen many of these stores labeled "non-essential" and therefore closed either temporarily or permanently.

When asked to rank revenue sources they believe to be the most lucrative in the next five years, people who owned or worked in Brick and Mortar Retail for Music Products (such as vinyl, gear and merchandise) consistently ranked "selling online merchandise" as number one.

This group was also asked what trends they see in the industry that others do not. Answers ranged, but many discuss a strong hunger and future for physical product and online sales, plus a desire to see more high-profile titles put to vinyl.

When this group was asked to provide free-response thoughts, there were a few interesting ideas about consolidating more music industry brick and mortar functions under one physical roof, diversifying income streams, more government funding for the arts, a noticeable shift to buying from independent stores—but one theme repeatedly stood out—more vinyl!

Brick and mortar retail storefront owners interviewed for this report include Todd Hedrick, owner of Vinyl Tap and Caroline Bowman, salesperson at Vinyl Tap and co-owner of independent record label Cold Lunch Recordings. Todd mentions Record Store Day as a bright spot in the middle of a very tough year for Vinyl Tap.

Caroline discusses the importance of spaces like Vinyl Tap.

“When I came on to Cold Lunch, I realized there needed to be places and events where you could go. And, you could find whatever you were looking for whether that was a new band you wanted to hear or a new musician that you wanted to play with later. There needed to be a way for the creatives in our community to bump into each other, create and do something productive together. Places like Vinyl Tap are hubs of creativity and the thought of those places and venues dying or closing down is heartbreaking to me.”

Caroline Bowman, Cold Lunch Recordings

SUCCESS METRICS AND OUTLOOK

At the time of this writing, some retail outlets are opening back up as pandemic restrictions lift.

Shoppers are moving online in droves to places like Sweetwater, Reverb.com and Amazon for the same physical music products they would otherwise purchase in-store. Certain retailers, such as record stores and boutique musical instrument stores, may continue to survive thanks to their cultural importance and favored status within their music communities. However, even some of the most beloved record stores in the nation have closed shop permanently over the last decade. One example is industry giant Tower Records: 1960 – 2006.

A glimmer of hope is the so-called “vinyl resurgence” of recent years. Reinforcing the highest sales in vinyl since the 1980s, there is a phenomenon of younger demographics purchasing more physical music product in the form of vinyl records. This is good news to companies like Nashville’s own United Record Pressing LLC, an employer of approximately 150. According to this report’s Consumer Survey, vinyl is the fifth most popular way to listen to music for respondents, behind (in order) Spotify, AM/FM Radio, YouTube Music and CDs. It will be interesting to watch physical product sales when consumers are once again presented with the option of spending their money on live shows after the pandemic.

DIGITAL STREAMING PLATFORMS

The advent of digital music streaming left an indelible mark on industry revenues for over a decade. 1999 marked the height of compact disc sales and historic levels of profit with the recorded music industry accounting for \$22.4B in revenue adjusted for inflation.²⁷ The historically significant highs that both precede and briefly follow this year seem to be directly tied to physical media sales (vinyl records, cassettes, CDs). Along with the introduction of digital downloads in 2004 and the introduction of legal digital music streaming services around 2005, however, revenue for copyright holders began to fall across the board.

It would do so until 2014. Each consecutive year after this one has marked growth in music industry revenue, due largely to increases in subscriber counts around the globe.

Digital music streaming platforms provide more access to music than has ever existed before. Relatively low barriers-to-entry thanks to digital distributors like CDBaby and DistroKid mean more artists can now release their music for the world to hear. This creates an interesting ecosystem in which to promote and market sound recordings. Record labels are using streaming data as an A&R tool and pitching songs to playlists in order to break an artist. Depending on deal terms with a recording artist, streaming royalties can act somewhat as a “loss-leader” for labels. Marketing done on the platform goes toward helping an artist build their audience who will eventually go out and see them live, buy merch, etc.

Royalties for the use of music on a digital platform are a topic of fierce debate particularly for songwriters and music publishers. Some feel the current payment structures need revision and view a lack of fairness in current licensing structures with DSPs.

One respondent to the Survey to the Music Industry offered this analogy: “Give someone a pass for every hotel room in the world for \$50; see how long the hotel industry lasts.” But what if my success as a hotel room designer (an artist, to follow the analogy) hinges upon as many people staying in my room as possible? What if the hotel doesn’t own the rooms and it merely gives designers the opportunity to present their rooms to guests? And what if my desire as a guest is to visit as many rooms as possible, pick the ones I like most, then support them elsewhere?

Streaming’s ubiquity is beyond debate. Music industry professionals will continue to balance wider access to music and proper compensation for music creators in the digital age.

WHO RUNS THE SHOW?

Interactive digital service platforms popular in the United States include Spotify, Apple Music, Soundcloud, Amazon Music, Bandcamp, YouTube Music, Deezer and TIDAL.

CURRENT STATUS BY THE NUMBERS

By the nature of this technology, consumers have access to nearly any song in the world at the click of a button—no matter where they are. According to this report's Consumer Survey, most listen at home (**52.3%**), in a car (**31.5%**) or at work (**11.5%**). These each represent what you are doing while listening to music, giving rise to a class of "passive listeners" or those who listen to music while at the same time completing another task.

Major digital music streaming companies have forever changed not only how people listen to and perceive music, but how professionals promote, market and communicate music's value. Their influence on popular music and the music industry cannot be ignored by anyone wishing to build a fanbase—particularly in a young demographic.

To date, two tiers of digital music streaming exist.

Advertiser-Supported / "Freemium": Music streaming is free for all users in this tier; the digital service provider will collect revenue in the form of advertisements.

Subscription / Premium: The digital service provider charges a monthly subscription fee to users in this tier, who can stream music without advertisements.²⁸

According to data from the Recording Industry of America Association (RIAA), total revenues from streaming music grew **19.9%** to \$8.8 billion in 2019 accounting for **79.5%** of all recorded music revenues.²⁹ This includes both premium subscription services and ad-supported interactive services (such as YouTube and Spotify). It also includes non-interactive music streaming radio services like SiriusXM or Pandora. Paying subscribers continue to be the largest source of revenue growth for music streaming services. For 2019, the number of total DSP subscriptions grew **29%** to an average of 60.4 million compared with 46.9 million for 2018. Revenues from ad-supported tiers grew **20%** annually to \$908 million.

SUCCESS METRICS

74.9% of respondents to the Consumer Survey subscribe to a music streaming service. Second only to word of mouth, music streaming services are the primary way that respondents to the Music Consumers Survey discover new music (**20.9%**).

Among survey respondents, Spotify was by far the most popular listening option among digital service providers and the overall most popular form of listening to music for all age groups. YouTube Music was the second most popular interactive digital streaming option followed by Apple Music, then Pandora. AM/FM Radio was second overall; CDs and vinyl records were fourth and fifth, respectively. As of early November 2020, Spotify is testing a new feature that will enable recording artists and record labels to boost specific tracks in the digital service platform's recommendation algorithms it uses for radio and autoplay functions—if the artist or label agrees to a "promotional" (i.e. lower) rate for those streams.³⁰

For those **24 years old and under**, Spotify remains a clear winner among listening options; TikTok is the second highest choice. CDs and vinyl records each follow close behind implying popularity for these media even among young people. For those **45 years old and above**, CDs are the number one most popular choice; AM/FM radio is the second most popular choice.

The most valuable feature out of all survey respondents is the extensive music library (**56.3%**) offered by interactive digital music streaming platforms. Other options include curated playlists (**8.4%**), user interface/mobile experience (**9.9%**), music discovery features (**15.1%**), lower subscription fees (**7.5%**), social sharing (**0.3%**) and availability of other media types (**0.3%**).

Among the more than half of survey respondents with a Spotify subscription, roughly a quarter report listening to Spotify-curated playlists in which editorial staff and algorithms search through music submitted to the platform and choose songs for inclusion. Some of these playlists reach into the millions of followers making them catalysts for artist promotion and A&R tools for breaking rostered talent.

Spotify's push into other media forms, especially podcasts and audiobooks, is well-documented³¹ representing a strong example of the rise of podcasts. Statista, a German company specializing in market and consumer data, reports that more than half of all U.S. consumers above the age of 12 listen to podcasts.³² Still, only **8.8%** of survey respondents from the Music Consumers Survey report listening to podcasts and audiobooks on any platform more than music.

As for devices, mobile is a top choice for most consumers. When asked to split their time between various ways of listening to music, mobile devices had the highest average, **51.7%**, and computer (desktop and laptops) had the second highest average, **35.5%**. Improvements to the mobile in-app experience from major digital service platforms continue to account for this trend.

OUTLOOK

Legislation attempts to place guidelines around licensing structures and royalty payouts in the age of digital streaming largely thanks to the efforts of lobbyists in the music publishing, songwriting and recorded music communities.

As technologies surrounding royalty accounting improve with time and as awareness increases around the merits of database uniformity and metadata accuracy, efforts undertaken by all parties—The Mechanical Licensing Collective, music publishers, independent songwriters, copyright administrators, record labels and interactive digital service platforms—will continue to smooth over previously contentious relationships in the industry and provide a fairer model for revenue allocation. *"A significant part of my job is reviewing the latest regulations from the U.S. Copyright Office to make sure SoundCloud remains compliant and positions itself for success,"* states one Head of Publisher Relations, for a well-known DSP.

Simultaneously, the music industry is bleeding ever more into the technology sector. Social media is a primary form of music discovery particularly among younger demographics. It was the third most popular choice among respondents to the Consumer Survey. Newer platforms like TikTok blur the line between source of entertainment and social media hub. And this year, Facebook paid \$5.7B for a **9.9%** stake in the parent telecommunications company of India's largest streaming service, JioSaavn.³³ Major tech companies Apple, YouTube and Amazon have each developed their own digital streaming platforms. Social media giants like Facebook, Instagram and TikTok face similar scrutiny for allowing uses of music on their platforms without a clear way to pay royalties due back to copyright owners.

Finally, with barriers for widespread music distribution out of the way the function of a record label appears to be solidifying into all-in-one artist career development along with the subsequent marketing of recorded music.

NON-INTERACTIVE DIGITAL SERVICES AND RADIO

The radio industry has its roots extending back to the early 20th century beginning with thousands of amateur radio operators experimenting with broadcasts of music and speeches. In the 1920s, large corporations such as GE, Westinghouse and AT&T banded together to form the Radio Corporation of America (as patent pooling was the solution to the issue of each company owning essential patents for radio broadcasting).

The first commercial American radio station, KDKA, in Pittsburgh, PA, began broadcasting in 1920. However, within only six years, over five million U.S. families owned broadcast radios and at that time, music comprised much of what was played on broadcast radio (**66%**). From 1920 to 1970, the radio industry share of GDP closely matched record sale revenues evidencing the impact of radio music on the music industry's revenues.

New formats from the CD to streaming have caused an ebb and flow to radio's prominence over the decades. However, it still serves as the most powerful, widespread medium in the U.S., not necessitating internet connection and accessible in most personal vehicles reaching **92%** of Americans every week.³⁴ Non-interactive digital streaming platforms like SiriusXM and Pandora offer another source of performance income for creators.

One non-interactive radio executive interviewed for this report, when asked about Spotify CEO Daniel Ek's recent declaration that traditional radio would become obsolete within the next 20 years, comments: ***"I think he spoke too soon. Radio is incredibly popular among certain demographics particularly for country music listeners."***

WHO RUNS THE SHOW?

Some of the primary jobs associated with radio and non-interactive streaming include disc jockeys (DJs) and announcers, program directors, music directors, producers, board operators, sound engineers and account executives. Each of these occupations are critical in supporting, overseeing and carrying out operations related to radio.

Some of the leading non-interactive music sources include internet radio (iHeartRadio, Pandora, Last.FM), SiriusXM or satellite radio and Music Choice or cable music channels.

CURRENT STATUS BY THE NUMBERS

While radio may feel antiquated amidst the rise of interactive streaming services like Spotify and Apple Music, there is no denying the reach and breadth that radio has and its continued relevance today. There are nearly 5,000 AM and 6,600 FM stations in the U.S. alone. This ubiquity allows radio to remain a popular way to listen to music for many. According to Nielsen's 2017 Comparable Metrics Report, if you add up the total minutes of AM/FM radio and streaming audio in the US this equates to more than 202 billion minutes per week, and of those 202 billion minutes AM/FM radio represents **93%** of total weekly audio listening minutes as compared to only **7%** for streaming audio.

According to Neilson's 2020 Total Audience Report, *Working from Home Special Edition*,³⁵ people indicated that the number one type of TV and streaming content viewed while working from home was news. **Thirty-three percent** of people listen to their news updates on a music radio station and **28%** of people listen to a public radio station for their news. This highlights the diversity of radio's program offerings and radio's resiliency even during COVID-19.³⁶

Results from this report's Consumer Survey show that **33.3%** of respondents discover new music from AM/FM Radio and **25.1%** indicated that they discover new music from Satellite radio. Additionally, in response to "how do you usually listen to music?" **36%** of respondents listen to AM/FM radio—the second highest response behind only Spotify. **Nearly twenty-five percent** listen to SiriusXM (satellite radio) and **11.2%** listen to Pandora.

Another important aspect of radio and non-interactive streaming—especially given the apparent rise of media conglomerates buying up radio stations, owning multiple stations in each market and offering the same playlists in every city³⁷—is the sense of community independent stations can build in a geographical area. Randy Fox, Co-founder and Program Director at WXNA, in an interview with the research team spoke to the importance and impact of community radio in Nashville specifically.

"The constant narrative especially for people who have been in Nashville for a long time is that we're losing Nashville's identity. Nashville has always had this kind of unique quirky identity that wasn't as obvious to outsiders. I call it a stealth weirdness. There was a sense that Nashville was losing that sense of community when we came on the air in 2016. We were bowled over by people's response to us. Other cities have free-form radio stations, but nobody has free-form radio stations like Nashville. All of our programming is created by people from Nashville or the surrounding counties. We don't run syndicated programs. The DJs are all people that live here and understand the local scene for the music they're playing in this city."

METRICS FOR SUCCESS AND FUTURE OUTLOOK

Most information around tracking success for radio and non-interactive digital services is related to consumption (number of listeners, listening time), reach and revenue generation through means such as donations or advertising.

Collectively AM/FM radio and their web versions as well as pure-play webcasters generate a total of \$16.1 billion in advertising revenue per year. While terrestrial radio stations do not pay sound recording performance royalties to the master copyright owner, Citi Group estimates that U.S. radio still generated around \$600 million in revenue for songwriters.³⁸ While most radio stations are owned by just a handful of corporations, there is still room for growth for the unique content that community radio stations bring to their cities.

"I think there's this real opportunity there for these grassroots media outlets. That includes radio, that includes small local publications, just a whole host of things. The feedback that I get from other community radio stations is that that's what's really happening; people are beginning to value this more. The more things become digital and homogenized the more opportunity there is for the gritty grass roots to spring up."

Randy Fox, Co-Founder and DJ, WXNA

Additionally, satellite radios have become much more prominent as **75%** of all new vehicles in the U.S. sold after 2016 have satellite radio installed.³⁹ Also with the continued rise and prevalence of personal computers, tablets and smart phones, Internet radio has also seen steady growth.

Since its creation, radio has continually evolved and will likely continue to do so as it continues to have a wide and impactful presence on music listeners and the industry as a whole.

TOURING, BOOKING, VENUE MANAGEMENT, MUSIC FESTIVALS AND LIVE MUSIC PRODUCTION

The live music sector has seen considerable revenue growth since the early 2000s until the arrival of COVID-19 when the live music industry came to a virtual halt. Pre-pandemic, decreases in physical music sales prompted artists to tour more often and prompted the industry at large to reevaluate its traditional revenue sources. Today, the majority of a given artist's revenue can come from touring further highlighting the importance of the live music economy currently shuttered by COVID-19.

In recent times, going on tour has become increasingly complex in terms of logistics partly due to an enhanced concert experience necessitating entire teams to transport visual and audio equipment and for special effects.

Venues themselves are often costly to run due to the infrequent nature of performances. Even unrelated to the pandemic, some venues seek sponsorship from private or public arts funding organizations to stay afloat. More information on independent venues is included further in this study

Concert promoters have recently become a vital part of the touring industry growing from providing simply promotion to owning multiple venues and even providing artists with “360” type deals under which they perform all key business interests for their partners.

While the future remains largely uncertain due to the pandemic, many music industry professionals in the touring sector are still hopeful for the future when it comes to the irreplaceable experience of live music.

WHO RUNS THE SHOW?

Events promoters and venue operators such as Live Nation and AEG account for many of the largest live music tours to occur around the world each year. At the time of writing, BMG has just announced an expansion into the live music business, the first step being purchase of large-scale German promoter Undercover. While executives acknowledge that this is a difficult time for live music, they don’t see the current situation altering their companies’ long-term plans. As Sally Williams, President of Nashville Music and Business Strategy at Live Nation says,

“It is very clear that we as humans are gatherers. It’s just innate.”

Large booking agencies Creative Artists Agency (CAA) and William Morris Endeavor (WME), as well as many smaller outfits, help coordinate between recording artists and venue managers.

Independently owned venues are essential to the music ecosystem playing host to rising talent in alternative genres.

“We grew to realize the need in Nashville for alternative spaces for all kinds of genres, so we evolved into a collective – an all ages music space.”

Kathryn Edwards, Founder and Co-Owner, DRKMTTR

These same independent venues have also been hit hard by the economic crisis resulting from the pandemic. The National Independent Venue Association is a group that materialized as a result of this crisis whose mission is to “preserve and nurture the ecosystem of independent venues and promoters throughout the United States.”⁴⁰ This organization has over 2,000 charter members in all fifty states. In October 2020, NIVA proposed the Save Our Stages Act to congress to help save independent venues across the U.S. This act will authorize 10 billion dollars in grant money for independent venues, producers and promoters. This bill has bipartisan support and at the time of writing has passed the house but is stalled in the senate.

In Nashville, a similar group called the Music Venue Alliance (MVAN) is dedicated to “retaining and nurturing the fragile yet complex eco-system of every individual aspect of our famous music scene here in Nashville, Tenn.”⁴¹ The MVAN membership is used as a case study on the economic impact of independent venues in this study.

MVAN membership includes: EXIT/IN, Mercy Lounge, The 5 Spot, Rudy's Jazz Room, The End, DRKMTTR, Springwater Supper Club, The High Watt, The East Room, The Cannery Ballroom, The Bluebird Café, The Listening Room, Station Inn, 3rd and Lindsley and The Basement. The National Independent Venue Association, also formed since the onset of COVID-19, has a less strict qualification for being considered a "venue." Nashville region NIVA membership includes all MVAN membership as well as: Apogee Promotions, Bucanas, City Winery, Dee's Country Cocktail Lounge, Glen Campbell Museum and Rhinestone Stage, Music City Roots, Nashville Jazz Workshop, Nashville Symphony Association and Schermerhorn Symphony Center, Nashville Underground, Play Dance Bar, Pucketts of Leipers Fork, Ray Stevens Cabaray Showroom, Real Events, Ryman Auditorium, Tennessee Performing Arts Organization, The Blue Room at Third Man Records, The Cowan, The Franklin Theatre, The Golden Door, The Nashville Palace and Third Coast Comedy Club. Find these locations mapped here. [\(link to live music location mapping\)](#)

Pollstar lists the highest grossing tours from 2019⁴²

Artists	Average Ticket Price	Average Tickets	Total Tickets	Average Gross	Cities	Shows
Elton John	135.71	14,494	608,766	1,966,988	42	56
Pink	142.71	16,373	573,040	2,336,484	35	39
Justin Timberlake	133.24	16,189	566,611	2,156,994	35	38
Metallica	109.66	24,434	635,272	2,679,447	26	26
Fleetwood Mac	143.58	14,290	471,569	2,051,767	33	35
Ed Sheeran	86.74	48,894	733,414	4,241,278	15	18
KISS	110.57	11,952	525,882	1,321,576	44	44
Trans-Siberian Orchestra	64.03	16,571	894,820	1,388,555	54	88
Bob Seger & The Silver Bullet Band	113.39	12,246	465,329	1,388,555	38	38
Travis Scott	75.38	15,235	685,575	1,148,452	45	47

Prior to the pandemic, according to World Economic Forum and Pricewaterhouse Coopers (PWC), live music accounted for over **50%** of global Music Industry revenue making it the highest revenue source for the industry and equating to approximately \$25.6 billion.⁴³

COVID-19 put the live in-person music industry on hold leading many in the industry to seek other employment and many artists to get creative with drive-in concerts or livestreaming on platforms like YouTube, Meerkat, Stageit and Periscope.

According to Goldman Sachs' "'Music in the Air' 2020" report,⁴⁴ live music is estimated to see a **75%** plunge in revenue due to the pandemic. Chris Cobb, owner of famed Nashville independent live music venue Exit/In, said in a focus group of live music professionals facilitated by the research team that in the six months Exit/In had been closed (March-September), they were down **96%** in revenue in comparison to 2019.

Marrying these numbers, again, that is a **75%** plunge in revenue for an industry subsector accounting for, pre-pandemic, **50%** of music industry revenue.

Out of the artists from the Survey to the Music Industry who had performed at least one show between March and April of 2019, **50.4%** had not performed since March of 2020. Over half of respondents from the Consumer Survey, if given \$50 to spend on their favorite musical artist, would most likely purchase a concert ticket to see them live. Most consumers surveyed attended live music performances a few times a year before COVID-19. The second most popular choice was every month. Not surprisingly, **86.4%** report not attending a single in-person live music performance since March of 2020.

Music Consumers Survey respondents indicate that **65.4%** would be somewhat or extremely uncomfortable "attending a live show tonight" (the survey was in the field between August and September 2020). When asked to rank the music industry's dependence on live performance between one and ten, **93%** of all consumers gave a seven or above; **66%** with a nine or ten.

When asked, "When do you think live music will go back to the way it was before the pandemic?" most consumers (**45.5%**) think nine to eighteen months. Two to three years was the second most popular response; three to nine months was the third.

While all those working in live music have been hit by COVID-19, there is also a particularly vulnerable pool of workers that perform a good portion of the labor that support concerts. These include people in sound, lighting, transportation, rigging, merchandise sales and more. A lot of these people are freelancers or work gig to gig which leaves many of them with fewer employment protections. In the Survey to the Music Industry, many of these professionals express deep levels of frustration and discuss the necessity for higher pay and the potential of leaving the music industry.

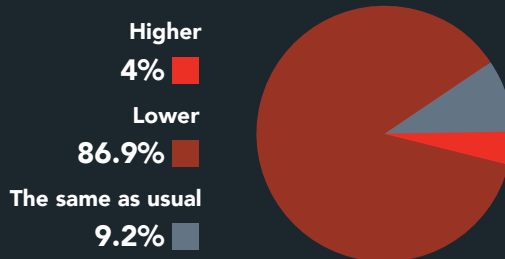
Dave Shirley, an audio engineer who has worked in Nashville for 30 years, describes how the pandemic has affected him.

"When March started, I was full time staff on salary with benefits and I had been with the company for 6 years. 2019 was a record year and 2020 looked like it was on track to be more of the same. Mid-March events just started dropping out. Just cancelling left and right. March 26th, the majority of our staff nationwide were furloughed for 90 days. That furlough became permanent. Ended up going on unemployment for the first time in my career. On June 9th, we were then notified that the Nashville location was permanently closed. Houston as well and our production here was being moved to other cities. Now, I'm a freelancer. Since I stopped working in March. I've done one event the first week of August. I've been working day labor anywhere I can find for cash . . . nothing like what we earn as techs on live events. Losing a full time gig that had salary and benefits, of course I lost my health insurance as well. So it's been, it's been an experience."

SUCCESS METRICS AND OUTLOOK

2021 live booking projections are low for music creators from the Survey to the Music Industry.

Are your number of bookings for live performances / concerts for 2021 higher, lower or about the same as usual?



One unique area of opportunity tied to livestreaming is companies providing virtual concert experiences to paying groups. Stage Presence, for example, connects independent artists with paid virtual gigs for corporate clients. Founder Mischa Steiner was originally a booking agent.

"We've been lucky," he says, "Our company did not exist before the pandemic. Stage Presence offers a new source of revenue for performing artists."

In terms of music festivals, John McBroom of FloydFest in Floyd, Virginia, described having to shut down all things related to festival production in 2020 like most other live music festivals across the nation. However, McBroom did say *"I am very hopeful that we will be able to have a festival sometime at the end of July next year."* Presently, McBroom's biggest worry for FloydFest is hearing that he has already sold out his festival for next year because he is honoring tickets purchased for the 2020 event prior to the onset of COVID-19. Those rollover tickets would mean that the festival would be at the designated capacity to comply with the health and safety measures in place. This would then lead to *"literally changing everything about fee structure, artist structure, everything...."* It is still hard to tell at the time of this publication what the next year holds for live music festivals. Other larger festivals like Bonnaroo in Manchester, Tenn. have even pushed their 2021 dates back to later in the year.⁴⁵

A win for independent venues in Nashville occurred the first week of September 2020 when Nashville's Metro Council approved \$2 million in CARES Act funding to go toward music venues.⁴⁶ Without this aid, all but one independent Nashville music venue would have had to permanently close in the three months following, according to a report from the Tennessee Lookout.⁴⁷ This figure was produced by an internal study of the Music Venue Alliance of Nashville, an integral driver for allocating this funding. At the time of writing, grant applications are open, but no funds have been distributed.

So much in the live music industry is still in flux under COVID-19 pandemic restrictions. Booking agents and tour promoters are looking at rescheduling tour dates for the end of 2021 and beyond.

DRKMTTR: All Ages Music Space and Community Resource

DRKMTTR, a DIY venue in Nashville, exemplifies the ethos of an independent venue, and provides an interesting case study on how a venue can act as a community resource. DRKMTTR labels itself as an artist collective; an all ages music space. The goal is not to make a profit but to build a community, a mission that distinguishes them.

The journey started in a basement in 2015. The initial idea was to have a place to host fun shows, and it evolved, through recognition of a need for alternative spaces, into a collectively run registered business.

DRKMTTR itself has been an exercise in evolution, as the venue has closed and reopened multiple times before finding its current home on Dickerson Pike in East Nashville. Getting up-to-code, diversifying income streams and finding ways to serve the community are only three ways that this artist collective has been fluid since its founding in 2015. They put on their last 2020 live-audience show in early March, but have since participated in Music City Bandwidth, a series of online concerts sponsored by Jack Daniel's and the Nashville Convention and Visitor's Bureau with proceeds going to the participating venues. DRKMTTR hosted local bands Teddy and The Rough Riders featuring Emily Nenni and Twen in mid-October. They also used Twitch Stream to share the "Spirit of DRKMTTR," a show to raise funds and highlight local artists.

As a DIY Venue, DRKMTTR adopts a different business model than larger venues. Artists do not have to prove their marketability to gain entry and book a show. Instead, DRKMTTR promotes diverse artists so they can sustain themselves and keep making music. This allows different genres to thrive in the Nashville music scene. For example, the venue has hosted successful EDM nights and hosted an impressive roster of punk, hardcore and metal bands. While they cater to all genres, they have been integral to the punk, hardcore and metal scene.

During the pandemic, DRKMTTR has pivoted finding creative ways to reach out to the community because they have shut down their space. When they moved into their spot on Dickerson, the plan was to host a community kitchen. Due to structural limitations, this was not an option. However, the venue has since started to host the Nashville Free Store. Inspired by a similar operation in Birmingham, Ala., this is a place for people to participate in mutual aid. According to their website, they "share resources freely and no one will be asked questions or turned away. We hope to become a reliable, long-term resource that our community can depend on."⁴⁸ The store takes donations Fridays and is open Saturdays. A community fridge open all-hours can be found in front of the venue housed by a structure built by Dryden Architecture and Design as part of the Civic Design Center's Parking Day, a day focused on tactical urbanism.

Additionally, they produce DRKMTTR Radio, a podcast that highlights local artists and informs listeners on how they can become more involved in bettering their community. The venue also offers their space for good causes and political candidates to safely interact with constituents. Before March, the collective was using the space for game nights, comedy shows and other community programming and they plan on continuing to explore this when it is safe to gather again.

DRKMTTR: All Ages Music Space and Community Resource

Because DRKMTTR does not seek to make a profit, their venue constantly struggles with funding.

"I feel like a lot of the community that usually focuses around DIY are people who are trying to build something because they don't feel that they are being represented in the things that do get funding. And that's when we hit a wall. We have all of these artists who want to be represented, but unfortunately they don't have the capital. So we're all just a bunch of really well-meaning people who don't have the resources to be the best that we could be."

Kathryn Edwards, Founder and Co-Owner, DRKMTTR

The venue brings in funds through Patreon membership among other revenue streams. This model allows them to offer specialized content to different tiers of subscribers in return for monthly payments. Funding has been a consistent difficulty for the venue even before COVID-19. They are also members of the Music Venue Alliance of Nashville, a group that has formed since the pandemic began and offers the strength of collectivism among independent venues in the city. This group has pushed for funding from Metro Nashville CARES funds and while the funds have been granted none have been distributed yet. More information [here](#).

DRKMTTR looks forward to continuing to evolve and be the best resource for artists and the community that they can be. The research team, in its quest to quantify everything, was both impressed and humbled by a parting thought from founder Kathryn Edwards.

"Dark matter makes up most of the universe. We can't actually quantify it. But, we know it's there. This is similar to underground music—how it actually is the building block of the music industry, because you don't get a big act unless they start somewhere first. Yeah, we make up most of the industry, but you can't exactly measure how much is going on at any time."

Kathryn Edwards, Founder and Co-Owner, DRKMTTR

MERCHANDISE

With the advent of the digital age, music merchandising has been booming in the last five years. More artists are starting to depend on merchandise as a major source of their revenue. According to the Licensing Industry Merchandiser's Association, in 2016, sales of music merchandise hit \$3.1 billion, a **10%** increase from the year before.⁴⁹ In 2019 alone, licensed merchandise for artists accounted for **90%** of items sold beating physical album sales for most artists.⁵⁰

Artists now promote their merchandise directly through social media platforms such as Instagram, TikTok, YouTube and Facebook. Many are using their celebrity to sell a variety of licensed items. For example, many artists have partnered with designers and high-end clothing brands to open up pop up stores where they sell limited releases of their merchandise.

Some are calling the last five years the “gold rush” of music merchandising.⁵¹ Consumers are now depending on these products to represent, support and connect with their favorite artists. Licensed merchandise is typically developed and distributed by artists themselves or through licensing deals with small to large companies. For example, Universal Music Group (UMG) acquired Bravado (a music merchandising company) in 2007. Now Bravado directly interacts with UMG's artists to produce, design and manufacture all of their merchandise. Many smaller companies have design teams and partner with artists to build bands into brands.⁵²

Given the upheaval of live music events, arguably the most direct form of artist revenue is no longer available. Music merchandising relies on the touring industry and many companies have lost revenue. But in the last few years, merchandising companies have pivoted to e-commerce platforms to generate income especially through the internet and social media.

WHO RUNS THE SHOW?

The music merchandising industry is run by small companies which oversee the sales, manufacturing, marketing and design of licensed products for artists. Often independent artists will partner with e-commerce platforms to sell their merchandise or set up online stores themselves. In the last 10 years, larger companies such as Warner and Universal have acquired smaller merchandising companies absorbing them into their touring wings. Notable companies include Bravado, Disney and BANDMERCH. Smaller companies in Nashville include Manhead Merch, Crown Merchandising and Futureshirts. Notable e-commerce platforms that sell music merchandise include Bandcamp, Shopify and Dizzyjam.⁵³

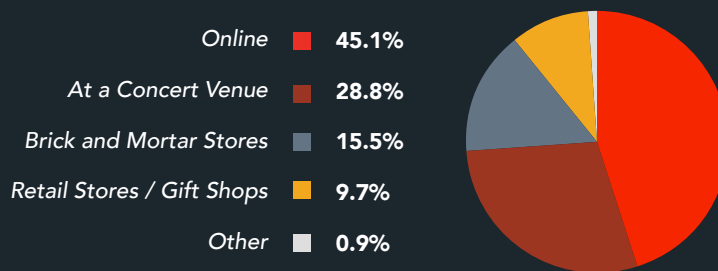
With respondents of all ages and music preferences, this report's Consumer Survey provides insight towards what exactly consumer preferences might be.

CURRENT STATUS BY THE NUMBERS

The Survey to the Music Industry indicated a significant dependence on merchandise sales for revenue. When ranking the most lucrative sources of revenue in the next five years, **12.2%** of respondents ranked “selling online merchandise” first.

According to the Consumer Survey, **68.2%** of music consumers bought music related merchandise in 2020. Consumers bought primarily online comprising some **45.1%** of total purchases. However, “at a concert venue” was the second most common place of purchase accounting for **28.8%** of total purchases. Considering the loss of live events, both merchandise producers and consumers have lost just under a third of their market.

Where did you purchase merchandise?



Consumers’ most highly sought-after product was t-shirts accounting for **35.7%** of purchases. At a close second, CD or Vinyl comprised **32.5%** of purchases.

When ranking preference among other music related products (streaming subscriptions, concert tickets, exclusive content and more), physical merchandise placed highly. Though concert tickets were most frequently ranked first, consumers placed “their latest album on vinyl” second and “a band t-shirt, poster or other merchandise” third.

When ranking “which of the following actions pays artists the most money” consumers most frequently ranked “buying a t-shirt at their concert” second and “buying their album at my local record shop” third. Considering the sudden disappearance of live events, consumers now believe the most lucrative means of supporting artists is through their physical merchandise.

SUCCESS METRICS AND OUTLOOK

During the pandemic, many merchandising companies have had to pivot and look for new revenue streams because of the cancellation of live events. Manhead Merch, for example, reportedly lost **70%** of its revenue when COVID-19 began. Merchandising companies have started to invest in new technologies that support live streaming and virtual concerts.⁵⁴

Jesse Blinn at Futureshirts (a wholesale retailer in Nashville) notes,

"In our e-commerce space we want to be incentivized to sell the merch for you and build relationships. We want to help build [a] brand because it helps build our brand. Recently, we partnered with the company, Single Music, to live stream [concerts] within your Web store. People can do these live streams [elsewhere] but this technology builds more interaction with the products our clients are selling."

Brands are finding new and creative ways to engage consumers online. For example, Laura Hutfless from FlyteVu (an entertainment marketing agency in Nashville) mentions, *"We're leveraging a lot of different types of technologies. There's an opportunity to build innovative technologies with developers to create different and unique experiences especially virtual live events and virtual concerts."*

"One of the services we provide is shooting and creating content campaigns, so we were able to shift a lot of our clients to that area to grow that business. We also developed a suite of digital and virtual offerings including virtual concerts and events, virtual galas, virtual dates and even a virtual baby shower."

"We also assisted Kelsea Ballerini in launching her album. On the album drop date, we dropped albums via drones to her fans' houses along with customized packages including a handwritten note from Kelsea. The challenge is to create innovative ideas that create meaningful experiences for fans, in both the virtual world and IRL. It just takes some creativity and optimism."

Laura Hutfless – Co-Founder, FlyteVu

Many merchandising companies are pivoting from music entirely during the pandemic and turning to other revenue streams like advertising, marketing services and digital content creation on social media. The success of these new technologies and the ability for merchandising companies to pivot online will determine their future success in the music industry.

MUSIC EDUCATION

Music educators often represent one of a young person's first interactions with the music industry.

According to research conducted by The Gallup Organization in 2003, around **18%** of respondents had taken private lessons.⁵⁵

Schools with music programs have an estimated **90.2%** graduation rate compared to a graduation rate of **72.9%** for schools without music programs. Additionally, schools with music programs have a **93.9%** attendance rate compared to an attendance rate of **84.9%** for schools without music programs.⁵⁶

Unfortunately, arts and music programs are often the first programs to be cut in schools. This trend has continued in recent years with proposed cuts to arts and music funding at the federal level that would impact the entire country.⁵⁷

Many music programs do not have the infrastructure to support virtual learning platforms making them particularly vulnerable to the circumstances around COVID-19. A surge of new technologies now exists to help educators and learners, but there are disparities in access to affordable computers that disproportionately affect families with lower incomes. According to the Pew Research Center, **36%** of lower income parents reported that their children do not have access to a computer at home.⁵⁸

WHO RUNS THE SHOW?

Academic institutions that specialize in Music and Music Business tend to thrive in cultural epicenters where music business operations have taken root—the primary examples being the nine music cities outlined in the Music Industry Workforce Assessment: NYC, Los Angeles, Denver, Chicago, Atlanta New Orleans, Nashville and Memphis. Notable institutions are mentioned below.

- Curb College of Entertainment & Music Business at Belmont University in Nashville, TN
- Berklee College of Music in Boston, MA
- The Clive Davis Institute of Recorded Music at NYU in New York, NY
- Full Sail University in Winter Park, FL
- The Los Angeles Recording School, in the LA Film School, Los Angeles, California

Self-enrichment programs and resources for musicians exist outside of academic institutions to increase skills and proficiency. Online music education platforms have made it easier for musicians to learn a new instrument, record music and get useful feedback. Some examples of popular online music education apps are Yousician, Uberchord, School of Rock, Fenderplay and Piano. YouTube has also made music education more accessible because everyone can access instructional videos for any instrument through their platform. Notable YouTube channels for music instruction include JustinGuitar, Drumeo and The Recording Revolution.

CURRENT STATUS BY THE NUMBERS

Although professionals in the music industry do not need formal training, the Survey to the Music Industry reveals that many have received a high level of education. Just under half (**47.3%**) hold a bachelor's degree with an additional **14.8%** retaining a Graduate or Professional Degree. Of the respondents who identified as students when taking the survey, **77.4%** were currently enrolled in a music related degree program. This provides insight towards the current condition of music business education.

Many respondents were highly educated, but their academic accolades came at some expense. Most respondents (**33.2%**) had to pay between \$30,001 - \$99,999 for their degree. **21.8%** of respondents had to pay more than \$100,000 for their education. Roughly **46%** of respondents paid less than \$30,000 for their degree. Considering the national average for tuition at a private college is \$35,087 as of 2020, music industry professionals seem to fall within the normal range of spending when it comes to higher education.⁵⁹

Respondents clearly prioritized their education, and the majority did not question the practicality of their degrees. When asked to scale the value of their degree or certification as it pertains to their current work in the industry, only **26%** of respondents considered their degrees to have low value or relevance (providing a rating between 0 – 3), with **27.4%** indicating a moderate value (a rating between 4 – 6), and **46.6%** considering their degrees to have a high value (a ranking between 7 – 10) or relevance to their work in the music industry. The reasons for these generally negative dispositions could be varied, but one could be the relative cost to get a degree. **Forty-eight percent** of music industry professionals surveyed reported their annual income in 2019 was less than \$55,000 while most professionals surveyed paid more than \$30,000 in tuition for the degree.

SUCCESS METRICS AND OUTLOOK

The success of music education programs during COVID-19 quarantines will rely on their ability to adapt to virtual learning platforms. Streaming services and online platforms like YouTube have made musical instruction more accessible and cheaper for many. Music tutoring services, music composition software and digital audio workstations will all help music instruction become more collaborative and help students adapt to the digital age.

Music education will remain an essential component of the music industry of tomorrow. Prospective students must be aware of the unique nature of higher education and professional development in the music industry. Careers are predominantly developed through relationships and hands-on experiences as opposed to academic merit. Portia Sabin, President of the Music Business Association, sheds some light on the role of postsecondary education in the music industry.

"In the future, employers treat people a little bit differently when they have a college degree because finishing a college degree at least implies that you have the ability to finish something. I just think it's not critical to go to college for music business to have a successful career." The Music Business Association hosts many educational webinars throughout the year—all virtual in 2020 due to COVID-19. MBA relocated their conference to Nashville in 2015 "to be close to the heart of the music business and a hotbed of new musical talent."⁶⁰

Others argue, however, this does not diminish the value of a Music Business education. Doug Howard, Dean of the Curb College of Entertainment & Music Business at Belmont University, provided commentary on the unique education required for success in the equally unique workforce of the music industry.

"This is a wonderful, exciting, but extremely complex industry. It's an international industry and the only thing that is constant is change. Navigating a career, managing a career or helping an artist can be greatly enhanced by a music business education. You personally do not have to experience success or failure to get the reward and lesson shared by industry veterans in the classroom. I can tell you how well it served me in my career and how I was able to rise through the ranks. I might not have all the answers, but I was taught to identify the key issues to problems and ask the right questions."

Among all else, there was one unifying sentiment from the interviews. Relationships are essential and college is an excellent environment for developing them.

"So much of your career depends on the people that you meet—put yourself in a position where you can meet people. It just creates opportunities for that serendipity to happen."

Portia Sabin, President of Music Business Association

This was echoed by Heather McBee, VP of Operation, Nashville Entrepreneur Center.

"Although I started my career in radio and live music, it was the internship at BNA Records while I attended Belmont University that really kicked things off. That internship grew into my dream job in the RCA, BMG and Sony family of labels. The internship gave me the invaluable real-world experiences and connection I needed to be successful."

SYNCHRONIZATION LICENSING

Have you ever looked up a song that you heard on TV? Two-hundred thousand people did using Shazam to find Jenny of Oldstones by Florence + The Machine after it was featured on Game of Thrones.⁶¹

Synchronization (often referred to as sync) is the process in which musical work is “synchronized” with a visual component. Visual components include TV shows, commercials, video games, movies or other audiovisual work. A synchronization license is the legal agreement between whoever owns the copyright on a piece of music and whoever wants to use it. Synchronization often provides the most direct link between the music industry and other forms of entertainment including television, film, video games, sports and social media.

WHO RUNS THE SHOW?

Film, television and commercial production houses interface with rightsholders to secure synchronization rights for the use of music set to video. Licensors are often intermediaries between the two whether as part of a publishing company or separate agency. Music supervisors, either part of the production team or as part of an independent agency, use criteria given by film and television producers to select songs.

YouTube and TikTok now provide digital ecosystems of audiovisual use.

CURRENT STATUS BY THE NUMBERS

RIAA reports between 2018 and 2019 synchronization royalties fell 3.2%.⁶² Collective synchronization fees between 2019 and 2020 are not yet available, but will inevitably show a marked decline due to the loss of new television and films created during COVID-19.

Music listeners are more interested in legacy catalogs during COVID-19, presumably in part because new music is not releasing at its regular pace, but also because fans may long for a time of perceived ease.⁶³ Music is a source of comfort and nostalgia which is utilized by advertisers. This plays out by giving rightsholders who are strong on catalog hits leverage. Regarding the direction of advertisement moods seen during the pandemic, Jason Rezvan, Vice President of Advertising, Spirit Music Group, notes the following trends.

“At least for a while there at the beginning there was just a lot of uncertainty. You saw a lot of the same stuff being licensed: emotional, sentimental, piano builds, [to communicate] togetherness community, love—like familial love messaging—that was kind of the first phase.

Obviously with no new commercials being produced for a little bit, brands were bringing back old ads from 10 years ago or just renewing ones that they currently have.”

**Josh Collum – Co-Founder & Partner, Sorted Noise;
Co-Founder, The Other Nashville Society (TONS)**

"Music in TV, film and ads is considered part of the post-production process. So, when COVID hit there were a few months of productions that were in the can. Synch didn't really slow down until the summer once the production shutdowns caught up. It's been slow since, but is beginning to pick back up. Creatively, we very quickly began seeing COVID-related briefs especially in ads. Themes of 'togetherness' and a need for songs that were hopeful, but not too happy. I think we'll see a lot of this for the holiday season. Themes of family and appreciating one another more. Logistically, a lot has moved to virtual. We run writing camps every 6 weeks or so and have been all virtual since March. At first, it was difficult. You lose something when creators aren't in the same room with each other. But we've adapted and it's felt more normal. After we're past the pandemic, it's something that we'll continue to utilize, because it allows us to bring in people from other cities around the world into our camps."

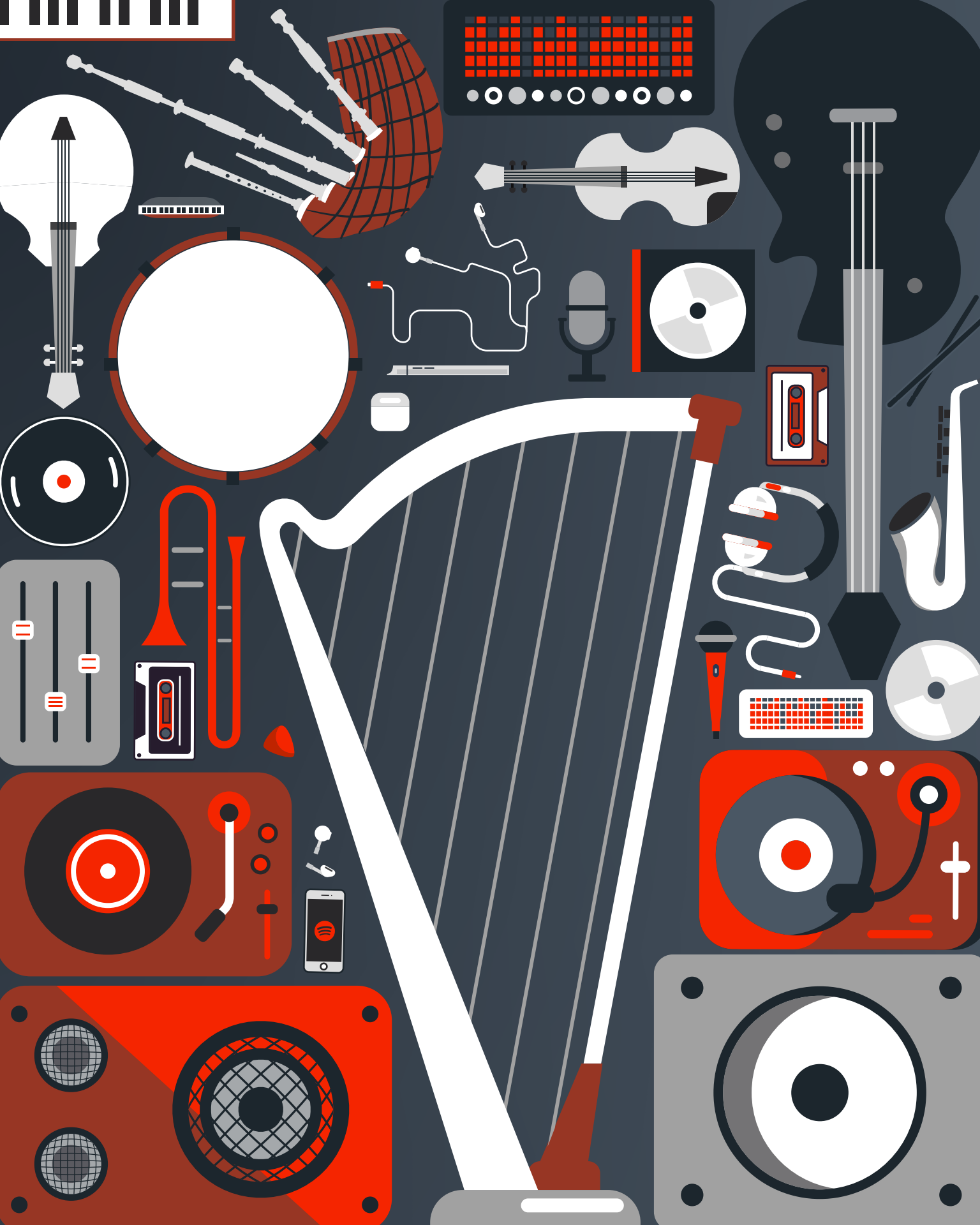
Nan Wilson, of Manage Ad Music, brings the following perspective.

"I think we're starting to see that publishers are kind of niche—like I am a sync placer, that is my specialty. I'm very good at it. I'll admin your royalties if you need it, but this is my bread and butter. Or like a writer can license to a sync person to do it for them."

SUCCESS METRICS AND OUTLOOK

New tech adaptations include streaming video on demand and interactive sync. Since theaters have shut down and more movies are released directly, many video services have observed significant increases since March. Disney+ saw a \$4.5 million jump in April alone and Netflix added 15.8 million subscribers in the first quarter of 2020 (they expected 7.2 million). However, this "new" opportunity also comes alongside a decline in filming meaning it may not be sustainable.⁶⁴

Interactive sync refers to new ways to integrate music into platforms like video games which allow consumers to directly influence what happens on-screen. One notable example is Travis Scott's performance on the video game Fortnite. Approximately 30 million players viewed it live and the subsequent YouTube video has exceeded 100 million views at the time of this writing. Importantly, the event happened during COVID-19 lockdown. The built-in viewership of a game like Fortnite, and the fact that much of the work involved in game development can be done remotely, leads to a conclusion that this type of sync might help to supplement losses from a decline in film, television and commercial placements.



THE IMPACT OF THE MUSIC INDUSTRY

SECTOR AND CLUSTER ANALYSIS

The music industry does not neatly fit into the existing structure of standard economic or industrial classifications. Music plays a unique role in our economy. It touches many other industries directly and indirectly from recording studios, the performing arts to marketing and communication industries as well as financial services. It also has internal relationships that are unique and a product that is consumed in wide-ranging ways that do not follow a typical supply chain. Consider that music is integrated into multiple aspects of one's life from radio, streaming, television, film, commercials, to coffee shops and grocery stores. For this reason, it is important to better understand the industry level relationships and linkages. These linkages are referred to as industry clusters.

Industry clusters are groups of related businesses that function together creating a competitive hub that share common markets, occupational skills and technologies within a region. Typically, these clusters form their own functional boundaries and do not strictly observe geographic boundaries like city, county or state lines. Clusters are important to the economy because they provide businesses access to specialized suppliers, skilled workers, proximity to competitors and a shared base of industry knowledge. In other words, clusters create a localized competitive advantage over similar industries that operate in more isolated locations.

The ability of economic stakeholders and policy makers to capitalize and invest in the strengthening of regional industry clusters allows for the development of high-value industries with more innovative and efficiently produced goods and services. **Moreover, this type of specialized private sector grouping allows for the inflow of capital or money from outside of the region for some industries. This external capital further increases a region's economic wellbeing. Those sectors that do allow for the flow of money into the economy from outside the region are called traded clusters.** Other industries are called local clusters and normally only serve a limited geographic area, for example, a hospital.

Using the Harvard University U.S. Cluster Mapping as a framework, researchers for this study updated the employment and wage data and adjusted the sectors to be more representative of the music industry. This process allowed for the creation of a more robust music cluster inclusive of industries pertaining to musical groups and artists, radio networks and music related technologies. This revised cluster mapping was then used to calculate the interconnectedness of the value chain resulting in a music cluster with strong linkages to performing arts industries, hospitality and leisure industries, communications, audio and video production, motion pictures, marketing, financial services and business services.

The music industry is a strong traded cluster with global reach that imports and exports product, talent and services throughout the Nashville region from the rest of the world. The graphic on the following page shows the industries or clusters most closely aligned or linked with the music cluster in the Nashville region.



Based on data from the Bureau of Labor Statistics and sources such as EMSI, the Music Industry cluster excluding its linkages in the Nashville MSA represents 16,298 jobs (2019) with average annual earnings of \$81,521 or \$66,358 (when averaging without artist/performer wages). This jobs and wage information accounts for those businesses that are directly linked with music-related sector codes but does not include all sectors indirectly influenced by the music industry. These sector codes are part of the North American Industry Classification System (NAICS) used in the U.S., Canada and Mexico to classify businesses by industry. The music industry crosses over into many different industries not clearly defined as part of the music sector.

The 2013 Music Industry Study created by the Nashville Area Chamber of Commerce's Research Center incorporated employment data that included both Music and Entertainment Industries. When the 2013 study was conducted, technological tools limited the ability to splice occupational and industry data with the level of precision available to researchers today. This updated study incorporates multiple methods of evaluation allowing for historical comparison that include using data culled in the same manner as the 2013 study which will be referred to as the *Music and Entertainment Industry*, as well as more finely tuned 2012 and 2019 datasets which will be referred to simply as the *Music Industry*. In order to compare results to the 2013 Music Industry Study, this updated report culled from these aligned industries the direct employment involved in the music and entertainment industry in the Nashville region. The 2019 regional *Music and Entertainment Industry* direct employment came to 41,153. In terms of the more finely tuned employment data, 2012 direct *Music Industry* employment equated to 17,008 direct music industry jobs and increased to 21,878 direct music industry jobs by 2019.

Direct GDP - 2012 vs 2019

2012	Category	<i>Direct Employment</i>	<i>Direct Labor Income</i>	<i>Direct GDP</i>
	<i>Music and Entertainment</i>	27,095	\$1,678,070,236	\$2,964,880,249
	<i>Music</i>	17,008	\$1,124,803,911	\$2,134,218,695
2019				
	<i>Music and Entertainment</i>	41,153	\$3,619,031,221	\$5,798,352,109
	<i>Music</i>	21,878	\$1,618,928,267	\$3,199,613,641

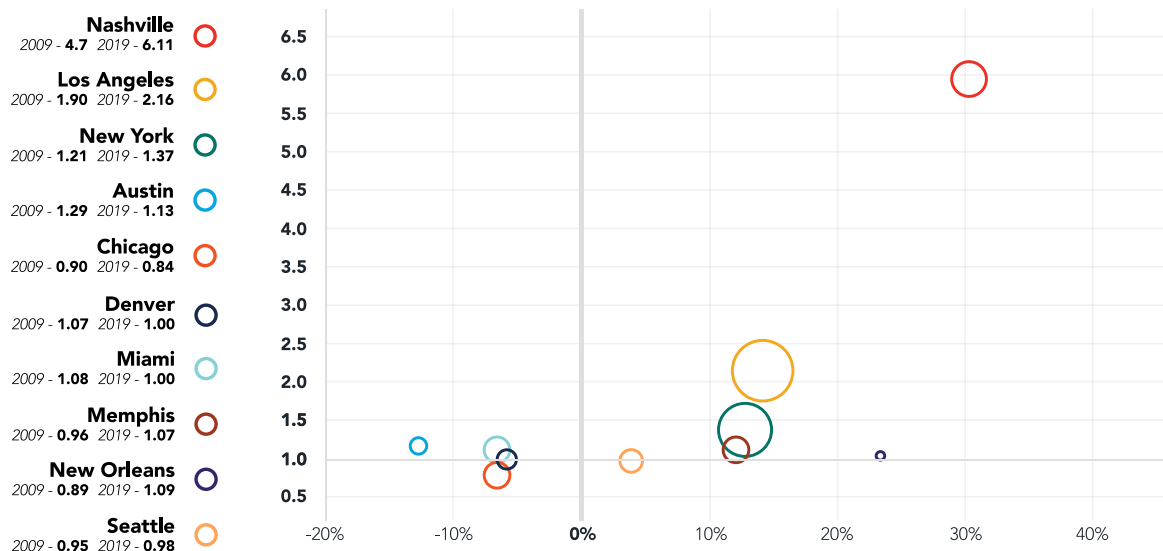
Location Quotient Table (2019)

Industry Description	Nashville	Los Angeles	New York	Austin	Chicago	Denver	Miami	Memphis	New Orleans
Music Publishers	39.70	5.09	1.82	1.22	0.51	0.10	1.14	1.20	1.50
Record Production and Distribution	24.75	4.70	3.89	0.79	1.38	0.19	1.62	0.88	1.03
Other Sound Recording Industries	7.58	1.87	1.25	1.64	0.76	0.68	1.43	1.03	0.18
Musical Instrument Manufacturing	7.45	1.72	1.72	1.30	0.83	0.12	0.08	0.41	0.03
Sound Recording Studios	6.18	4.09	1.70	2.42	0.81	1.01	1.70	0.93	1.03
Musical Groups and Artists	6.18	2.85	1.38	1.30	0.95	1.00	0.94	1.10	1.83
Software; Other Prerecorded	3.32	1.59	0.57	2.25	2.08	2.44	1.18	2.48	0.03
Radio Networks	2.69	1.71	1.76	0.45	0.57	1.43	0.59	0.14	1.13
Radio Stations	1.34	0.77	0.87	0.75	0.61	1.06	1.11	1.27	0.62
Total	6.11	2.16	1.37	1.13	0.84	1.00	1.00	1.07	1.09

With a location quotient (LQ) of 6.1 for the music industry, the Nashville MSA has an employment concentration triple that of the Los Angeles area (LQ 2.2) and nearly five times that of New York City's MSA (LQ 1.4). To further illustrate this point, long term job specialization growth (2012 – 2019) in the music industry is highest in the Nashville MSA with the Los Angeles area coming in second followed by New York.

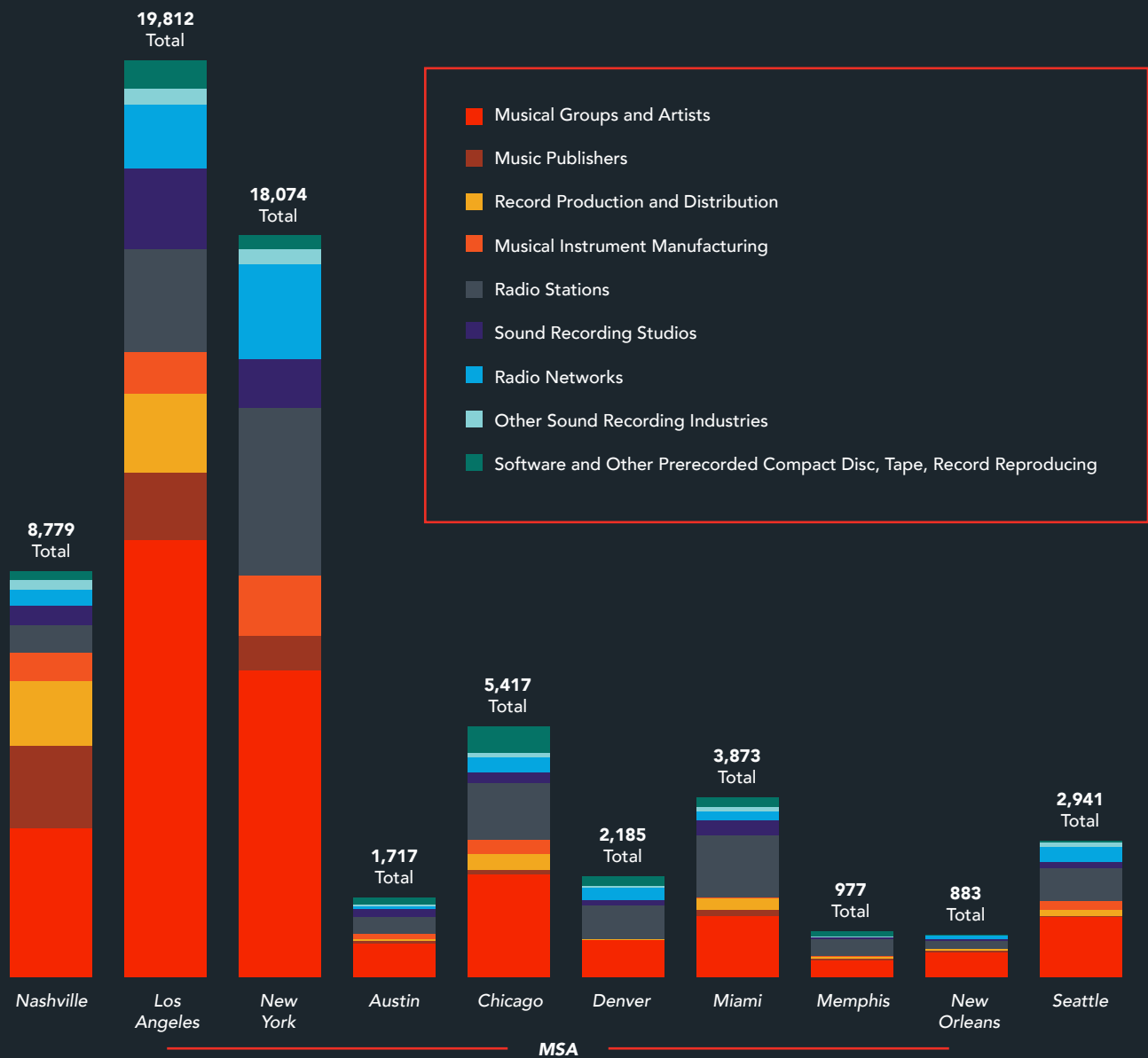
This contrast becomes even more dramatic over the ten-year period beginning in 2009. In the following graphic we see that music industry jobs concentration increased by approximately **30%** coming far ahead again of Los Angeles, New York, New Orleans and Seattle.

Location Quotient Chart (2019 LQ & 10 Year LQ Growth)



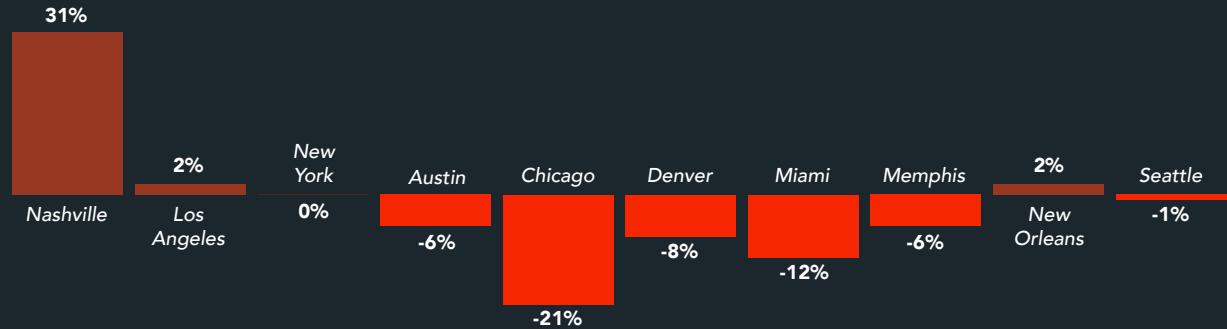
Regional comparison of music industry job growth also highlights the growing importance of the Nashville region to the music industry. Looking at the top ten MSAs in the U.S. for music industry jobs and job growth, over the ten-year period from 2009 to 2019, the Nashville MSA ranks **third in the U.S. in terms of total jobs**, but **rank first for net job growth** and overall rate of growth rate. Consider that Nashville in 2009 **ranked fourth among these MSAs**, yet has over the last ten years seen a **31%** increase in music industry jobs.

Industry Breakdown by MSA (2019)

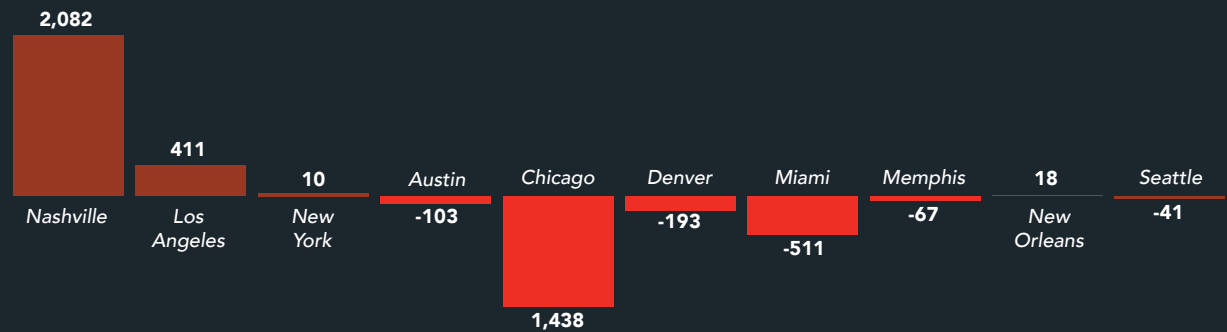


Even in terms of net job growth, the Nashville MSA had **five times the net job growth of Los Angeles** and **200 times the job growth of New York**.

Rate of Job Growth by MSA (2009 - 2019)



Net Job Growth by MSA (2009 - 2019)



Industry Description	Nashville	Los Angeles	New York	Austin	Chicago	Denver	Miami	Memphis	New Orleans	Seattle
Record Production and Distribution	652	357	367	20	112	(26)	(3)	(11)	19	(12)
Musical Groups and Artists	589	1,389	(367)	142	(296)	56	(225)	49	159	55
Music Publishers	489	552	(201)	(220)	(14)	---	(16)	(7)	26	5
Radio Stations	145	(939)	(146)	(160)	(579)	(110)	(219)	101	(27)	12
Other Sound Recording Industries	126	(15)	(167)	5	(13)	(2)	53	(15)	---	46
Radio Networks	66	(146)	956	(5)	(320)	18	(130)	(214)	(166)	(96)
Software and Other Prerecorded Reproducing	49	(913)	(312)	38	(85)	(145)	42	---	---	(49)
Sound Recording Studios	8	(211)	(196)	20	(13)	14	(19)	(12)	27	(71)
Musical Instrument Manufacturing	(41)	336	75	60	(230)	1	5	(47)	---	69
Total	2,082	411	10	(103)	(1,438)	(193)	(511)	(67)	18	(41)

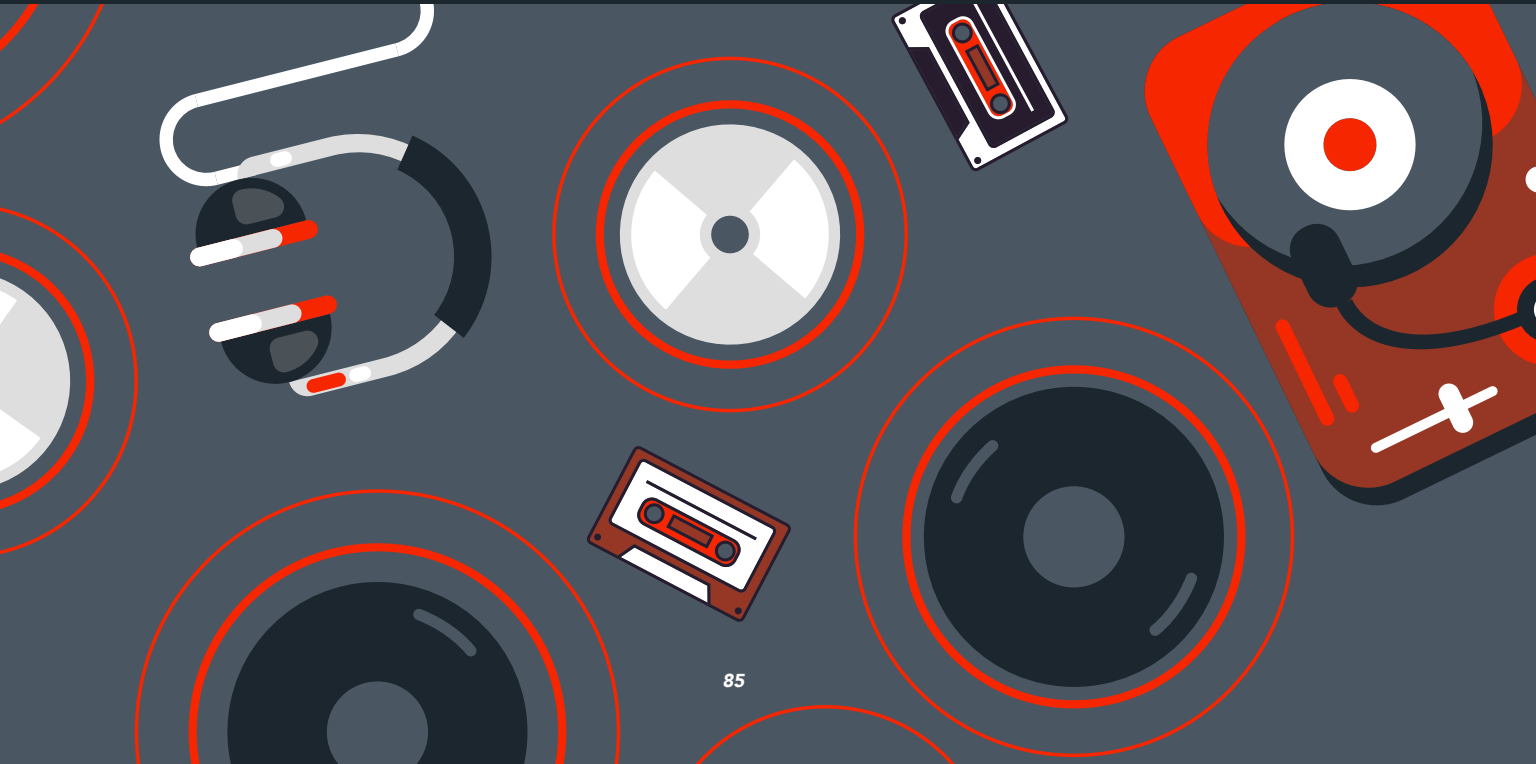
Employment growth shows that the Nashville MSA is the top region in the country for the rate of music industry employment growth. In addition to the concentration of music industry professionals, this growth is being driven by the business climate in Tennessee and the cost of living that is significantly lower than Los Angeles, New York, Chicago and Seattle. However, it should be noted that the cost of living in the central core counties of the Nashville MSA have risen in terms of housing, transportation and consumer goods. These increases are pushing the music industry workers to the outer counties of the Nashville MSA. This dispersion, if not addressed, could impact the cluster synergies and specializations that the region has developed in the past ten years.

Cost of Living Index

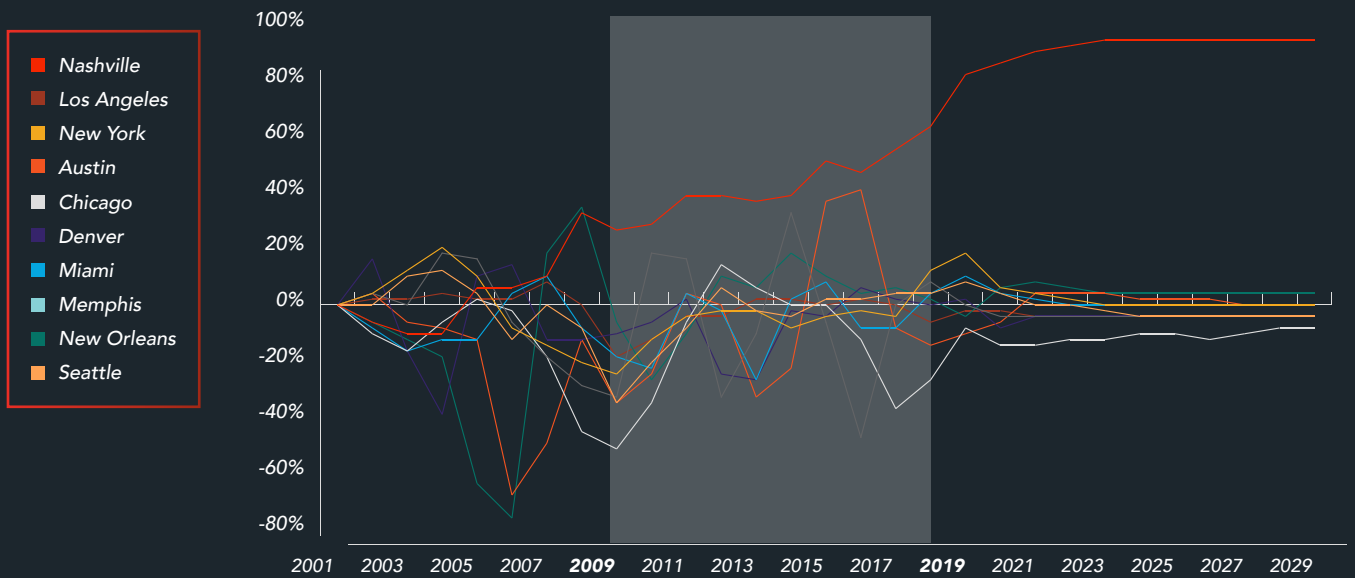
Nashville	Los Angeles	New York	Austin	Chicago	Denver	Miami	Memphis	New Orleans	Seattle
98.5	145.9	237.4	99.3	120	110.8	114.4	80.4	104.5	156.7

**The average for all participating places equals 100. Each participant's index is read as a percentage of the average for all places.⁶⁵*

Currently, the growth trajectory is projected to continue to outpace the rest of the nation over the next ten years. Comparison of music industry job growth also highlights the growing importance of the Nashville region to the music industry. Whether looking at one year or ten year employment growth, the Nashville MSA is the top region in the country for the rate of music industry employment growth and that trajectory will only continue to outpace the rest of the nation over the next ten years. In the graph below, the rate of growth that has ramped up for the Nashville MSA since 2016 appears to be tempered in 2020 and flattens for the next ten years. This is the impact of Covid-19 and the use of a compound annual growth rate to project the employment data. It is expected that Covid-19 will suppress this industry's growth for a period of three years before resuming an upward path again.



Projected Job Growth Rate by MSA (2009 – 2019 – 2029)



Region	2009 Jobs	2019 Jobs	Change	% Change	2019 Average Earnings	2019 Payrolled Business Locations
Nashville	6,697	8,779	2,082	31%	\$97,037	752
Los Angeles	19,401	19,812	411	2%	\$119,263	1,609
New York	18,064	18,074	10	0%	\$110,197	1,256
Austin	1,820	1,717	-103	-6%	\$71,997	143
Chicago	6,855	5,417	-1,438	-21%	\$84,645	447
Denver	2,378	2,185	-193	-8%	\$71,740	120
Miami	4,383	3,873	-510	-12%	\$79,938	429
Memphis	1,045	977	-68	-7%	\$49,545	35
New Orleans	865	883	18	2%	\$44,053	69
Seattle	2,982	2,941	-41	-1%	\$65,328	151

Given this growth it is not surprising the Nashville region's brand revolves around its relationship to music. Music is one of the region's top industry clusters. Music is quickly evolving with Nashville expanding from the center of bohemian creativity to a rapid technological business center, attracting and developing its own unique creative core and creative professionals. Artistic commercial success has coupled with an ever-broadening field of genres—producing their own authentic output, technological leadership and business infrastructure—to create a region where the music and entertainment industry has become a keystone of the economic landscape. The world continues to see Nashville as the center of music creativity and has begun to recognize the region's role in conducting music industry commerce as well. **Nashville is not only where the world comes to hear music, it is also where music comes to do business.**

ECONOMIC IMPACT AND CONTRIBUTION ANALYSIS

Working with the understanding of businesses and linkages from various music industry aligned clusters, the Research Center combined and reviewed data sets derived from federal, state and private sector resources to determine the total direct employment in the region and U.S. for the music industry and the music and entertainment industry (respectively). The regional and national employment figures are used to calculate the economic impact of the music industry through input-output modeling using the IMPLAN economic impact software. IMPLAN is an economic impact modeling software that can take direct inputs of a given sector and calculate the total economic impact of that sector on the entire economy in terms of direct effect (direct trade flows within the industry or industries involved), indirect effect (capturing the impact of the supply chain or value chain) and the induced effect (the impact of income and wages on spending). Employment was used as the baseline input variable to calculate the economic contribution and impact analysis for this report.

Recall that the 2013 Music Industry Study incorporated employment and economic data that included both *Music and Entertainment Industries*. Data tools at the time limited the ability to pull out a purely music industry dataset. In 2020, data tools allow researchers to refine the data so that a purely music industry data set could be delineated. This updated study includes both an assessment of the economic impact of the *Music and Entertainment Industry* in 2019, for comparison with the impact as measured in 2013's study as well as an updated evaluation of the data examining the economic impact of the *Music Industry* exclusively.

REGIONAL MUSIC AND ENTERTAINMENT ECONOMIC IMPACT ANALYSIS – 2013 VS 2020

The economic impact analysis for the Nashville MSA determined the *Music and Entertainment Industry* is responsible for 80,757 jobs within the Nashville area offering employee compensation of \$6.3 billion and adding \$9.9 billion to GDP (Gross Domestic Product). All told, analysis shows that the *Music and Entertainment Industry* had a total economic impact of \$15.6 billion to the Nashville MSA. The tables following compare the results of the 2013 economic impact analysis with the 2020 results.

Music and Entertainment Industry Economic Impact, Regional

NOTE: While the study dates state 2013 and 2020 respectively, these numbers represent 2012 and 2019 data.

	Type Impact	Employment	Labor Income	Value Added	Output
2013	1 - Direct	27,095	\$1,678,070,236	\$2,964,880,249	\$5,747,450,788
	2 - Indirect	11,316	\$648,311,537	\$977,877,525	\$1,513,393,947
	3 - Induced	18,110	\$913,017,746	\$1,547,655,826	\$2,391,973,025
	Total	56,520	\$3,239,399,520	\$5,490,413,600	\$9,652,817,760
2020	1 - Direct	41,153	\$3,619,031,221	\$5,798,352,109	\$ 8,666,157,315
	2 - Indirect	17,255	\$1,176,226,077	\$1,702,993,502	\$ 3,065,744,426
	3 - Induced	22,348	\$1,482,221,985	\$2,390,415,276	\$ 3,878,786,759
	Total	80,757	\$6,277,479,282	\$9,891,760,886	\$15,610,688,499

Respectively, these numbers represent 2012 and 2019 data values.

Since the 2013 Music Industry Study conducted by the Nashville Area Chamber of Commerce, the *Music and Entertainment Industry* in the Nashville MSA has significantly increased its economic effect. Since 2013, the effect on total jobs increased **43%** (24,000) from 56,520 to 80,757. The impact on labor income has gone up by **94%** (\$3 billion) from \$3.2 billion to \$6.3 billion. The contribution to GDP by the *Music and Entertainment Industry* went up by **80%** (\$4.4 billion) from \$5.5 billion to \$9.9 billion and the overall economic impact of the *Music and Entertainment Industry* grew by **62%** (\$6.0 billion) going from \$9.7 billion to \$15.6 billion.

REGIONAL MUSIC AND ENTERTAINMENT ECONOMIC IMPACT ANALYSIS – 2013 VS 2020

For the Music Industry Report 2020 update, researchers used a staffing pattern matrix that determines music-related employment from all related industry sectors. This was further refined to calculate net music-related jobs by industry. Assessing the 2012 and 2019 datasets for jobs that are purely music industry related reveals that in 2013, the *Music Industry* included approximately 17,000 total direct jobs that were responsible for another 17,000 jobs through their value chain. By 2020, direct employment grew from 17,000 to nearly 22,000 (a net increase of **29%** or 4,870 jobs). Total employment from the music industry accounted for 34,206 jobs in 2013, growing by 9,742 jobs (an increase of **28%**) in 2020. In 2013, the *Music Industry* directly contributed \$2.1 billion to regional GDP with another \$1.5 billion added through indirect and induced effect for a total of \$3.6 billion. This grew by \$1.7 billion to \$5.3 billion (an increase of **47%**) in 2020. Labor income increased by \$872 million increasing from \$2 billion in 2013 to \$2.9 billion (**43%**) in 2020. Overall economic impact of the *Music Industry* in the Nashville MSA in 2020 is \$8.6 billion which represents an increase of \$2.6 billion (**43%** increase) since 2013 when the economic impact was \$6.1 billion.

Music Industry Economic Impact, Regional

	Type Impact	Employment	Labor Income	Value Added	Output
2013	1 - Direct	17,008	\$1,124,803,911	\$2,134,218,695	\$3,470,329,912
	2 - Indirect	8,050	\$440,562,035	\$722,116,710	\$1,302,725,584
	3 - Induced	9,149	\$453,628,945	\$744,810,291	\$1,277,102,742
	Total	34,206	\$2,018,994,891	\$3,601,145,697	\$6,050,158,238
2020	1 - Direct	21,878	\$1,618,928,267	\$3,199,613,641	\$5,018,186,861
	2 - Indirect	10,336	\$618,297,135	\$997,357,889	\$1,773,683,204
	3 - Induced	11,735	\$653,351,180	\$1,084,013,965	\$1,848,075,502
	Total	43,948	\$2,890,576,582	\$5,280,985,496	\$8,639,945,567

NOTE: While the study dates state 2013 and 2020 respectively, these numbers represent 2012 and 2019 data.

U.S. MUSIC INDUSTRY ECONOMIC IMPACT ANALYSIS – 2013 VS 2020

For this portion of the study, researchers again were able to use a staffing pattern matrix that determines music-related employment from all related industry sectors further refined to calculate net music-related jobs by industry for the entire United States. The finely tuned 2012 and 2019 datasets which are purely *Music Industry*-related represent the 2013 total direct jobs of approximately 1.2 million that were responsible for another 1.4 million jobs through their value chain for total music-related employment of 2.6 million. By 2020, direct *Music Industry* employment grew nationally to 1.3 million—a net increase of **10.4%** or 124,000 jobs. Total employment from the *Music Industry* in the United States accounted for 2.8 million jobs in 2020, an increase of 137,000 jobs or **5.2%**. In 2013, the *Music Industry* directly contributed \$120 billion to U.S. GDP with another \$124 billion added through indirect and induced effect for a total of \$245 billion. By 2020, direct *Music Industry* GDP grew by \$18 billion to \$139 billion—an increase of **15.3%**. Overall, music-related GDP was \$278 billion in 2020, an increase of \$33 billion (**13.6%**). Direct labor income increased by \$15.8 billion increasing from \$73 billion in 2013 to \$88 billion (**43%**) in 2020. Overall, national *Music Industry* labor income increased \$25 billion (**17%**) from \$149 billion in 2013 to \$175 billion in 2020. **The overall economic impact of the Music Industry in the United States in 2020 is \$514 billion which represents an increase of \$43 billion (9.2%) since 2013 when the economic impact was \$471 billion.**

Music Industry Economic Impact, United States

	Type Impact	Employment	Labor Income	Value Added	Output
2013	1 - Direct	1,193,864	\$72,734,642,791	\$120,346,812,923	\$245,617,257,298
	2 - Indirect	760,405	\$42,845,166,299	\$69,361,232,400	\$130,244,185,069
	3 - Induced	678,851	\$33,660,960,314	\$55,274,598,152	\$94,779,115,567
	Total	2,633,120	\$149,240,769,403	\$244,982,643,475	\$470,640,557,933
2020	1 - Direct	1,317,858	\$88,521,039,359	\$138,795,206,869	\$265,132,048,545
	2 - Indirect	744,542	\$46,603,402,636	\$74,065,133,894	\$137,452,111,059
	3 - Induced	707,646	\$39,399,976,293	\$65,373,681,654	\$111,452,143,903
	Total	2,770,046	\$174,524,418,288	\$278,234,022,417	\$514,036,303,507

NOTE: While the study dates state 2013 and 2020 respectively, these numbers represent 2012 and 2019 data.

LARGE MUSICAL EVENTS IN TENNESSEE

Meta-analysis of the economic impacts of large-scale live musical events was conducted to quantify their net value to the regional economic landscape as well as assess the consequence of their absence in 2020. Analysis of each event's economic impacts conducted by independent research not associated with this study highlighted significant variance in methodologies utilized to calculate total impact. Researchers of this study determined that these variances were substantial enough to prevent a direct comparison of impacts for each of these events. However, the collected data provides compelling insights.

In addition to performing groups, both suburban and metropolitan communities are highly invested in live musical events. These large gatherings are a catalyst for economic activity with impacts branching far beyond the event itself. In addition to the performance, live events boost commerce within their immediate vicinity. Food, lodging, entertainment, shopping, transportation and many other industries experience an influx in activity from live musical events. However, these events require large congregations of people in highly concentrated areas. Due to the constraints created by the COVID-19 pandemic, this is no longer a possibility.

Annually, Tennessee hosts more than 20 large scale music festivals and countless musical concerts. Festivals are an epicenter of economic activity for musicians and consumers alike. These events draw hundreds of musical acts and thousands of audience members creating spikes in commerce through the duration of the event. These spikes in economic activity can be categorized into direct impact (the initial round of spending from attendees) and indirect impact (business to business transactions within the local economy).

Festival	⁶⁶ CMA Music Festival	^{66,67} Bonnaroo Music and Arts Festival	⁶⁹ Americana Music Festival	^{70,71} Pilgrimage Music and Cultural Festival ^{70,71}	^{72,73} Big Ears Music Festival	⁷⁴ Riverbend Music Festival	⁷⁵ Beale Street Music Festival
Location	Nashville	Manchester	Nashville	Franklin	Knoxville	Chattanooga	Memphis
Genre	Country	Rock	Americana	All	Alternative	Blues, Rock, R&B	All
Number of Musical Acts	300+	100+	250+	75+	40+	100+	67
Number of attendees	200,000+	80,000+	48,000+	33,000+	16,000+	350,000+	107,153+
Event Length	4 days	4 days	6 Days	2 Days	4 Days	9 Days	3 Days
Direct economic impact	N/A	\$36M (2013)	\$8M (2016)	N/A	N/A	N/A	N/A
Indirect Impact	N/A	\$15M (2013)	\$7M (2016)	N/A	N/A	N/A	N/A
Total Impact	\$65M (2019)	\$51M (2013)	\$15 (2016)	\$3 M (2019)	\$2.1M (2017)	\$29M(2017)	\$76M (2019)
2020 Projected Growth (CAGR)	2.99%	2.50%	N/A	75.71%	1.56%	5.79%	24.89%
2020 Projected Impact	\$66.9	\$57.40	N/A	\$5.27	\$2.23	\$31.31	\$94.88

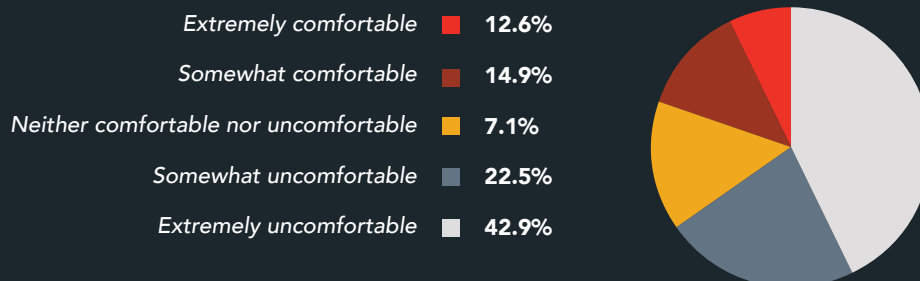
Findings suggest that indirect impacts from live musical events can amount to upwards of **42%** of direct impacts. In 2016, Americana Music Festival generated a direct economic impact of \$8 million, and an indirect impact of \$7 million for the greater Nashville community. This indicates the capacity of live musical events to generate indirect and induced impacts equivalent to **87.5%** of their direct contributions.

The absence of large-scale live musical events will undoubtedly influence the economy of Middle Tennessee as well as the rest of the country. Music festivals in and around Davidson county had annual growth rates of ranging roughly from **2.5% - 2.9%** before the pandemic. CMA Fest, Bonnaroo and Pilgrimage festival alone were projected to generate a \$130 million economic impact for Middle Tennessee in 2020. These are just three of the more than twenty music festivals in the state of Tennessee each year. The implications of these findings are twofold. Not only is the live music industry suffering devastating losses, but its impact is also deeply affecting its host economies.

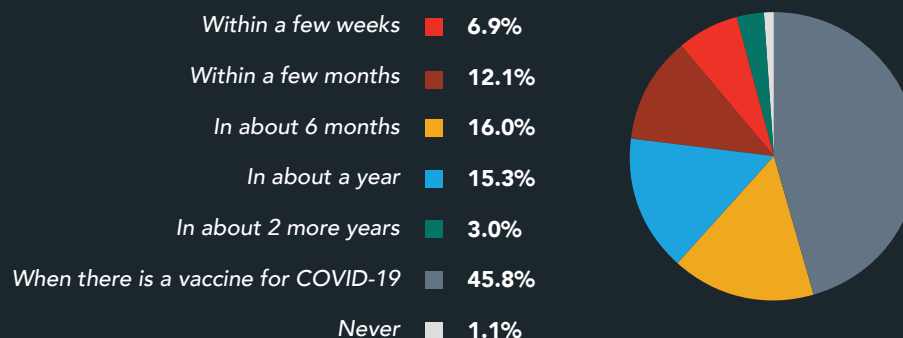
Within the music industry, this impact will also have a forward reaching impact. This report's Survey to the Music Industry provides the perspective of industry workers on the condition of live musical events. Nearly **87%** of respondents anticipate booking a lower number of live performances in 2021. When asked if average number of bookings for live performances and concerts for 2021 were higher, lower or about the same as usual, **4%** of respondents indicate higher, **86.9%** of respondents indicate lower and **9.2%** indicate the same as usual.

Of respondents to the Survey to Consumers of Music, **65.3%** are uncomfortable with attending a live event. This is likely to continue to be the case in the coming year as **45.6%** of respondents do not plan on returning to live concerts until there is a vaccine for COVID-19.

How comfortable would you be going to a live show tonight?



How soon would you feel comfortable attending a live concert?



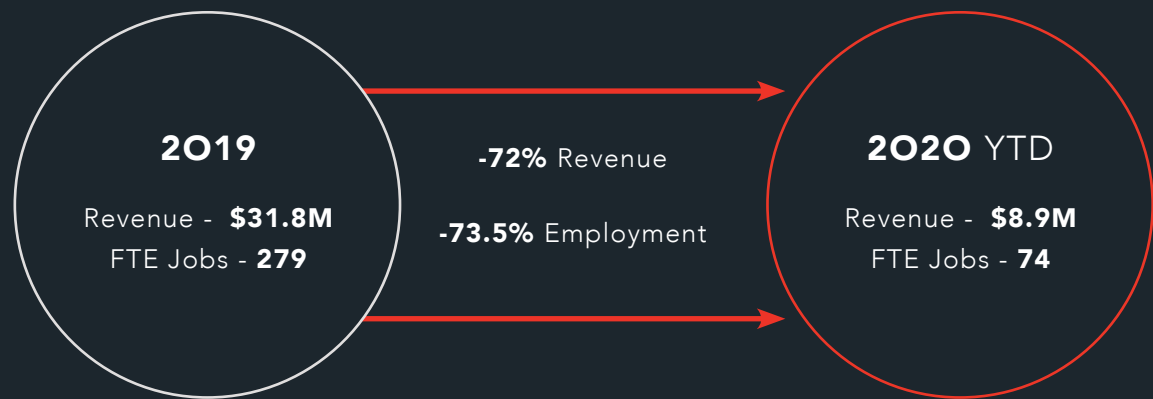
Projections and survey data indicate the coming year will be filled with uncertainty for the live music industry. However, it is important to keep in mind that live music does not exist in isolation, but as a foundational component of the Nashville economy and cities all around the country. Accordingly, advocacy for live musical events isn't simply advocacy for the arts. Rather, it is support for our entire economic community.

INDEPENDENT VENUES

Venues are where people gather to listen to and experience music together. Unfortunately, during a pandemic this type of gathering is not possible. In order to create a support network for the independently owned music venues in Nashville, Chris Cobb founded MVAN, the Music Venue Alliance. This alliance has a membership of fifteen venues classified as spaces that derive the majority of their revenue specifically through ticket sales and other revenue associated with events. Members include The Basement, 3rd and Lindsley, Station Inn, The Listening Room, The Bluebird Café, The Cannery Ballroom, The East Room, the High Watt, DRKMTTR, The End, Rudy's Jazz Room, The 5 Spot, Mercy Lounge, Springwater Supper Club & Lounge and Exit/In. Using Music Venue Alliance membership as a case study, it is possible to examine the economic impact of independent venues locally.

Nashville's independent music venues that comprise MVAN membership have on average been in business for nearly 30 years. The youngest of these businesses is three years old. They were by all accounts profitable enterprises having weathered recessions and the years fairly successfully; some even gaining international recognition. Then the global pandemic, COVID-19, hit the United States, forcing mandated shutdowns throughout the country.

Based on aggregated estimations of data reported by the independent music venues that make up the Music Venue Alliance of Nashville, the researchers were able to determine some baseline revenue, expenditure and employment data for 2019 and 2020 year-to-date. This baseline data was then utilized to create an economic impact model. **Data is meant to be emotionless, however the story told by this data is a heartbreaking rendition of the struggle COVID-19 has created on Main Street.**



Independent music venues have exhausted nearly all their options operating frugally and responsibly throughout the pandemic.

- Reduced overhead by an average of **54.8%**
- Laid-off an average **89.5%** of their employees
- **100%** received PPP LOANS and TN Small Business Grants
- Received an average of **12.1%** rent relief
- Experiencing an average of **90%** revenue loss since March 15th

PPP loans and TN Small Business Grants were insufficient for most independent music venues covering an average of only 14.6 weeks of expenses. Furthermore, a significant percentage of PPP funds are loans which will have to be paid back. Additionally, many independent music venues turned to crowdfunding at first, but passed almost all of these donations though to their employees. Note these crowdfunding efforts covered on average approximately 1.6 weeks of expenses.

ECONOMIC IMPACT ANALYSIS OF INDEPENDENT MUSIC VENUES

Overall, independent music venues in Metro Nashville lost **72%** of their overall revenue and **73.5%** of their employment. In 2019 independent music venues had a total economic impact of \$49.6 million in Davidson County. Because of COVID-19, the total economic effect to date is a loss of \$35.7 million dollars, this represents a loss of \$22.6 million in revenue to these independent music businesses. The impact this had regional employment is a net loss of 275 full time equivalent jobs which equates to \$17.1 million in lost wages and a loss of \$24.8 million to Davidson County's Gross Domestic Product. In the words of Chris Cobb, this scenario created by COVID-19 is, "Extinction Level!" Cobb also shares,

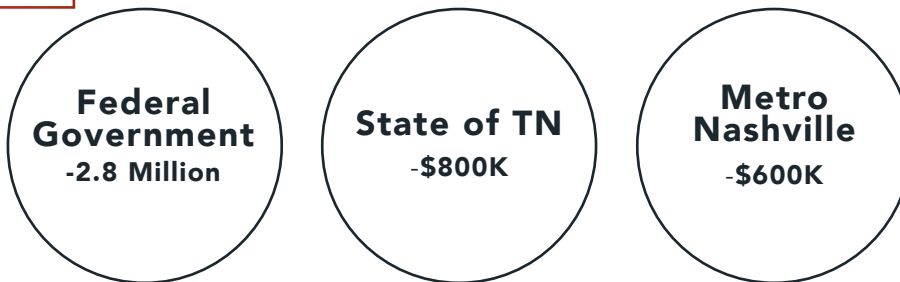
"My fear is for this foundation level. These small venues across the country that build the foundation level of the live industry—a lot of places are going to go under and they won't come back."

Economic Impact Analysis - Independent Music Venues

	Type Impact	Employment	Labor Income	Value Added	Output
2019	1 - Direct	279	\$16,689,824	\$23,036,243	\$31,430,744
	2 - Indirect	42	\$3,209,802	\$5,411,504	\$8,353,173
	3 - Induced	56	\$4,042,515	\$6,217,820	\$9,835,737
	Total	377	\$23,942,142	\$34,665,567	\$49,619,654
2020	1 - Direct	74	\$4,778,987	\$6,589,022	\$8,829,253
	2 - Indirect	11	\$878,929	\$1,472,797	\$2,257,887
	3 - Induced	16	\$1,164,453	\$1,790,924	\$2,833,003
	Total	102	\$6,822,368	\$9,852,744	\$13,920,143

The loss of the ability of these independent music venues to conduct business also impacts tax revenues collected by federal, state and local governments. In 2019, the economic activity generated by these 16 businesses represented \$5.8 million in tax payments. In 2020, the expected net loss in taxes that result from the economic impact to these 16 independent music venues represents a loss of \$4.2 million dollars in tax revenue. 2020's losses in taxes are as shown below.

Net Loss In Taxes



	Type Impact	Local Taxes	State Taxes	Federal Taxes	Total
2019	1 - Direct	\$506,210	\$669,664	\$2,658,866	\$3,834,740
	2 - Indirect	\$132,933	\$184,338	\$560,249	\$877,520
	3 - Induced	\$196,311	\$252,226	\$685,199	\$1,133,736
	Total	\$835,454	\$1,106,227	\$3,904,314	\$5,845,995
2020	1 - Direct	\$130,462	\$176,289	\$757,690	\$1,064,440
	2 - Indirect	\$35,213	\$49,055	\$152,734	\$237,002
	3 - Induced	\$56,534	\$72,638	\$197,369	\$326,541
	Total	\$222,209	\$297,981	\$1,107,792	\$1,627,982

Music Venue Alliance Nashville Map of Venues



DRKMTR

The East Room

The 5 Spot

Cannery Ballroom

Mercy Lounge

The High Watt

The Listening Room Cafe

3rd and Lindsley

Rudy's Jazz Room

Station Inn

Exit/In

The End

Springwater

The Basement

The Bluebird Cafe

DIVERSITY AND INCLUSION

Having established the formidable economic impact that the music business and the entertainment cluster have on the Nashville region and the United States, it is pertinent to ask, who benefits? Black and African American artists have played huge roles in the inception of music in the U.S. and the branding of Nashville as Music City, USA. However, when music is commercialized and business structure is built around music, much of this representation fades. This means not only a loss of economic and social capital to individuals of color who work in the music business, but also a cultural loss and a loss to the music industry economy. When talent is omitted, neglected or not included, Nashville's music industry doesn't reach its full potential and the music industry's impact on the economy is diminished.

According to Economic Modeling Specialists, Inc. (EMSI), only **9%** of music industry professionals in the United States are Black or African American. This compares to **8%** in the Nashville region. In the United States, approximately **13%** of the population is Black or African American. This compares to approximately **16%** in the Nashville region. This is a huge deficit.

Kadeem Phillips, Executive Director of Creatives Day, a Nashville group that primarily works with young Black music creators, describes the organization's new partnership with Middle Tennessee State University,

"One of our newest partnerships with MTSU and the recording industry program is really breaking a wall down because we are able to take artists who are Nashville natives inside of their program. We're able to put them inside of our program and connect them to resources they had no access to before. We have this melting pot of creators right under our noses and these kids were basically left out to the cold. So, one of the biggest things is making sure that...artists have a voice. It's also making sure that people have the resources to break the financial gap. There's a big financial gap between Black and white people in the music industry, especially in Nashville. Just being able to get opportunities and being able to do what you want to do and actually grow your career and actually make money off of that and that in return builds residual income for your family. That's what we're all trying to do, so we're creating that opportunity and passing it on."

In the Spring of 2020, calls for representation in the music industry intensified. As the U.S. was experiencing social upheaval after the killing of George Floyd, a Black man, at the hands of a Minneapolis policeman, the #BlackoutTuesday movement was born. Although this became a social media campaign with a life of its own intended to show solidarity with the Black Lives Matter movement, it started in the music industry. The original initiative was #TheShowMustBePaused and it was created by music executives Brianna Agyemang and Jamila Thomas. Thomas is a senior marketing director at Atlantic Records and Agyemang is a senior artist campaign manager at Platoon. The movement was meant to intentionally disrupt the work week so everyone could participate in an "honest, reflective and productive conversation about what actions we need to collectively take to support the Black community."⁷⁶ Although this is clearly not the beginning of the discussion, this is the event that the research team uses to frame examination of the state of the Nashville music industry when it comes to diversity and inclusion.

In Nashville today, there are numerous advocates and leaders who are championing efforts to promote diversity and inclusion in the music industry. After the events of #BlackoutTuesday, the research team conducted a focus group to examine the impacts of this event and ongoing diversity and inclusion efforts in the music industry specifically in Nashville.

Thalia 'Muziqueen' Ewing, founder of Nashville is Not Just Country Music states,

"I need to know – what are we going to do? What is the purpose? From that moment [#BlackoutTuesday] on, it gave me the key that I needed to open the door to be vocal about how I was already feeling as an employee coming into that office every day and not seeing the diversity that needed to be there."

Ms. Ewing went on to discuss how this enabled her to create internship programs and connect the company with the proper community resources. Because she was one of the only Black professionals in the office, Ms. Ewing felt that if she did not step up in this moment, it would pass by.

Four common themes from the focused conversation:

Hiring and Job Creation: Diversity has to be a commitment at all levels, especially in management, in order for the music industry to improve. It has to be built into the infrastructure of the music industry for it to last.

"Resources need to be carved out so there are diverse people at every level. There are talented, gifted people out there who are capable of doing a myriad of things. Education is important, experience is important. But I challenge you...if you don't "find" the person you are looking for with the education or experience; have you considered the one with the most possibility? Commit to the person who can either answer "what's possible" or is willing to find the answers to that question. Then connect, equip, teach, and empower them to do the work."

**Gina Miller, Senior Vice President and
General Manager of Entertainment One**

Intentionality: #BlackoutTuesday was the key to opening the door to conversations about diversity in many spaces, but representation is still an issue. Nashville has an opportunity to intentionally be a truly diverse city.

"Nashville has to decide who they are as a brand, who they want to be and put the money behind it"

Dionne Lucas, Director of Retail Marketing and Sales at the National Museum of African American Music

"Nashville has to find their identity and what they want to represent. You can't call yourself a Music City to the world but only cater to particular genres and not give opportunities to people of color."

**Lee Evans "The Write Hook"
aka MUG\$ Amillion**

Ownership: Ownership of record labels, of space like the National Museum of African American Music, and of space for Black creatives, is crucial for an equitable industry.

"I feel that we lack ownership in Nashville and Middle Tennessee. That's the biggest problem, we don't have a safe space for us, by us and that's what we need to create the income that we need to be pushed through our community. How do we get this community center for the arts? Where are we going to house this renaissance that's going to happen in Nashville?"

**Kadeem Phillips, Executive Director, Creatives' Day;
Founder & CEO of Power Entertainment**

Sustainable Opportunities: Creating sustainable and repeatable business opportunities and infrastructure for creators is necessary for representation and inclusivity to endure.

"As entrepreneurs in the entertainment space, being African-American, the business and opportunities have to be sustainable. Sometimes you can get into situations [where you are working with someone] and there's this one-off opportunity just because you have a relationship. But how many other people after you, or next to you, or behind you, can also have that opportunity? One of our goals is to build out opportunities that are sustainable for a broader group and not just siloed out of relationships."

**Eric Holt, Assistant Professor, Belmont University;
Co-Founder, The Lovenoise Group/Syzygy Management**

Beyond these four themes, find more conversation outtakes below.

Dionne Lucas with the National Museum of African American Music discussed the importance of investing in diversity. She asserts that businesses should value possibility and opportunity. The National Museum of African American Music is doing just that.

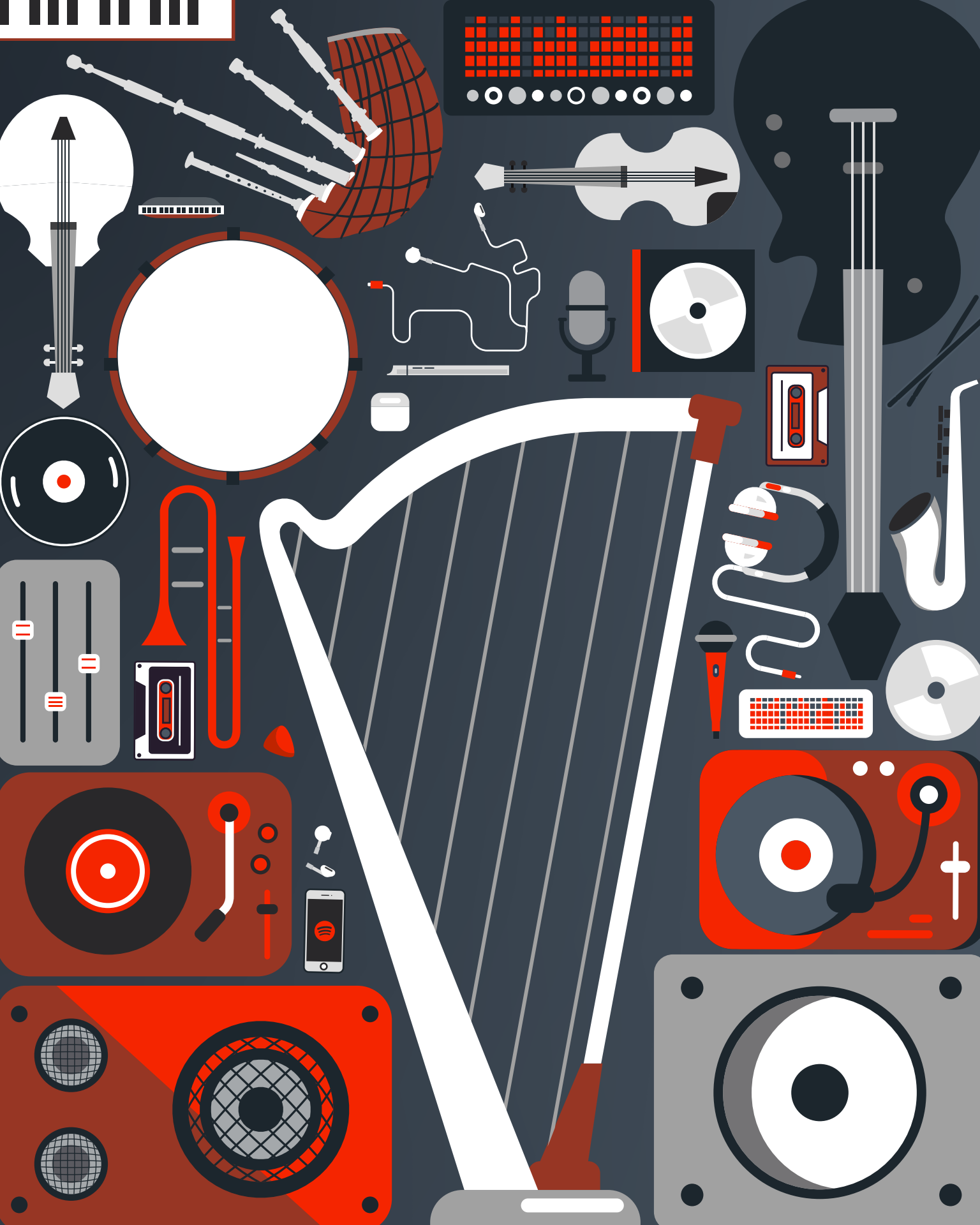
"People are coming to us for a Black experience, so they want to work with Black vendors. I've had clients that wanted to plan events with Black caterers, Black bartenders and Black entertainers. They want all the money from the event to go to minority operations. Therefore, everything the museum does is focused on inclusion. For instance, you'd be hard pressed to find more than two Black vendors in any store that's a gift shop or attraction store in Nashville. I'm working with a lot of diverse vendors so that [the museum] can give them a chance in our store. What I find is that giving people a chance costs a lot of money and this makes it hard for people to gain entry. Vendors who don't have experience with larger accounts require a lot of training and coaching. The leadership team at the museum decided that the cost to get [diverse vendors] in is the cost we will pay. Because once I allow a vendor to sell their stuff in my store, then it's easy for them to call the Civil Rights Museum in Atlanta. It's easy for them to call the Country Music Hall of Fame. We decided we will be the ones to help catapult these vendors into other organizations."

Thalia "Muziqueen" Ewing has fostered a growing community coined "Nashville Is Not Just Country Music," because Nashville is so much more than just one genre. Ms. Ewing noted that there is a diverse music scene in Nashville, but the music industry outside of Nashville is not paying attention to the diversity of genres and this ultimately hurts Nashville's bottom line.

Negative perceptions and unconscious biases often result in the creation of roadblocks and barriers to Black artists. Musical artist Chuck iNDigo posed the question.

"Why do we have to feel validated by white people to feel legitimate? My music is for all people, but why is it that only one group can validate its worth?" This is why he set out to create his own label, Third Eye.

Overall, there is a lot of momentum around diversity and inclusion in this moment. This is an opportunity for Nashville to grow and continue to make a commitment to diversity as a "Music City." That means creating space for conversations about race and diversity that are followed by action, so more voices are included and empowered as a result. Music is best when everyone has a seat at the table, and this momentum presents an opportunity for everyone in the industry to join the effort to make that a reality.



EVALUATION OF TRENDS BY GENRE IN THE NASHVILLE REGION

The music industry is filled with the sounds of more genres than it is possible to name. A lot of music is a conglomeration of influences that cross multiple genres or is nearly impossible to classify. However, there are more distinct lines when looking at commerce, business practices, consumers, and industry standards. The Nashville region is well-known for country music; however, other burgeoning music scenes are equally important to the cultural and economic landscape. The indie and alternative scene is vibrant amongst Nashville's many colleges' student bodies. The Folk and Americana scene brings musicians, bookers, managers and other industry professionals to town with the yearly AMERICANAFEST. Hip-hop and rap are blossoming, as Thalia Ewing of Nashville is Not Just Country Music states,

"What's great about Nashville hip-hop is that it has more of an underground feel instead of a commercial feel."

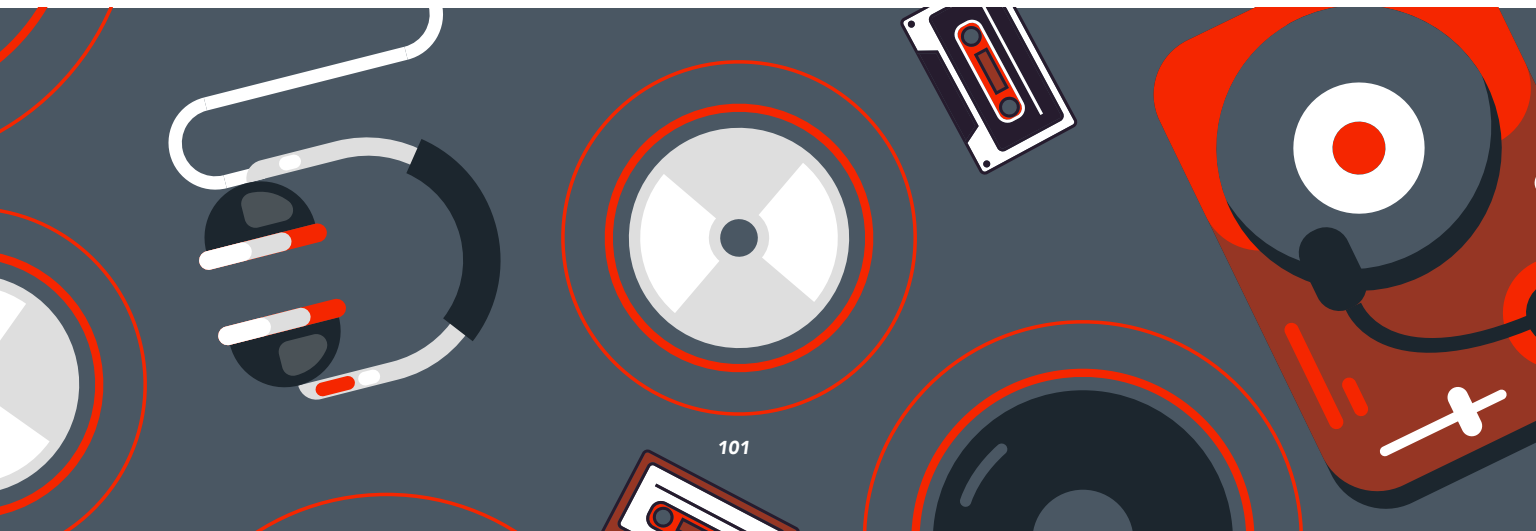
A Thrillist article also praises the Nashville hip hop scene: *"In some cities, the music feels heavily packaged, almost like a product. But here, it's authentic and creative, and there's a lot of variety."* ⁷⁷

These and more genres are growing in Music City and changing the industry day by day.

Many point out that failure to foster diverse music scenes equates to an abdication of economic opportunity. Lack of local radio play of Nashville music when it comes to diverse genres is one example of this.

"There's music of all kinds in Nashville and it's always been that way to some extent, but it's become even more so the last twenty years or so. The thing that we wanted to bring to Nashville was that we wanted to have that variety. It's Music City, USA, but how many records are recorded in this town that never get played on a Nashville radio station?"

Randy Fox, Co-Founder and DJ, WXNA



	<i>A favorite genre to experience live</i>	<i>A favorite genre to listen to</i>	<i>The primary genre for music creators</i>
<i>Alternative / Indie</i>	38%	50%	26%
<i>Christian & Gospel</i>	8%	13%	15%
<i>Classical</i>	16%	21%	12%
<i>Country</i>	35%	42%	55%
<i>EDM/Electronic</i>	9%	11%	5%
<i>Folk / Americana</i>	28%	40%	32%
<i>Hip-Hop & Rap</i>	21%	34%	15%
<i>Jazz</i>	22%	23%	19%
<i>Latin</i>	8%	9%	5%
<i>Pop</i>	35%	48%	43%
<i>Punk / Emo / Hardcore & Metal</i>	20%	25%	8%
<i>Reggae</i>	9%	12%	3%
<i>Rock</i>	46%	51%	35%
<i>Singer / Songwriter</i>	39%	42%	44%
<i>Soul, R&B & Blues</i>	43%	58%	39%

The segments below provide high-level looks at the different genres of music that make up the Nashville ecosystem. Data from the Consumers Survey provides information about how people listen to the various genres and how they have participated in the music scene since COVID-19 hit. Approximately **50%** of respondents to this survey live in the Nashville region. Data from the Survey to the Music Industry provides information about how creators are making, recording and sharing music since March, how the pandemic has affected them and their work, as well as if they have more than one job, if they consider themselves independent and if they are part of a union. Over **50%** of respondents to this survey live in the Nashville region.

Notable names, in terms of creators, business entities and events, come from Chartmetric, Spotify playlists, secondary research of local Nashville publications such as the East Nashvillian and the Nashville Scene (particularly the “Best of Nashville 2020” edition), as well as invaluable input from The Other Nashville Society (TONS), a membership association and community of non-country music industry professionals and artists. Chartmetric, when available for a specific genre, provides information about top artists per genre streamed in Nashville, not necessarily local artists. Artists from Spotify playlists offer a snapshot of which artists are being promoted on curated playlists on a streaming service consistently listed as the number one way that consumers listen to each genre. Finally, a combination of input and secondary research intends to create a picture of each genre in terms of rising or established Nashville artists, genre-specific events that serve to cultivate the local scene, large employers who may be genre-specific or influential figures in business. Due to the sampling

methodology, artists vary greatly in terms of established audience size, representing an interesting range per genre. Information provided per artist includes monthly Spotify listeners, top Spotify streamed city and Instagram followers as of November 6, 2020. These are very high-level snapshots. The research team acknowledges that each of these segments could be expanded and that there is plenty of overlap between many of these genres.

ALTERNATIVE/INDIE

FANS SURVEYED IN THE MUSIC CONSUMERS SURVEY

50% of people list this genre as one of their favorites to listen to

38% of people list this genre as one of their favorites to experience live

The top way people who listen to the Alternative/Indie genre consume music is via Spotify, at **72%** of the category

76% of Alternative/Indie fans have bought music related merch in the past year

Alternative/Indie fans have attended four livestream concerts on average since March

24% of Alternative/Indie fans paid for livestreams or virtual performances

24% of Alternative/Indie fans participated in crowd funding or donated to any other sources of supplementary income for artists during COVID-19

MUSIC CREATORS SURVEYED IN THE SURVEY TO THE MUSIC INDUSTRY

26% of music creators indicated that this was one of their primary music genres

17% of Alternative/Indie music creators report they are making more music since the onset of COVID and **67%** report they are making less

Alternative/Indie music creators list the top three results of COVID as follows:

Loss of scheduled gigs, studio work, or residency: **80%**

Loss of Revenue, employment, or benefits: **74%**

Cancelled or postponed their tour: **39%**

23% of Alternative/Indie music creators have participated in a livestream concert for compensation and **40%** for no compensation since March

62% of Alternative/Indie music creators have recorded music in a studio within the last six months

42% of Alternative/Indie music creators have released music in the last six months

18% of Alternative/Indie recording artists/vocalists are signed to a record label

27% of Alternative/Indie recording artists or vocalists are signed to a music publisher

84% of Alternative/Indie music creators consider themselves to be an independent artist or songwriter

52% of Alternative/Indie music creators have more than one job

16% of Alternative/Indie music creators do not have health insurance

27% of Alternative/Indie music creators are part of a union

GENRE CULTURE

Indie and alternative music spans many levels of engagement. Some bands/artists fit into the small venue DIY scene while others are selling out amphitheaters. Live music and merch sales are huge for these artists.

51.8% of surveyed music consumers said if given \$50 to spend on their favorite musician, they would buy a ticket to see them live above other things. Not having live shows to sell merch has been a hard hit to the music industry and of those music professionals interviewed who are working in indie/alternative, **87.8%** say the number of live shows they're booking for 2021 is lower than normal. In the past decade, the term "indie" has shifted from meaning independent to being a genre. It is often used as a selling point differentiating these artists from those under the big three record labels.

WRITING CULTURE

Most alternative/indie solo artists and bands write their own songs without any other outside writers. The splits are typically amongst the band members and any publishers if they are signed.

Fortunately, none of the songwriters we interviewed for this study were dropped from their publishing deals due to COVID-19. In fact, writer and artist DEZA just signed to Prescription Songs in September of 2020 and other industry professionals have stated they are still actively seeking new artists and clients.

"The only reason I can afford to be a songwriter full-time right now is because of my publishing deal. I am so thankful for that. Publishing deals offer you the very valuable opportunity to fully focus your energy on your writing and not on a part-time job, you know?"

I don't know that it's completely necessary. You can absolutely do a lot of groundwork by yourself. And there's no reason to rush into a deal that doesn't feel right for you!! But on the other hand, I'm really feeling the luxury of having people on my team! In the past, doing it all on my own could get really exhausting really quickly. You have to be careful to not burn your energy out. Work hard and lay the groundwork, and make sure you're pulling in a team that's good for you."

DEZA, Songwriter at Prescription Songs

NOTABLE NAMES 2020

(Per Chartmetrics Top Alternative Songs Nashville Chart October 29th, 2020 by local airplay):

PANIC! AT THE DISCO

AJR

LEWIS CAPALDI

ASHE

NOTABLE NASHVILLE NAMES

LIZA ANNE

407,910 monthly Spotify listeners
Top Spotify Streamed City: Chicago
18K Instagram followers

ARLIE

513,628 monthly Spotify listeners
Top Spotify Streamed City: Chicago
10K Instagram followers

BETCHA

335,281 monthly Spotify listeners
Top Spotify Streamed City: Chicago
7K Instagram followers

COIN

4,311,160 monthly Spotify listeners
Top Spotify Streamed City: Chicago
113K Instagram followers

COUNTRY WESTERNS

2,988 monthly Spotify listeners
Top Spotify Streamed City: Stockholm
1K Instagram followers

BECCA MANCARI

223,394 monthly Spotify listeners
Top Spotify Streamed City: London
13K Instagram followers

BRISTON MARONEY

1,789,458 monthly Spotify listeners
Top Spotify Streamed City: Chicago
35K Instagram followers

MOON TAXI

1,255,423 monthly Spotify listeners
Top Spotify Streamed City: Atlanta
40.5K Instagram followers

SOCCER MOMMY

1,099,646 monthly Spotify listeners
Top Spotify Streamed City: Chicago
95K Instagram followers

"One thing me and the artists I work with say to each other is we have to function like no one is going to help us. With that I think the same kind of concept comes into play when we think of things environmentally. I can't be waiting for touring to come back in order to think of ways to monetize my client's business."

Maddy Sundquist – Manager, MADKAT MGMT

"The live industry has completely gone away. We had a lot of fairly big tours coming up just like everyone else. We luckily had just finished a big European headliner which ended at the end of January. But the rest of our tours canceled which in turn hurts our artists revenue. It's forced a lot of transitions with streaming now having to be a primary focus which has resulted in release strategies being more squished. If you're relying purely on the digital to drive momentum and revenue you have to release more often or spend more money on marketing which is hard when a lot of your revenue is now gone."

Sam Saideman– Co-Founder/CEO of Innovo Management, LLC.

CHRISTIAN AND GOSPEL

FANS SURVEYED IN THE MUSIC CONSUMERS SURVEY

13% of people list this genre as one of their favorites to listen to

8% of people list this genre as one of their favorites to experience live

The top way that people who listen to the Christian & Gospel genre consume music is via Spotify, at **54%** of the category

60% of Christian & Gospel fans have bought music related merch in the past year

Christian & Gospel fans have attended three livestream concerts on average since March

23% of Christian & Gospel fans paid for livestreams or virtual performances

39% of Christian & Gospel fans participated in crowd funding or donated to any other sources of supplementary income for artists during COVID-19

MUSIC CREATORS SURVEYED IN THE SURVEY TO THE MUSIC INDUSTRY

15% of music creators indicated that this was one of their primary music genres

9% of Christian & Gospel music creators report they are making more music since the onset of COVID, and **80%** report they are making less

Christian & Gospel music creators list the top three results of COVID as follows:

Loss of scheduled gigs, studio work, or residency: **86%**

Loss of Revenue, employment, or benefits: **83%**

Purchased new gear, audio equipment, and/or musical instruments: **34%**

21% of Christian & Gospel music creators have participated in a livestream concert for compensation, and **29%** for no compensation since March

64% of Christian & Gospel music creators have recorded music in a studio within the last six months

31% of Christian & Gospel music creators have released music in the last six months

9% of Christian & Gospel recording artists/vocalists are signed to a record label

24% of Christian & Gospel recording artists or vocalists are signed to a music publisher

70% of Christian & Gospel music creators consider themselves to be an independent artist or songwriter

53% of Christian & Gospel music creators have more than one job

16% of Christian & Gospel music creators do not have health insurance

55% of Christian & Gospel music creators are part of a union

GENRE CULTURE

With the temporary closing of many churches and congregations, music professionals in the Christian industry lost several show dates and tours. Within the Christian genre, the atmosphere of a group of people typically in worship adds to the listening experience, which has also been put on pause. Nashville is home to Christian labels and publishing companies such as Curb Word Records, Essential Records (Franklin, Tenn.), Provident Label Group, and Capital Christian Music Group, in addition to the Gospel Music Association.

"Particularly in Christian music, we've always struggled with 'how do we cover all of our costs.' There has been this mentality among Christian music consumers that because it's Christian, because it's ministry, that it should be cheap or free, right? The truth is, it costs me the same as anybody else to go out and do a show. The bigger show I do, the more expense I have in doing those shows. There's a real issue with many folks not being willing to pay the same amount for a ticket to a Christian show as they would for their favorite mainstream act. They want and deserve the best live experience that anyone can deliver on every level and we want to give it to them. I am hopeful we will see a shift and folks will understand and feel the real value of a high-quality live experience and the ability to be able to get out and be together [to] experience live music. That live show is reason that we do this."

Mike Jay, Everything But the Show Podcast

NOTABLE NAMES 2020

(From Spotify's Top Christian Playlist):

I AM THEY

NEEDTOBREATHE

WE THE KINGDOM

TASHA LAYTON

COCHREN & CO.

NOTABLE NASHVILLE NAMES

THE BELONGING CO.

624,337 monthly Spotify listeners
Top Spotify Streamed City: Dallas
82K Instagram followers

LOCAL SOUND

274,296 monthly Spotify listeners
Top Spotify Streamed City: Dallas
12K Instagram followers

LONG HALLOW WAVE

10,949 monthly Spotify listeners
Top Spotify Streamed City: Los Angeles
7K Instagram followers

NASHVILLE LIFE MUSIC

61,148 monthly Spotify listeners
Top Spotify Streamed City: Atlanta
6K Instagram followers

Find Christian music on radio stations like 94.1 FM The Fish. Find business activity in Christian music at various music publishers and labels like Capitol Christian Music Group in Brentwood, Tenn. employing approximately 50.

"Most artists in our industry see little to no money from record royalties. Eighty to ninety percent of their revenue is dependent on live events and being able to play shows. It's a crucial piece to the whole entertainment industry. Whether it's one person on stage or twenty people, that live event represents and supports hundreds of people. I mean, there are so many families that are represented there and that's their livelihood. We could easily have in some of the bigger tour situations 20, 30, 70 people on the road. And a lot of those people are supporting families back home."

Mike Jay, Everything But The Show

"In the Christian market, getting cuts is entirely dependent—save for a couple of artists—it's entirely dependent on getting our writers in the room with other artists. They're just not going to accept totally outside songs. So, from that standpoint, publishing got very busy because all the artists were home. They weren't on the road and they had a lot more time to write. They knew they needed to be putting out more music to keep fan engagement up. So, it created a lot of opportunities to get our staff writers with other artists. So, in that sense it's been a kind of ramp up for what we're doing in publishing. We've signed a couple of people since."

Trevor Mathiesen, Senior Director of Publishing & A&R, CURB|Word Entertainment

The Gospel Music Association works "to expose, promote and celebrate the Gospel through music [and to] propel the Christian and Gospel music industry through education, advocacy, research and preservation." They allow membership at various levels which offer perks such as access to GMA healthcare resources and voting capabilities in the DOVE awards, the yearly music awards show for those in Gospel and Christian music.⁷⁸

CLASSICAL

FANS SURVEYED IN THE MUSIC CONSUMERS SURVEY

21% of people list this genre as one of their favorites to listen to

16% of people list this genre as one of their favorites to experience live

The top way that people who listen to the Classical genre consume music is via Spotify, at **52%** of the category, with CD's and Radio as a close second and third

66% of Classical fans have bought music related merch in the past year

Classical fans have attended four livestream concerts on average since March

22% of Classical fans paid for livestreams or virtual performances

51% of Classical fans participated in crowd funding or donated to any other sources of supplementary income for artists during COVID-19

MUSIC CREATORS SURVEYED IN THE SURVEY TO THE MUSIC INDUSTRY

12% of music creators indicated that this was one of their primary music genres

4% of Classical music creators report they are making more music since the onset of COVID and **88%** report they are making less

Classical music creators list the top three results of COVID as follows:

Loss of scheduled gigs, studio work, or residency: **88%**

Loss of Revenue, employment or benefits: **83%**

Purchased new gear, audio equipment or musical instruments: **83%**

17% of Classical music creators have participated in a livestream concert for compensation and **33%** for no compensation since March

53% of Classical music creators have recorded music in a studio within the last six months

19% of Classical music creators have released music in the last six months

18% of Classical music creators are signed to a record label

12% of Classical music creators are signed to a music publisher

18% of Classical music creators consider themselves to be an independent artist or songwriter

56% of Classical music creators have more than one job

7% of Classical music creators do not have health insurance

54% of Classical music creators are part of a union

GENRE CULTURE

While classical music can be performed by a soloist or with accompaniment, frequently classical musicians perform in large ensembles like orchestras, symphonies, choirs, and bands. Beyond the struggle of not being able to host all these musicians in the same room because of social distancing, vocalists and other woodwind and brass instrumentalists that use their mouth as part of their instrument are unable to wear masks while performing, creating potential hazards for their peers and for audiences, or expensive solutions in terms of barriers on stage that will not negatively impact acoustics or ensemble playing. Opera and choral music have faced this struggle – of infecting each other onstage or audience, as data has proven the high risk of transmission through singing—as well as the fear of COVID, a respiratory infection, directly affecting their voice or their ability to play their instrument over the longterm, even post-infection and -recovery.

Elizabeth Racheva, who works for Washington Performing Arts said, *“Most orchestras have canceled their seasons and tours, or gone virtual.”* Their organization has pivoted by offering online content across an array of genres, including classical, for their patrons—Home Delivery Plus. As much as their patrons love hearing artists from their living room, they have missed the production and acoustical values of a live performance, so WPA is creating content with this in mind. She also believes classical may take longer to come back because of the median age of the audience.

“We have a lot of young people interested in classical—that said, the majority of our classical audience is an older audience, 50+. And they’re the most at-risk group! Many people canvassed in our audience survey said they aren’t comfortable coming back until there is a vaccine.”

Elizabeth Racheva, Chief Advancement Officer, Washington Performing Arts

NOTABLE NAMES 2020

(Based on Spotify playlist Classical New Releases playlist):

JESS GILLM

ANDREA BOCELLI

LAMBERT

LUDWIG VAN BEETHOVEN

PHORIA

NOTABLE NASHVILLE NAMES

ALIAS CHAMBER ENSEMBLE

147 monthly Spotify listeners
Top Spotify Streamed City: Nashville
300 Instagram followers

THE NASHVILLE SYMPHONY ORCHESTRA

38,780 monthly Spotify listeners
Top Spotify Streamed City: Sao Paolo
23K Instagram followers

CRISTINA SPINEI

3,278 monthly Spotify listeners
Top Spotify Streamed City: Sydney
2K Instagram followers

Find classical music on radio stations like 91.1 FM WXNP Nashville Classical Radio. Find classical music being brought to the masses by groups like Mozart in Nashville and their Nashville Concerto Orchestra.

Alan Valentine, President and CEO of the Nashville Symphony shares how deeply COVID-19 has impacted the symphony:

"Symphony orchestras operate with very high fixed costs... Salaries, wages and benefits represent approximately 50% (or about \$14 million annually) of our total operating budget, while earned revenues from ticket sales and other program activities make up approximately 67% (or \$16 million annually) of our operating revenues. All of our earned revenues have dropped to \$0, making it impossible to maintain our payroll, let alone cover concert production costs.

Like all not-for-profit organizations, we struggle each year just to balance our budget – there is no "profit" margin simply to be reduced when revenues dry up. Instead, what gets affected is our ability to deliver on our mission. Last season, we lost \$8.6 million in revenue between March 12 and July 31, the end of our fiscal year, resulting in a \$5 million operating loss for the year. This fiscal year, we will lose \$16 million in revenue, but we expect to balance our budget because we have furloughed all but 20 of our workforce of 156 full-time and 300 part-time employees. We are entirely dependent on contributed revenue—largely in the form of generous donations from our community—to fund our drastically reduced operations.

Without the ability to utilize the full capacity of our concert hall, it is extremely challenging for us to deliver any type of sustainable concert activity. Socially distanced audiences would limit our hall's capacity to 500 seats, which does not allow us to generate enough revenue to cover our payroll and production costs, even with reduced salaries. Producing virtual content does not work either, as it would yield only a tiny fraction of the revenue required to sustain the orchestra.

We have successfully navigated many challenges—the 2008 Great Recession and the 2010 Nashville Flood among them—but this crisis is different, because it prevents us from doing the very thing we have been chartered to do, and the future is filled with uncertainty. The pandemic has created an existential crisis for the performing arts in America, and its impact will be felt for years."

While this paints a dire picture, Valentine goes on to share hope for the future in explaining what he would have the world know about classical music in Nashville.

"Nashville is Music City, and that applies to the classical genre as well. Our community is home to a number of classical ensembles, soloists and composers – and what many people may not realize is that a number of remarkable classical artists have been living and working in Nashville for decades. We have one of world's great orchestras here in Nashville, performing and recording in one of the great concert halls of the world. It is a treasure that has taken decades and generous, sustained community support to build. This GRAMMY-winning orchestra is a proud part of the larger musical community that is Music City, and it does its part to contribute to that brand through its extraordinary focus on the creation, performance, promotion and preservation of a uniquely American repertoire. Keeping the orchestra and our entire vibrant and innovative classical music community in Nashville healthy through this challenging time will require the kind of extraordinary resilience, creativity and community support that we have demonstrated time and again when faced with seemingly insurmountable challenges."

Alan Valentine, President and CEO of the Nashville Symphony

COUNTRY

FANS SURVEYED IN THE MUSIC CONSUMERS SURVEY

42% of people list this genre as one of their favorites to listen to

35% of people list this genre as one of their favorites to experience live

The top way that people who listen to the Country genre consume music is via Spotify, at **52%** of the category, with Radio and CD's as a close second and third

68% of Country fans have bought music related merch in the past year

Country fans have attended four livestream concerts on average since March

28% of Country fans paid for livestreams or virtual performances

48% of Country fans participated in crowd funding or donated to any other sources of supplementary income for artists during COVID-19

MUSIC CREATORS SURVEYED IN THE SURVEY TO THE MUSIC INDUSTRY

55% of music creators indicated that this was one of their primary music genres

4% of Country music creators report they are making more music since the onset of COVID and **88%** report they are making less

Country music creators list the top three results of COVID as follows:

Loss of scheduled gigs, studio work, or residency: **90%**

Loss of Revenue, employment, or benefits: **84%**

Cancelled or postponed their tour: **44%**

30% of Country music creators have participated in a livestream concert for compensation, and **40%** for no compensation since March

61% of Country music creators have recorded music in a studio within the last six months

27% of Country music creators have released music in the last six months

14% of Country music creators are signed to a record label

22% of Country music creators are signed to a music publisher

84% of Country music creators consider themselves to be an independent artist or songwriter

48% of Country music creators have more than one job

18% of Country music creators do not have health insurance

43% of Country music creators are part of a union

GENRE CULTURE

Nashville is the home of country music. Music Row is filled with publishing companies flying huge banners congratulating their writers and artists for chart topping songs. These country artists and labels have had to cancel music festivals and tours, lay off band members, lighting and sound technicians and move the writing room to Zoom.

Regarding Nashville's powerhouse genre, it's important to consider diversity. Regarding gender diversity, female songwriters in country music are relatively underrepresented. A study at USC Annenberg found that "Overall, **12%** of all writers were women across 200 songs. Just over one tenth of the songwriters were women in 2014, **11%**, and **13%** in 2018. These findings are consistent with the percentage of female writers (**14%**) across the top 500 songs on the Hot 100 Billboard Popular Year End Charts from 2014 and 2018."⁷⁹ More inclusion of female writers in country music is a hope for the future and is being advanced by organizations like Be a Highway Woman, Song Suffragettes, and WOMAN Nashville.

COUNTRY WRITING CULTURE

Country songwriting sessions typically start on an acoustic guitar in a room of two or three. After writing and recording an acoustic demo, the song is further demoed by a producer and a band or studio musicians in studio. From there it's turned over to the publisher who pitches the song.

NOTABLE NAMES 2020

(Based on Chartmetrics Nashville Country Charts based on radio airplay October 29, 2020):

SAM HUNT

LUKE COMBS

GABBY BARRETT

JAMESON RODGES

MATT STELL

NOTABLE NASHVILLE NAMES

GABBY BARRETT:

4,141,980 monthly Spotify listeners
Top Spotify Streamed City: Chicago
645K Instagram followers

CAM

1,343,045 monthly Spotify listeners
Top Spotify Streamed City: Chicago
263K Instagram followers

SAM HUNT

6,640,920 monthly Spotify listeners
Top Spotify Streamed City: Chicago
2.4M Instagram followers

MAREN MORRIS

14,210,641 monthly Spotify listeners
Top Spotify Streamed City: Chicago
1.5M Instagram followers

WAYLON PAYNE

78,452 monthly Spotify listeners
Top Spotify Streamed City: Dallas
6K Instagram followers

MARGO PRICE

225,290 monthly Spotify listeners
Top Spotify Streamed City: Chicago
156K Instagram followers

CARRIE UNDERWOOD

5,655,121 monthly Spotify listeners
Top Spotify Streamed City: Chicago
9.9M Instagram followers

KEITH URBAN

8,021,396 monthly Spotify listeners
Top Spotify Streamed City: Sydney
2.5M Instagram followers

HAILEY WHITTERS

149,908 monthly Spotify listeners
Top Spotify Streamed City: Dallas
25K Instagram followers

JAIME WYATT

38,231 monthly Spotify listeners
Top Spotify Streamed City: Dallas
21K Instagram followers

"Our royalties will be affected by this. Because restaurants aren't open and haven't been open as much, and hotels. Those licenses they pay to BMI, ASCAP and SESAC—some of that money goes toward our royalties, so we won't have that. There will be a dip I think we will notice. On the flipside of that, I think people are consuming more music. I sat in on an NMPA (National Music Publishers Association) meeting and a guy at Nielsen said the most increased genre for streaming was Country."

Jenn Schott, Songwriter

A huge number of powerhouse associations, businesses, radio stations, and names are associated with country music in Nashville. Notably, WSM Radio 650 AM broadcasts Grand Ole Opry Radio. The Country Music Association is headquartered in Nashville, with CMA Fest being one of the largest annual events regularly hosted in the city (find more information here). RCA Nashville is a studio that has played host to the likes of Willie Nelson and Waylon Jennings. Country Music Television has their headquarters in downtown Nashville. It is easy to find country musicians playing in famed locations on Broadway like Robert's Western World, and it's just as easy to find them playing at regular events such as Honky-Tonk Tuesday Nights at the American Legion Post 82. As Nashville is the "country music capital," this list goes on.

"For most musicians that regularly perform on Nashville's famed Broadway, it seems their main source of income is performing on Broadway or touring. As Broadway musician SJ McDonald sees it, "A lot of musicians got into real estate over the past year to make ends meet. Before the pandemic, playing on Broadway was my sole source of income. Having that wipe out overnight is a crazy thing, and to make ends meet while I stay away from the bars, I've started babysitting on the side."

COVID has stopped all of my gigs on Broadway for the foreseeable future. Personally, since people are traveling from all over the U.S. to come to Nashville and the bars on Broadway, I haven't felt comfortable enough to go back yet. Many are in the same boat as me, but some are starting to play downtown again, because the bars are taking the right precautions and doing everything right. The issue is, the people that come from out of town may or may not follow the right guidelines to keep everyone [crowd, bar staff, and musicians] safe. I know quite a few people who have moved out of Nashville, possibly for good, over this pandemic. It breaks my heart."

SJ McDonald, Broadway Musician/Artist/Songwriter

EDM/ELECTRONIC

FANS SURVEYED IN THE MUSIC CONSUMERS SURVEY

11% of people list this genre as one of their favorites to listen to

9% of people list this genre as one of their favorites to experience live

The top way that people who listen to the EDM/Electronic genre consume music is via Spotify, at **75%** of the category

82% of EDM/Electronic fans have bought music related merch in the past year

EDM/Electronic fans have attended five livestream concerts on average since March

16% of EDM/Electronic fans paid for livestreams or virtual performances

50% of EDM/Electronic fans participated in crowd funding or donated to any other sources of supplementary income for artists during COVID-19

MUSIC CREATORS SURVEYED IN THE SURVEY TO THE MUSIC INDUSTRY

5% of music creators indicated that this was one of their primary music genres

25% of EDM/Electronic music creators report they are making more music since the onset of COVID and **50%** report they are making less

EDM/Electronic music creators list the top three results of COVID as follows:

Loss of scheduled gigs, studio work, or residency: **86%**

Loss of Revenue, employment, or benefits: **83%**

Purchased new gear, audio equipment, and/or musical instruments: **34%**

13% of EDM/Electronic music creators have participated in a livestream concert for compensation, and **40%** for no compensation since March

75% of EDM/Electronic music creators have recorded music in a studio within the last six months

55% of EDM/Electronic music creators have released music in the last six months

38% of EDM/Electronic recording artists/vocalists are signed to a record label

35% of EDM/Electronic recording artists or vocalists are signed to a music publisher

88% of EDM/Electronic music creators consider themselves to be an independent artist or songwriter

39% of EDM/Electronic music creators have more than one job

20% of EDM/Electronic music creators do not have health insurance

14% of EDM/Electronic music creators are part of a union

GENRE CULTURE

EDM and Electronic fans and musicians live for raves and music festivals. While large shows were canceled, online raves in virtual reality as well as DJ live streams have been a way for these musicians to pivot. Their music already requires so much technology that their ability to shift gears might be easier than those in other genres; however, live streaming equipment can be expensive. Other genres have had online concerts (Soccer Mommy on Club Penguin and Travis Scott in Fortnite, e.g.), but Rave-a-thons and virtual raves seem to shine most in the electronic genre.⁸⁰

NOTABLE NAMES 2020

(From the Spotify mint playlist):

MARSHMELLO

LUCKY DAYE

MARTIN GARRIXAJOR LAZER

IMANBEK

KYGO

ZEDD

SG LEWIS

DAVID GUETTA

NOTABLE NASHVILLE NAMES

FINDERZ KEEPERZ:

16,081 monthly Spotify listeners

Top Spotify Streamed City: Los Angeles

9K Instagram followers

PROTOHYPE

93,564 monthly Spotify listeners

Top Spotify Streamed City: Chicago

181K Instagram followers

WICK-IT THE INSTAGATOR

1,405 monthly Spotify listeners

Top Spotify Streamed City: Denver

8K Instagram followers

Find EDM musicians playing at the Cowan and other venues around town. Deep Tropics, a relatively new music festival hosted in downtown Nashville, features a lineup heavy with EDM and House DJs. Dubaween is an annual Halloween party, this year featured as a drive-in, thrown by local event group Sacred Hive. Additionally, one can find DJs spinning along the Buffalo River at the annual Sparkle City River Dance event.

"Two years ago, I started teaching professionally and mainly the reason was, I mean even before COVID being a touring DJ is really hard. Staying relevant and being a popular artist and all this stuff. And so as I get older, I was just looking for something to kind of supplement my income and so I didn't have to say yes to every single show. It's a lot of politics. Do you have the best agent? The best manager? Are you on the best team with the best supporting artists? There's only a few of those, you know, and the show's gotta crush and promoters are out to get the money so they're only going to book the biggest guys."

Max Pote – Producer, "Protohype;" Founder, Underdog Records

FOLK/AMERICANA

FANS SURVEYED IN THE MUSIC CONSUMERS SURVEY

40% of people list this genre as one of their favorites to listen to

28% of people list this genre as one of their favorites to experience live

The top way that people who listen to the Folk/American genre consume music is via Spotify, at **59%** of the category

75% % of Folk/Americana fans have bought music related merch in the past year

Folk/Americana fans have attended eight livestream concerts on average since March

37% of Folk/Americana fans paid for livestreams or virtual performances

56% of Folk/Americana fans participated in crowd funding or donated to any other sources of supplementary income for artists during COVID-19

MUSIC CREATORS SURVEYED IN THE SURVEY TO THE MUSIC INDUSTRY

32% of music creators indicated that this was one of their primary music genres

10% of Folk/Americana music creators report they are making more music since the onset of COVID, and **79%** report they are making less

Folk/Americana music creators list the top three results of COVID as follows:

Loss of scheduled gigs, studio work, or residency: **90%**

Loss of Revenue, employment, or benefits: **83%**

Cancelled or postponed their tour: **52%**

33% of Folk/Americana music creators have participated in a livestream concert for compensation, and **46%** for no compensation since March

68% of Folk/Americana music creators have recorded music in a studio within the last six months

32% of Folk/Americana music creators have released music in the last six months

16% of Folk/Americana music creators are signed to a record label

26% of Folk/Americana music creators are signed to a music publisher

85% of Folk/Americana music creators consider themselves to be an independent artist or songwriter

55% of Folk/Americana music creators have more than one job

12% of Folk/Americana music creators do not have health insurance

40% of Folk/Americana music creators are part of a union

GENRE CULTURE

Folk music relies heavily on touring and summits like AMERICANAFEST and Folk Alliance for getting artists exposure and business. Huge festivals such as Grey Fox Bluegrass Festival went online this year or were completely canceled. The genres within this category thrive in a culture filled with live performance; acoustic instruments and a crowd nodding along to a jam session.⁸¹

NOTABLE NAMES 2020

2020 (From the Spotify 2020 Americana Music Honors & Awards Playlist)

NATHANIEL RATELIFF

BILLY STRINGS

THE HIGHWOMEN

KATIE PRUITT

BRITTANY HOWARD

YOLA

TYLER CHILDERS

BRANDI CARLILE

JOHN PRINE

NOTABLE NASHVILLE NAMES

KYSHONA ARMSTRONG

3,808 monthly Spotify listeners
Top Spotify Streamed City: Atlanta
5K Instagram followers

RHIANNON GIDDENS

620,627 monthly Spotify listeners
Top Spotify Streamed City: Sydney
63K Instagram followers

LILLY HIATT

56,747 monthly Spotify listeners
Top Spotify Streamed City: Chicago
20K Instagram followers

ERIN RAE

83,311 monthly Spotify listeners
Top Spotify Streamed City: Chicago
15K Instagram followers

KATIE PRUITT

431,883 monthly Spotify listeners
Top Spotify Streamed City: Chicago
26K Instagram followers

MOLLY TUTTLE

474,897 monthly Spotify listeners
Top Spotify Streamed City: Chicago
56K Instagram followers

ADIA VICTORIA

107,805 monthly Spotify listeners
Top Spotify Streamed City: Chicago
15K Instagram followers

YOLA

870,834 monthly Spotify listeners
Top Spotify Streamed City: Sydney
60K Instagram followers

Well-known artist and local staple John Prine tragically passed away from COVID-19 complications in April of 2020. He could be described as an Americana artist, a country artist and a prominent singer-songwriter. John Prine's posthumous release "I Remember Everything" is his last.

Find artists such as Michael Franti & Spearhead, Lucinda Williams and Jason Isbell signed to local management and promotion company Thirty Tigers. Folk, Americana and Indie Rock label Dualtone Records is home to names like Amos Lee, The Lone Bellow and the Lumineers. Label New West Records is home to names like Guy Clark, Steve Earle and The Secret Sisters. Finally, Rounder Records boasts names Bela Fleck, Dawes and Sarah Jarosz.

The Americana Music Association, based out of Nashville, works tirelessly to promote the genre by "hosting the annual Americana Music Festival & Conference (AMERICANAFEST), publish the weekly Americana Airplay Chart, produce the annual Americana Music Honors and Awards show, participate in other industry events and conferences, produce member newsletters and marketing materials, conduct research about our industry and consumers, work to increase Americana's profile at retail and serve as an advocate on behalf of Americana's interests. Find a discussion of the Festival and Conference's economic impact in the previous section on the economic impact of large events.⁸¹

Scott Mulvahill, Folk/Americana artist, on starting a Patreon, an online membership platform that allows creators to run a subscription service, to supplement his income and continue making music:

"I hope that means there is a relationship with fans that's been built up and it's strong enough to where they're like 'oh we see the need,' you know, 'if Scott's going to continue making music we have to chip in and make it happen.'"

"I manage mostly artists in the Folk/ Americana space and they tend to not be particularly technologically savvy or love social media. I don't think any of my artists had live-streamed—maybe one had done a livestream ever before this- and so I think the beauty of what's coming from it for these artists is that they've been kind of forced to embrace technology to connect with fans. Some of my artists have developed new skills: they know how to film themselves and they know how to livestream which has been really great.

I think the exciting thing for me is when touring starts to come back hopefully the live stream income and the Patreon and the things we've done to get creative about income will stay so we will have created additional revenue streams during this time."

Erin O. Anderson, Founder & CEO, Olivia Management

HIP-HOP AND RAP

FANS SURVEYED IN THE MUSIC CONSUMERS SURVEY

34% of people list this genre as one of their favorites to listen to

21% of people list this genre as one of their favorites to experience live

The top way that people who listen to the Hip-Hop and Rap genre consume music is via Spotify, at **74%** of the category

66% Hip-Hop and Rap fans have bought music related merch in the past year

Hip-Hop and Rap fans have attended four livestream concerts on average since March

24% of Hip-Hop and Rap fans paid for livestreams or virtual performances

44% of Hip-Hop and Rap fans participated in crowd funding or donated to any other sources of supplementary income for artists during COVID-19

MUSIC CREATORS SURVEYED IN THE SURVEY TO THE MUSIC INDUSTRY

15% of music creators indicated that this was one of their primary music genres

32% of Hip-Hop and Rap music creators report they are making more music since the onset of COVID and **42%** report they are making less

Hip-Hop and Rap music creators list the top three results of COVID as follows:

Loss of scheduled gigs, studio work, or residency: **68%**

Loss of Revenue, employment, or benefits: **58%**

Purchased new gear, audio equipment, and/or musical instruments: **42%**

25% of Hip-Hop and Rap music creators have participated in a livestream concert for compensation and **29%** for no compensation since March

70% of Hip-Hop and Rap music creators have recorded music in a studio within the last six months

61% of Hip-Hop and Rap music creators have released music in the last six months

24% of Hip-Hop and Rap music creators are signed to a record label

45% of Hip-Hop and Rap music creators are signed to a music publisher

77% of Hip-Hop and Rap music creators consider themselves to be an independent artist or

42% of Hip-Hop and Rap music creators have more than one job

15% of Hip-Hop and Rap music creators do not have health insurance

14% of Hip-Hop and Rap music creators are part of a union

GENRE CULTURE

Hip-Hop and Rap are genres on the rise in Nashville. Venues like DRKMTTR, The Beatlist's Beat Battle events and Brown Bag Fest are among the list of those fostering hip-hop and rap in the Nashville live music scene. Find record producer and businessman, Jim Jonsin, championing work with names like Beyoncé, Usher and Lil Wayne relocating to Nashville in 2017. Find local hip-hop artist Chuck iNDigo working as one of many producers and artists running Third Eye & Co., an independent record label. The blog 2L's On A Cloud serves to list hip hop events, artists and otherwise related news in Nashville as well. COVID-19 has impacted the hip-hop/rap community in several ways. Streaming is up, more and more songs are trending on TikTok, but smaller venues are closing and large writing sessions are no longer safe.

HIP-HOP AND RAP SONGWRITING CULTURE

Modern rap and hip-hop typically starts with a loop or a sample from another song or a sample library like Splice. Writing sessions can consist of any number of co-writers from two to eight. There is an importance to being in the room while writing a song, as Daisha McBride says:

"At first I tried recording with a big group, but it's just not it. Zoom can be really laggy. Especially if one person is playing something and it might echo and someone's dog might be barking and it's just too much. Now I just work with my producer and one other person and it's a lot more manageable.... It's not the same either. Writing music is so vibey and personal. You're bouncing off other people's vibes. Sometimes over a screen it's hard to get those same vibes. So, rather than force it, I'm just good on not doing the big group writes for now."

NOTABLE NAMES 2020

From Chartmetrics Nashville Top Hip Hop Songs by Local Airplay October 29, 2020:

JAWSH 685

JASON DERULO

DRAKE

LIL DURK

RODDY RICH

MUSTARD

JACK HARLOW

CARDI B.

MEGAN THEE STALLION

NOTABLE NASHVILLE NAMES

BRIAN BROWN

7,734 monthly Spotify listeners
Top Spotify Streamed City: Atlanta
5K Instagram followers

YOUNG BUCK

892,503 monthly Spotify listeners
Top Spotify Streamed City: Chicago
708K Instagram followers

TIM GENT

8,413 monthly Spotify listeners
Top Spotify Streamed City: Chicago
18K Instagram followers

CHUCK INDIGO

1,725 monthly Spotify listeners
Top Spotify Streamed City: Nashville
3K Instagram followers

LACKHONEY

28,166 monthly Spotify listeners
Top Spotify Streamed City: Los Angeles
2K Instagram followers

DAISHA MCBRIDE

25,619 monthly Spotify listeners
Top Spotify Streamed City: Chicago
31K Instagram followers

JELLY ROLL

1,462,291 monthly Spotify listeners
Top Spotify Streamed City: Chicago
511K Instagram followers

"I do music videos pretty frequently. Typically, in hip-hop videos there's normally a lot of people. A whole bunch of people getting hype somewhere. So, I think that element could be a little different. Because friends in other genres—you can just put a guy in a field somewhere, it's not as big of a group. I filmed a music video for one of my songs at the very beginning of quarantine and it was definitely risky. Everyone had to get tested and we were super OCD about it, but I don't think I've seen a lot of hip-hop artists putting out visuals right now because with the style of our genre and our visuals it's hard when you can't be around people."

Daisha McBride, "The Rap Girl"

"I think for the first time a lot of the other genres are now feeling what hip hop and rap has for years which is limited resources. A lot of artists in the hip hop and rap genre are prevailing. They're starting to elevate their craft in various different ways, because we're almost used to this format of things as far as limited resources and having to create with a grassroots push. Yes, we are affected in a lot of different ways. However, I think because, country genres and rock genres were used to going into spaces like Broadway bars, The Ryman, Bridgestone Arena, etc. and sell out shows, they are having to push in other ways without depending solely on live events. Whereas, we have always had limited resources where we can barely get booked for 500-1000 capacity spaces. So now the playing field has evened out a bit and hip hop and rap are and will continue to thrive. Pushing without huge marketing tools, growing an organic fan base and getting creative with bookings and live events shows how creative the hip hop has to be. So, it's nothing new. Now the focus is getting more creative and pushing digitally to continue to grow."

D'Llisha Davis, Creator and Editor, 2L's on a Cloud

JAZZ

FANS SURVEYED IN THE MUSIC CONSUMERS SURVEY

23% of people list this genre as one of their favorites to listen to

22% of people list this genre as one of their favorites to experience live

The top way that people who listen to the Jazz genre consume music is via Spotify, at **57%** of the category

76% of Jazz fans have bought music related merch in the past year

Jazz fans have attended five livestream concerts on average since March

36% of Jazz fans paid for livestreams or virtual performances

48% of Jazz fans participated in crowd funding or donated to any other sources of supplementary income for artists during COVID-19

MUSIC CREATORS SURVEYED IN THE SURVEY TO THE MUSIC INDUSTRY

19% of music creators indicated that this was one of their primary music genres

10% of Jazz music creators report they are making more music since the onset of COVID, and **78%** report they are making less

Jazz music creators list the top three results of COVID as follows:

Loss of scheduled gigs, studio work, or residency: **92%**

Loss of Revenue, employment, or benefits: **83%**

Purchased new gear, audio equipment and/or musical instruments: **40%**

21% of Jazz music creators have participated in a livestream concert for compensation and **37%** for no compensation since March

65% of Jazz music creators have recorded music in a studio within the last six months

29% of Jazz music creators have released music in the last six months

23% of Jazz recording artists/vocalists are signed to a record label

35% of Jazz recording artists or vocalists are signed to a music publisher

78% of Jazz music creators consider themselves to be an independent artist or songwriter

44% of Jazz music creators have more than one job

11% of Jazz music creators do not have health insurance

56% of Jazz music creators are part of a union

GENRE CULTURE

Much like folk music, jazz is all about the jam session. Jazz is most often experienced in a live setting, be it the house band at a resort or local coffee shop or be it your favorite ensemble playing at your local theatre. Jazz musicians are often college educated or have formal music training leading to an in-depth knowledge of music theory and an adept ability to improvise. 2020 has seen jazz seeping into mainstream pop and hip hop such as Billie Eilish's latest single "My Future" as well as in common "study playlists" and lo-fi playlists where jazz music is put through a lo-fi filter and remixed, like in the notable playlist/YouTube stream "lo-fi hip hop radio - beats to relax/study to" by Chilled Cow.^{83, 84}

Nashville based Jazz Club Rudy's had to shut down live performances opting for live streams instead. Their website states, *"Because of COVID-19 and city mandates restricting the use of our space such that we cannot currently operate we must rely on public assistance and generosity to get through these times. We ask, if you have the means, value what Rudy's brings to your life and would like to support the continuation of what we do by bringing live jazz to Nashville and nurturing the live creative process in an intimate setting, that you consider donating what you can and feel comfortable with to our cause, no matter how small it may be."*⁸⁵

NOTABLE NAMES 2020

(From the Spotify mint playlist):

SNARKY PUPPY

JORJA SMITH

DERRICK HODGE

JOSH JOHNSON

NUBYA GARCIA

BLACK NILE

NOTABLE NASHVILLE NAMES

JEFF COFFIN

1,484 monthly Spotify listeners

Top Spotify Streamed City: **Chicago**

50K Instagram followers

KEITH CARLOCK

268 monthly Spotify listeners

Top Spotify Streamed City: **Newcastle**

181K Instagram followers

WENDY MOTEN

28,228 monthly Spotify listeners

Top Spotify Streamed City: **Quezon City**

14K Instagram followers

NASHVILLE JAZZ WORKSHOP

2K Instagram followers

VICTOR WOOTEN

141,743 monthly Spotify listeners

Top Spotify Streamed City: **Santiago**

21K Instagram followers

The Nashville Jazz Workshop provides jazz education and a workshop environment for professionals, as well as performances to promote community appreciation of jazz. Like many other organizations, they have been offering much of their programming online during the pandemic.

LATIN

FANS SURVEYED IN THE MUSIC CONSUMERS SURVEY

9% of people list this genre as one of their favorites to listen to

8% of people list this genre as one of their favorites to experience live

The top way that people who listen to the Latin genre consume music is via Spotify, at **72%** of the category

67% Latin fans have bought music related merch in the past year

Latin fans have attended four livestream concerts on average since March

35% of Latin fans paid for livestreams or virtual performances

51% of Latin fans participated in crowd funding or donated to any other sources of supplementary income for artists during COVID-19

MUSIC CREATORS SURVEYED IN THE SURVEY TO THE MUSIC INDUSTRY

5% of music creators indicated that this was one of their primary music genres

24% of Latin music creators report they are making more music since the onset of COVID and **68%** report they are making less

Latin music creators list the top three results of COVID as follows:

Loss of scheduled gigs, studio work, or residency: **79%**

Loss of Revenue, employment, or benefits: **64%**

Purchased new gear, audio equipment, and/or musical instruments: **40%**

18% of Latin music creators have participated in a livestream concert for compensation and **24%** for no compensation since March

70% of Latin music creators have recorded music in a studio within the last six months

73% of Latin music creators have released music in the last six months

38% of Latin music creators are signed to a record label

22% of Latin music creators are signed to a music publisher

37% of Latin music creators consider themselves to be an independent artist or songwriter

42% of Latin music creators have more than one job

16% of Latin music creators do not have health insurance

52% of Latin music creators are part of a union

GENRE CULTURE

Miami is the biggest hub for Latin Music in the United States. However, there is a small and growing Latin music scene in the Nashville community. According to Latin artist and songwriter Alejandro Sierra, "COVID has shut down most live performances. Latin American music thrives with live shows, because our culture is colorful and dance oriented! Latin artists strive to play at parties and large social gatherings. Without this, the music doesn't connect the same way. Genres like Reggaeton and Salsa are meant to be played at big celebrations and packed clubs." Not to mention while some fitness classes have moved online such as Zumba and dance, the cancelation of fitness classes and dance classes and the closing of dance clubs that often play Latin music has removed more outlets for Latin music. The Latin Music Scene in Nashville is growing with venues like Plaza Mariachi and Rudy's Jazz Room, which has a Latin music night.⁸⁶

NOTABLE NAMES 2020

(Based on Spotify playlist Latin Hit Mix):

BAD BUNNY

JESSE & JOY

PALOMA MAMI

CAMILO

SOFIA REYES

J BALVIN

CARLOS VIVES

NOTABLE NASHVILLE NAMES

12 MANOS

2K Instagram followers

APRENDIZ

73K Instagram followers

IGNACIO AROCENA

28,918 monthly Spotify listeners

Top Spotify Streamed City: Santiago

6K Instagram followers

ALEJANDRO SIERRA

1,441 monthly Spotify listeners

Top Spotify Streamed City: Quito

1K Instagram followers

Speaking about Latin music, but elaborating on a dynamic sure to affect artists across genres:

"The smart artists who know how to handle their money are the ones who are going to survive. The ones that don't plan and budget their money, ask for advances and spend it, and don't collect any royalties...these are the ones who are going to suffer right now."

Amelia Cueva, CEO of A&I Music Entertainment

NASHVILLE VENUES OR EVENTS

Analog at the Hutton Hotel - Intimo

Brugada Bar and Lounge

Bucanas Night Club

Hard Rock Cafe-Monthly Latin Night

Ibiza Night Club

La Rumba Discotque

Plaza Mariachi

Rudy's Jazz Room Latin Night

Salsa

MUSICAL THEATRE

GENRE CULTURE

One area the report did not want to overlook but did not formally survey is the musical theatre genre. The musical theatre community and theatre in general have had to stop live performance opting for Zoom musicals and repeatedly watching the Disney Plus recorded version of Hamilton to get their theatre fix in quarantine.

Speaking to the struggles theatre musicians and performers are experiencing:

"A huge thing is not being able to take dance classes, so you're losing muscle tone, unless you live in an apartment or house big enough to dance in. The theatre union (Actor's Equity) makes it so hard to join, so there are countless people out there without any kind of protection or benefits. And even the Equity folks are still not getting a lot of help. Theatre will definitely be the last industry to come back; so many people are leaving the business or moving away for a long time....It's easier for orchestras to create virtual solutions but the whole point of theatre is to see it live. Also, TV/Film can use camera angles to make people seem closer together, but not in theatre."

**Gabriella Green – Actor, Musician, Assistant Producer,
Johnny Mercer Foundation Songwriters Project**

NOTABLE NAMES 2020

LIN MANUEL MIRANDA

IDINA MENZEL

LESLIE ODOM JR.

BARETT WILBERT WEED

NOTABLE NASHVILLE NAMES:

NASHVILLE REPERTORY THEATRE

2K Instagram followers

TENNESSEE PERFORMING ARTS CENTER

23K Instagram followers

POP

FANS SURVEYED IN THE MUSIC CONSUMERS SURVEY

48% of people list this genre as one of their favorites to listen to

35% of people list this genre as one of their favorites to experience live

The top way that people who listen to the Pop genre consume music is via Spotify, at **57%** of the category

67% of Pop fans have bought music related merch in the past year

Pop fans have attended three livestream concerts on average since March

22% of Pop fans paid for livestreams or virtual performances

42% of Pop fans participated in crowd funding or donated to any other sources of supplementary income for artists during COVID-19

MUSIC CREATORS SURVEYED IN THE SURVEY TO THE MUSIC INDUSTRY

43% of music creators indicated that this was one of their primary music genres

15% of Pop music creators report they are making more music since the onset of COVID and **69%** report they are making less

Pop music creators list the top three results of COVID as follows:

Loss of scheduled gigs, studio work, or residency: **80%**

Loss of Revenue, employment, or benefits: **78%**

Cancelled or postponed my tour: **37%**

21% of Pop music creators have participated in a livestream concert for compensation and **36%** for no compensation since March

64% of Pop music creators have recorded music in a studio within the last six months

40% of Pop music creators have released music in the last six months

16% of Pop recording artists/vocalists are signed to a record label

27% of Pop recording artists or vocalists are signed to a music publisher

78% of Pop music creators consider themselves to be an independent artist or songwriter

45% of Pop music creators have more than one job

13% of Pop music creators do not have health insurance

37% of Pop music creators are part of a union

GENRE CULTURE

Pop music made up **20.1%** of total music album consumption in the United States in 2018, by genre. Pop music's home is typically considered Los Angeles; however, Nashville is growing its pop music scene through organizations like TONS and Alta Dena, as well as Doctor Luke's publishing company Prescription Songs, which established a Nashville office in 2017.⁸⁷

Because many pop writing sessions involve writing to a produced track in a digital audio workstation, the use of Zoom calls and other video conferencing in which audio sharing is possible has become the norm for quarantine co-writing. Some writers find the ability to control the same computer helpful to the writing process. Others struggle with technical difficulties. **32.6%** of music creators say the transition to remote work has decreased their working proficiency on a day-to-day basis; **35.1%** say it increased or maintained their efficiency.

POP WRITING CULTURE

Pop writing sessions can take many forms but often they involve a "producer-writer" and a top liner or two who write lyrics over the track the producer is creating. Some writers are involved with every aspect of the song whereas some stick to a specific role (lyrics, melody, production, etc.) Typically, a demo with a scratch vocal is the end product of a pop session.

NOTABLE NAMES 2020

(From Chartmetrics Nashville Top Pop Songs by Local Airplay October 29, 2020)

HARRY STYLES

JULIA MICHAELS

DABABY

SURF MESA

JP SAXE

EMILEE

NOTABLE NASHVILLE NAMES

NIGHTLY

1,250,495 monthly Spotify listeners
Top Spotify Streamed City: Chicago
30K Instagram followers

RYAN FINE

11,915 monthly Spotify listeners
Top Spotify Streamed City: Sydney
181K Instagram followers

TRISTEN GASPADAREK

41,998 monthly Spotify listeners
Top Spotify Streamed City: Chicago
6K Instagram followers

R.LUM.R

184,940 monthly Spotify listeners
Top Spotify Streamed City: Los Angeles
22K Instagram followers

LENNON STELLA

11,517,234 monthly Spotify listeners
Top Spotify Streamed City: Sydney
925K Instagram followers

Find the pop scene being enriched by Claude Kelly, a producer who has worked with the likes of Michael Jackson, Ariana Grande and Bruno Mars. Alongside Chuck Harmony (together Louis York), Kelly started the “Weirdo Workshop” record label and artist collective in 2015.

The scene also boasts writer Amy Wadge, who has worked with names like Ed Sheeran, Camila Cabello and Alicia Keys. Additionally, Dan Wilson contributes to this ecosystem and has collaborated with artists such as Adele, Niall Horan, Halsey and P!nk.

Notable Nashville companies that are integral to fostering the pop scene include Atlantic Records and Prescription Songs.

“Our writers across the board in both Nashville and LA are either taking this time to reset, working solo or working remotely. About 20-25% are those working remotely and have either grown to adapt to our current state or have really thrived in this environment. But some people just haven’t been able to get into a groove, which is ok. Some people don’t like working by themselves and some people thrive off of collaboration, which is obviously what my job is day in and day out, so I have just been trying to encourage all the writers to do whatever is best for them mentally. I will say, what has been really fruitful on our end, is this time has introduced us to so many different people around the world, and because the entire world is going through this, we have had more calls internationally than we ever have. Everyone is just trying their best to be as productive as possible. We’ve gotten to actually meet more people face to face (on camera) which I think has reminded all of us that pandemic or not, we can work together quite a bit virtually. It has opened a door for us that has really been there the whole time and now we can take full advantage of it – I think that’s something we will be able to carry on post-pandemic.”

**Katie Fagan – Head of A&R, Prescription Songs;
Co-Founder, The Other Nashville Society**

“It’s way harder to meet people which makes each interaction more precious. I think it’s also really opened us up to global writes! I’m not sure I’ve met a single writer who prefers Zoom, but the fact that we’ve proven it to ourselves opens a lot of doors for the global community of pop to interact in a different way.”

Deza, Pop Writer and Artist

PUNK, EMO, HARDCORE AND METAL

FANS SURVEYED IN THE MUSIC CONSUMERS SURVEY

25% of people list Punk, Emo & Hardcore as one of their favorites to listen to and **11%** list Metal

20% of people list Punk, Emo & Hardcore as one of their favorites to experience live and **7%** list Metal

The top way that people who listen to the Punk, Emo & Hardcore & Metal genre consume music is via Spotify, at **68%**

77% of Punk, Emo, Hardcore & Metal fans have bought music related merch in the past year

Punk, Emo & Hardcore & Metal fans have attended three livestream concerts on average since March

15% of Punk, Emo, Hardcore & Metal fans paid for livestreams or virtual performances

55% of Punk, Emo, Hardcore & Metal fans participated in crowd funding or donated to any other sources of supplementary income for artists during COVID-19

MUSIC CREATORS SURVEYED IN THE SURVEY TO THE MUSIC INDUSTRY

8% of music creators indicated that this was one of their primary music genres

14% of Punk, Emo & Hardcore & Metal music creators report they are making more music since the onset of COVID and **42%** report they are making less

Punk, Emo & Hardcore & Metal music creators list the top three results of COVID as follows:

Loss of scheduled gigs, studio work, or residency: **79%**

Loss of Revenue, employment, or benefits: **71%**

Had to sell gear, equipment, or personal belongings: **56%**

6% of Punk, Emo, Hardcore & Metal music creators have participated in a livestream concert for compensation, and **26%** for no compensation since March

35% of Punk, Emo, Hardcore & Metal music creators have recorded music in a studio within the

27% of Punk, Emo, Hardcore & Metal music creators have released music in the last six months

25% of Punk, Emo, Hardcore & Metal recording artists/vocalists are signed to a record label

29% of Punk, Emo, Hardcore & Metal recording artists or vocalists are signed to a music publisher

83% of Punk, Emo, Hardcore & Metal music creators consider themselves to be an independent artist or songwriter

36% of Punk, Emo, Hardcore & Metal music creators have more than one job

36% of Punk, Emo, Hardcore & Metal music creators do not have health insurance

9% of Punk, Emo, Hardcore & Metal music creators are part of a union

GENRE CULTURE

Although these are all sub-genres of rock, the world of each is distinct. Punk and hardcore shows take place everywhere from suburban basements and independent venues to huge stages. This genre tends to “infuse local talent with touring acts”, according to Talent Agent Ben Mench-Thurlow with APA. These shows are more likely to be all-ages than many others. While not as high profile as some other genres, the underground current is strong.

NOTABLE NAMES 2020

(From Spotify's Pop Punk's Not Dead playlist and New Metal Tracks Playlist):

MAYDAY PARADE

TIGERS JAW

NECKDEEP

BRING ME THE HORIZON

NOTABLE NASHVILLE NAMES:

BAYSIDE

422,343 monthly Spotify listeners,
Top Spotify Streamed City: Chicago,
50K Instagram followers

BULLY

96,918 monthly Spotify listeners,
Top Spotify Streamed City: Chicago,
39K Instagram followers

DASHBOARD CONFESSIONAL

1,323,432 monthly Spotify listeners,
Top Spotify Streamed City: Chicago,
106K Instagram followers

NEW FOUND GLORY

1,367,732 monthly Spotify listeners,
Top Spotify Streamed City: Chicago,
180K Instagram followers

SAVES THE DAY

211,191 monthly Spotify listeners,
Top Spotify Streamed City: Los Angeles,
33K Instagram followers

SHELL OF A SHELL

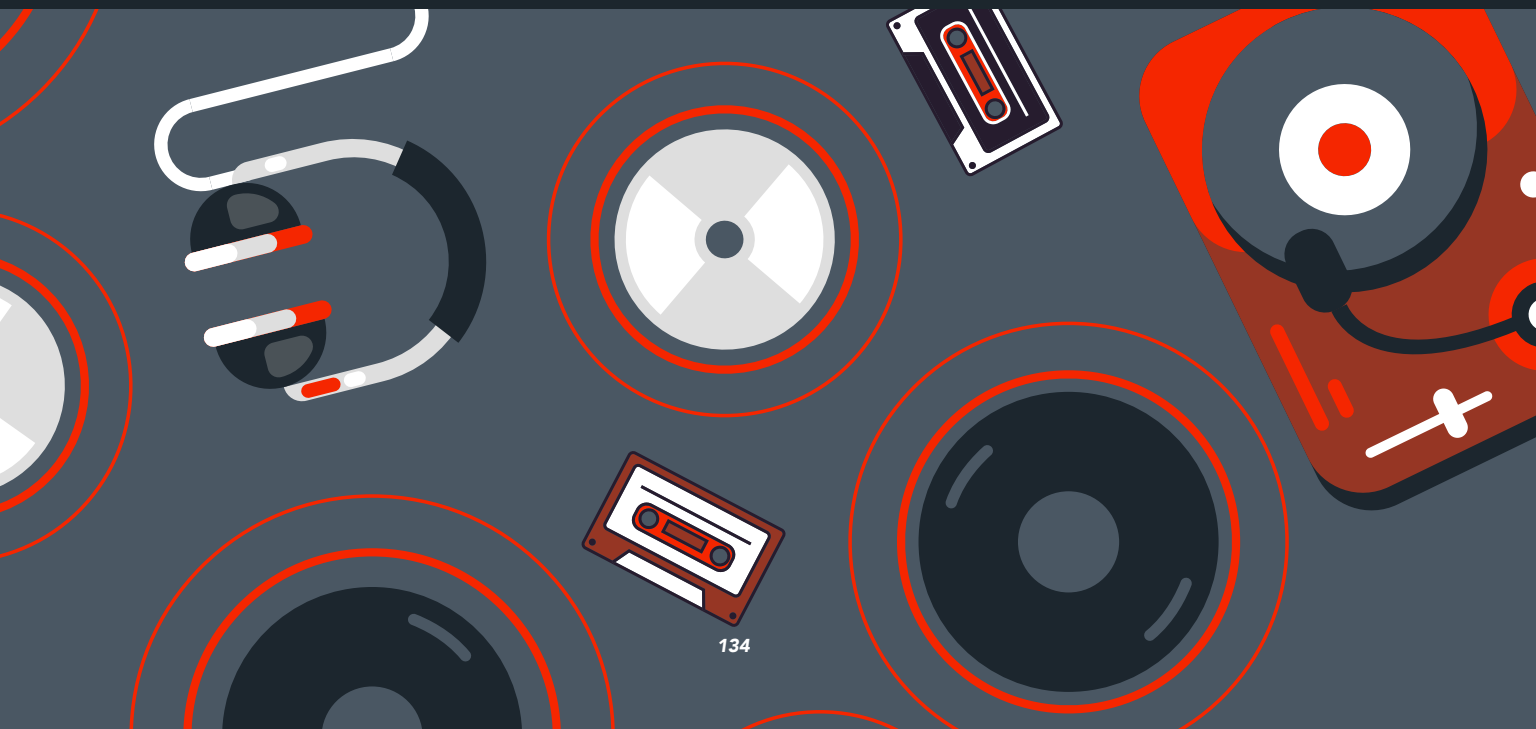
1,476 monthly Spotify listeners,
Top Spotify Streamed City: Chicago,
1K Instagram followers

Find local and touring punk bands playing shows at DRKMTR in East Nashville, Rocketown downtown and Betty's Grill in The Nations.

"The punk, hardcore and metal is ridiculously impressive in my opinion. There's a lot of good quality here. There may not be of quantity at all times, but the quality is always high and we keep seeing it."

Kathryn Edwards, Founder and Co-Owner, DRKMTR

Local organization Nashville is the Reason, calls themselves *"a group of friends in the music industry who bring together fans of punk, emo and indie music for monthly parties, concerts and other events all over Nashville."* They have been unable to host in person events since March. While they and other venues, bands and organizations within the genre have pivoted to some online shows, they are advocating strongly for change as they stated on Facebook September of 2020, *"Congress must pass the updated HEROES Act which includes giving America's independent venues a fighting chance to survive. Doing so will help #SaveOurStages, put millions back to work and uplift our communities!"*^{88, 89}



ROCK

FANS SURVEYED IN THE MUSIC CONSUMERS SURVEY

51% of people list this genre as one of their favorites to listen to

46% of people list this genre as one of their favorites to experience live

The top way that people who listen to the Rock genre consume music is via Spotify, at **57%** of the category

74% of Rock fans have bought music related merch in the past year

Rock fans have attended four livestream concerts on average since March

27% of Rock fans paid for livestreams or virtual performances

50% of Rock fans participated in crowd funding or donated to any other sources of supplementary income for artists during COVID-19

MUSIC CREATORS SURVEYED IN THE SURVEY TO THE MUSIC INDUSTRY

35% of music creators indicated that this was one of their primary music genres

8% of Rock music creators report they are making more music since the onset of COVID and **78%** report they are making less

Rock music creators list the top three results of COVID as follows:

Loss of scheduled gigs, studio work, or residency: **89%**

Loss of Revenue, employment, or benefits: **84%**

Cancelled or postponed their tour: **45%**

28% of Rock music creators have participated in a livestream concert for compensation and **37%** for no compensation since March

60% of Rock music creators have recorded music in a studio within the last six months

34% of Rock music creators have released music in the last six months

20% of Rock recording artists/vocalists are signed to a record label

23% of Rock recording artists or vocalists are signed to a music publisher

86% of Rock music creators consider themselves to be an independent artist or songwriter

58% of Rock music creators have more than one job

18% of Rock music creators do not have health insurance

32% of Rock music creators are part of a union

GENRE CULTURE

The Rock world of the music economy encompasses several sub-genres, from 80's hair bands to emo bands from the 2000s. These acts start in tiny clubs and work up to stadium shows with huge crowds.

In interviewing local Nashville artist Joni Lemons, lead singer of Lemon Drop, she spoke about missing live shows and the "show that's also a party" scene unique to many local rock bands. She also mentioned that recording a full band is more of a challenge, saying:

"There's definitely pop music and EDM music that can be recorded in someone's bedroom easily, whereas [rock] music - most of the time you want a full drum set and you want like the big guitar sounds and you want gang vocals and I wouldn't feel comfortable gathering six people around the microphone and screaming right now."

NOTABLE NAMES 2020

(From Spotify playlist Rock This):

BRING ME THE HORIZON

YOU ME AT SIX

MACHINE GUN KELLY

YUNG BLUD

DEFTONES

OLIVER TREE

THE STRUTS

AC/DC

NOTABLE NASHVILLE NAMES:

KINGS OF LEON

10,382,016 monthly Spotify listeners
Top Spotify Streamed City: Mexico City
612K Instagram followers

THE BLACK KEYS

6,263,951 monthly Spotify listeners
Top Spotify Streamed City: Chicago
468K Instagram followers

THE BLAM BLAMS

1,127 monthly Spotify listeners
Top Spotify Streamed City: Los Angeles
2K Instagram followers

CAGE THE ELEPHANT

8,336,712 monthly Spotify listeners
Top Spotify Streamed City: Chicago
519K Instagram followers

BEN FOLDS

579,534 monthly Spotify listeners
Top Spotify Streamed City: Chicago
74K Instagram followers

THE FOXIES

80,851 monthly Spotify listeners
Top Spotify Streamed City: Los Angeles
6,530 Instagram followers

THE KILLS

681,298 monthly Spotify listeners
Top Spotify Streamed City: Mexico City
110K Instagram followers

PARAMORE

9,993,165 monthly Spotify listeners
Top Spotify Streamed City: Chicago
2M Instagram followers

JACK WHITE

1,265,270 monthly Spotify listeners
Top Spotify Streamed City: Chicago
348K Instagram followers

GENRE CULTURE

Notable Nashville companies that are integral to fostering the rock scene include Jack White's Third Man Records, JEFF the Brotherhood's Infinity Cat Recordings, as well as The Black Keys' Dan Auerbach's as Easy Eye Sound Studio.

Independent label and event company Cold Lunch Recordings is in year five of Spewfest, an event that spans East Nashville venues and has expanded to include hip-hop acts but was born as a psych, punk, and garage rock event and remains important to the rock scene. There is plenty of overlap with the Punk, Emo, Hardcore & Metal genre.

"The spirit of rock in Nashville is in the house shows and DIY Scene."

Joni Lemons, Artist, Lemon Drop

SINGER/SONGWRITER

FANS SURVEYED IN THE MUSIC CONSUMERS SURVEY

42% of people list this genre as one of their favorites to listen to

39% of people list this genre as one of their favorites to experience live

The top way that people who listen to the Singer/Songwriter genre consume music is via Spotify, at **57%** of the category

76% of Singer/Songwriter fans have bought music related merch in the past year

Singer/Songwriter fans have attended eight livestream concerts on average since March

35% of Singer/Songwriter fans paid for livestreams or virtual performances

54% of Singer/Songwriter fans participated in crowd funding or donated to any other sources of supplementary income for artists during COVID-19

MUSIC CREATORS SURVEYED IN THE SURVEY TO THE MUSIC INDUSTRY

44% of music creators indicated that this was one of their primary music genres

14% of Singer/Songwriter music creators report they are making more music since the onset of COVID and **71%** report they are making less

Singer/Songwriter music creators list the top three results of COVID as follows:

Loss of scheduled gigs, studio work, or residency: **83%**

Loss of Revenue, employment, or benefits: **80%**

Cancelled or postponed their tour: **44%**

29% of Singer/Songwriter music creators have participated in a livestream concert for compensation and **45%** for no compensation since March

59% of Singer/Songwriter music creators have recorded music in a studio within the last six months

33% of Singer/Songwriter music creators have released music in the last six months

18% of Singer/Songwriter recording artists/vocalists are signed to a record label

27% of Singer/Songwriter recording artists or vocalists are signed to a music publisher

89% of Singer/Songwriter music creators consider themselves to be an independent artist or songwriter

52% of Singer/Songwriter music creators have more than one job

15% of Singer/Songwriter music creators do not have health insurance

32% of Singer/Songwriter music creators are part of a union

GENRE CULTURE

Singer/Songwriters can often be found playing the local coffee shop, bar or backyard show. In Nashville in particular, these writers perform regularly at “writers’ rounds” in which typically three to four songwriters sit side by side or in a round on stage and play songs one at a time. These writers improvise over each other’s songs, network to meet new co-writers and play in hopes that perhaps a publisher, manager or artist might like their work. Some writers are also artists while some write exclusively for others.

NOTABLE NAMES 2020

(Based on Spotify Playlist Chill Singer-Songwriter):

JOY OLADOKUN

LIZZY MCALPINE

BRE KENNEDY

NOAH GUNDERSON

BEN KESSLER

DODIE

NOTABLE NASHVILLE NAMES

VANESSA CARLTON

3,902,444 monthly Spotify listeners

Top Spotify Streamed City: Quezon City

63K Instagram followers

RAY FULCHER

244,594 monthly Spotify listeners

Top Spotify Streamed City: Atlanta

38K Instagram followers

RUSTON KELLY

1,114,529 monthly Spotify listeners

Top Spotify Streamed City: Chicago

62K Instagram followers

RANDY MONTANA

7,679 monthly Spotify listeners

Top Spotify Streamed City: Dallas

7K Instagram followers

JOY OLADOKUN

868,471 monthly Spotify listeners

Top Spotify Streamed City: Chicago

15K Instagram followers

TAYLOR RED

18,441 monthly Spotify listeners

Top Spotify Streamed City: Phoenix

140K Instagram followers

TAYLOR SWIFT

37,409,252 monthly Spotify listeners

Top Spotify Streamed City: Chicago

140M Instagram followers

KATE VOGEL

94,244 monthly Spotify listeners

Top Spotify Streamed City: London

5K Instagram followers

Find writer’s rounds and songwriter’s nights hosted at hotel bar The Commodore Grille, the famed Bluebird Café, and The Listening Room café. As a hub for music publishing, the Nashville region is similarly a hub for songwriting and a destination for songwriters.

SOUL, R&B AND BLUES

FANS SURVEYED IN THE MUSIC CONSUMERS SURVEY

58% of people list this genre as one of their favorites to listen to

43% of people list this genre as one of their favorites to experience live

The top way that people who listen to the Soul, R&B and Blues genre consume music is via Spotify, at **59%** of the category

67% of Soul, R&B and Blues fans have bought music related merch in the past year

Soul, R&B and Blues fans have attended five livestream concerts on average since March

36% of Soul, R&B and Blues fans paid for livestreams or virtual performances

43% of Soul, R&B and Blues fans participated in crowd funding or donated to any other sources of supplementary income for artists during COVID-19

MUSIC CREATORS SURVEYED IN THE SURVEY TO THE MUSIC INDUSTRY

39% of music creators indicated that this was one of their primary music genres

16% of Soul, R&B and Blues music creators report they are making more music since the onset of COVID and **69%** report they are making less

Soul, R&B and Blues music creators list the top three results of COVID as follows:

Loss of scheduled gigs, studio work, or residency: **84%**

Loss of Revenue, employment, or benefits: **76%**

Cancelled or postponed my tour: **38%**

25% of Soul, R&B and Blues music creators have participated in a livestream concert for compensation and **34%** for no compensation since March

69% of Soul, R&B and Blues music creators have recorded music in a studio within the last six months

44% of Soul, R&B and Blues music creators have released music in the last six months

16% of Soul, R&B and Blues recording artists/vocalists are signed to a record label

30% of Soul, R&B and Blues recording artists or vocalists are signed to a music publisher

82% of Soul, R&B and Blues music creators consider themselves to be an independent artist or songwriter

50% of Soul, R&B and Blues music creators have more than one job

13% of Soul, R&B and Blues music creators do not have health insurance

30% of Soul, R&B and Blues music creators are part of a union

GENRE CULTURE

R&B, Soul and Blues music relies heavily on live music and touring as a revenue stream. For recordings or performances, large band ensembles and gospel choirs are unable to be in a space together or face new challenges with social distancing requirements.

NOTABLE NAMES 2020

(From Chartmetrics Nashville Top Pop Songs by Local Airplay October 29, 2020)

CHRIS BROWN

THE WEEKND

KHALID

YOUNG THUG

BLACKBEAR

DISCLOSURE

CHLOE X HALLE

DOJA CAT

NOTABLE NASHVILLE NAMES

JASON ESKRIDGE

3,122 monthly Spotify listeners
Top Spotify Streamed City: Nashville
9K Instagram followers

BREN JOY

318,121 monthly Spotify listeners
Top Spotify Streamed City: Los Angeles
10K Instagram followers

DAN PENN

46,694 monthly Spotify listeners
Top Spotify Streamed City: Stockholm

SHANNON SANDERS

22,172 monthly Spotify listeners
Top Spotify Streamed City: Atlanta
5K Instagram followers

EMONI WILKINS

1,233 monthly Spotify listeners
Top Spotify Streamed City: Nashville
13K Instagram followers

MIKE HICKS

7K Instagram followers

Find Jason Eskridge hosting Sunday Night Soul at The 5 Spot. The Jefferson St. United Merchants Partnership hosted the 20th year of the Jefferson Street Jazz & Blues Festival online in 2020. As per their homepage at nashvillejazzandbluesfest.com, *"Founded in 1994, the Jefferson St. Jazz & Blues Festival is at the heart and soul of the African American community in Nashville."* The Nashville Blues & Roots Alliance, bluesandroots.org, provides a *"platform for live music, community involvement, providing all musicians a platform to showcase and perform their music."*

"I make a majority of my income from touring and residencies and lost a majority of that at the beginning of the pandemic. I could only stay upset momentarily and started seeing all the ways that I could do online performances and apply for grants. I was lucky enough to get a couple of music grants that really helped me stay afloat. From there was able to start my own online performance space that I was able to charge tickets for. While that's all happening, I'm focusing more on the songwriting aspect of my career which can be done virtually."

Anonymous Artist

ALL GENRES

Across all of these genres, there are numbers from both the Consumers Survey and the Survey to the Music Industry that remain fairly consistent, and there are also numbers that vary.

When it comes to music consumers/listeners, listeners of all genres reported that Spotify was the primary way that they listen to music. For all genres, this was over **50%** of listeners. Over **60%** of all consumers reported that they have bought music-related merchandise in the past year. Standouts include EDM/Electronic, and Punk, Emo, Hardcore & Metal with over **75%** of listeners purchasing music merch.

For all genres, the average number of livestream concerts attended since March ranges between three and eight. Christian & Gospel, Pop, and Punk, Emo, Hardcore & Metal consumers all report three on average, while Singer/Songwriter and Folk/Americana consumers report eight on average. Folk/Americana listeners represent the highest share who have paid for a livestream concert, at **37%**. Punk, Emo, Hardcore & Metal represents the lowest share who have paid for a livestream concert, at **15%**.

Twenty-four percent of Alternative/Indie listeners and **39%** of Christian and Gospel listeners have participated in crowd funding or donated to other sources since March, all other groups report over **40%** with Folk/Americana representing the highest share of listeners donating at **56%** and Punk, Emo, Hardcore & Metal at **55%**.

When it comes to music creators, hip-hop and rap creators have been the most prolific during the pandemic.

Thirty-two percent say they are making more music than before March; the next highest rate comes from EDM/Electronic music creators at **25%**. Classical music creators report that **88%** are making less music since March, followed by Country Musicians at **81%**.

Creators across all genres report that the top way that COVID-19 has affected them is by “loss of scheduled gigs, studio work or residency,” followed again for all genres by “loss of revenue, employment, or benefits.” The third listed result of COVID-19 varies across genres. Pop, Soul, R&B, and Blues, Alternative/Indie, Country, Singer/Songwriter, Rock, and Folk/Americana music creators all report “cancelled or postponed tour” as the third most prominent effect, all between **37-52%**. Christian and Gospel, Jazz, Latin, Hip-Hop and Rap, EDM/Electronic, and Classical music creators all report “purchased new gear, audio equipment, or musical instruments” as the third most prominent effect, all between **34-83%**. Finally, Punk, Emo, Hardcore and Metal music creators list “had to sell gear, equipment or personal belongings” as the third most prominent effect of the pandemic, at **56%** of all creators.

Punk, Emo, Hardcore and Metal musicians represent the lowest share that have played a livestream concert for compensation since March: **6%**. Folk/Americana musicians represent the highest share that have played a livestream concert for compensation: **33%**.

Latin, Punk, Emo, Hardcore and Metal, Christian and Gospel, Hip-Hop and Rap, Classical, Soul, R&B, and Blues, Pop, Jazz, and Rock musicians report that under **40%** have played a livestream concert for no compensation since March. EDM/Electronic, Alternative/Indie, Country, Singer/Songwriter, and Folk/Americana musicians all report that **40%** or more have played a livestream concert for no compensation since March.

Except for Punk, Emo, Hardcore and Metal music creators at **35%, 50%** or more of all music creators across genres have recorded in a studio in the past six months.

Except for Classical music creators at **19%**, and EDM/Electronic and Hip-Hop and Rap at over **50%, 25 – 50%** of creators across genres have released music in the past six months.

Only **9%** of Christian and Gospel music creators surveyed are signed to a label, compared to **38%** of EDM/Electronic music creators. All other genres fall between **15 – 25%**.

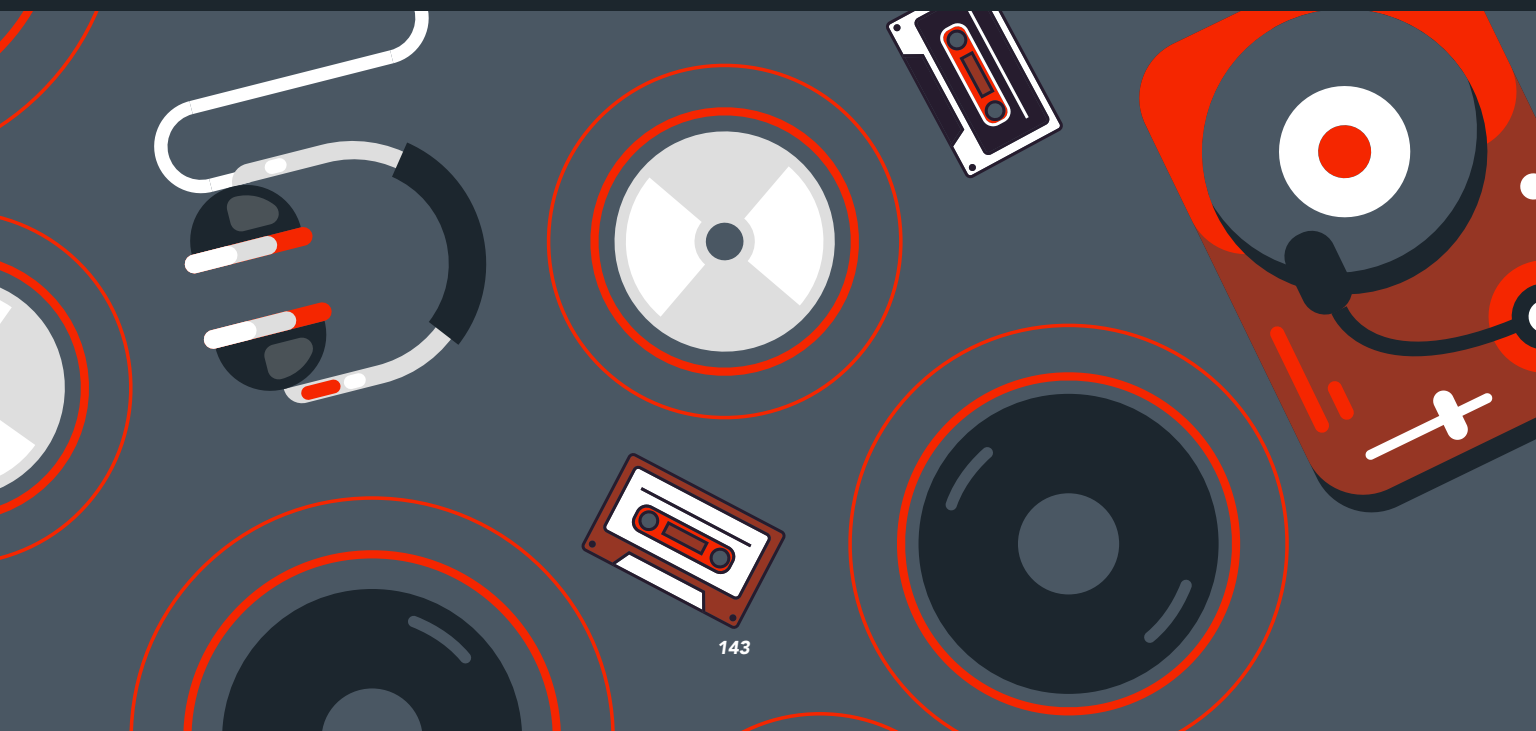
Only **12%** of Classical music creators are signed to a publisher, compared to **45%** of Hip-Hop and Rap music creators. All other genres fall between **20 – 40%**.

Only **18%** of Classical music creators surveyed consider themselves to be an independent artist/songwriter, compared to over **80%** for the following genres: Soul, R&B, and Blues, Punk, Emo, Hardcore and Metal, Country, Alternative/Indie, Folk/Americana, Rock, Latin, EDM/Electronic, and Singer/Songwriter.

Over **36%** of music creators of all genres have more than one job.

Only **7%** of Classical music creators have no health insurance, compared to **36%** of Punk, Emo, Hardcore and Metal music creators. All other genres fall between **10 – 20%**.

Finally, only **9%** of Punk, Emo, Hardcore and Metal music creators are in a union compared to **56%** of Jazz music creators. Find Hip-Hop and Rap, EDM/Electronic, Alternative/Indie, Soul, R&B, and Blues, Singer/Songwriter, Rock, and Pop between **14 – 39%**, and Folk/Americana, Country, Latin, Classical, and Christian and Gospel music creators between **40 – 55%**.



MUSIC INDUSTRY WORKFORCE ASSESSMENT

Many who contribute both directly and indirectly to the music industry fall outside of traditional, measurable categories—notably, the foundation of a music industry itself, creators.

Music creators range from songwriters, lyricists, arrangers, conductors, bandleaders, performing artists, DJs, producers, session musicians and sound recording engineers, among others. Many consider themselves to be independent, unsigned by a music publisher/record label (**85.3%** from the Survey to the Music Industry) or at least unassociated with any company or organization who might report their employment to a government bureau.

The music industry workforce also include audio, lightning, production, instrument and other equipment technicians; music educators and therapists; creative agents and managers; public relations specialists and journalists; among others. Many of these occupations have lower rates of gig workers or independent workers than music creators and it is easier to quantify employment using data from the Bureau of Labor Statistics (BLS). However, much of this BLS occupational data includes professionals both within the music industry as well as those with the same occupation/job title working outside of the music industry.

This 2020 Music Industry Workforce Assessment attempts to account for these self-employed, gig-based, freelance and contract-based workers alongside hourly, salary or recoupment-based employees. This is done by bringing in self-employment data for occupations that have high rates of this type of employment and by providing survey data from these workers.

This workforce assessment also ensures that information specific to music industry professionals exists both within and outside of the music industry. This is accomplished by combining our survey data of 2,011 members of the music industry with information from the BLS, which allows the reader to glean not only information specific to individuals who may work in an area like music education, but also information about growth patterns, wages and employment projections specific to a higher-level BLS occupational categorization: preschool, primary, secondary and special education school teachers, for example.

Regarding BLS data, *“the 2018 Standard Occupational Classification (SOC) system is a federal statistical standard used by federal agencies to classify workers into occupational categories for the purpose of collecting, calculating or disseminating data. All workers are classified into one of 867 detailed occupations according to their occupational definition.”*⁹⁰

The research team selects Standard Occupational Codes (SOCs) based on their match with data from our survey based on the question, *“In which capacity do you work in the music industry?”* The selected SOCs represent a range of situations: high percentage of music industry employment per occupation, high employment numbers (even if the percentage of the total occupation in the industry was low), or hand-picked by the research team because they are known to be integral occupations in the music business.

The following list describes the music industry workforce categories developed to harmonize data from our Survey to the Music Industry with related occupational groups from the BLS. Each group contains integral occupations, but does not contain the entire realm of employment per given subsector of the music industry.

WORKFORCE CATEGORY #1

Studio / Performing Musicians, Recording Artists, Vocalists, Producers, DJs

SOC 27-2042: Musicians and Singers

WORKFORCE CATEGORY #2

Songwriters, Composers, Lyricists, Arrangers, Conductors, Bandleaders

SOC 27-2041: Music Directors and Composers

SOC 27-3043: Writers and Authors

WORKFORCE CATEGORY #3

Live Music, Non-Technical Occupations: Concert Promoter, Talent Buyer, Booking Agents, Tour Manager, Music Festival Operations, Venue Manager, Venue Operations, Artist Hospitality

SOC 13-1011: Agents and Business Managers of Artists, Performers and Athletes

SOC 11-9198 Personal Service Managers, All Other, Entertainment and Recreation Managers

SOC 39-3099: Entertainment Attendants and Related Workers, All Other

SOC 13-1121: Meeting, Convention and Event Planners

WORKFORCE CATEGORY #4

Live Music, Technical Occupations: Sound Engineering Technicians, Studio Maintenance, Live Sound Engineer, Instrument, Production, Audio, Equipment Technicians, Lighting and Production Design, Rigging, Live Crew

SOC 27-4098: Lighting Technicians and Media and Communication Equipment Workers

SOC 27-4014: Sound Engineering Technicians

SOC 27-4011: Audio and Video Technicians

SOC 49-9096: Riggers

SOC 53-3033: Light Truck Drivers

WORKFORCE CATEGORY #5

AM/FM Radio, Internet Radio, Satellite Radio

SOC 27-3011: Broadcast Announcers and Radio Disc Jockeys

SOC 27-4012: Broadcast Technicians

SOC 49-2021: Radio, Cellular, and Tower Equipment Installers and Repairers

WORKFORCE CATEGORY #6

Music Education, Music Therapy

SOC 25-1121: Art, Drama, and Music Teachers, Postsecondary

SOC 25-2000: Preschool, Elementary, Middle, Secondary and Special Education Teachers

SOC 29-1125: Recreational Therapists

WORKFORCE CATEGORY #7

Public Relations, Journalism, Social Media, Creative Agency, Artist Manager, Business Manager

SOC 13-1011: Agents and Business Managers of Artists, Performers, and Athletes

SOC 11-9198 Personal Service Managers, All Other

SOC 11-2032: Public Relations Managers

SOC 27-3030: Public Relations Specialists

SOC 11-2021: Marketing Managers

SOC 13-1160: Market Research Analysts and Marketing Specialists

SOC 27-1024: Graphic Designers

SOC 27-3020: News Analysts, Reporters and Journalists

WORKFORCE CATEGORY #8

Financial Planning, Consulting, Accounting, Banking, Entertainment Law

SOC 23-1011: Lawyers

SOC 23-2010: Paralegals and Legal Assistants

SOC 43-6012: Legal Secretaries and Administrative Assistants

SOC 41-3030: Securities, Commodities, and Financial Services Sales Agents

SOC 13-2050: Financial Analysts and Advisors

SOC 11-3030: Financial Managers

SOC 13-2010: Accountants and Auditors

WORKFORCE CATEGORY #9

Music Publishing Creative Operations (Sync Pitching, Marketing, Talent Scouting, etc.), Sync Licensing, Music Supervision, Advertising, Catalog Administration, Rights Management, Metadata Organization, Performance or Mechanical Copyright Society Operations, Record Label Operations (A&R, Marketing, Radio Promotion, Distribution, Human Resources, etc.)

27-2012: Producers and Directors

27-1011: Art Directors

41-3011: Advertising Sales Agents

11-2011: Advertising and Promotions Managers

11-1012: General and Operations Managers

11-1011: Chief Executives

WORKFORCE CATEGORY #10

Technology Development, Software Engineering, Digital Service Platform Operations, Research Analytics

15-1251: Computer Programmers

15-1245: Database Administrators and Architects

15-1257: Web Developers and Digital Interface Designers

15-1256: Software Developers and Software Quality Assurance Analysts and Testers

WORKFORCE CATEGORY #11

Brick & Mortar Music Retail Operations

41-2031: Retail Salespersons

41-1011: First-Line Supervisors of Retail Sales Workers

53-7065: Stockers and Order Fillers

53-7062: Laborers and Freight, Stock, and Material Movers, Hand

53-7199: First-Line Supervisors of Transportation and Material Moving Workers, Except Aircraft Cargo Handling Supervisors

53-3032: Heavy and Tractor-Trailer Truck Drivers

This dual approach of BLS data alongside the Survey to the Music Industry data yields a uniquely comprehensive framework of a music industry workforce.

Occupational SOC codes grant the ability to pinpoint areas of growth and projection city-over-city for both total employment and self-employment including historical growth rates at five and ten years as well as projected growth at one, two and five years. This report utilizes two projection scenarios from Chmura Economics: one that accounts for immediate COVID-19 impacts and shows a steep dip in employment, but assumes a vaccine being wide-spread by mid-2021 and another that provides a comparison by taking the most recent employment numbers from quarter two 2020 and applying historic growth rates without consideration of COVID-19. In the projections accounting for COVID-19, many occupations are positioned to start experiencing positive employment growth after one year and many occupations reach or exceed current employment levels after two years.

BLS data also capture wage information (annual median wage, median hourly wage, annual entry level wage, annual experienced wage, the difference between experienced vs. entry level wages) and demographics information (retirement risk, racial diversity and gender diversity).

This report's survey data adds dimension to this information by allowing for direct comparison to BLS data expanding upon immediate COVID-19 effects per occupation and examining the living situation of individuals employed in each of these categories.

WORKFORCE CATEGORY #1

STUDIO AND PERFORMING MUSICIANS, RECORDING ARTISTS, VOCALISTS, PRODUCERS AND DJS

Standard Occupational 27-2042: Musicians and Singers corresponds with this category of employment. This work capacity exists both in and outside of live music.

Employment Growth and Projections, Total Employment and Self-Employment

The tables below illustrate a few things about each occupation: the trajectory in employment numbers up to the second quarter of 2020 in selected peer regions, the five- and ten- year historical employment growth rate, current occupational employment, as well as the location quotient of each occupation per region. Employment numbers, although presented as Q2 comparisons from Chmura Economics, represent four-quarter rolling averages. The location quotient represents the concentration of an industry's specialization in a region as compared to the United States average. So, an LQ over 1 indicates that there is a high concentration of Musicians and Singers in a respective region. The unemployment rate is determined by occupation for Q2 2020.

SOC 27-2042, Musicians and Singers, Total Employment

Region	2010 Employment	2015 Employment	2020 Employment	5 Year Historical Growth Rate (%)	10 Year Historical Growth Rate (%)	LQ	Unemployment Rate
Atlanta	3,874	3,863	3,669	-5.0	-5.3	1.15	7.4%
Austin	1,334	1,471	1,383	-6.0	3.6	1.11	7.7%
Chicago	6,081	5,988	5,138	-14.2	-15.5	0.99	9.4%
Denver	1,538	1,589	1,531	-3.7	-0.5	0.87	8.1%
Los Angeles	11,111	11,507	10,596	-7.9	-4.6	1.48	12.3%
Memphis	1,162	1,102	1,017	-7.7	-12.5	1.39	6.9%
Nashville	3,078	3,094	2,937	-5.1	-4.6	2.53	7.6%
New Orleans	907	963	907	-5.8	0.0	1.42	11.1%
New York	16,303	15,896	14,036	-11.7	-13.9	1.33	10.5%
USA	194,219	188,312	170,848	-9.3	-12.0	1.00	8.9%

The historical growth rates are, notably, negative. Still, the Nashville region's location quotient for musicians and singers far exceeds that of any other comparative region. Unemployment shows Los Angeles and New Orleans with the highest rates both hovering around **12%** and Nashville and Memphis with the lowest rates around **7%**.

However, total employment does not tell the whole story when it comes to musicians and singers. Many are self-employed and while this category is included in total employment, it is important, especially for this occupation, to break it out. Data available on self-employed individuals is limited to employment numbers and location quotients. Note that this only captures individuals for whom this is indicated to be their primary job, a limitation which means there are many musicians who would not be captured here.

SOC 27-2042, Musicians and Singers, Self-Employment

Region	2010 Employment	2015 Employment	2020 Employment	5 Year Historical Growth Rate (%)	10 Year Historical Growth Rate (%)	LQ
Atlanta	1,914	1,877	1,565	-16.6	-18.2	1.04
Austin	698	795	707	-11.0	1.3	1.37
Chicago	2,580	2,460	2,096	-14.8	-18.7	1.08
Denver	760	809	733	-9.3	-3.6	1.10
Los Angeles	6,001	6,342	5,842	-7.9	-2.6	1.77
Memphis	409	368	290	-21.3	-29.2	0.99
Nashville	1,040	1,119	1,015	-9.3	-2.4	2.13
New Orleans	392	444	391	-11.9	-0.3	1.26
New York	7,959	7,718	6,959	-9.8	-12.6	1.54
USA	85,172	80,855	68,412	-15.4	-19.7	1.00

*The Nashville MSA has the highest LQ for both total employment (2.53) and self-employment (2.13).
No other MSA hits two in either category.*

While the Nashville region is strong in concentration of musicians and singers, growth in these occupations has not been strong. The Survey to the Music Industry points to difficulties with Nashville's rising cost of living and the necessity for musicians and singers to hold more than one job, **60%** of musicians surveyed do. Furthermore, **71%** report this is because of the cost of living and **11%** report working other jobs to receive healthcare benefits. The location quotient has diminished from 2.56 to 2.53 since the Nashville Chamber's research in 2013.

Occupational Projection Scenarios

The baseline forecasts for employment growth are developed by Chmura Economics per historical trends and expected growth in the labor force. Right now, this means the **“baseline”** forecast represents a scenario where typical growth patterns as impacted by COVID-19 take place starting from a four-quarter rolling average ending in second quarter 2020. This scenario uses past patterns; because a dip in employment is seen in second quarter 2020, there is an overall decline. This model does not account for a deeper dip or any other scenario, however, it simply applies past patterns to the current state of affairs. This is referred to as the **“baseline scenario”** throughout the remainder of the report. The **“recovery scenario”** forecast models a deeper dip in employment numbers due to COVID-19, the **“near-term impacts of COVID”** and incorporates an assumption that there will be a vaccine widely distributed in mid-2021. The Chmura model predicts that employment could return to pre-pandemic levels in late 2021 or early 2022. This is referred to as the **“recovery scenario”** throughout the remainder of the report.

In the tables below, the **“base”** columns are baseline forecasts applying past patterns to employment numbers as of second quarter 2020 (as calculated using a four-quarter rolling average). The **“recovery”** columns use a recovery scenario forecast that models an immediate dip in employment due to COVID and operates on the assumption of a widely-spread vaccine by mid-2021.

SOC 27-2042, Musicians and Singers, Total Employment

Region	2020	2021 Base	2021 Recovery	2022 Base	2022 Recovery	2025 Base	2025 Recovery	1 Year % Growth Base	1 Year % Growth Recovery	2 Year % Growth Base	2 Year % Growth Recovery	5 Year % Growth Base	5 Year % Growth Recovery
Atlanta	3,669	3,696	1,565	3,473	3,819	3,805	3,943	0.7	-5.3	1.5	4.1	-3.7	7.5
Austin	1,383	1,405	707	1,301	1,475	1,499	1,567	1.6	-5.9	3.3	6.7	8.4	13.3
Chicago	5,138	5,105	2,096	4,751	5,231	4,974	5,191	-0.6	-7.5	-1.3	1.8	-3.2	1.0
Denver	1,531	1,543	733	1,426	1,607	1,592	1,667	0.8	-6.9	1.6	5.0	4.0	8.9
Los Angeles	10,596	10,542	5,842	9,638	10,879	10,331	10,870	-0.5	-9.0	-1.0	2.7	-2.5	2.6
Memphis	1,017	1,014	290	969	1,032	1,004	1,032	-0.3	-4.7	-0.5	1.5	-1.2	1.5
Nashville	2,937	2,964	1,015	2,694	3,119	3,073	3,252	0.9	-8.3	1.8	6.2	4.6	10.7
New Orleans	907	906	391	842	934	903	942	-0.1	-7.2	-0.2	3.0	-0.5	3.9
New York	14,036	13,966	6,959	12,809	14,398	13,688	14,382	-0.5	-8.7	-1.0	2.6	-2.5	2.5
USA	170,848	170,820	68,412	159,830	175,660	170,706	177,496	0.0	-6.4	0.0	2.8	-0.1	3.9

In the recovery scenario, there is positive employment growth across geographies by the second year. In the baseline scenario, many regions are still losing musicians and singers by the fifth year. Nashville and Austin are projected to see the most growth at the two- and five-year marks in the recovery scenario. However, Nashville also experiences one of the sharpest losses in employment in the first year (at **-8.3%**, second only to New York at **-8.7%**).

SOC 27-2042, Musicians and Singers, Self-Employment

Region	2020	2021 Base	2021 Recovery	2022 Base	2022 Recovery	2025 Base	2025 Recovery	1 Year % Growth Base	1 Year % Growth Recovery	2 Year % Growth Base	2 Year % Growth Recovery	5 Year % Growth Base	5 Year % Growth Recovery
Atlanta	1,565	1,570	1,395	1,574	1,645	1,587	1,690	0.3	-10.9	0.5	5.1	1.4	8.0
Austin	707	716	641	725	756	753	799	1.3	-9.3	2.6	6.9	6.5	13.0
Chicago	2,096	2,074	1,849	2,052	2,142	1,986	2,114	-1.1	-11.8	-2.1	2.2	-5.2	0.9
Denver	733	736	657	740	772	749	797	0.4	-10.4	0.9	5.3	2.2	8.7
Los Angeles	5,842	5,794	5,206	5,747	5,978	5,606	5,935	-0.8	-10.9	-1.6	2.3	-4.0	1.6
Memphis	290	287	256	285	299	279	297	-0.8	-11.7	-1.5	3.1	-3.8	2.4
Nashville	1,015	1,021	916	1,028	1,071	1,047	1,111	0.6	-9.8	1.3	5.5	3.2	9.5
New Orleans	391	389	345	386	405	380	405	-0.6	-11.8	-1.2	3.6	-2.9	3.6
New York	6,959	6,906	6,189	6,854	7,139	6,699	7,105	-0.8	-11.1	-1.5	2.6	-3.7	2.1
USA	68,412	68,108	61,015	67,806	70,680	66,908	71,020	-0.4	-10.8	-0.9	3.3	-2.2	3.8

In the pandemic dip and recovery scenario, all regions experience one-year growth of at least **-9%**. Some regions move to positive growth rates by year two in this scenario: Atlanta, Austin, Denver and Nashville. These same regions continue to experience positive growth rates at year five. Nashville is second only to Austin when it comes to growth.

Wages

Wage data is available for total employment only. The table below shows annual median wage, entry level wage and experienced wages. These categories are created using percentile wages from Chmura Economics where median wage is equivalent to the 50th percentile of wages and entry level and experienced wages are calculated using lower and higher percentiles, respectively.

SOC 27-2042, Musicians and Singers, Total Employment

Region	<i>Annual Median Wage</i>	<i>Median Hourly Wage</i>	<i>Annual Entry Level Wage</i>	<i>Annual Experienced Wage</i>	<i>Difference Between Experienced and Entry Level Wages</i>
Atlanta	\$72,200	\$46.93	\$37,700	\$124,800	\$87,100
Austin	\$31,800	\$20.66	\$18,200	\$50,200	\$32,000
Chicago	\$45,500	\$29.59	\$21,200	\$79,100	\$57,900
Denver	\$39,800	\$25.83	\$30,100	\$46,000	\$15,900
Los Angeles	\$51,100	\$33.23	\$28,800	\$92,800	\$64,000
Memphis	\$38,900	\$25.29	\$26,500	\$57,700	\$31,200
Nashville	\$53,000	\$34.43	\$23,400	\$85,300	\$61,900
New Orleans	\$40,400	\$26.27	\$19,500	\$69,300	\$49,800
New York	\$52,900	\$34.37	\$32,500	\$84,000	\$51,500

While Nashville falls in the middle of the median wage scale, there is a notably large gap between entry level and experienced wages. Second only to the \$87,000 gap in Atlanta, entry level musicians and singers in Nashville make approximately \$62,000 less than “*experienced*,” or high percentile earners in the region.

Demographics

Economic Modeling Specialists Inc. provides comparative metrics for retirement risk, racial diversity and gender diversity. Retirement risk counts employees 55 or older. The following table shows what percent the composition of the total workforce is compared to the national average for an area of the same size.

SOC 27-2042, Musicians and Singers, Total Employment

Region	Employment Type	Percent of National Average for Equivalent Area		
		Retirement Risk	Racial Diversity	Gender Diversity
Atlanta	Total	86%	150%	87%
	Self-Employed	79%	155%	90%
Austin	Total	84%	132%	89%
	Self-Employed	92%	137%	101%
Chicago	Total	105%	99%	111%
	Self-Employed	105%	100%	121%
Denver	Total	90%	72%	89%
	Self-Employed	95%	83%	94%
Los Angeles	Total	85%	150%	85%
	Self-Employed	93%	128%	100%
Memphis	Total	101%	95%	101%
	Self-Employed	85%	96%	76%
Nashville	Total	77%	79%	71%
	Self-Employed	80%	105%	71%
New Orleans	Total	88%	149%	89%
	Self-Employed	76%	140%	69%
New York	Total	93%	117%	95%
	Self-Employed	99%	99%	113%

In the Nashville region, self-employed musicians and singers are more racially diverse than the combination of self-employed and otherwise employed workers. However, the groups are equal when it comes to gender diversity.

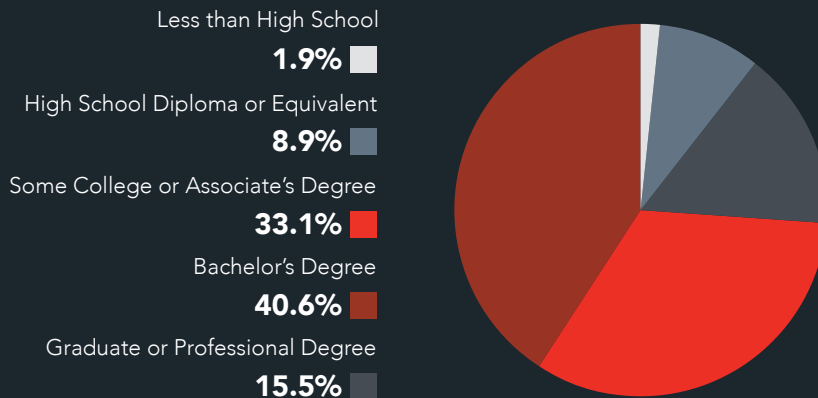
In every region except for Los Angeles, New Orleans and New York, self-employed musicians are more racially diverse. In every region except for Memphis and New Orleans, self-employed musicians also tend to have more professionals over the age of 55.

Primary Data

Below are numbers and findings from the Survey to the Music Industry from members of the music industry who held jobs in the following categories: Studio/Performing Musicians, Recording Artists, Vocalists, Producers and DJs.

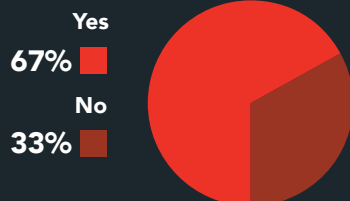
Although musicians and singers do not necessarily need formal training, many survey respondents within the artist categories are highly educated. About **90%** indicate they have some college and a bachelor's or post-graduate degree. Workers in this category are relatively young, the majority (**67%**) between the ages of 25 and 44.

Level of Education



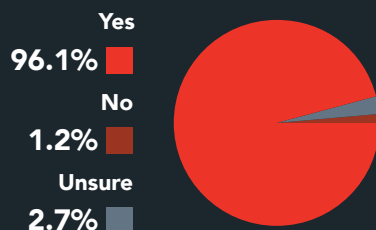
In terms of work status, **66%** of musicians and recording artists are self-employed, freelance or gig workers. With **66%** of these self-employed musicians indicating that they work in this capacity full-time. **53%** of musicians indicate having more than one job, but **67%** report that this second job is also in the music industry.

Is at least one of your other job(s) in the music industry?



Because so many musicians are gig workers, the cancellation of live performances and less opportunities to perform have led to high rates of unemployment. This is reflected in survey responses with **79%** of musicians indicating they have experienced unemployment since March and **96%** of musicians citing COVID-19 as the reason. Additionally, about **87%** report they are working less because of the pandemic.

Have you been unemployed due to COVID-19?

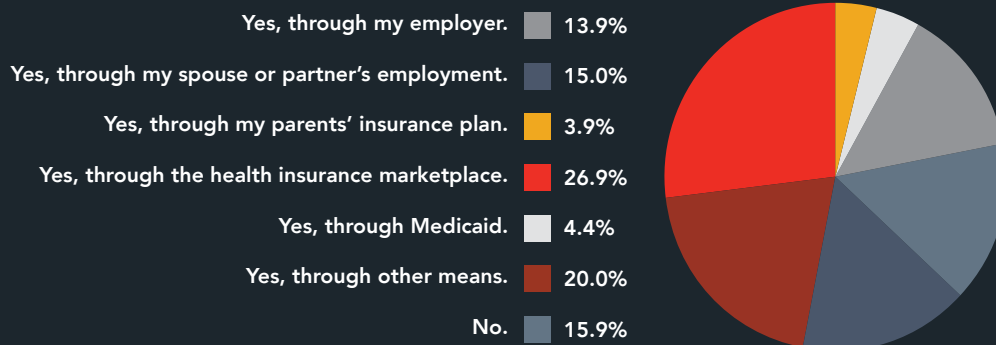


However, due to funding avenues made available through federal and private avenues, **51%** of musicians who experienced unemployment applied for and received unemployment benefits. **76%** of musicians report receiving a stimulus check under the CARES Act.

It is also important to note the value gap often associated with the work musicians produce and what they end up being paid. The Value Gap, as defined by Music Canada, describes the significant disparity between the value of creative content that is accessed and enjoyed by consumers and the revenues returned to the people and businesses who create it. This occurs when the people who produce creative works are compensated inadequately – or not at all – by the organizations and businesses that use their works commercially.⁹¹ Only **1.3%** of Studio/Performing Musicians, Recording Artists, Vocalists, Producers and DJs “completely agree” songwriters are compensated fairly for their work, only **3.1%** “completely agree” recording artists are compensated fairly and only **2.3%** “completely agree” backing musicians and vocalists are compensated fairly. When you look at the overall numbers, these numbers remain around the same low rates (**1.8%** completely agree for songwriters, **4.3%** for recording artists and **2.2%** for backing musicians and vocalists). This shows that not only within musicians and performers do they believe they are not compensated fairly for their work, but the majority of the music industry agrees.

Because most musicians are self-employed, they are more vulnerable in terms of health and wellness. Many indicated they receive health insurance through the marketplace or by other means. Only **14%** indicated they receive health insurance through an employer and **16%** do not have health insurance at all. Also, **70%** indicate that the pandemic has negatively affected their mental health.

Do you have health insurance?



Self-Employed, Gig-Based, Contract-Based and Freelance Musicians

To those who study workforce, it is a commonly known difficulty to obtain data on self-employed workers for whom their self-employment is not their primary job such as gig workers, contract-based and freelance workers. In the Survey to the Music Industry, data can be obtained about those who indicate that this is their closest category of employment status and identify as a recording artist, vocalist, studio or performing musician. This is a sample size of approximately 460, with 315, or **68%** of this group living in the Nashville MSA. For simplicity, this group is referred to as self-employed musicians below.

While **67%** of total musicians are between the ages of 25 – 44, **45%** of self-employed musicians are in that same age range, and **33%** are over the age of 55. In comparison, **44%** of musicians that are not self-employed are between the ages of 25-44, and **33%** are over the age of 55.

Levels of educational attainment do not deviate more than a couple percentage points from the group of total musicians. However, non-self-employed musicians tend to have higher educational attainment than self-employed musicians.

Level of Education	% of Self-Employed Musicians	% of Non-Self-Employed Musicians
Less than High School	1.5%	3.3%
High School Diploma or Equivalent	9.6%	7.5%
Some College or Associate's Degree	34.8%	29.2%
Bachelor's Degree	38.9%	41.7%
Graduate or Professional Degree	15.2%	18.3%

55% of self-employed musicians indicate that they hold more than one job (compared to **50%** who are not self-employed), with **64%** of this sample having at least one other job in the music industry (compared to **83%** who are not self-employed).

73% of self-employed musicians say that they hold more than one job to support the cost of living, and **13%** indicate that it is to receive healthcare benefits.

The sample size for non-self-employed musicians is not comparable to that of self-employed and so comparative numbers are not provided.

Eighty-five percent of self-employed musicians indicate they have experienced unemployment since March compared to **52%** of non-self-employed musicians. **Ninety-seven percent** of self-employed musicians compared to **89%** of non-self-employed musicians report the reason as COVID-19.

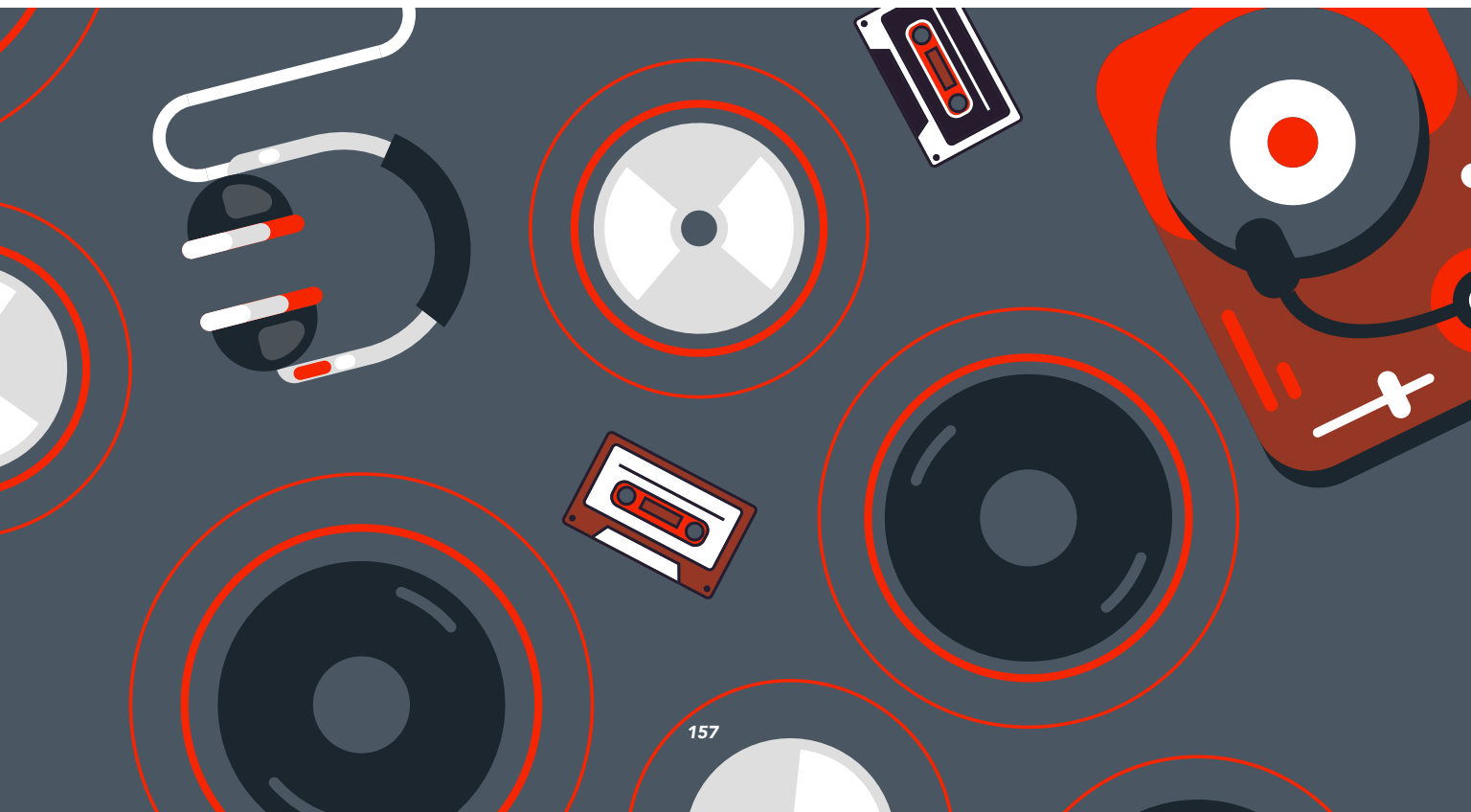
Twenty-six percent of self-employed musicians report that their 2019 annual income was less than \$25,000, and **92%** indicate that COVID-19 will decrease their annual income for 2020.

In comparison, **17.7%** of musicians who are not self-employed report a 2019 annual income of less than \$25,000, and **87%** indicate that COVID-19 will decrease their annual income for 2020.

Future Outlook for all Musicians

In terms of future outlook, the return of live music will play a large role in job opportunities for musicians. However, almost **87%** report that bookings for live performances in 2021 are much lower leaving many musicians with less opportunities to perform and a lot of uncertainty as to when these opportunities will return. **Sixty percent** of musicians project their annual income will be at or below \$36,000 in 2020 – a \$10,000 decrease from the average income of musicians reported in 2019. Resources on funding opportunities still available to musicians and other music industry professionals are available in the section entitled *“Resources.”*

See the Appendix for more relevant survey data.



WORKFORCE CATEGORY #2

SONGWRITERS, COMPOSERS, LYRICISTS, ARRANGERS, CONDUCTORS, BANDLEADERS

Standard Occupational Code Matches:
27-2041: Music Directors and Composers
27-3043: Writers and Authors

While *Writers and Authors* are occupations that exist outside of the music industry to some degree, a large percentage of occupational employment falls within the music industry. Nashville has the highest percentage of occupational employment (approximately **30%**) that is certainly in the music industry. Additionally, *Music Directors* and *Composers* also align with this workforce category.

Employment Growth and Projections

The tables below illustrate the past decade of employment growth in the subset of music cities up to second quarter 2020 (four quarter rolling average) as well as the location quotient of the occupation (the regional concentration).

SOC 27-2041, Music Directors and Composers, Total Employment

Region	2010 Employment	2015 Employment	2020 Employment	5 Year Historical Growth Rate (%)	10 Year Historical Growth Rate (%)	LQ	Unemployment Rate
Atlanta	932	992	1,045	5.4	12.1	0.97	7.6%
Austin	459	503	533	6.0	16.2	1.27	8.1%
Chicago	1,389	1,395	1,316	-5.7	-5.3	0.75	9.9%
Denver	387	402	415	3.2	7.2	0.70	8.4%
Los Angeles	2,184	2,139	1,946	-9.0	-10.9	0.81	12.6%
Memphis	300	311	318	2.3	6.0	1.29	6.8%
Nashville	557	585	620	5.9	11.2	1.58	7.9%
New Orleans	232	245	250	2.1	7.9	1.16	11.1%
New York	3,998	3,895	3,639	-6.6	-9.0	1.02	11.0%
USA	55,972	57,280	57,760	0.8	3.2	1.00	9.0%

Nashville has the highest concentration of self-employed music directors and composers with a location quotient of **1.88**. Chicago, Denver, Los Angeles, New Orleans and New York all have concentrations less than the national average.

SOC 27-3043, Writers and Authors, Total Employment

Region	2010 Employment	2015 Employment	2020 Employment	5 Year Historical Growth Rate (%)	10 Year Historical Growth Rate (%)	LQ	Unemployment Rate
Atlanta	2,347	2,342	2,358	0.7	0.5	1.05	4.5%
Austin	1,066	1,195	1,224	2.5	14.8	1.40	4.9%
Chicago	4,315	4,120	3,778	-8.3	-12.5	1.03	5.6%
Denver	1,263	1,300	1,265	-2.7	0.2	1.02	5.3%
Los Angeles	11,819	12,133	11,146	-8.1	-5.7	2.22	8.2%
Memphis	467	409	397	-2.8	-14.9	0.77	4.3%
Nashville	1,498	1,573	1,556	-1.0	3.8	1.91	4.8%
New Orleans	524	569	533	-6.3	1.8	1.19	7.0%
New York	16,553	15,932	14,754	-7.4	-10.9	1.99	6.6%
USA	131,863	127,621	120,230	-5.8	-8.8	1.00	5.8%

Los Angeles has the highest concentration of writers and authors with a location quotient of **2.2**. All regions except for Memphis exceed the national average.

SOC 27-3043, Writers and Authors, Total Employment

Region	2010 Employment	2015 Employment	2020 Employment	5 Year Historical Growth Rate (%)	10 Year Historical Growth Rate (%)	LQ
Atlanta	1,667	1,596	1,480	-7.3	-11.2	0.91
Austin	810	859	797	-7.2	-1.7	1.44
Chicago	2,848	2,545	2,233	-12.3	-21.6	1.06
Denver	852	855	795	-6.9	-6.6	1.10
Los Angeles	8,213	8,167	7,257	-11.1	-11.6	2.04
Memphis	338	282	262	-7.1	-22.6	0.83
Nashville	1,201	1,211	1,157	-4.4	-3.7	2.26
New Orleans	409	426	396	-7.2	-3.3	1.18
New York	10,871	9,611	8,300	-13.6	-23.6	1.71
USA	89,163	81,745	73,613	-9.9	-17.4	1.00

Nashville has a location quotient of **2.26** for self-employed writers and authors. This can most likely be attributed to the thriving songwriting community. All historical growth rates are negative; however, Austin, Denver, Nashville and New Orleans have experienced less of a decline in employment growth than other comparative regions.

SOC 27-2041, Music Directors and Composers, Total Employment

Region	2020	2021 Base	2021 Recovery	2022 Base	2022 Recovery	2025 Base	2025 Recovery	1 Year % Growth Base	1 Year % Growth Recovery	2 Year % Growth Base	2 Year % Growth Recovery	5 Year % Growth Base	5 Year % Growth Recovery
Atlanta	1,045	1,053	1,031	1,061	1,072	1,084	1,099	0.7	-1.3	1.5	2.6	3.8	5.2
Austin	533	543	529	553	561	585	595	1.9	-0.8	3.8	5.3	9.8	11.6
Chicago	1,316	1,309	1,275	1,301	1,318	1,279	1,300	-0.6	-3.1	-1.1	0.2	-2.8	-1.2
Denver	415	419	407	422	428	434	442	0.9	-1.9	1.8	3.1	4.6	6.5
Los Angeles	1,946	1,938	1,845	1,931	1,982	1,909	1,969	-0.4	-5.2	-0.8	1.8	-1.9	1.2
Memphis	318	317	313	317	319	315	317	-0.2	-1.6	-0.4	0.3	-1.1	-0.3
Nashville	620	627	597	633	650	654	674	1.1	-3.7	2.1	4.8	5.5	8.7
New Orleans	250	250	244	250	253	250	254	0.0	-2.4	0.0	1.2	0.0	1.6
New York	3,639	3,625	3,497	3,611	3,677	3,569	3,651	-0.4	-3.9	-0.8	1.0	-1.9	0.3
USA	57,760	57,805	56,619	57,850	58,467	57,985	58,762	0.1	-2.0	0.2	1.2	0.4	1.7

In the dip and recovery scenario, all regions are experiencing positive growth by the fifth year except for Chicago and Memphis. Most regions have exceeded their employment levels from 2020 by the fifth year as well.

SOC 27-2041, Music Directors and Composers, Self-Employment

Region	2020	2021 Base	2021 Recovery	2022 Base	2022 Recovery	2025 Base	2025 Recovery	1 Year % Growth Base	1 Year % Growth Recovery	2 Year % Growth Base	2 Year % Growth Recovery	5 Year % Growth Base	5 Year % Growth Recovery
Atlanta	419	420	405	422	429	426	435	0.3	-3.3	0.6	2.4	1.5	3.8
Austin	133	135	128	136	140	142	147	1.4	-3.8	2.7	5.3	6.9	10.5
Chicago	432	428	411	423	431	410	420	-1.0	-4.9	-2.1	-0.2	-5.1	-2.8
Denver	139	279	134	280	143	282	146	100.4	-3.6	100.9	2.9	102.3	5.0
Los Angeles	845	1,684	786	1,678	860	1,658	845	99.2	-7.0	98.4	1.8	96.1	0.0
Memphis	101	201	98	200	101	198	99	99.3	-3.0	98.6	0.0	96.5	-2.0
Nashville	231	463	220	465	242	470	248	100.7	-4.8	101.4	4.8	103.6	7.4
New Orleans	71	142	67	142	72	140	71	99.4	-5.6	98.7	1.4	96.9	0.0
New York	1,066	2,124	1,003	2,116	1,076	2,091	1,057	99.2	-5.9	98.4	0.9	96.0	-0.8
USA	17,678	35,271	17,039	35,186	17,786	34,933	17,597	99.5	-3.6	99.0	0.6	97.6	-0.5

For self-employed music directors and composers, the baseline scenario equates to higher future employment than the dip and recovery scenario.

SOC 27-3042, Writers and Authors, Total Employment

Region	2020	2021 Base	2021 Recovery	2022 Base	2022 Recovery	2025 Base	2025 Recovery	1 Year % Growth Base	1 Year % Growth Recovery	2 Year % Growth Base	2 Year % Growth Recovery	5 Year % Growth Base	5 Year % Growth Recovery
Atlanta	2,358	2,374	2,203	2,390	2,445	2,439	2,514	0.7	-6.6	1.4	3.7	3.4	6.6
Austin	1,224	1,246	1,177	1,268	1,290	1,337	1,371	1.8	-3.8	3.6	5.4	9.2	12.0
Chicago	3,778	3,757	3,579	3,735	3,806	3,672	3,768	-0.6	-5.3	-1.1	0.7	-2.8	-0.3
Denver	1,265	1,276	1,210	1,288	1,311	1,322	1,357	0.9	-4.3	1.8	3.6	4.5	7.3
Los Angeles	11,146	11,107	10,338	11,069	11,394	10,953	11,380	-0.3	-7.2	-0.7	2.2	-1.7	2.1
Memphis	397	395	375	393	401	388	399	-0.5	-5.5	-1.0	1.0	-2.3	0.5
Nashville	1,556	1,571	1,471	1,586	1,624	1,633	1,688	1.0	-5.5	1.9	4.4	4.9	8.5
New Orleans	533	532	498	531	544	527	545	-0.2	-6.6	-0.4	2.1	-1.1	2.3
New York	14,754	14,693	13,941	14,632	14,966	14,450	14,886	-0.4	-5.5	-0.8	1.4	-2.1	0.9
USA	120,230	120,263	114,017	120,295	122,677	120,394	123,689	0.0	-5.2	0.1	2.0	0.1	2.9

In the Nashville region, employment exceeds current employment for both scenarios (baseline and the dips and recovery scenario) by year two. Growth rates remain in the single digits for most regions in the dip and recovery scenario, except for Austin which is projected to see a **12%** growth rate for writers and authors over five years.

SOC 27-3042, Writers and Authors, Self Employment

Region	2020	2021 Base	2021 Recovery	2022 Base	2022 Recovery	2025 Base	2025 Recovery	1 Year % Growth Base	1 Year % Growth Recovery	2 Year % Growth Base	2 Year % Growth Recovery	5 Year % Growth Base	5 Year % Growth Recovery
Atlanta	1,480	1,485	1,383	1,490	1,522	1,504	1,556	0.3	-6.6	0.6	2.8	1.6	5.1
Austin	797	807	752	818	836	850	880	1.3	-5.6	2.6	4.9	6.7	10.4
Chicago	2,233	2,210	2,058	2,188	2,236	2,121	2,195	-1.0	-7.8	-2.0	0.1	-5.0	-1.7
Denver	795	799	744	803	820	814	842	0.5	-6.4	0.9	3.1	2.4	5.9
Los Angeles	7,257	7,201	6,704	7,145	7,303	6,981	7,224	-0.8	-7.6	-1.5	0.6	-3.8	-0.5
Memphis	262	260	242	258	264	252	261	-0.8	-7.6	-1.5	0.8	-3.7	-0.4
Nashville	1,157	1,165	1,085	1,173	1,199	1,196	1,238	0.7	-6.2	1.4	3.6	3.4	7.0
New Orleans	396	394	367	392	401	386	400	-0.5	-7.3	-1.0	1.3	-2.5	1.0
New York	8,300	8,243	7,664	8,187	8,368	8,020	8,299	-0.7	-7.7	-1.4	0.8	-3.4	0.0
USA	73,613	73,316	68,266	73,021	74,633	72,141	74,648	-0.4	-7.3	-0.8	1.4	-2.0	1.4

The patterns for self-employed writers and authors largely mirror those seen for total employment.

Wages

The table below shows annual median wage, entry level wage and experienced wages. These categories are created using percentile wages from Chmura Economics where median wage is equivalent to the 50th percentile of wages and entry level and experienced wages are calculated using lower and higher percentiles, respectively.

27-2041, Music Directors and Composers

Region	Annual Median Wage	Median Hourly Wage	Annual Entry Level Wage	Annual Experienced Wage	Difference Between Experienced and Entry Level Wages
Atlanta	\$50,100	\$24.09	\$28,300	\$88,500	\$60,200
Austin	\$64,800	\$31.14	\$47,300	\$79,000	\$31,700
Chicago	\$42,400	\$20.41	\$22,500	\$64,600	\$42,100
Denver	\$57,400	\$27.59	\$26,700	\$72,700	\$46,000
Los Angeles	\$59,600	\$28.66	\$32,200	\$106,700	\$74,500
Memphis	\$40,800	\$19.61	\$20,900	\$65,800	\$44,900
Nashville	\$41,600	\$19.99	\$19,300	\$59,500	\$40,200
New Orleans	\$44,400	\$21.34	\$22,800	\$71,600	\$48,800
New York	\$64,600	\$31.06	\$34,000	\$109,600	\$75,600
USA	\$51,700	\$24.84	\$27,100	\$83,400	\$56,300

Wages in the Nashville MSA are lower for this occupation than in all other regions when it comes to entry level and experienced wages.

27-2041, Music Directors and Composers

Region	Annual Median Wage	Median Hourly Wage	Annual Entry Level Wage	Annual Experienced Wage	Difference Between Experienced and Entry Level Wages
Atlanta	\$59,500	\$28.62	\$41,300	\$79,200	\$37,900
Austin	\$60,300	\$28.97	\$39,200	\$72,100	\$32,900
Chicago	\$60,300	\$28.99	\$35,800	\$83,100	\$47,300
Denver	\$54,000	\$25.97	\$30,400	\$74,800	\$44,400
Los Angeles	\$76,700	\$36.86	\$49,300	\$120,100	\$70,800
Memphis	\$46,500	\$22.35	\$22,500	\$59,700	\$37,200
Nashville	\$63,300	\$30.42	\$42,500	\$72,900	\$30,400
New Orleans	\$38,500	\$18.49	\$24,600	\$61,000	\$36,400
New York	\$74,200	\$35.69	\$46,700	\$109,900	\$63,200
USA	\$63,200	\$30.38	\$38,000	\$91,800	\$53,800

Writers and authors fare relatively well in the Nashville region at current wage rates compared to other regions. Los Angeles has the highest annual median wage at \$76,700.

Demographics

The following table aggregates these two occupations and provides comparative diversity rates between music cities. The figure represents the percent the composition of the total workforce compared to the national average for an area of the same size.

SOC 27-2041 Music Directors and Composers and SOC 27-3043, Writers and Authors

Region	Percent of National Average for Equivalent Area		
	Retirement Risk	Racial Diversity	Gender Diversity
Atlanta	84%	144%	100%
Austin	90%	126%	101%
Chicago	100%	91%	110%
Denver	97%	61%	101%
Los Angeles	91%	138%	99%
Memphis	105%	99%	91%
Nashville	100%	89%	84%
New Orleans	93%	139%	90%
New York	90%	121%	105%

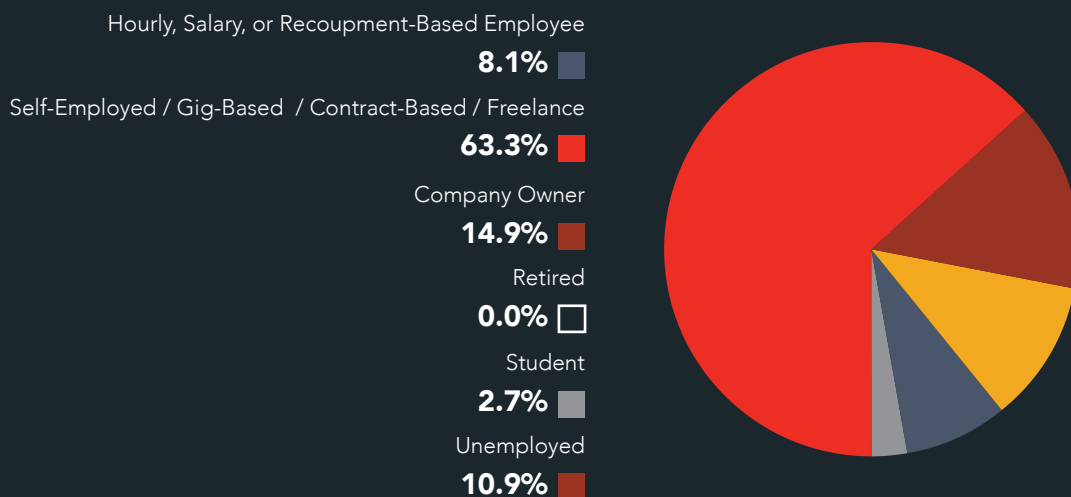
The Nashville MSA meets the national average when it comes to workers over 55 years of age. The MSA is the lowest of all music cities when it comes to gender diversity and is the second lowest in regard to racial diversity.

Primary Data

Below are numbers and findings from the Survey to the Music Industry from songwriters, composers, lyricists, arrangers, conductors or bandleaders, job titles most closely associated with the 27-2041 and 27-3043 occupational groups.

In terms of work status in the industry, it is interesting to note that many songwriters, composers, lyricists, arrangers, conductors or bandleaders are self-employed or freelancers. This dynamic leaves many of these workers more vulnerable to unemployment.

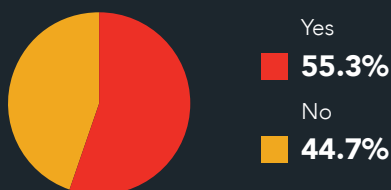
What is your current work status in the music industry?



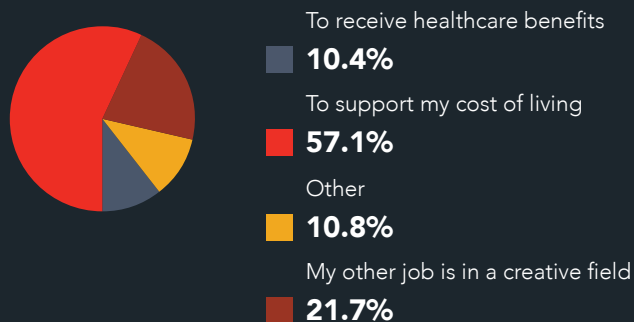
In fact, **84%** indicate they are seeing less work since the onset of COVID-19 and **71%** have experienced unemployment since March. Fortunately, **45%** of those who experienced unemployment since March were able to apply for and receive unemployment benefits.

Songwriting is a difficult industry to break into – especially in Nashville where the talent is top-notch and plentiful. **Fifty-seven percent** of songwriters, composers, lyricists, arrangers, conductors and bandleaders indicate they hold a second job with main reasons for holding a second job being to support their cost of living or to pursue another job in a creative field.

Do you have more than one job?



Why do you work more than one job?



Those who hold more than one job split that time almost evenly between their primary music industry job and their secondary job. When given the chance to further explain their reasons for holding a second job, one person described their second job as *“another passion of mine”* while a few others pointed to entrepreneurship across many creative endeavors as their reason for holding a second job.

Mean Hours Spent Per Week on Primary Music Industry Job: **29.5**
Mean Hours Spent Per Week on a Secondary Job: **24.5**

Similar to the rest of the Music Industry, COVID-19 has taken a toll on those in songwriting related fields. Not just in terms of income and employment, though a little over **43%** indicate that their annual income for 2020 will be under \$25,000 (compared to only **26%** in 2019), but also in terms of mental health, with **68%** indicating that COVID-19 has negatively impacted their mental health. If you or someone you know needs help there are various resources available specifically for workers in the Music Industry. See the **Resources** section for details.

What is your projected annual income for 2020?		What was your annual income for 2019?	
\$12,761 - \$25,000	20.00%	\$12,761 - \$25,000	14.14%
\$25,001 - \$36,000	12.35%	\$25,001 - \$36,000	14.64%
\$36,001 - \$45,000	7.41%	\$36,001 - \$45,000	8.44%
\$45,001 - \$55,000	3.95%	\$45,001 - \$55,000	6.45%
\$55,001 - \$70,000	6.67%	\$55,001 - \$70,000	12.16%
\$70,001 - \$100,000	6.67%	\$70,001 - \$100,000	10.17%
\$100,001 - \$200,000	4.69%	\$100,001 - \$200,000	10.17%
More than \$200,001	2.72%	More than \$200,001	2.73%
Prefer Not To Say	12.10%	Prefer Not To Say	9.68%
\$0 - \$12,760	23.46%	\$0 - \$12,760	11.41%

WORKFORCE CATEGORY #3

LIVE MUSIC, NON-TECHNICAL OCCUPATIONS: CONCERT PROMOTERS, TALENT BUYERS, BOOKING AGENTS, TOUR MANAGERS, VENUE MANAGERS, MUSIC FESTIVAL OPERATIONS

Standard Occupational Code Matches:

- 13-1011: Agents and Business Managers of Artists, Performers, and Athletes,
- 11-9198 Personal Service Managers, All Other, Entertainment and Recreation Managers,
- 39-3099: Entertainment Attendants and Related Workers, All Other, and
- 13-1121: Meeting, Convention, and Event Planners

When it comes to live music, the most closely associated SOC codes span *Business and Financial Operations* (13), *Management Occupations* (11), and *Personal Care and Service Occupations* (39). Utilizing staffing pattern data, it can be determined that these occupations are representative of music industry employment, although as a group this employment crosses over into other entertainment industries. Especially considering venue employment and the lack of exact industry match here, the functionality by occupation is hard to pin down.

Employment Growth and Projections, Total Employment and Self-Employment

The tables below illustrate the trajectory of employment growth these occupations were on in all selected peer regions until second quarter 2020 along with the location quotient of the occupation's concentration.

SOC 13-1010, Agents and Business Managers of Artists, Performers and Athletes, Total Employment

Region	2010 Employment	2015 Employment	2020 Employment	5 Year Historical Growth Rate (%)	10 Year Historical Growth Rate (%)	LQ	Unemployment Rate
Atlanta	473	464	330	-28.8	-30.1	0.90	4.2%
Austin	166	184	173	-5.8	4.6	1.20	4.6%
Chicago	576	430	360	-16.1	-37.4	0.60	4.9%
Denver	121	127	107	-15.7	-12.0	0.52	4.9%
Los Angeles	4,689	5,354	6,906	29.0	47.3	8.35	7.9%
Memphis	134	69	44	-36.0	-67.1	0.52	3.8%
Nashville	606	668	696	4.3	15.0	5.18	4.5%
New Orleans	93	73	63	-13.8	-31.8	0.85	6.0%
New York	3,867	3,713	3,168	-14.7	-18.1	2.60	6.2%
USA	22,594	21,652	19,791	-8.6	-12.4	1.00	6.2%

The Los Angeles MSA has the highest location quotient at 8.35 followed by the Nashville MSA with 5.18. This may be capturing other entertainment industry employment. For example, the location quotient in Los Angeles could be capturing the high concentration of individuals who work in film and television in similar jobs that are also held by people who work in music.

SOC 11-9198, Personal Service and Entertainment and Recreation Managers, Total Employment

Region	2010 Employment	2015 Employment	2020 Employment	5 Year Historical Growth Rate (%)	10 Year Historical Growth Rate (%)	LQ	Unemployment Rate
Atlanta	16,500	19,082	22,312	16.9	35.2	1.15	1.8%
Austin	5,219	6,497	7,941	22.2	52.2	1.04	1.9%
Chicago	34,397	38,626	41,709	8.0	21.3	1.31	2.3%
Denver	8,698	10,170	11,715	15.2	34.7	1.09	2.0%
Los Angeles	41,711	48,015	54,095	12.7	29.7	1.24	3.0%
Memphis	3,831	4,156	4,727	13.7	23.4	1.06	1.9%
Nashville	6,594	7,783	9,562	22.9	45.0	1.35	1.8%
New Orleans	6,485	6,754	7,086	4.9	9.3	1.81	2.8%
New York	51,798	57,578	63,399	10.1	22.4	0.98	2.6%
USA	845,964	938,336	1,045,614	11.4	23.6	1.00	2.2%

All of the considered regions have location quotients above one except for New York. Growth has been positive for personal service managers over the last five- and ten-year periods.

SOC 39-3099, Entertainment Attendants and Related Workers, All Other, Total Employment

Region	2010 Employment	2015 Employment	2020 Employment	5 Year Historical Growth Rate (%)	10 Year Historical Growth Rate (%)	LQ	Unemployment Rate
Atlanta	951	584	105	-82.0	-88.9	1.22	13.9%
Austin	213	150	27	-82.2	-87.5	0.79	12.2%
Chicago	1,138	674	105	-84.4	-90.8	0.74	17.3%
Denver	381	236	37	-84.3	-90.2	0.77	12.2%
Los Angeles	1,672	1,073	306	-71.5	-81.7	1.57	19.7%
Memphis	198	103	25	-75.7	-87.4	1.25	13.0%
Nashville	230	156	31	-79.8	-86.3	0.99	11.7%
New Orleans	622	354	79	-77.8	-87.4	4.52	15.9%
New York	2,287	1,424	271	-81.0	-88.2	0.94	16.6%
USA	40,710	25,021	4,655	-81.4	-88.6	1.00	14.9%

Unemployment rates are much higher for this low-wage, low-barrier-to-entry occupation than for many of the others listed here. This is likely because of the in-person nature of many of the job functions associated with this occupation, combined with the low level of training needed.

SOC 13-1121, Meeting, Convention, and Event Planners, Total Employment

Region	2010 Employment	2015 Employment	2020 Employment	5 Year Historical Growth Rate (%)	10 Year Historical Growth Rate (%)	LQ	Unemployment Rate
Atlanta	1,185	1,721	2,434	41.4	105.4	0.99	3.9%
Austin	507	762	1,111	45.8	118.9	1.15	4.3%
Chicago	2,505	3,488	4,355	24.8	73.8	1.08	4.6%
Denver	887	1,369	1,932	41.1	117.7	1.42	4.6%
Los Angeles	3,454	5,158	6,833	32.5	97.8	1.24	6.8%
Memphis	307	398	539	35.5	75.5	0.95	3.3%
Nashville	378	584	863	47.6	128.0	0.96	4.1%
New Orleans	132	197	248	25.9	87.7	0.50	5.6%
New York	5,235	7,905	10,233	29.5	95.5	1.25	5.7%
USA	71,698	102,335	132,325	29.3	84.6	1.00	4.8%

Meeting, Convention, and Event planners are unique in that the growth rates are positive for both historical time periods across all geographies. New York has the highest location quotient at 1.25, while New Orleans has the lowest at 0.50.

Occupational Projection Scenarios

In the tables below, the “**base**” columns are baseline forecasts applying past patterns to employment numbers as of second quarter 2020 (as calculated using a four-quarter rolling average). The “**recovery**” columns use a recovery scenario forecast that models an immediate dip in employment due to COVID and operates on the assumption of a widely spread vaccine by mid-2021.

SOC 13-1011, Agents and Business Managers of Artists, Performers, and Athletes, Total Employment

	2020	2021 Base	2021 Recovery	2022 Base	2022 Recovery	2025 Base	2025 Recovery	1 Year % Growth Base	1 Year % Growth Recovery	2 Year % Growth Base	2 Year % Growth Recovery	5 Year % Growth Base	5 Year % Growth Recovery
Atlanta	330	334	285	338	354	375	2,514	1.2	-13.6	2.5	7.3	6.2	13.6
Austin	173	177	152	182	190	210	1,371	2.5	-12.1	5.1	9.8	13.3	21.4
Chicago	360	360	309	360	377	386	3,768	0.0	-14.2	0.1	4.7	0.3	7.2
Denver	107	109	94	110	115	123	1,357	1.4	-12.1	2.9	7.5	7.4	15.0
Los Angeles	6,906	6,982	5,914	7,060	7,387	7,827	11,380	1.1	-14.4	2.2	7.0	5.7	13.3
Memphis	44	44	38	44	46	46	399	-0.3	-13.6	-0.6	4.5	-1.5	4.5
Nashville	696	709	603	722	758	820	1,688	1.9	-13.4	3.8	8.9	9.7	17.8
New Orleans	63	63	54	63	66	68	545	0.2	-14.3	0.5	4.8	1.2	7.9
New York	3,168	3,187	2,710	3,207	3,358	3,502	14,886	0.6	-14.5	1.2	6.0	3.1	10.5
USA	19,791	19,973	17,063	20,156	21,077	22,178	123,689	0.9	-13.8	1.8	6.5	4.7	12.1

This occupation only sees negative growth across the board for the one-year period in the dip and recovery scenario. In both scenarios there is mostly positive growth, in the Nashville region there is **17.8%** projected employment growth in the five-year dip and recovery scenario.

SOC 11-9198, Personal Service Managers, All Other; Entertainment and Recreation Managers, Except Gambling; Managers, All Other, Total Employment

	2020	2021 Base	2021 Recovery	2022 Base	2022 Recovery	2025 Base	2025 Recovery	1 Year % Growth Base	1 Year % Growth Recovery	2 Year % Growth Base	2 Year % Growth Recovery	5 Year % Growth Base	5 Year % Growth Recovery
Atlanta	22312	22610	22064	22912	22963	23842	23893	1.3	-1.1	2.7	2.9	6.9	7.1
Austin	7941	8124	7928	8311	8321	8900	8906	2.3	-0.2	4.7	4.8	12.1	12.2
Chicago	41709	41732	40812	41755	41929	41824	42000	0.1	-2.2	0.1	0.5	0.3	0.7
Denver	11715	11888	11616	12064	12091	12607	12633	1.5	-0.8	3.0	3.2	7.6	7.8
Los Angeles	54095	54271	52905	54448	54702	54981	55246	0.3	-2.2	0.7	1.1	1.6	2.1
Memphis	4727	4737	4638	4746	4771	4775	4802	0.2	-1.9	0.4	0.9	1.0	1.6
Nashville	9562	9734	9493	9910	9967	10456	10517	1.8	-0.7	3.6	4.2	9.3	10.0
New Orleans	7086	7112	6943	7139	7183	7219	7266	0.4	-2.0	0.7	1.4	1.9	2.5
New York	63399	63511	61992	63624	63768	63962	64101	0.2	-2.2	0.4	0.6	0.9	1.1
USA	1,045,614	1,052,192	1,029,111	1,058,812	1,062,261	1,078,922	1,082,479	0.6	-1.6	1.3	1.6	3.2	3.5

SOC 39-3099, Entertainment Attendants and Related Workers, All Other, Total Employment

	2020	2021 Base	2021 Recovery	2022 Base	2022 Recovery	2025 Base	2025 Recovery	1 Year % Growth Base	1 Year % Growth Recovery	2 Year % Growth Base	2 Year % Growth Recovery	5 Year % Growth Base	5 Year % Growth Recovery
Atlanta	105	106	98	108	115	112	120	1.3	-6.7	2.7	9.5	6.9	14.3
Austin	27	28	26	28	30	30	32	2.2	-3.7	4.4	11.1	11.4	18.5
Chicago	105	104	100	104	110	102	110	-0.5	-4.8	-1.0	4.8	-2.5	4.8
Denver	37	37	35	38	40	39	42	1.1	-5.4	2.2	8.1	5.6	13.5
Los Angeles	306	306	269	306	334	306	336	0.0	-12.1	0.1	9.2	0.2	9.8
Memphis	25	25	24	25	26	25	27	-0.2	-4.0	-0.4	4.0	-0.9	8.0
Nashville	31	32	29	32	34	34	37	1.7	-6.5	3.4	9.7	8.7	19.4
New Orleans	79	79	73	79	85	79	86	0.1	-7.6	0.2	7.6	0.4	8.9
New York	271	271	250	272	288	273	291	0.2	-7.7	0.3	6.3	0.8	7.4
USA	4,655	4,674	4,410	4,693	4,990	4,751	5,096	0.4	-5.3	0.8	7.2	2.1	9.5

SOC 13-1121, Meeting, Convention, and Event Planners, Total Employment

	2020	2021 Base	2021 Recovery	2022 Base	2022 Recovery	2025 Base	2025 Recovery	1 Year % Growth Base	1 Year % Growth Recovery	2 Year % Growth Base	2 Year % Growth Recovery	5 Year % Growth Base	5 Year % Growth Recovery
Atlanta	2,434	2,468	2,389	2,503	2,560	2,609	2,678	1.4	-1.8	2.8	5.2	7.2	10.0
Austin	1,111	1,137	1,105	1,164	1,186	1,248	1,275	2.4	-0.5	4.8	6.8	12.3	14.8
Chicago	4,355	4,357	4,242	4,359	4,463	4,364	4,481	0.0	-2.6	0.1	2.5	0.2	2.9
Denver	1,932	1,961	1,898	1,991	2,038	2,083	2,140	1.5	-1.8	3.0	5.5	7.8	10.8
Los Angeles	6,833	6,862	6,585	6,892	7,086	6,981	7,211	0.4	-3.6	0.9	3.7	2.2	5.5
Memphis	539	540	525	541	556	543	560	0.1	-2.6	0.3	3.2	0.7	3.9
Nashville	863	878	846	893	918	941	970	1.7	-2.0	3.5	6.4	9.0	12.4
New Orleans	248	249	238	251	259	255	264	0.5	-4.0	1.1	4.4	2.7	6.5
New York	10,233	10,253	9,902	10,274	10,509	10,335	10,611	0.2	-3.2	0.4	2.7	1.0	3.7
USA	132,325	133,268	129,134	134,217	137,471	137,107	140,925	0.7	-2.4	1.4	3.9	3.6	6.5

This occupation returns to positive growth levels and in most cases exceeds current employment by the two-year mark.

Wages

The table below shows annual median wage, entry level wage and experienced wages. These categories are created using percentile wages from Chmura Economics where median wage is equivalent to the 50th percentile of wages and entry level and experienced wages are calculated using lower and higher percentiles, respectively.

27-2041, Music Directors and Composers

	Annual Median Wage	Median Hourly Wage	Annual Entry Level Wage	Annual Experienced Wage	Difference Between Experienced and Entry Level Wages
Atlanta	\$49,400	\$23.76	\$35,300	\$61,100	\$25,800
Austin	\$54,700	\$26.30	\$41,200	\$67,500	\$26,300
Chicago	\$74,300	\$35.70	\$41,100	\$125,100	\$84,000
Denver	\$81,600	\$39.21	\$46,800	\$136,100	\$89,300
Los Angeles	\$89,200	\$42.90	\$50,600	\$139,100	\$88,500
Memphis	\$61,400	\$29.50	\$32,700	\$104,200	\$71,500
Nashville	\$63,900	\$30.70	\$34,800	\$105,000	\$70,200
New Orleans	\$25,900	\$12.43	\$18,300	\$44,200	\$25,900
New York	\$77,000	\$37.03	\$41,800	\$126,900	\$85,100
USA	\$73,700	\$35.45	\$41,400	\$125,100	\$83,700

This occupation has a broad range of pay between entry and experienced employment levels, particularly in the Nashville MSA. Although the entry level wage is relatively low for the area at approximately \$30,000, the median \$60,000 and experienced level wages indicate upward mobility within the occupation.

SOC 11-9198, Personal Service and Entertainment and Recreation Managers

	Annual Median Wage	Median Hourly Wage	Annual Entry Level Wage	Annual Experienced Wage	Difference Between Experienced and Entry Level Wages
Atlanta	\$62,300	\$29.95	\$36,000	\$97,700	\$61,700
Austin	\$67,400	\$32.42	\$42,200	\$89,100	\$46,900
Chicago	\$101,900	\$49.01	\$58,700	\$159,100	\$100,400
Denver	\$84,900	\$40.82	\$50,700	\$105,300	\$54,600
Los Angeles	\$91,600	\$44.06	\$63,400	\$119,000	\$55,600
Memphis	\$65,600	\$31.52	\$38,900	\$101,700	\$62,800
Nashville	\$71,300	\$34.30	\$40,300	\$109,600	\$69,300
New Orleans	\$62,500	\$30.06	\$38,700	\$85,300	\$46,600
New York	\$103,500	\$49.77	\$69,200	\$157,200	\$88,000
USA	\$76,400	\$36.71	\$47,900	\$118,900	\$71,000

SOC 39-3099, Entertainment Attendants and Related Workers, All Other, Total Employment

	Annual Median Wage	Median Hourly Wage	Annual Entry Level Wage	Annual Experienced Wage	Difference Between Experienced and Entry Level Wages
Atlanta	\$20,800	\$10.00	\$16,800	\$25,200	\$8,400
Austin	\$22,400	\$10.79	\$17,500	\$28,200	\$10,700
Chicago	\$24,000	\$11.52	\$24,000	\$25,200	\$1,200
Denver	\$25,900	\$12.43	\$24,900	\$26,700	\$1,800
Los Angeles	\$27,600	\$13.27	\$25,800	\$31,100	\$5,300
Memphis	\$19,400	\$9.32	\$19,200	\$22,600	\$3,400
Nashville	\$21,100	\$10.13	\$17,100	\$26,100	\$9,000
New Orleans	\$20,300	\$9.76	\$16,900	\$25,000	\$8,100
New York	\$30,700	\$14.74	\$24,900	\$34,500	\$9,600
USA	\$23,300	\$11.19	\$18,500	\$28,400	\$9,900

Entertainment attendants have relatively low salaries and minimal opportunity for wage increase.

SOC 13-1121, Meeting, Convention, and Event Planners

	Annual Median Wage	Median Hourly Wage	Annual Entry Level Wage	Annual Experienced Wage	Difference Between Experienced and Entry Level Wages
Atlanta	\$50,200	\$24.13	\$31,500	\$64,700	\$33,200
Austin	\$47,600	\$22.87	\$32,800	\$58,300	\$25,500
Chicago	\$50,200	\$24.16	\$30,900	\$64,000	\$33,100
Denver	\$56,200	\$27.00	\$38,200	\$68,900	\$30,700
Los Angeles	\$55,600	\$26.72	\$37,000	\$71,800	\$34,800
Memphis	\$38,300	\$18.43	\$18,600	\$56,900	\$38,300
Nashville	\$53,300	\$25.62	\$35,000	\$66,100	\$31,100
New Orleans	\$39,900	\$19.18	\$28,700	\$50,100	\$21,400
New York	\$65,500	\$31.49	\$41,300	\$88,200	\$46,900
USA	\$50,600	\$24.33	\$31,600	\$66,500	\$34,900

Demographics

The following table aggregates these four occupations that make up Workforce Category #3: Non-Technical Live Music and provides comparative diversity rates between music cities. The figure represents the percent the composition of the total workforce is compared to the national average for an area of the same size.

Workforce Category 3: Non-Technical Live Music

	Percent of National Average for Equivalent Area		
	Retirement Risk	Racial Diversity	Gender Diversity
Atlanta	93%	124%	104%
Austin	84%	113%	100%
Chicago	98%	99%	102%
Denver	93%	72%	109%
Los Angeles	99%	165%	95%
Memphis	100%	98%	105%
Nashville	91%	61%	98%
New Orleans	107%	105%	97%
New York	96%	119%	105%

Nashville has the least racial diversity of all peer music cities for this occupational category. Los Angeles has the highest at **165%** of the national average.

Primary Data

Below are numbers and findings from the Survey to the Music Industry from people that indicated they are a Concert Promoter, Talent Buyer, Booking Agent, Tour Manager, Venue Manager or in Music Festival Operations, Venue Operations, or Artist Hospitality

Overall, workers in these fields are predominantly self-employed, gig-based, contract-based, or freelancers. An interesting note is that while **29.5%** of those surveyed indicated that they were between the ages of 25 and 34, **35.4%** have spent 21 years or more in their field. This shows that there is a promising amount of young talent in workforce categories that have found longevity in their occupational field.

Are you seeing more, less, or the same amount of work since the onset of COVID-19?

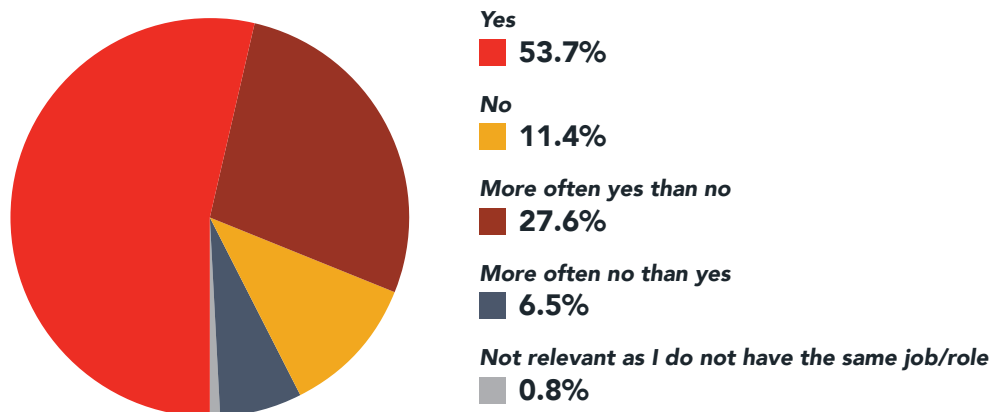


In terms of work status, **96%** are seeing less work since the onset of COVID-19. This is likely due to the fact that all of these jobs are related to live music and live productions which have come to almost a complete stop. Unfortunately, **43%** have also indicated that they have not been able to make the transition to remote work and **68%** have experienced unemployment since March — almost everyone cited COVID-19 as the reason. However, out of those survey respondents who applied, **79%** received unemployment benefits.

Forty-six percent of respondents have another job, mostly to support their costs of living. **Seventy percent** of respondents indicate their second job is in the music industry.

In terms of future outlook and viability, most people in this field get their health insurance through their employer, making the combination of unemployment and COVID-19 particularly treacherous. In addition, COVID-19 has negatively impacted the mental health of **74%** of respondents, well above the **66%** survey average. COVID-19 will also decrease annual income for many. **93%** of respondents said their take-home pay for 2020 would be less than 2019 as a direct result of circumstances around the pandemic. When asked: *“Does your current work in the music industry provide enough income for a comfortable standard of living?”* most respondents said *“No”* (**52%**). Before COVID-19, this was the opposite. Live music non-technical occupations are clearly suffering under the lack of live music due to COVID-19 restrictions. Very few have been able to remain afloat.

Before COVID-19, did your current work alone provide enough income for a comfortable standard of living?



WORKFORCE CATEGORY #4

LIVE MUSIC, TECHNICAL AND OPERATIONS OCCUPATIONS

Standard Occupational Code Matches:

27-4098: Lighting Technicians and Media and Communication Equipment Workers,

27-4014: Sound Engineering Technicians,

27-4011: Audio and Video Technicians,

49-9096: Riggers,

53-3033: Light Truck Drivers

These occupations represent much of the technical and operations work involved in the world of live music.

In the survey, the research team failed to include an option for professionals to identify themselves as transportation workers. Respondents had an option for free response when it came to identifying the capacity in which they work in the music industry, and transportation and trucking was one of the top responses.

Employment Growth and Projections, Total Employment

The tables below illustrate the trajectory of employment growth that these occupations were on in all selected peer regions up until second quarter 2020, the five- and ten-year growth rates, occupational unemployment along with the location quotient of the occupation's concentration. In general, the technical and operations occupations involved in live music consistently have relatively high unemployment rates compared to other workforce categories.

SOC 27-4098, Lighting Technicians and Media and Communication Equipment Workers, All Other

Region	2010 Employment	2015 Employment	2020 Employment	5 Year Historical Growth Rate (%)	10 Year Historical Growth Rate (%)	LQ	Unemployment Rate
Atlanta	338	498	774	55.6	128.8	1.80	6.2%
Austin	95	127	141	11.3	48.3	0.84	5.0%
Chicago	237	244	245	0.5	3.6	0.35	7.0%
Denver	267	305	317	3.7	18.4	1.33	5.5%
Los Angeles	4,169	5,283	5,705	8.0	36.8	5.91	9.6%
Memphis	52	50	50	-0.9	-4.5	0.51	4.2%
Nashville	128	153	186	21.2	45.1	1.19	5.7%
New Orleans	119	175	173	-1.5	44.5	2.00	7.9%
New York	1,915	2,327	2,742	17.9	43.2	1.93	8.0%
USA	19,656	22,016	23,083	4.8	17.4	1.00	7.3%

Los Angeles has the highest location quotient for lighting technicians and media and communication workers by far, very likely due to the concentration of film activity. The only regions with location quotients below the national average are Chicago and Memphis.

SOC 27-4014, Sound Engineering Technicians, Total Employment

Region	2010 Employment	2015 Employment	2020 Employment	5 Year Historical Growth Rate (%)	10 Year Historical Growth Rate (%)	LQ	Unemployment Rate
Atlanta	330	334	382	14.6	15.8	1.42	6.9%
Austin	172	142	122	-13.8	-28.9	1.16	5.8%
Chicago	401	350	301	-14.0	-24.9	0.69	8.1%
Denver	143	128	117	-8.5	-17.8	0.79	6.3%
Los Angeles	4,437	3,762	2,911	-22.6	-34.4	4.83	11.1%
Memphis	38	31	26	-16.6	-31.3	0.42	5.1%
Nashville	415	380	405	6.4	-2.6	4.13	6.6%
New Orleans	66	89	65	-26.5	-1.1	1.21	8.6%
New York	2,248	2,130	1,822	-14.5	-19.0	2.05	9.2%
USA	18,822	17,090	14,424	-15.6	-23.4	1.00	8.1%

Nashville has the second highest LQ for sound engineering technicians as well as Audio and Video Technicians (below) behind L.A. for both.

SOC 27-4011, Audio and Video Technicians, Total Employment

Region	2010 Employment	2015 Employment	2020 Employment	5 Year Historical Growth Rate (%)	10 Year Historical Growth Rate (%)	LQ	Unemployment Rate
Atlanta	1,057	1,357	1,941	43.0	83.6	1.24	7.9%
Austin	365	504	664	31.6	81.8	1.09	6.7%
Chicago	1,753	2,121	2,448	15.4	39.6	0.96	9.2%
Denver	464	624	767	22.9	65.2	0.89	7.2%
Los Angeles	6,178	7,681	8,437	9.8	36.5	2.41	11.9%
Memphis	239	253	290	14.3	21.3	0.81	5.9%
Nashville	521	665	861	29.4	65.1	1.51	7.3%
New Orleans	214	307	332	7.9	55.3	1.06	9.9%
New York	4,996	6,443	7,666	19.0	53.4	1.48	10.3%
USA	59,437	73,023	83,910	14.9	41.2	1.00	8.7%

SOC 49-9096, Riggers, Total Employment

Region	2010 Employment	2015 Employment	2020 Employment	5 Year Historical Growth Rate (%)	10 Year Historical Growth Rate (%)	LQ	Unemployment Rate
Atlanta	134	191	304	59.7	126.8	0.69	7.5%
Austin	61	107	152	41.7	146.4	0.88	5.9%
Chicago	252	344	426	23.7	69.2	0.59	10.4%
Denver	71	113	145	28.8	105.1	0.60	6.4%
Los Angeles	670	949	1,121	18.1	67.3	1.13	10.7%
Memphis	52	68	86	26.4	65.5	0.86	10.9%
Nashville	81	124	168	35.3	109.2	1.05	6.3%
New Orleans	624	633	650	2.8	4.3	7.36	10.2%
New York	390	567	742	30.8	90.1	0.51	9.2%
USA	14,280	20,364	23,650	16.1	65.6	1.00	8.2%

New Orleans has an extremely high location quotient for riggers at 7.36. Most other regions, including Nashville, are very close to or less than one.

SOC 53-3033, Light Truck Drivers, Total Employment

Region	2010 Employment	2015 Employment	2020 Employment	5 Year Historical Growth Rate (%)	10 Year Historical Growth Rate (%)	LQ	Unemployment Rate
Atlanta	17,772	18,983	21,833	15.0	22.8	1.17	4.8%
Austin	3,738	4,348	6,055	39.3	62.0	0.83	4.3%
Chicago	33,580	34,547	40,211	16.4	19.7	1.32	6.2%
Denver	8,382	9,165	10,905	19.0	30.1	1.06	4.4%
Los Angeles	37,932	39,561	44,460	12.4	17.2	1.06	6.9%
Memphis	10,424	10,288	11,093	7.8	6.4	2.59	5.7%
Nashville	5,129	6,007	7,198	19.8	40.3	1.06	4.6%
New Orleans	3,693	3,834	3,983	3.9	7.9	1.06	6.9%
New York	52,251	53,289	56,566	6.2	8.3	0.92	6.3%
USA	877,438	915,100	1,001,059	9.4	14.1	1.00	5.4%

In the tables below, the “base” columns are baseline forecasts applying past patterns to employment numbers as of second quarter 2020 (as calculated using a four-quarter rolling average). The “recovery” columns use a recovery scenario forecast that models an immediate dip in employment due to COVID and operates on the assumption of a widespread vaccine by mid-2021.

Occupational Projection Scenarios

SOC 27-4098, Lighting Technicians and Media and Communication Equipment Workers, All Other, Total Employment

Region	2020	2021 Base	2021 Recovery	2022 Base	2022 Recovery	2025 Base	2025 Recovery	1 Year % Growth Base	1 Year % Growth Recovery	2 Year % Growth Base	2 Year % Growth Recovery	5 Year % Growth Base	5 Year % Growth Recovery
Atlanta	774	784	719	795	849	827	886	1.3	-7.1	2.7	9.7	6.8	14.5
Austin	141	144	132	147	156	157	167	2.2	-6.4	4.4	10.6	11.3	18.4
Chicago	245	245	230	244	257	243	256	-0.2	-6.1	-0.4	4.9	-0.9	4.5
Denver	317	321	304	324	338	335	351	1.1	-4.1	2.3	6.6	5.7	10.7
Los Angeles	5,705	5,732	4,890	5,759	6,354	5,842	6,470	0.5	-14.3	1.0	11.4	2.4	13.4
Memphis	50	50	48	50	52	50	52	-0.1	-4.0	-0.2	4.0	-0.4	4.0
Nashville	186	190	166	194	211	206	225	2.0	-10.8	4.1	13.4	10.7	21.0
New Orleans	173	174	154	176	190	180	196	0.8	-11.0	1.7	9.8	4.2	13.3
New York	2,742	2,744	2,471	2,747	2,958	2,754	2,977	0.1	-9.9	0.2	7.9	0.4	8.6
USA	23,083	23,201	21,307	23,319	24,768	23,678	25,240	0.5	-7.7	1.0	7.3	2.6	9.3

In the recovery scenario, by 2025 the Nashville region will have only approximately 40 more lighting technicians than it has today. However, growth is positive almost across the board for both the baseline scenario and the dip and recovery scenario at two and five years.

SOC 27-4014, Sound Engineering Technicians, Total Employment

Region	2020	2021 Base	2021 Recovery	2022 Base	2022 Recovery	2025 Base	2025 Recovery	1 Year % Growth Base	1 Year % Growth Recovery	2 Year % Growth Base	2 Year % Growth Recovery	5 Year % Growth Base	5 Year % Growth Recovery
Atlanta	382	386	342	390	420	403	435	1.1	-10.5	2.2	9.9	5.5	13.9
Austin	122	124	113	126	135	133	143	1.8	-7.4	3.6	10.7	9.4	17.2
Chicago	301	299	274	297	316	291	310	-0.7	-9.0	-1.3	5.0	-3.3	3.0
Denver	117	118	109	120	127	124	132	1.2	-6.8	2.5	8.5	6.3	12.8
Los Angeles	2,911	2,897	2,476	2,882	3,164	2,840	3,129	-0.5	-14.9	-1.0	8.7	-2.4	7.5
Memphis	26	26	24	26	27	26	27	0.0	-7.7	0.0	3.8	0.0	3.8
Nashville	405	405	356	405	439	405	439	0.0	-12.1	0.0	8.4	0.0	8.4
New Orleans	65	65	58	66	71	67	73	0.6	-10.8	1.1	9.2	2.9	12.3
New York	1,822	1,808	1,588	1,795	1,940	1,754	1,904	-0.8	-12.8	-1.5	6.5	-3.7	4.5
USA	14,424	14,440	13,039	14,456	15,422	14,504	15,529	0.1	-9.6	0.2	6.9	0.6	7.7

Similar to lighting technicians and communications workers, sound engineering technicians see a slight rise in employment in the Nashville region in the recovery scenario over the next five years. Again, this growth is minimal, but recovery appears to begin at the two-year point in the recovery scenario.

SOC 27-4011, Audio and Video Technicians, Total Employment

Region	2020	2021 Base	2021 Recovery	2022 Base	2022 Recovery	2025 Base	2025 Recovery	1 Year % Growth Base	1 Year % Growth Recovery	2 Year % Growth Base	2 Year % Growth Recovery	5 Year % Growth Base	5 Year % Growth Recovery
Atlanta	1,941	1,974	1,829	2,009	2,105	2,114	2,228	1.7	-5.8	3.5	8.4	8.9	14.8
Austin	664	682	641	700	726	758	791	2.7	-3.5	5.4	9.3	14.2	19.1
Chicago	2,448	2,456	2,328	2,464	2,550	2,489	2,591	0.3	-4.9	0.7	4.2	1.7	5.8
Denver	767	781	737	795	824	840	876	1.8	-3.9	3.7	7.4	9.5	14.2
Los Angeles	8,437	8,490	7,505	8,544	9,179	8,706	9,415	0.6	-11.0	1.3	8.8	3.2	11.6
Memphis	290	292	278	293	303	298	310	0.5	-4.1	1.1	4.5	2.7	6.9
Nashville	861	877	796	893	944	943	1,003	1.8	-7.5	3.7	9.6	9.5	16.5
New Orleans	332	335	307	339	356	349	370	1.0	-7.5	2.0	7.2	5.1	11.4
New York	7,666	7,702	7,029	7,738	8,144	7,846	8,321	0.5	-8.3	0.9	6.2	2.4	8.5
USA	83,910	84,787	79,468	85,672	89,141	88,386	92,557	1.0	-5.3	2.1	6.2	5.3	10.3

Nashville's five-year growth in the recovery scenario hits **16.5%**, second only to Austin at **19.1%**. The employment gains are larger here than in the previous two technical occupations with more than one hundred new jobs in the five-year recovery scenario.

SOC 49-9096, Riggers, Total Employment

Region	2020	2021 Base	2021 Recovery	2022 Base	2022 Recovery	2025 Base	2025 Recovery	1 Year % Growth Base	1 Year % Growth Recovery	2 Year % Growth Base	2 Year % Growth Recovery	5 Year % Growth Base	5 Year % Growth Recovery
Atlanta	304	308	292	312	323	325	337	1.4	-3.9	2.7	6.3	6.9	10.9
Austin	152	156	150	159	164	171	176	2.4	-1.3	4.8	7.9	12.3	15.8
Chicago	426	426	413	426	437	427	439	0.0	-3.1	0.1	2.6	0.2	3.1
Denver	145	147	143	150	154	157	162	1.7	-1.4	3.4	6.2	8.6	11.7
Los Angeles	1,121	1,123	1,006	1,125	1,202	1,131	1,214	0.2	-10.3	0.3	7.2	0.9	8.3
Memphis	86	86	84	86	88	87	89	0.1	-2.3	0.3	2.3	0.7	3.5
Nashville	168	170	160	173	180	180	188	1.4	-4.8	2.9	7.1	7.4	11.9
New Orleans	650	650	622	651	672	652	675	0.1	-4.3	0.1	3.4	0.3	3.8
New York	742	743	685	743	775	746	782	0.1	-7.7	0.2	4.4	0.5	5.4
USA	23,650	23,795	23,161	23,941	24,575	24,385	25,045	0.6	-2.1	1.2	3.9	3.1	5.9

Showing similar patterns, employment for riggers begins to recover at the two-year mark, but even at the five-year mark, employment does not exceed current employment by much.

SOC 53-3033, Light Truck Drivers, Total Employment

Region	2020	2021 Base	2021 Recovery	2022 Base	2022 Recovery	2025 Base	2025 Recovery	1 Year % Growth Base	1 Year % Growth Recovery	2 Year % Growth Base	2 Year % Growth Recovery	5 Year % Growth Base	5 Year % Growth Recovery
Atlanta	21,833	22,077	21,592	22,324	22,247	23,080	23,003	1.1	-1.1	2.2	1.9	5.7	5.4
Austin	6,055	6,188	6,026	6,323	6,264	6,748	6,686	2.2	-0.5	4.4	3.5	11.5	10.4
Chicago	40,211	40,135	39,319	40,060	40,020	39,834	39,793	-0.2	-2.2	-0.4	-0.5	-0.9	-1.0
Denver	10,905	11,082	10,833	11,262	11,192	11,819	11,745	1.6	-0.7	3.3	2.6	8.4	7.7
Los Angeles	44,460	44,526	43,417	44,593	44,443	44,793	44,644	0.1	-2.3	0.3	0.0	0.7	0.4
Memphis	11,093	11,138	10,835	11,183	10,969	11,319	11,102	0.4	-2.3	0.8	-1.1	2.0	0.1
Nashville	7,198	7,309	7,138	7,421	7,382	7,769	7,728	1.5	-0.8	3.1	2.6	7.9	7.4
New Orleans	3,983	3,986	3,894	3,990	3,982	4,000	3,993	0.1	-2.2	0.2	0.0	0.4	0.3
New York	56,566	56,563	55,172	56,560	56,220	56,551	56,202	0.0	-2.5	0.0	-0.6	0.0	-0.6
USA	1,001,059	1,005,262	983,881	1,009,483	1,006,271	1,022,252	1,018,927	0.4	-1.7	0.8	0.5	2.1	1.8

Wages

SOC 27-4098, Lighting Technicians and Media and Communication Equipment Workers, All Other

Region	Annual Median Wage	Median Hourly Wage	Annual Entry Level Wage	Annual Experienced Wage	Difference Between Experienced and Entry Level Wages
Atlanta	\$76,400	\$36.73	\$47,500	\$93,300	\$45,800
Austin	\$62,200	\$29.88	\$43,300	\$74,400	\$31,100
Chicago	\$81,800	\$39.33	\$41,000	\$104,200	\$63,200
Denver	\$48,300	\$23.21	\$30,100	\$68,900	\$38,800
Los Angeles	\$85,300	\$40.99	\$40,900	\$98,800	\$57,900
Memphis	\$53,500	\$25.73	\$28,800	\$64,400	\$35,600
Nashville	\$54,400	\$26.17	\$41,300	\$71,200	\$29,900
New Orleans	\$61,800	\$29.73	\$43,800	\$84,900	\$41,100
New York	\$59,700	\$28.69	\$33,500	\$84,000	\$50,500
USA	\$73,500	\$35.32	\$35,300	\$92,900	\$57,600

The difference between experienced and entry level wages for this occupation shows room for mobility.

SOC 27-4014, Sound Engineering Technicians

Region	<i>Annual Median Wage</i>	<i>Median Hourly Wage</i>	<i>Annual Entry Level Wage</i>	<i>Annual Experienced Wage</i>	<i>Difference Between Experienced and Entry Level Wages</i>
Atlanta	\$62,300	\$29.95	\$38,700	\$80,700	\$42,000
Austin	\$51,500	\$24.78	\$29,000	\$73,300	\$44,300
Chicago	\$55,200	\$26.54	\$25,600	\$79,000	\$53,400
Denver	\$50,300	\$24.20	\$31,900	\$72,600	\$40,700
Los Angeles	\$60,900	\$29.28	\$30,000	\$106,800	\$76,800
Memphis	\$43,500	\$20.93	\$22,300	\$68,600	\$46,300
Nashville	\$61,400	\$29.52	\$43,200	\$88,500	\$45,300
New Orleans	\$45,000	\$21.65	\$33,500	\$59,200	\$25,700
New York	\$63,200	\$30.41	\$33,000	\$99,600	\$66,600
USA	\$54,700	\$26.32	\$29,500	\$85,900	\$56,400

Similarly, the difference between experienced and entry level wages for this occupation also shows room for mobility. Nashville sound engineering technicians are relatively well-paid, even considering Nashville's increasing cost-of-living.

SOC 27-4011, Audio and Video Technicians

Region	<i>Annual Median Wage</i>	<i>Median Hourly Wage</i>	<i>Annual Entry Level Wage</i>	<i>Annual Experienced Wage</i>	<i>Difference Between Experienced and Entry Level Wages</i>
Atlanta	\$41,600	\$19.98	\$26,000	\$54,500	\$28,500
Austin	\$39,000	\$18.74	\$27,500	\$45,000	\$17,500
Chicago	\$40,000	\$19.23	\$25,900	\$53,900	\$28,000
Denver	\$46,600	\$22.40	\$32,400	\$59,200	\$26,800
Los Angeles	\$53,000	\$25.50	\$34,700	\$79,600	\$44,900
Memphis	\$37,100	\$17.85	\$22,600	\$49,500	\$26,900
Nashville	\$51,200	\$24.63	\$35,900	\$63,500	\$27,600
New Orleans	\$38,800	\$18.66	\$24,300	\$45,900	\$21,600
New York	\$55,300	\$26.59	\$36,600	\$71,000	\$34,400
USA	\$45,900	\$22.07	\$29,100	\$62,300	\$33,200

SOC 49-9096, Riggers

Region	Annual Median Wage	Median Hourly Wage	Annual Entry Level Wage	Annual Experienced Wage	Difference Between Experienced and Entry Level Wages
Atlanta	\$44,400	\$21.35	\$33,200	\$50,100	\$16,900
Austin	\$48,400	\$23.26	\$33,500	\$57,700	\$24,200
Chicago	\$82,700	\$39.75	\$54,100	\$90,200	\$36,100
Denver	\$45,700	\$21.98	\$35,500	\$52,200	\$16,700
Los Angeles	\$54,200	\$26.03	\$33,900	\$69,400	\$35,500
Memphis	\$48,300	\$23.20	\$31,500	\$59,100	\$27,600
Nashville	\$39,400	\$18.96	\$26,300	\$46,100	\$19,800
New Orleans	\$50,800	\$24.43	\$35,200	\$58,700	\$23,500
New York	\$75,300	\$36.18	\$43,200	\$97,100	\$53,900
USA	\$50,900	\$24.45	\$33,700	\$61,800	\$28,100

SOC 53-3033, Light Truck Drivers

Region	Annual Median Wage	Median Hourly Wage	Annual Entry Level Wage	Annual Experienced Wage	Difference Between Experienced and Entry Level Wages
Atlanta	\$35,800	\$17.21	\$22,300	\$46,600	\$24,300
Austin	\$41,800	\$20.08	\$23,500	\$53,900	\$30,400
Chicago	\$44,300	\$21.31	\$26,400	\$56,500	\$30,100
Denver	\$37,500	\$18.04	\$27,200	\$46,300	\$19,100
Los Angeles	\$36,900	\$17.73	\$28,300	\$48,500	\$20,200
Memphis	\$35,600	\$17.11	\$21,600	\$45,800	\$24,200
Nashville	\$33,600	\$16.16	\$21,100	\$43,400	\$22,300
New Orleans	\$35,100	\$16.88	\$22,800	\$45,900	\$23,100
New York	\$37,900	\$18.23	\$26,800	\$48,500	\$21,700
USA	\$34,700	\$16.70	\$23,300	\$46,200	\$22,900

Demographics

The following table aggregates these five occupations and provides comparative diversity rates between music cities. The figure represents the percent the composition of the total workforce is compared to the national average for an area of the same size.

Workforce Category 4: Live Music, Technical and Operations

Region	Percent of National Average for Equivalent Area		
	Retirement Risk	Racial Diversity	Gender Diversity
Atlanta	87%	141%	127%
Austin	74%	132%	105%
Chicago	105%	113 %	106%
Denver	95%	93%	96%
Los Angeles	87%	146%	105%
Memphis	109%	131%	146%
Nashville	87%	71%	104%
New Orleans	89%	119%	94%
New York	97%	131%	90%

Nashville has the lowest racial diversity and is in the middle in comparison to the other music cities on the percentage of people at risk for retirement and diverse by gender.

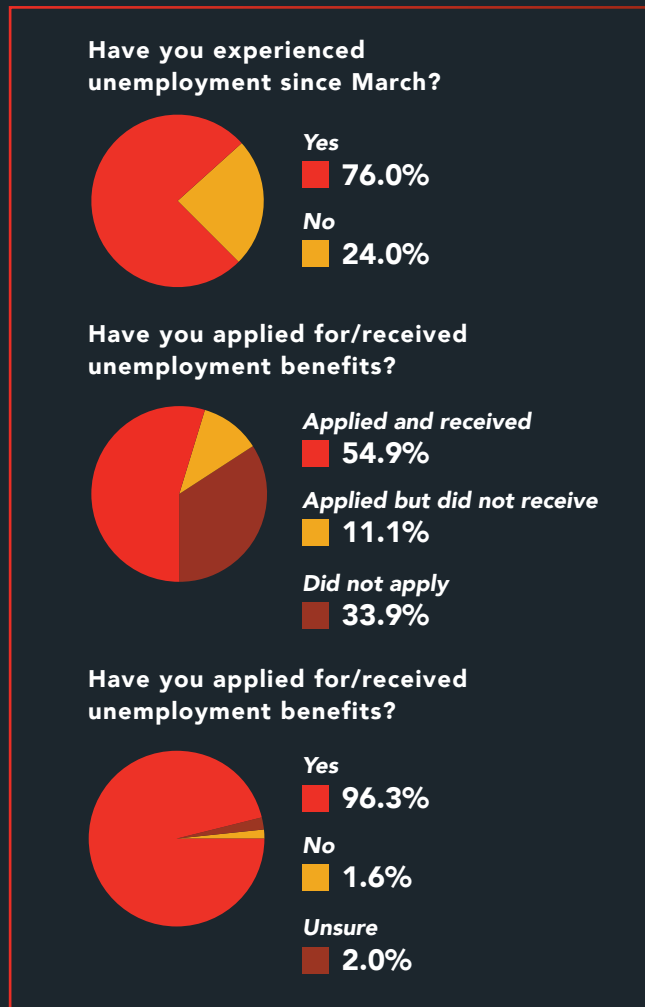
Primary Data

Below are numbers and findings from the Survey to the Music Industry from members of the music industry that hold jobs in the following categories: Audio Engineering, Studio Maintenance, Live Sound Mix Engineer; Audio Technician, Production Technician, Instrument Technician, Equipment Technician; and Lightning and Production Design, Rigging, and other Live Crew.

First, we will look at work status in the industry. **50.8%** of respondents indicate that they are self-employed, gig-based, contract-based, or freelance workers. It is also notable that **44.3%** of those in these lighting, audio and live production occupations have been working in the industry for over 20 years. Unfortunately, because so many of these workers are freelancers or contract-based, with the almost complete shutdown of live shows and performances, **88.1%** have seen less work and **58%** have not been able to make the transition to remote work since the onset of COVID-19.

Since many have not been able to work because of cancelled gigs and shows, unemployment has been particularly notable for occupations who work behind the scenes to make those shows happen.

About half have a second job—**59%** of these people have a second job to support their cost of living.



With this high unemployment rate comes higher rates of those without health insurance. **Twenty-two percent** of respondents answered “No” to having health insurance.

In terms of outlook and the viability of jobs in lighting, audio, tech and live production in response to questions asked about people’s annual incomes in 2019 compared to 2020, the percentage of people making 25,000 or less went up by **25%** from 2019. Additionally, around **93%** of respondents indicate that “Yes, COVID-19 will decrease my annual income for 2020.” **Twenty percent** also indicated that they have considered relocating permanently away from the urban city in which they currently live. This reveals the difficulty for workers in production and live music: the majority have not been able to work remotely, so the choice is either to wait it out until live music comes back, potentially re-skill, or look to leave the industry as a whole. Time will be the only way to tell—**38%** said that they believe it will take 1-2 years for their life to look more or less like it did prior to COVID-19, thus it may be 2022 before we are able to see the true impact on these sorts of occupations. Additionally, to the same question, **32%** said that they are “not sure at this point” when things could be like they did prior to COVID-19. This highlights how much

uncertainty there is within the industry, especially in occupations like lighting, audio, tech and live production where a transition to remote work was not possible and also shows a great need to provide resources and funding to lift up people in these occupations and their companies or venues.

With live music and events on hold, many in this field have been forced to find work outside the music industry. Programs like the Tennessee Talent Exchange, an initiative of the Tennessee Department of Labor and Workforce Development and powered by Jobs4TN, is designed to connect people displaced during the pandemic to jobs in skills adjacent fields. For example, someone who worked in production for live shows, has skills needed in the logistics field. Connecting to a job in logistics to fill the gap allows workers to earn income, retain skills and gain additional transferrable skills, in anticipation of a return to employment in the live music industry. People interested in exploring such skills adjacent openings can do so on the Jobs4TN website.

WORKFORCE CATEGORY #5

RADIO

Standard Occupational Code Matches:

27-3011, Broadcast Announcers and Radio Disc Jockeys,

27-4012, Broadcast Technicians,

49-2021, Radio, Cellular, and Tower Equipment Installers and Repairers

Employment Growth and Projections, Total Employment and Self-Employment

The tables below illustrate the trajectory of employment growth that these occupations were on in all selected peer regions up until second quarter 2020, along with the location quotient of the occupation's concentration.

SOC 27-4014, Sound Engineering Technicians, Total Employment

Region	2010 Employment	2015 Employment	2020 Employment	5 Year Historical Growth Rate (%)	10 Year Historical Growth Rate (%)	LQ	Unemployment Rate
Atlanta	791	802	710	-11.5	-10.3	1.01	6.3%
Austin	325	276	236	-14.7	-27.6	0.86	6.2%
Chicago	1,319	1,257	933	-25.8	-29.2	0.81	7.7%
Denver	467	418	398	-4.9	-14.8	1.02	6.6%
Los Angeles	2,766	2,675	2,373	-11.3	-14.2	1.50	11.1%
Memphis	197	156	151	-3.1	-23.3	0.94	5.3%
Nashville	385	448	419	-6.5	9.0	1.63	6.5%
New Orleans	195	165	144	-12.3	-25.9	1.02	9.0%
New York	3,106	2,748	2,754	0.2	-11.3	1.18	9.1%
USA	47,975	43,589	37,797	-13.3	-21.2	1.00	7.5%

While Nashville falls in the middle in terms of actual employment numbers, the city has the highest location quotient of Broadcast announcers and Radio DJs comparatively. This may have something to do with the fact that Nashville is the only MSA with a positive growth rate over the past 10 years and has the second lowest unemployment rate of the group.

SOC 27-4012, Broadcast Technicians, Total Employment

Region	2010 Employment	2015 Employment	2020 Employment	5 Year Historical Growth Rate (%)	10 Year Historical Growth Rate (%)	LQ	Unemployment Rate
Atlanta	919	1,246	1,147	-8.0	24.8	2.00	6.3%
Austin	230	199	182	-8.8	-20.9	0.81	5.3%
Chicago	943	913	744	-18.5	-21.2	0.79	7.7%
Denver	480	482	426	-11.6	-11.3	1.34	5.8%
Los Angeles	2,716	2,805	2,745	-2.1	1.1	2.13	10.0%
Memphis	92	85	76	-10.7	-17.5	0.57	4.5%
Nashville	194	202	188	-7.1	-3.0	0.89	6.0%
New Orleans	108	108	97	-10.8	-10.1	0.84	8.1%
New York	4,035	3,926	3,927	0.0	-2.7	2.06	8.2%
USA	36,018	34,373	30,887	-10.1	-14.2	1.00	6.9%

In terms of Broadcast technicians, Nashville falls in the middle on all fronts: historical growth rate, LQ and unemployment rate.

SOC 49-2021, Radio, Cellular, and Tower Equipment Installers and Repairers, Total Employment

Region	2010 Employment	2015 Employment	2020 Employment	5 Year Historical Growth Rate (%)	10 Year Historical Growth Rate (%)	LQ	Unemployment Rate
Atlanta	79	161	221	37.2	179.3	0.83	3.1%
Austin	66	116	177	52.6	167.2	1.69	2.5%
Chicago	182	316	414	31.1	127.2	0.95	4.8%
Denver	92	185	295	59.7	221.8	1.99	2.6%
Los Angeles	200	317	416	31.0	107.9	0.69	4.3%
Memphis	50	64	79	23.8	58.6	1.28	3.1%
Nashville	70	128	172	33.5	143.4	1.75	2.7%
New Orleans	23	36	44	23.3	96.9	0.82	3.8%
New York	479	767	922	20.1	92.2	1.04	4.3%
USA	6,255	10,464	14,416	37.8	130.5	1.00	3.3%

For radio, cellular, and tower equipment installers and repairers it is notable that every MSA has seen considerable positive employment growth over the past five and 10 years. Nashville has the second highest concentration of workers in this field with an LQ of 1.75, and second lowest unemployment rate of **2.7%**.

Occupational Projection Scenarios

In the tables below, the “base” columns are baseline forecasts applying past patterns to employment numbers as of second quarter 2020 (as calculated using a four-quarter rolling average). The “recovery” columns use a recovery scenario forecast that models an immediate dip in employment due to COVID and operates on the assumption of a widely-spread vaccine by mid-2021.

SOC 27-3011, Broadcast Announcers and Radio Disc Jockeys, Total Employment

	2020	2021 Base	2021 Recovery	2022 Base	2022 Recovery	2025 Base	2025 Recovery	1 Year % Growth Base	1 Year % Growth Recovery	2 Year % Growth Base	2 Year % Growth Recovery	5 Year % Growth Base	5 Year % Growth Recovery
Atlanta	710	712	691	714	738	719	746	0.3	-2.7	0.5	3.9	1.3	5.1
Austin	236	239	230	242	249	250	259	1.2	-2.5	2.4	5.5	6.1	9.7
Chicago	933	921	893	909	939	874	906	-1.3	-4.3	-2.6	0.6	-6.3	-2.9
Denver	398	398	388	398	411	397	411	0.0	-2.5	-0.1	3.3	-0.2	3.3
Los Angeles	2,373	2,352	2,256	2,330	2,412	2,267	2,358	-0.9	-4.9	-1.8	1.6	-4.4	-0.6
Memphis	151	149	145	147	152	142	147	-1.3	-4.0	-2.5	0.7	-6.2	-2.6
Nashville	419	420	406	421	435	424	440	0.2	-3.1	0.5	3.8	1.1	5.0
New Orleans	144	143	138	142	147	139	145	-0.7	-4.2	-1.3	2.1	-3.3	0.7
New York	2,754	2,720	2,631	2,687	2,773	2,590	2,683	-1.2	-4.5	-2.4	0.7	-5.9	-2.6
USA	37,797	37,486	36,460	37,177	38,406	36,267	37,568	-0.8	-3.5	-1.6	1.6	-4.0	-0.6

In the dip and recovery scenario, all regions are experiencing positive growth in two years, but in five years only half are seeing positive growth, one of which is Nashville.

SOC 27-4012, Broadcast Technicians, Total Employment

	2020	2021 Base	2021 Recovery	2022 Base	2022 Recovery	2025 Base	2025 Recovery	1 Year % Growth Base	1 Year % Growth Recovery	2 Year % Growth Base	2 Year % Growth Recovery	5 Year % Growth Base	5 Year % Growth Recovery
Atlanta	1,147	1,157	1,126	1,167	1,213	1,197	1,246	0.9	-1.8	1.7	5.8	4.4	8.6
Austin	182	185	179	189	195	199	206	1.8	-1.6	3.7	7.1	9.6	13.2
Chicago	744	740	723	736	762	725	751	-0.5	-2.8	-1	2.4	-2.5	0.9
Denver	426	428	421	431	445	438	453	0.6	-1.2	1.1	4.5	2.8	6.3
Los Angeles	2,745	2,737	2,586	2,728	2,881	2,704	2,859	-0.3	-5.8	-0.6	5	-1.5	4.2
Memphis	76	76	74	76	78	75	78	-0.3	-2.6	-0.6	2.6	-1.5	2.6
Nashville	188	190	182	192	201	198	208	1.1	-3.2	2.1	6.9	5.4	10.6
New Orleans	97	97	93	97	102	98	102	0.2	-4.1	0.3	5.2	0.8	5.2
New York	3,927	3,905	3,781	3,882	4,039	3,816	3,974	-0.6	-3.7	-1.1	2.9	-2.8	1.2
USA	30,887	30,888	30,091	30,888	32,008	30,891	32,045	0	-2.6	0	3.6	0	3.7

For broadcast technicians in the dip and recovery scenario, all regions are projected to experience positive growth by the second and the fifth year with Nashville seeing the second highest projected growth rate behind Austin.

SOC 49-2021, Radio, Cellular, and Tower Equipment Installers and Repairers, Total Employment

Region	2020	2021 Base	2021 Recovery	2022 Base	2022 Recovery	2025 Base	2025 Recovery	1 Year % Growth Base	1 Year % Growth Recovery	2 Year % Growth Base	2 Year % Growth Recovery	5 Year % Growth Base	5 Year % Growth Recovery
Atlanta	221	223	223	225	228	231	234	0.9	0.9	1.9	3.2	4.7	5.9
Austin	177	181	181	185	187	197	199	2.2	2.3	4.4	5.6	11.3	12.4
Chicago	414	413	412	411	417	407	413	-0.3	-0.5	-0.7	0.7	-1.6	-0.2
Denver	295	299	299	303	306	314	318	1.3	1.4	2.6	3.7	6.6	7.8
Los Angeles	416	415	415	415	420	413	419	-0.1	-0.2	-0.3	1.0	-0.7	0.7
Memphis	79	79	79	78	79	78	78	-0.4	0.0	-0.8	0.0	-1.9	-1.3
Nashville	172	175	174	177	179	185	187	1.5	1.2	3.0	4.1	7.7	8.7
New Orleans	44	44	44	44	44	44	44	-0.2	0.0	-0.3	0.0	-0.8	0.0
New York	922	916	915	910	923	893	906	-0.6	-0.8	-1.3	0.1	-3.1	-1.7
USA	14,416	14,486	14466	14556	14707	14768	14923	0.5	0.3	1.0	2.0	2.4	3.5

In both the baseline and the dip and recovery scenarios, Nashville's employment growth is high while four regions are still experiencing a lag in recovery.

Wages

SOC 27-4098, Lighting Technicians and Media and Communication Equipment Workers, All Other

Region	Annual Median Wage	Median Hourly Wage	Annual Entry Level Wage	Annual Experienced Wage	Difference Between Experienced and Entry Level Wages
Atlanta	\$31,300	\$15.06	\$19,500	\$65,200	\$45,700
Austin	\$36,800	\$17.69	\$21,200	\$68,600	\$47,400
Chicago	\$45,800	\$22.04	\$26,200	\$83,400	\$57,200
Denver	\$31,100	\$14.94	\$25,200	\$40,900	\$15,700
Los Angeles	\$53,400	\$25.69	\$30,700	\$107,400	\$76,700
Memphis	\$23,400	\$11.25	\$17,600	\$57,600	\$40,000
Nashville	\$31,300	\$15.05	\$20,700	\$77,500	\$56,800
New Orleans	\$32,400	\$15.57	\$25,800	\$54,300	\$28,500
New York	\$58,100	\$27.92	\$30,300	\$122,400	\$92,100
USA	\$34,600	\$16.65	\$21,100	\$69,800	\$48,700

While Nashville falls in the middle across almost all wage categories for Broadcast announcers and Radio DJs, there is a notable gap between entry level and experienced level wages with Nashville having the third lowest annual entry level wage at \$20,700.

SOC 27-4012, Broadcast Technicians

Region	<i>Annual Median Wage</i>	<i>Median Hourly Wage</i>	<i>Annual Entry Level Wage</i>	<i>Annual Experienced Wage</i>	<i>Difference Between Experienced and Entry Level Wages</i>
Atlanta	\$46,800	\$22.48	\$24,800	\$58,400	\$33,600
Austin	\$35,800	\$17.23	\$20,200	\$52,600	\$32,400
Chicago	\$34,000	\$16.36	\$23,600	\$54,000	\$30,400
Denver	\$54,100	\$26.00	\$28,500	\$69,500	\$41,000
Los Angeles	\$39,100	\$18.81	\$27,900	\$53,800	\$25,900
Memphis	\$32,400	\$15.60	\$20,300	\$45,800	\$25,500
Nashville	\$52,100	\$25.05	\$33,100	\$63,300	\$30,200
New Orleans	\$39,000	\$18.73	\$23,900	\$53,900	\$30,000
New York	\$55,900	\$26.89	\$35,900	\$72,200	\$36,300
USA	\$40,600	\$19.50	\$24,600	\$57,900	\$33,300

In Nashville, Broadcast technicians make the third highest annual median wage behind New York and Denver. However, if you consider the cost of living in each of those places, the wages in Nashville could potentially go much further.

SOC 49-2021, Radio, Cellular, and Tower Equipment Installers and Repairers

Region	<i>Annual Median Wage</i>	<i>Median Hourly Wage</i>	<i>Annual Entry Level Wage</i>	<i>Annual Experienced Wage</i>	<i>Difference Between Experienced and Entry Level Wages</i>
Atlanta	\$59,200	\$28.45	\$41,900	\$70,200	\$28,300
Austin	\$37,200	\$17.87	\$27,600	\$50,900	\$23,300
Chicago	\$49,700	\$23.91	\$36,300	\$61,900	\$25,600
Denver	\$67,000	\$32.21	\$29,800	\$74,300	\$44,500
Los Angeles	\$61,000	\$29.31	\$38,900	\$73,000	\$34,100
Memphis	\$52,700	\$25.36	\$32,700	\$66,100	\$33,400
Nashville	\$86,800	\$41.73	\$45,600	\$99,800	\$54,200
New Orleans	\$52,400	\$25.18	\$39,700	\$58,200	\$18,500
New York	\$58,700	\$28.22	\$37,800	\$74,300	\$36,500
USA	\$55,400	\$26.63	\$35,000	\$69,200	\$34,200

For wages for Radio, Cellular, and Tower Equipment Installers and Repairers, Nashville offers the highest wages across all categories. While Nashville does have the largest difference between experienced and entry level wages, the entry level annual wages are higher than all other MSAs. This suggests the difference highlights the opportunity for wage growth rather than a disproportionate distribution of wages across skill level.

Demographics

The following table aggregates these three occupations and provides comparative diversity rates between music cities. The figure represents the percentage of the total workforce compared to the national average for an area of the same size.

Workforce Category 5: Radio

Region	Percent of National Average for Equivalent Area		
	Retirement Risk	Racial Diversity	Gender Diversity
Atlanta	71%	151%	102%
Austin	120%	142%	107%
Chicago	95%	118%	99%
Denver	86%	88%	78%
Los Angeles	82%	155%	85%
Memphis	98%	134%	102%
Nashville	99%	79%	86%
New Orleans	112%	133%	100%
New York	93%	113%	82%

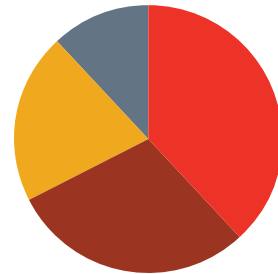
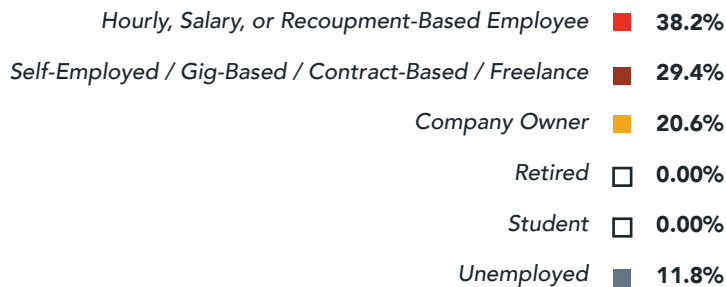
The Nashville region has the third highest concentration of radio professionals over the age of 55 with that percentage being just below the national average. Nashville is the least racially diverse when it comes to radio professionals and is in the middle in terms of gender diversity.

Primary Data

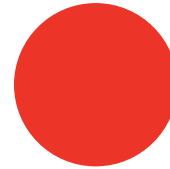
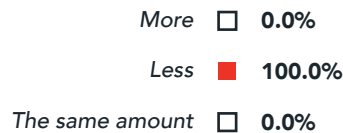
Below are numbers and findings from the Survey to the Music Industry from workers in AM/FM Radio, Internet Radio and Satellite Radio.

First, we will look at work status. **Thirty-eight percent** indicate they are an Hourly, Salary or Recoupment-Based Employee, **29.4%** were self-employed, gig, contract or freelance workers and **20.6%** were company owners. While radio workers have a variety of means of employment, **100%** of respondents have experienced fewer work opportunities in response to COVID-19.

Work Status

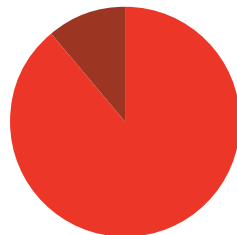
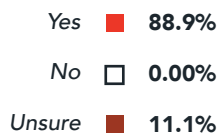


Amount of work post COVID-19



Many radio broadcast personnel reported struggling to find any work at all. However, only **39.1%** of respondents claimed to have experienced unemployment since March which is well below the overall survey average at **53.8%**. This probably points to the ease with which radio personnel can continue to broadcast and produce in a socially distant manner.

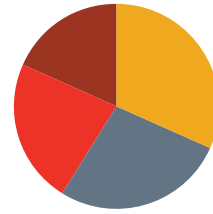
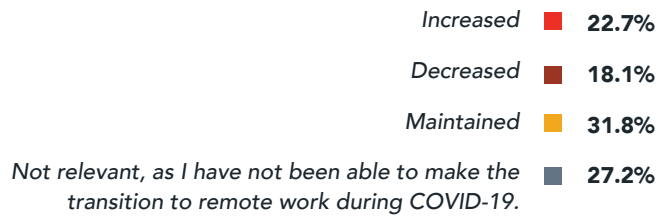
Was unemployment COVID related?



Eighty-nine percent of those who have experienced unemployment since March said this was due to COVID-19. However, **87.5%** of people in this category who applied for unemployment funds were granted relief.

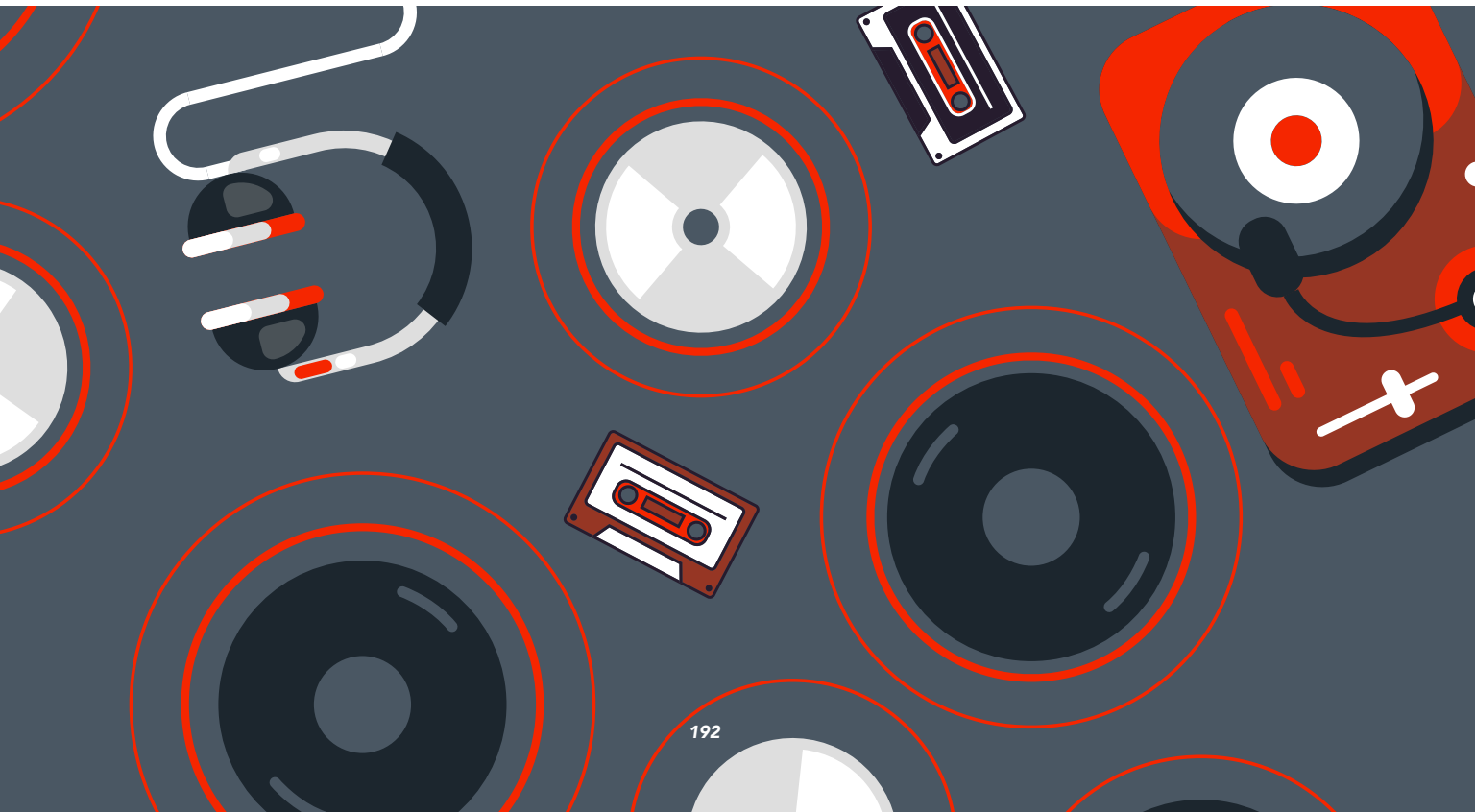
In terms of remote work, **31.8%** have maintained their work proficiency, while **22.7%** of respondents in radio have claimed that their transition to remote work increased their proficiency. Only **27.3%** indicated that they have been unable to make the transition to remote work, which is again below the overall survey average (**32.8%**).

How has COVID affected your work proficiency?



Aside from the impact of COVID-19, **39.1%** of workers in this category depend on multiple jobs to sustain themselves, with **55.6%** of these individuals citing cost of living as the primary reason.

On a grand scale, **95.8%** of individuals in radio related professions projected that COVID-19 will decrease their annual income for 2020. This drives reason for concern among the radio broadcasting community, highlighting the fact that **80%** of respondents indicate that they do not currently earn enough income to live comfortably. While, radio workers may have fared better in terms of ability to transition to remote work, and thus unemployment, the fact that so many cite not earning enough to live comfortably shows that they are still greatly feeling negative economic repercussions from the pandemic.



WORKFORCE CATEGORY #6

MUSIC EDUCATION AND MUSIC THERAPY

Standard Occupational Code Matches:

SOC 25-1121: Art, Drama, and Music Teachers, Postsecondary,

SOC 25-2000: Preschool, Elementary, Middle, Secondary, and Special Education Teachers,

SOC 29-1125: Recreational Therapists.

These occupations represent musical education and therapy. However, to capture music teachers outside of postsecondary education, all teachers must be considered due to classification limitations. For this reason, aggregate totals of SOC 25-2000 are not considered, but growth trends, diversity, and projections are. The LQ for SOC 25-2000: Preschool, Elementary, Middle, Secondary, and Special Education Teachers in the Nashville MSA is 0.88.

Employment Growth and Projections, Total Employment

The tables below illustrate the trajectory of employment growth that these occupations were on in all selected peer regions up until second quarter 2020, along with the location quotient of the occupation's concentration.

SOC 25-1121, Art, Drama, and Music Teachers, Postsecondary, Total Employment

Region	2010 Employment	2015 Employment	2020 Employment	5 Year Historical Growth Rate (%)	10 Year Historical Growth Rate (%)	LQ	Unemployment Rate
Atlanta	953	1,048	1,135	8.4	19.2	0.67	6.7%
Austin	579	502	681	35.6	17.5	1.03	7.3%
Chicago	2,829	3,130	2,991	-4.4	5.7	1.08	8.2%
Denver	704	777	859	10.6	22.1	0.92	7.3%
Los Angeles	3,542	3,729	4,103	10.0	15.8	1.08	10.8%
Memphis	245	265	279	5.3	13.6	0.72	5.9%
Nashville	458	490	511	4.4	11.6	0.83	6.6%
New Orleans	207	225	235	4.2	13.5	0.69	9.9%
New York	6,514	7,247	7,733	6.7	18.7	1.38	8.9%
USA	81,950	88,073	90,823	3.1	10.8	1.00	7.9%

Over the past 10 years, every region has seen a positive growth rate of postsecondary art, drama and music teachers with Chicago being the only city to see negative growth in the past five years. While Nashville's LQ and historical growth rates falls in the middle amongst the other regions, it does have the second lowest unemployment rate with only Memphis seeing fewer unemployed art, drama, and music teachers.

SOC 25-2000, Preschool, Elementary, Middle, Secondary, and Special Education Teachers, Total Employment

Region	2010 Employment	2015 Employment	2020 Employment	5 Year Historical Growth Rate (%)	10 Year Historical Growth Rate (%)	LQ	Unemployment Rate
Atlanta	77,917	74,519	79,056	6.1	1.5	1.05	3.7%
Austin	25,862	28,294	28,891	2.1	11.7	0.98	3.7%
Chicago	134,021	133,491	131,664	-1.4	-1.8	1.07	4.8%
Denver	32,649	36,614	39,627	8.2	21.4	0.95	3.9%
Los Angeles	132,396	128,519	132,255	2.9	-0.1	0.78	6.0%
Memphis	18,625	16,970	18,096	6.6	-2.8	1.05	3.5%
Nashville	21,472	22,506	24,309	8.0	13.2	0.88	3.7%
New Orleans	15,445	15,483	15,479	0.0	0.2	1.02	5.3%
New York	272,741	272,174	280,526	3.1	2.9	1.12	5.1%
USA	4,069,749	3,996,065	4,046,272	1.3	-0.6	1.00	4.4%

SOC 29-1125, Recreational Therapists, Total Employment

Region	2010 Employment	2015 Employment	2020 Employment	5 Year Historical Growth Rate (%)	10 Year Historical Growth Rate (%)	LQ	Unemployment Rate
Atlanta	289	271	266	-1.9	-7.8	0.75	1.0%
Austin	119	119	119	-0.7	-0.5	0.85	1.2%
Chicago	555	521	476	-8.7	-14.2	0.82	1.3%
Denver	141	152	155	1.9	10.0	0.79	1.3%
Los Angeles	522	560	570	1.9	9.3	0.71	1.9%
Memphis	75	75	76	2.0	0.7	0.93	0.8%
Nashville	245	109	105	-3.7	-57.2	0.81	1.1%
New Orleans	88	87	80	-8.4	-9.4	1.12	1.5%
New York	1,401	1,270	1,196	-5.8	-14.6	1.01	1.6%
USA	21,133	20,154	19,125	-5.1	-9.5	1.00	1.3%

The Nashville region has lost a considerable number of recreational therapists over the past 10 years with a **57.2%** reduction in workforce. However, the region's LQ is still above that of Los Angeles, Atlanta and Denver.

Occupational Projection Scenarios

In the tables below, the “*base*” columns are baseline forecasts applying past patterns to employment numbers as of second quarter 2020 (as calculated using a four-quarter rolling average). The “*recovery*” columns use a recovery scenario forecast that models an immediate dip in employment due to COVID and operates on the assumption of a widely-spread vaccine by mid-2021.

SOC 25-1121, Art, Drama, and Music Teachers, Postsecondary, Total Employment

Region	2020	2021 Base	2021 Recovery	2022 Base	2022 Recovery	2025 Base	2025 Recovery	1 Year % Growth Base	1 Year % Growth Recovery	2 Year % Growth Base	2 Year % Growth Recovery	5 Year % Growth Base	5 Year % Growth Recovery
Atlanta	1,135	1,151	1,124	1,168	1,175	1,219	1,225	1.4	-1.0	2.9	3.5	7.4	7.9
Austin	681	694	680	708	714	749	755	1.9	-0.1	3.9	4.8	10.0	10.9
Chicago	2,991	2,993	2,931	2,996	3,020	3,003	3,025	0.1	-2.0	0.2	1.0	0.4	1.1
Denver	859	875	858	891	901	941	951	1.9	-0.1	3.7	4.9	9.6	10.7
Los Angeles	4,103	4,112	4,032	4,120	4,161	4,146	4,183	0.2	-1.7	0.4	1.4	1.0	1.9
Memphis	279	280	275	281	284	283	286	0.3	-1.4	0.6	1.8	1.5	2.5
Nashville	511	521	508	531	534	562	565	1.9	-0.6	3.9	4.5	9.9	10.6
New Orleans	235	238	232	241	242	250	251	1.2	-1.3	2.5	3.0	6.3	6.8
New York	7,733	7,769	7,598	7,805	7,866	7,915	7,970	0.5	-1.7	0.9	1.7	2.4	3.1
USA	90,823	91,325	89,390	91,830	92,537	93,361	94,013	0.6	-1.6	1.1	1.9	2.8	3.5

In both the baseline and the dip and recovery scenarios for postsecondary Art, Drama and Music Teachers, there is positive employment growth by year two for every region. This highlights the resiliency of adjacent sectors of education which never fully stopped during the pandemic.

SOC 25-2000, Preschool, Elementary, Middle, Secondary, and Special Education Teachers, Total Employment

Region	2020	2021 Base	2021 Recovery	2022 Base	2022 Recovery	2025 Base	2025 Recovery	1 Year % Growth Base	1 Year % Growth Recovery	2 Year % Growth Base	2 Year % Growth Recovery	5 Year % Growth Base	5 Year % Growth Recovery
Atlanta	79,056	79,738	78,420	80,427	81,782	82,528	83,972	0.9	-0.8	1.7	3.4	4.4	6.2
Austin	28,891	29,482	28,998	30,085	30,574	31,969	32,506	2.0	0.4	4.1	5.8	10.7	12.5
Chicago	131,664	131,077	128,903	130,492	132,680	128,753	130,993	-0.4	-2.1	-0.9	0.8	-2.2	-0.5
Denver	39,627	40,117	39,462	40,614	41,251	42,141	42,820	1.2	-0.4	2.5	4.1	6.3	8.1
Los Angeles	132,255	132,332	130,152	132,409	134,461	132,640	134,749	0.1	-1.6	0.1	1.7	0.3	1.9
Memphis	18,096	18,126	17,837	18,156	18,443	18,247	18,543	0.2	-1.4	0.3	1.9	0.8	2.5
Nashville	24,309	24,671	24,279	25,039	25,432	26,174	26,597	1.5	-0.1	3.0	4.6	7.7	9.4
New Orleans	15,479	15,590	15,341	15,701	15,926	16,038	16,270	0.7	-0.9	1.4	2.9	3.6	5.1
New York	280,526	280,271	275,552	280,017	284,513	279,254	283,872	-0.1	-1.8	-0.2	1.4	-0.5	1.2
USA	4,046,272	4,058,677	3,994,963	4,071,119	4,138,555	4,108,676	4,178,645	0.3	-1.3	0.6	2.3	1.5	3.3

In the dip and recovery scenario, all regions are experiencing positive growth by the second year and by the fifth year all regions are still except for Chicago. In the baseline scenario, every region is also experiencing positive growth by the fifth year except for New York and Chicago, but only by small margins.

SOC 29-1125, Recreational Therapists, Total Employment

Region	2020	2021 Base	2021 Recovery	2022 Base	2022 Recovery	2025 Base	2025 Recovery	1 Year % Growth Base	1 Year % Growth Recovery	2 Year % Growth Base	2 Year % Growth Recovery	5 Year % Growth Base	5 Year % Growth Recovery
Atlanta	266	270	265	274	272	287	285	1.5	-0.4	3.0	2.3	7.8	7.1
Austin	119	122	120	125	125	135	134	2.6	0.8	5.2	5.0	13.5	12.6
Chicago	476	478	469	479	477	484	482	0.3	-1.5	0.7	0.2	1.7	1.3
Denver	155	158	155	162	160	173	171	2.2	0.0	4.4	3.2	11.3	10.3
Los Angeles	570	575	561	581	575	598	591	1.0	-1.6	1.9	0.9	4.9	3.7
Memphis	76	76	75	77	77	78	78	0.6	-1.3	1.3	1.3	3.2	2.6
Nashville	105	107	105	108	108	114	113	1.6	0.0	3.3	2.9	8.5	7.6
New Orleans	80	81	80	82	81	84	83	1.0	0.0	2.0	1.3	5.2	3.8
New York	1,196	1,205	1,179	1,214	1,203	1,242	1,229	0.8	-1.4	1.5	0.6	3.8	2.8
USA	19,125	19,267	18,897	19,411	19,291	19,847	19,710	0.7	-1.2	1.5	0.9	3.8	3.1

In the second year and going forward, all regions are experiencing positive growth in both scenarios for recreational therapists with all regions exceeding their employment levels from 2020 by the fifth year.

SOC 25-1121, Art, Drama, and Music Teachers, Postsecondary

Region	Annual Median Wage	Median Hourly Wage	Annual Entry Level Wage	Annual Experienced Wage	Difference Between Experienced and Entry Level Wages
Atlanta	\$61,900	\$29.77	\$29,200	\$85,500	\$56,300
Austin	\$76,800	\$36.91	\$51,700	\$95,500	\$43,800
Chicago	\$59,600	\$28.64	\$35,900	\$85,900	\$50,000
Denver	\$51,100	\$24.56	\$35,300	\$75,200	\$39,900
Los Angeles	\$105,200	\$50.56	\$48,700	\$154,500	\$105,800
Memphis	\$57,500	\$27.64	\$34,400	\$69,300	\$34,900
Nashville	\$63,400	\$30.48	\$44,400	\$108,200	\$63,800
New Orleans	\$52,500	\$25.22	\$40,600	\$70,100	\$29,500
New York	\$91,600	\$44.06	\$50,700	\$136,800	\$86,100
USA	\$69,500	\$33.43	\$40,200	\$104,700	\$64,500

While the Nashville region falls in the middle in terms of median annual and hourly wages, it does have the third highest annual experienced wage behind only that of New York and Los Angeles. It also falls within the top four regions for annual entry level wages.

SOC 25-2000, Preschool, Elementary, Middle, Secondary, and Special Education Teachers

Region	<i>Annual Median Wage</i>	<i>Median Hourly Wage</i>	<i>Annual Entry Level Wage</i>	<i>Annual Experienced Wage</i>	<i>Difference Between Experienced and Entry Level Wages</i>
Atlanta	\$56,600	\$27.23	\$35,300	\$67,600	\$32,300
Austin	\$56,000	\$26.95	\$37,200	\$64,800	\$27,600
Chicago	\$62,100	\$29.84	\$36,200	\$79,400	\$43,200
Denver	\$54,800	\$26.36	\$38,200	\$65,800	\$27,600
Los Angeles	\$80,600	\$38.76	\$45,400	\$93,900	\$48,500
Memphis	\$55,100	\$26.50	\$37,900	\$61,900	\$24,000
Nashville	\$51,200	\$24.62	\$34,200	\$60,200	\$26,000
New Orleans	\$49,800	\$23.92	\$39,900	\$55,600	\$15,700
New York	\$79,400	\$38.17	\$48,500	\$98,200	\$49,700
USA	\$57,800	\$27.77	\$36,300	\$73,300	\$37,000

Nashville pays some of the lowest wages across the comparative regions for Preschool, Elementary, Middle, Secondary, and Special Education Teachers. Nashville has one of the lowest differences between experienced and entry level wages. This is an area where Nashville can strive to make changes in terms of how these education professionals are compensated for their work.

SOC 25-2000, Preschool, Elementary, Middle, Secondary, and Special Education Teachers

Region	<i>Annual Median Wage</i>	<i>Median Hourly Wage</i>	<i>Annual Entry Level Wage</i>	<i>Annual Experienced Wage</i>	<i>Difference Between Experienced and Entry Level Wages</i>
Atlanta	\$44,800	\$21.53	\$32,400	\$54,200	\$21,800
Austin	\$49,500	\$23.78	\$35,500	\$55,600	\$20,100
Chicago	\$44,900	\$21.60	\$30,200	\$57,900	\$27,700
Denver	\$43,100	\$20.74	\$32,700	\$52,300	\$19,600
Los Angeles	\$73,100	\$35.17	\$44,400	\$86,900	\$42,500
Memphis	\$49,400	\$23.76	\$36,300	\$57,400	\$21,100
Nashville	\$41,900	\$20.12	\$28,000	\$50,900	\$22,900
New Orleans	\$46,800	\$22.52	\$33,400	\$51,600	\$18,200
New York	\$58,500	\$28.12	\$42,000	\$69,000	\$27,000
USA	\$48,200	\$23.18	\$33,000	\$60,200	\$27,200

The picture in terms of wages for recreational therapists looks pretty similar to Preschool, Elementary, Middle, Secondary and Special Education Teachers with wages being notably lower than the other music regions.

Demographics

The following table aggregates these three occupations and provides comparative diversity rates between music cities. The figure represents the percent the composition of the total workforce is compared to the national average for an area of the same size.

Workforce Category 6: Music Education and Music Therapy

Region	Percent of National Average for Equivalent Area		
	Retirement Risk	Racial Diversity	Gender Diversity
Atlanta	88%	133%	109%
Austin	83%	162%	101%
Chicago	95%	96%	100%
Denver	86%	71%	100%
Los Angeles	97%	173%	93%
Memphis	104%	86%	105%
Nashville	99%	65%	102%
New Orleans	98%	133%	100%
New York	108%	114%	96%

Primary Data

Below are numbers and findings from the Survey to the Music Industry from music educators or therapists.

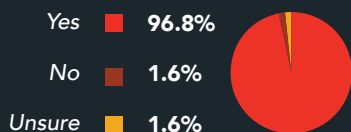
In terms of work status, **55%** of music educators and therapists are self-employed and **86%** work a second job to support their cost of living. Many indicate that they work as recording artists and studio musicians, which are the highest overlapping jobs. Additionally, more than half (**55%**) of music educators and teachers have been in the music industry for over 20 years.

About **97%** of music educators and therapists who experienced unemployment since March report it was due to COVID-19, and **86%** report seeing less work because of the pandemic.

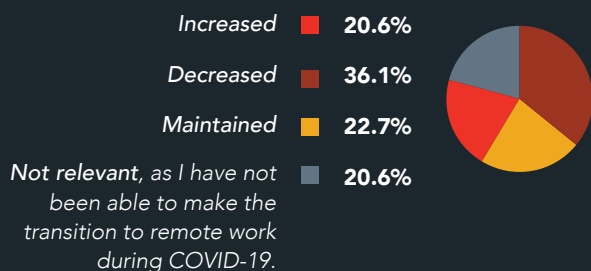
This could be due to music studio, school and university closures.

Primary Data

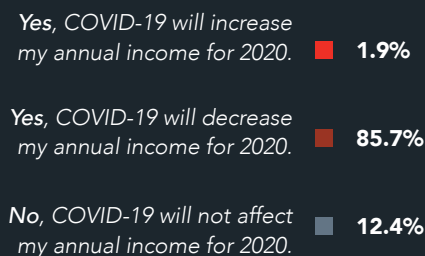
Have you been unemployed due to COVID-19?



The transition to remote work as a result of COVID-19 has _____ my working proficiency on a day-to-day basis.



Do you believe COVID-19 will affect your annual income for 2020?



All other relevant survey data has been included in the Appendix.

Music education and therapy relies heavily on in-person and group interactions. For example, a band teacher requires multiple students to be in a room to practice as an ensemble.

Twenty-one percent have found it hard to adapt to remote work and **36%** report that their work proficiency has decreased as a result of COVID-19. However, **21%** have reported increased work proficiency which could point to the ease with which a private music instructor could meet with a student or multiple students via video call, for example.

In terms of future outlook, about **44%** of music educators do not believe their current occupations will provide a comfortable standard of living this year. Also, **86%** reported that COVID-19 will decrease their annual income. Additionally, while unemployment is high in this category, only **9%** of music educators lack health insurance. Most either receive insurance through the marketplace or their employer. However, **67%** of music educators have reported that COVID-19 has negatively impacted their mental health.

WORKFORCE CATEGORY #7

PUBLIC RELATIONS, JOURNALISM, SOCIAL MEDIA, CREATIVE AGENCY, ARTIST & BUSINESS MANAGERS

Standard Occupational Code Matches:

13-1011: Agents and Business Managers of Artists, Performers, and Athletes,

11-9198: Personal Service Managers, All Other,

11-2032: Public Relations Managers,

27-3030: Public Relations Specialists,

11-2021: Marketing Managers,

13-1160: Market Research Analysts and Marketing Specialists,

27-1024: Graphic Designers,

27-3020: News Analysts, Reporters, and Journalists

Artist and Business Managers correspond with SOC codes already addressed in Workforce Category Three: Live Music, Non-Technical Occupations. These occupations are included here, in the demographic breakdown.

Find tables for this workforce category in the Workforce Appendix. They are not included in this report because of the prohibitive length and because the information available by SOC code applies to a large amount of jobs that function outside of the music or entertainment sectors. While the occupation growth patterns and wages still apply to those that function within the music industry, because there is such large overlap with other industry sectors the research team felt the demographic and primary research data best captured the landscape of these eight occupations as they relate to the music industry specifically.

Demographics

Workforce Category 7: PR, Journalism, Social Media and Creative Agency

Region	Percent of National Average for Equivalent Area		
	Retirement Risk	Racial Diversity	Gender Diversity
Atlanta	91%	124%	105%
Austin	78%	126%	104%
Chicago	92%	99%	103%
Denver	90%	70%	107%
Los Angeles	99%	177%	97%
Memphis	113%	96%	95%
Nashville	96%	59%	98%
New Orleans	121%	97%	91%
New York	85%	124%	106%

Jobs in PR, Journalism, Social Media and Creative Agencies in the Nashville region are far below the national average when it comes to racial diversity, but rank very close to the national average in terms of retirement risk and gender diversity.

Primary Data

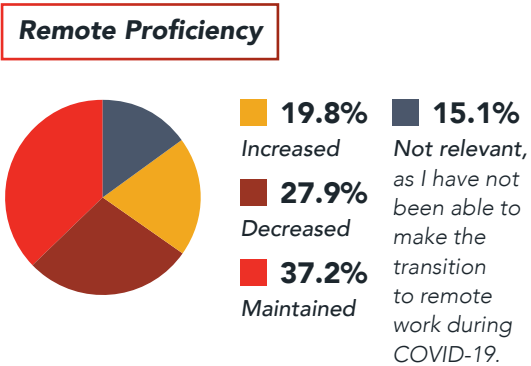
Below are insights from the Survey to the Music Industry from people who identified their professional capacity in the music industry as either Public Relations, Journalism, Social Media, Creative Agency, Artist Manager, Business Manager or Personal Managers.

Workers represented in this segment are a relatively young demographic, with **46%** of respondents in this category being between the ages of 20-34. This occupational group is also highly educated with **73%** of respondents achieving a bachelor’s, graduate or professional degree. However, like many other music industry workers, opportunities have taken a hit for individuals in this segment with **81%** of respondents experiencing less work since the onset of COVID-19

2020 Projected Annual Income	
\$12,761 - \$25,000	11.5%
\$25,001 - \$36,000	12.5%
\$36,001 - \$45,000	7.3%
\$45,001 - \$55,000	9.4%
\$55,001 - \$70,000	12.5%
\$70,001 - \$100,000	12.5%
\$100,001 - \$200,000	4.2%
More than \$200,001	3.1%
Prefer Not To Say	10.4%
\$0 - \$12,760	16.6%

Though individuals in this category have experienced difficulty, they have also displayed resilience. **57%** of respondents either increased or maintained their work proficiency remotely—but this figure only applies to those who were able to maintain their jobs. **34%** of respondents in this category have experienced unemployment since March 2020. **90%** of unemployed respondents associate their lost employment with the COVID-19 pandemic. Fortunately, many of these individuals were able to find support. **74%** of unemployed respondents received unemployment benefits after applying.

In terms of outlook, **17%** anticipate making less than \$12,760 in 2020. This goes along with nearly **70%** foreseeing a decrease in their 2020 income. In comparison to pre-COVID employment, there was a **35%** increase in the number of respondents who could not currently afford a comfortable standard of living. Therefore, while many have been able to make the transition to remote work, this shows that the pandemic has still hit them in terms of things like wages, standard of living and mental health (**73%** indicate that COVID-19 has negatively impacted their mental health).



WORKFORCE CATEGORY #8

FINANCIAL PLANNING, CONSULTING, BANKING, ACCOUNTING, & ENTERTAINMENT LAW

Standard Occupational Code Matches:
 23-1011: Lawyers,
 23-2010: Paralegals and Legal Assistants,
 43-6012: Legal Secretaries and Administrative Assistants,
 41-3030: Securities, Commodities, and Financial Services Sales Agents,
 13-2050: Financial Analysts and Advisors,
 11-3030: Financial Managers,
 13-2010: Accountants and Auditors

Find tables for this workforce category in the Workforce Appendix. They are not included in this report because of the prohibitive length and because the information available by SOC code applies to a large amount of jobs that function outside of the music or entertainment sectors. While the occupation growth patterns and wages still apply to those that function within the music industry, because there is such large overlap with other industry sectors the research team felt the demographic and primary research data best captured the landscape of these seven occupations as they relate to the music industry specifically.

Demographics

Workforce Category 6: Music Education and Music Therapy

Region	Percent of National Average for Equivalent Area		
	Retirement Risk	Racial Diversity	Gender Diversity
Atlanta	88%	129%	106%
Austin	85%	125%	100%
Chicago	94%	97%	94%
Denver	94%	68%	99%
Los Angeles	99%	180%	97%
Memphis	103%	91%	107%
Nashville	88%	60%	102%
New Orleans	112%	77%	114%
New York	88%	128%	84%

In terms of law and finance the Nashville region is lower than the national average in terms of retirement risk which is good in terms of talent retention; however, the region is considerably lower than the national average when it comes to racial diversity. The Nashville region is above average in terms of gender diversity.

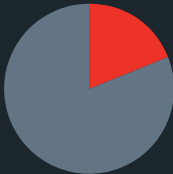
Primary Data

Below are numbers and findings from the Survey to the Music Industry from people that indicate they work in financial, accounting and law services related to the music industry.

In terms of work status, most indicate they are salary-based employees or company owners. Only **26%** are self-employed or work as freelancers. Out of the participants surveyed, about **50%** have over 20 years of experience in the music industry. Fortunately, only **20%** of survey participants in this category indicate they experienced unemployment since March and those who experienced unemployment list COVID-19 as the reason. Although the pandemic has not negatively impacted employment as dramatically in this category, **63%** are seeing less work because of the pandemic and about **55%** are sure that the pandemic will negatively affect their income.

Have you been unemployed due to COVID-19?

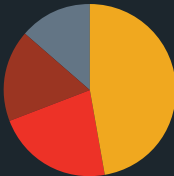
Yes 20%
No 80%



Many jobs in this category are office-related making it easier for these occupations to transition to remote work during the pandemic. Most (over **70%**) financial planners, accountants and lawyers maintained or increased their proficiency when transitioning to remote work.

The transition to remote work as a result of COVID-19 has _____ my working proficiency on a day-to-day basis.

Increased 22
Decreased 17
Maintained 47.5
Not relevant, as I have not been able to make the transition to remote work during COVID-19. 13.6



Overall, the pandemic did not negatively affect employment in this job category. All other relevant survey information has been included in the Appendix.

WORKFORCE CATEGORY #9

MUSIC PUBLISHING CREATIVE OCCUPATIONS, SYNC LICENSING, ADVERTISING, CATALOG ADMINISTRATION, RIGHTS MANAGEMENT, METADATA ORGANIZATIONS, PERFORMANCE OR MECHANICAL COPYRIGHT SOCIETY OPERATIONS, RECORD LABEL OPERATIONS

This category spans a large number of occupations. Top-line occupations include the SOC's below, but occupations included in the demographic metrics that have already been evaluated include:

27-3043: Writers and Authors,
27-2040: Musicians and Singers,
27-3031: Public Relations Specialists, and
13-1161: Market Research Analysts and Marketing Specialists

Standard Occupational Code Matches:
27-2012: Producers and Directors,
27-1011: Art Directors,
41-3011: Advertising Sales Agents,
11-2011: Advertising and Promotions Managers,
11-1012: General and Operations Managers, and
11-1011: Chief Executives

Find tables for this workforce category in the Workforce Appendix. They are not included in this report because of the prohibitive length and because the information available by SOC code applies to a large amount of jobs that function outside of the music or entertainment sectors. While the occupation growth patterns and wages still apply to those that function within the music industry, because there is such large overlap with other industry sectors the research team felt the demographic and primary research data best captured the landscape of these ten occupations as they relate to the music industry specifically. It is notable that music publishing operations are a huge part of the Nashville music industry, and this decision is not reflective of the opposite. Instead, it is a decision based on how occupational data is made available.

Demographics

Workforce Category 9: Creative Agency

Region	Percent of National Average for Equivalent Area		
	Retirement Risk	Racial Diversity	Gender Diversity
Atlanta	91%	127%	104%
Austin	78%	130%	101%
Chicago	98%	102%	101%
Denver	88%	74%	109%
Los Angeles	96%	181%	100%
Memphis	106%	106%	98%
Nashville	101%	61%	95%
New Orleans	103%	102%	95%
New York	--	--	--

Nashville is much lower than the national average when it comes to both racial and gender diversity in music publishing and other creative occupations. It also ranks the lowest compared to all peer music cities.

Primary Data

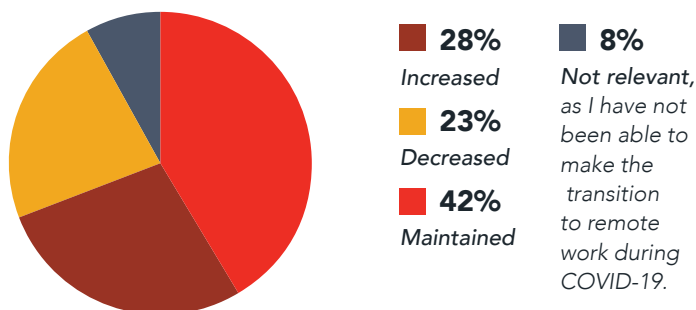
Below are numbers and findings from Survey to the Music Industry from people that indicate they work in Music Publishing, Creative Operations, Sync Licensing, Advertising, Catalog Administration, Rights Management, Metadata Organizations, Performance or Mechanical Copyright Society Operations, and Record Label Operations.

It is notable that of the professionals in these jobs **21%** have some college education, **56%** have a bachelor's degree and **17%** have a graduate or professional degree. These jobs have more workers with a formal education than other areas of the music industry in which a formal education may not be necessary.

Twenty-seven percent of survey respondents are newcomers to these occupations, having zero to five years of experience. However, **34%** are veterans with 21+ years of experience. This shows that while there is a prevalence of seasoned workers there is still opportunity for those looking to break into fields like Music Publishing, Creative Operations, Sync Licensing, Advertising, Catalog Administration, Rights Management, Metadata Organizations, Performance or Mechanical Copyright Society Operations and Record Label Operations.

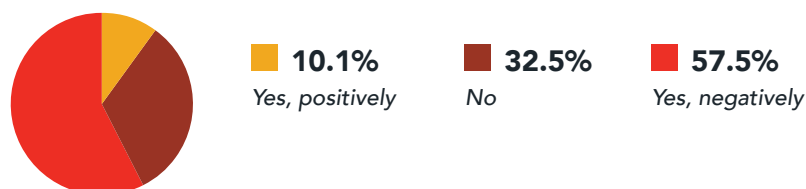
Most have maintained their work proficiency with almost the same amount increasing productivity (**28%**) as decreasing (**23%**). Additionally, only **8%** indicate not being able to make the transition to remote work, which is well below the overall survey average of **33%**. This is likely due to many of these jobs being more office-related or having functions that could still be done remotely.

The transition to remote work as a result of COVID-19 has _____ my working proficiency on a day-to-day basis.



The ability to work remotely has also influenced people's work status, with only **28%** reporting having experienced unemployment since March. This is much lower than other groups who have experienced unemployment during this time. Of those unemployed, **84%** say their unemployment was due to COVID-19.

COVID-19 has negatively impacted mental health for **57.5%** of respondents.



Most people in this field do not have more than one job. When the few who had a second job were asked why text responses include many entrepreneurs who have multiple businesses either funded by their day job or related to their other means of work. **50%** cite the need to support their costs of living. Most respondents seem to either need a second job for monetary reasons or choose to pursue one as an entrepreneurial or creative endeavor.

2020 Projected Annual Income

\$12,761 - \$25,000	8.50%
\$25,001 - \$36,000	9.68%
\$36,001 - \$45,000	6.45%
\$45,001 - \$55,000	8.80%
\$55,001 - \$70,000	11.14%
\$70,001 - \$100,000	12.02%
\$100,001 - \$200,000	9.68%
More than \$200,001	4.69%
Prefer Not To Say	16.42%
\$0 - \$12,760	12.61%

When asked: "Does your current work in the music industry provide enough income for a comfortable standard of living?" the response is almost tied yes to no: **37.5%** no versus **29.2%** yes. Before COVID, this was a different story: **43.8%** yes and **25%** more often yes than no. This shows that while these jobs have fared well with the transition to remote work, they have still taken hits when it comes to pay like many others have as well.

WORKFORCE CATEGORY #10

TECHNOLOGY DEVELOPMENT, SOFTWARE ENGINEERING, DIGITAL SERVICE PLATFORMS, RESEARCH ANALYTICS

Standard Occupational Code Matches:

15-1251: Computer Programmers,

15-1245: Database Administrators and Architects,

15-1257: Web Developers and Digital Interface Designers,

15-1256: Software Developers and Software Quality Assurance Analysts and Testers

Find tables for this workforce category in the Workforce Appendix. They are not included in this report because of the prohibitive length and because the information available by SOC code applies to a large amount of jobs that function outside of the music or entertainment sectors. While the occupation growth patterns and wages still apply to those that function within the music industry, because there is such large overlap with other industry sectors the research team felt the demographic and primary research data best captured the landscape of these four occupations as they relate to the music industry specifically.

Demographics

Workforce Category 10: Tech, including "Computer Occupations, All Other"

Region	Percent of National Average for Equivalent Area		
	Retirement Risk	Racial Diversity	Gender Diversity
Atlanta	98%	118%	110%
Austin	73%	105%	94%
Chicago	98%	106%	97%
Denver	101%	62%	99%
Los Angeles	99%	152%	98%
Memphis	112%	87%	120%
Nashville	92%	63%	107%
New Orleans	124%	76%	116%
New York	94%	128%	96%

In terms of tech and computer occupations, Nashville's is much lower than the national average in racial diversity but above average for gender diversity in the field. Nashville's retirement risk is slightly lower than the national average, indicating slightly more talent retention in this job category.

Primary Data

Below are numbers and findings from the Survey to the Music Industry from people who indicate they work in Technology Development, Software Engineering, Digital Service Platform Operations (Research, Analytics, Content, Design, Software, etc.) related to the music industry.

Survey demographics for this workforce category skew toward white men aged 35-44, which corresponds to demographics in the broader information technology workforce.⁹²

Most have a degree of education beyond their high school diploma, with **25%** holding a graduate or professional degree. Additionally, there are many new entrants to this line of work with only 0-5 years of experience. This is likely due to the music industry's demand for qualified workers in this field increasing as new technology and software directed for the music industry emerges.

In terms of work status, **51%** of people surveyed are hourly or salary-based employees. Given the nature of digital technology, it follows that many people in these fields have maintained (**47%**) or increased (**28%**) their working proficiency through this time of remote work.

Only **25%** have experienced unemployment since March due to COVID-19 compared to the overall survey average of **53.8%** average, and for those who applied, only half received unemployment benefits.

COVID-19 has negatively impacted mental health for **54.1%** of respondents well below the Survey to the Music Industry average of **66.1%**. This would imply a negative correlation between unemployment and mental health. Because people in this field have seen comparatively less unemployment since March, their mental health has not declined.

An equal number of people in these fields said COVID-19 will not affect their annual incomes for 2020 as those who said COVID-19 will decrease their annual income for 2020. Again, this implies that people in the technology workforce are faring statistically better than others.

WORKFORCE CATEGORY #11

BRICK & MORTAR MUSIC RETAIL OPERATIONS

These top-line occupations exist both within and outside of the music industry. Aggregate employment numbers are not provided. This segment also contains some occupations involved with merchandising warehousing and distribution. SOC 53-3033: Light Truck Drivers, can be found in Workforce Category Four: Live Music, Technical and Operations, so while it is not included in the top-line occupations it is included in the Demographics group below.

Standard Occupational Code Matches:

41-2031: Retail Salespersons,
 41-1011: First-Line Supervisors of Retail Sales Workers,
 49-9063: Musical Instrument Repairers and Tuners,
 53-7065: Stockers and Order Fillers,
 53-7062: Laborers and Freight, Stock, and Material Movers, Hand,
 53-7199: First-Line Supervisors of Transportation and Material Moving Workers, Except Aircraft Cargo Handling Supervisors
 53-3032: Heavy and Tractor-Trailer Truck Drivers

Find tables for this workforce category in the Workforce Appendix. They are not included in this report because of the prohibitive length and because the information available by SOC code applies to a large amount of jobs that function outside of the music or entertainment sectors. While the occupation growth patterns and wages still apply to those that function within the music industry, because there is such large overlap with other industry sectors the research team felt the demographic and primary research data best captured the landscape of these seven occupations as they relate to the music industry specifically.

Demographics

Workforce Category 9: Creative Agency

Region	Percent of National Average for Equivalent Area		
	Retirement Risk	Racial Diversity	Gender Diversity
Atlanta	87%	141%	104%
Austin	81%	135%	108%
Chicago	97%	113%	97%
Denver	98%	89%	104%
Los Angeles	90%	177%	97%
Memphis	95%	142%	100%
Nashville	92%	77%	98%
New Orleans	97%	123%	107%
New York	96%	135%	104%

In terms of Brick & Mortar Music Retail Operations, Nashville is the least racially diverse, but close to the national average for gender diversity. The retirement risk for retail and merchandise occupations is slightly lower than the national average in the Nashville region.

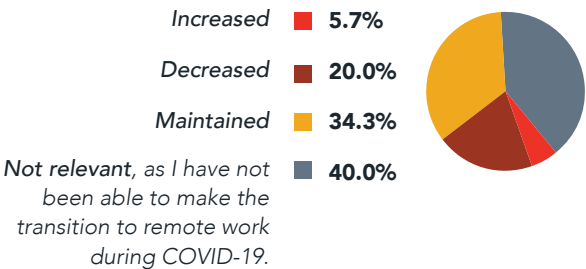
Primary Data

Below are numbers and findings from the Survey to the Music Industry from people who indicate they work in Brick and Mortar Retail for Music Products (e.g. Vinyl, Sheet Music, Instruments, Gear, Merch).

Seventy percent of people surveyed are either company owners or hourly / salary-based employees. All music retailers surveyed are seeing less work since the onset of COVID-19.

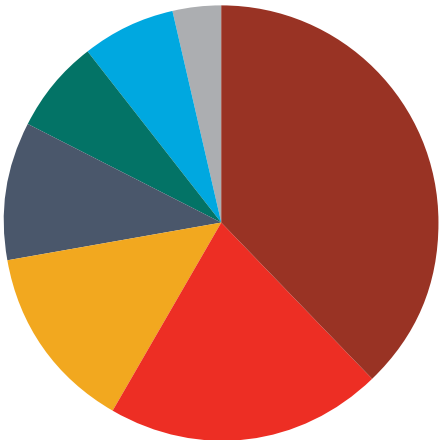
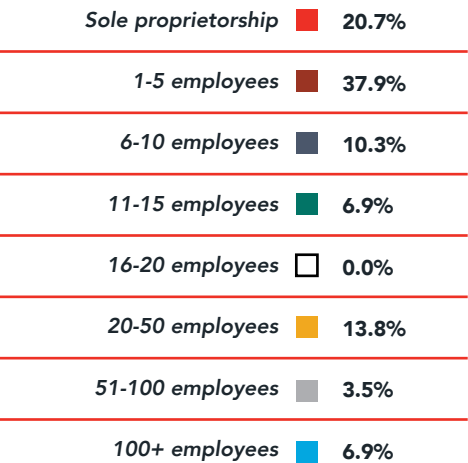
Thirty-four percent of music retailers surveyed are discovering they have been able to maintain their working proficiency since moving to remote work. This could capture people that either already had or have easily transitioned to e-commerce to sell their merchandise. However, **40%** have not been able to make the transition which likely captures those in retail who were heavily involved with in-store business and management.

The transition to remote work as a result of COVID-19 has _____ my working proficiency on a day-to-day basis.



A third of people surveyed have more than one job, mostly to support their costs of living. **Fifty-nine percent** of respondents were self-employed or worked for a company with five or less employees.

What size is your company or organization?



Fifty percent have experienced unemployment since March. Out of those who applied, only slightly under half received unemployment benefits. Unemployment was due to COVID-19 for ALL survey respondents.

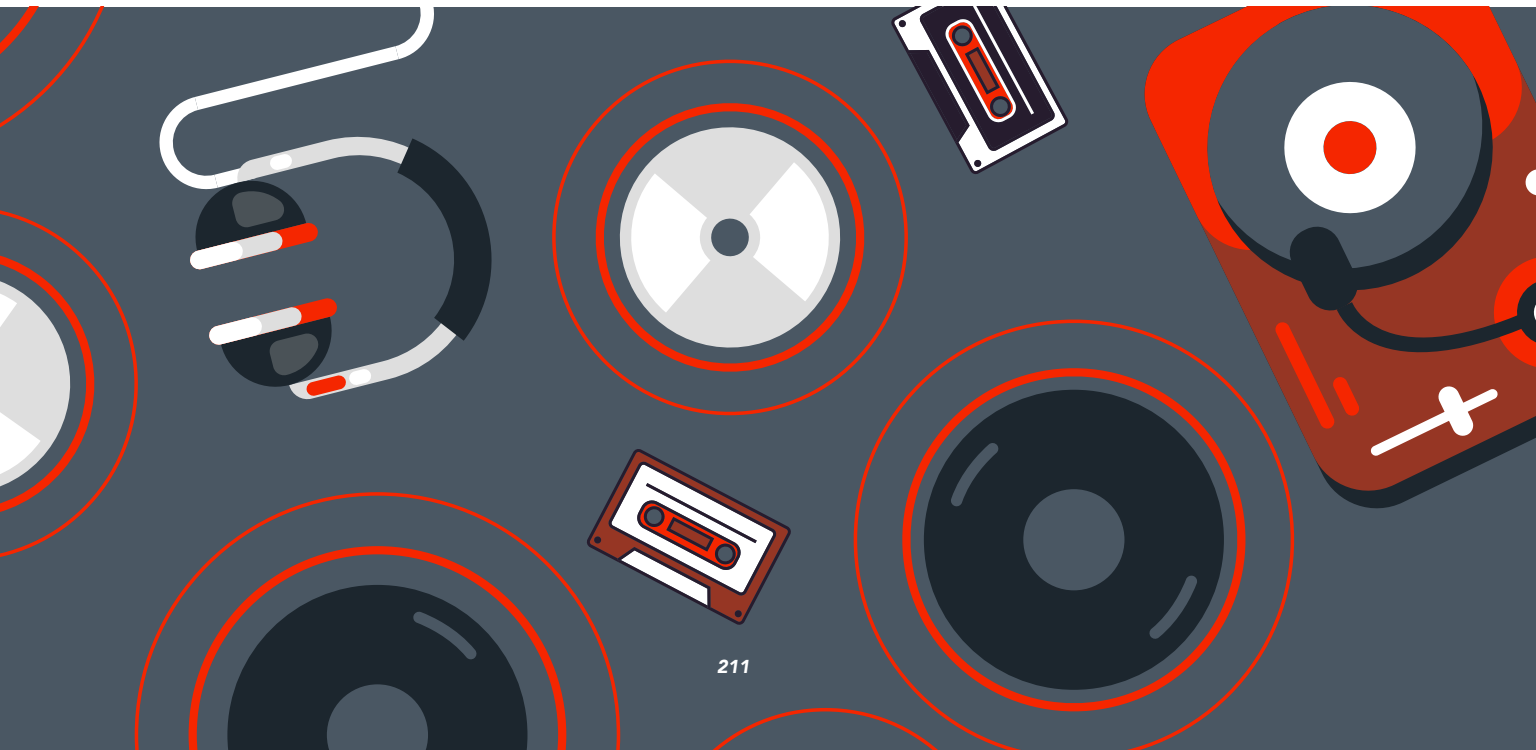
Eighty-five percent of respondents in this field received a Stimulus Check for \$1,200 under the CARES Act which could have been considerably helpful amidst the pandemic since the majority of respondents work for microbusinesses or for themselves.

Seventy-one percent have not considered relocating from an urban center. Brick and mortar retailers seem to be more hesitant to leave a certain geography over those in other workforce categories. This can be seen especially when compared to the overall survey average which was **65.5%**.

COVID-19 will decrease annual income for **76.3%** of survey respondents. When asked: *“Does your current work in the music industry provide enough income for a comfortable standard of living?”* all respondents said *“No”* or *“more often no than yes.”* Before COVID-19, this was the opposite.

Before COVID-19, did your current work alone provide enough income for a comfortable standard of living?

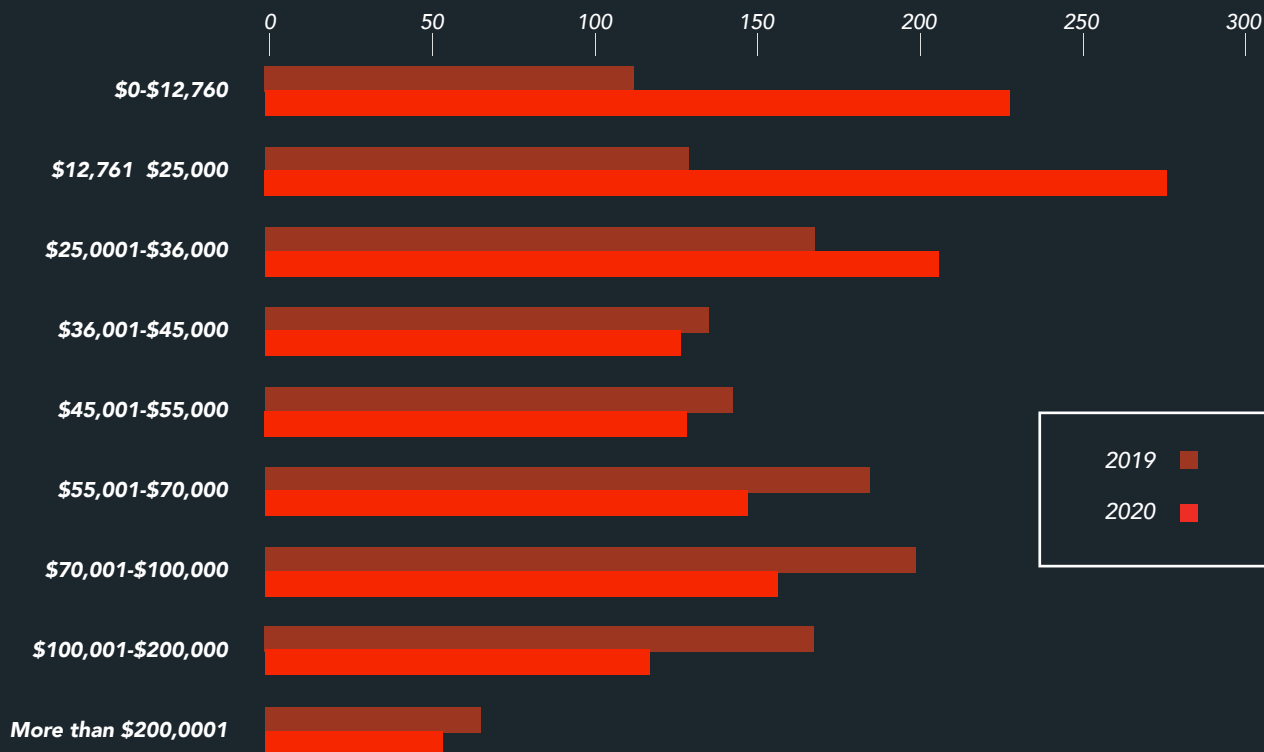
Yes	44.4%
No	0%
More often yes than no	44.4%
More often no than yes	0%
Not relevant as I do not have the same job/role	11.1%



REFLECTIONS FROM THE MUSIC WORKFORCE

The music workforce has been hit hard by COVID-19. Income projections fall behind what the workforce was making the previous year.

2019 Annual Income vs. 2020 Projected Annual Income



In the Survey to the Music Industry, **43%** of the workforce reports they expect it will be at least one year before they can live their lives more or less like they did before COVID-19.

However, without diminishing the seriousness of this situation and struggle, there are bits of positivity found in the data.

In the COVID-19 projection scenario, **94%** of all occupations meet or exceed 2020 employment numbers in 2022 at the national level.

This compares to **98%** in the Atlanta, Austin, Denver and Nashville regions, **87%** in the Chicago and New York regions, **92%** in the Los Angeles Region, **83%** in the Memphis region, **91%** in the New Orleans region.

Michelle Cable, founder and owner of Panache Booking and Panache Management, finds this time to be a good one to center herself and focus on the more important things in life. She says *"I think a lot of people who work in the music industry never get breaks as it's a 24/7 rollercoaster, so hopefully everyone will get to connect a little more with themselves and their families and come out of this better. The silver lining for me is I get to spend so much more time with my son who's now 17 months old. I think people will be more respectful and understanding about working moms and their schedules too!"*

Survey respondents, when asked about positive opportunities they've experienced as a result of COVID-19, shared:

WHEN IT COMES TO CREATIVITY

"More time for creating"

"More time to practice."

"Renewed focus."

"New grist for the songwriting mill!"

"Been able to do more strictly creative/for fun projects that I normally would have declined."

WHEN IT COMES TO FRIENDS, FAMILY AND SELF

"I have invested in the belief that 'necessity is the mother of invention!' This time has encouraged me to stay in touch with my friends and resources and to be a reliable resource for them."

"I'm writing a memoir."

"I've been learning a lot online to better myself if this continues into 2021."

"More family time, learned some new recipes, learned more about myself."

"Being home with my pregnant wife."

"I have enjoyed being home more and learning to garden."

WHEN IT COMES TO ECONOMIC OPPORTUNITY

"My company was born during COVID-19, as my prior job (outside the music industry) was shut down for a long period of time."

"Streaming constantly (over 150 shows since COVID-19), engaged new people, upgraded my entire technical presence, learned many new skills and platforms. Lemonade, baby."

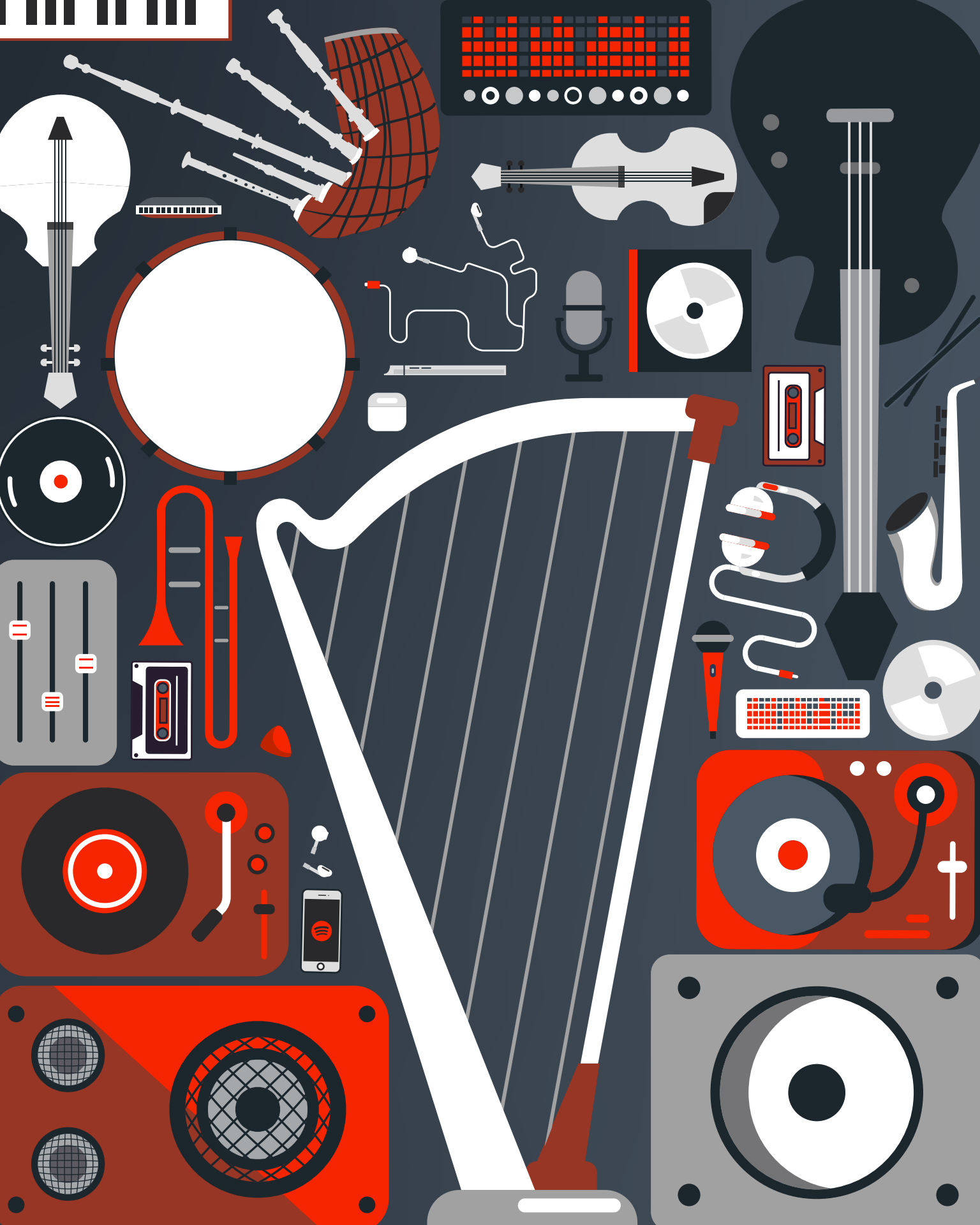
"I've started acquiring additional skillsets in the areas of studio engineering, programming, and mixing which I hope will add some other income streams for me in the future."

"Made some progress in organizing my catalog... always like mucking out the Augean stables..."

"The trade organization I run has benefitted from the extra time music creators have to focus on advocacy. Our membership has increased, and the community has become tighter as we've circled the wagons to support one another."

"Gone is the constant stress I used to feel to take as many gigs as possible and fill my schedule to the brim, sacrificing sleep and sanity. I've been gratefully able to transition to teaching virtual violin lessons, which offers more flexibility and freedom than I had before. It only covers about half of the income that I used to make when I performed regularly, but I am hopeful I can keep growing my student load. I've also been able to home in on what types of gigs I miss the most and want to take in the future."

"Converted all of my private lessons from in-person/in-studio to on-line/virtual format done from my home. Exponentially lower travel expenses."



THE FINALE

2013 FOLLOW-UP

The 2013 Music Industry Study conducted by the Nashville Area Chamber of Commerce Research Center included trends and recommendations. Updates and continued opportunities for growth are offered below as follow-up to some of the more prescient recommendations.

The 2013 report challenged Nashville to move to a “*next level*” of global music operations that could realize a doubling of the current \$9.7 billion music industry impact by 2025.

2013 UPDATE 2019

Since the 2013 Music Industry Study conducted by the Nashville Area Chamber of Commerce, the Music and Entertainment Industry in the Nashville MSA has significantly increased its economic effect. Since 2013, the effect on total jobs increased **43%** (24,000) from 56,520 to 80,757. The impact on labor income has gone up by **94%** (\$3 billion) from \$3.2 billion to \$6.3 billion. The contribution to GDP by the Music and Entertainment Industry went up by **80%** (\$4.4 billion) from \$5.5 billion to \$9.9 billion and the overall economic impact of the Music and Entertainment Industry grew by **62%** (\$6.0 billion) going from \$9.7 billion to \$15.6 billion. Therefore, making a doubling of the 2013 economic impact very real by the year 2025, if not sooner.

The 2013 report noted that Nashville’s density of music industry activity was, at that time, two to 30 times greater than the nation overall, up to 10 times greater than New York or Los Angeles and even greater compared to other cities such as Atlanta, Austin and New Orleans.

2013 UPDATE 2019

The 2020 music density continues to grow, with LQ now ranging from 1.3 - 39.7. With an overall LQ of 6.1 for the music industry, the Nashville MSA has an employment concentration triple that of the Los Angeles area (LQ 2.2) and nearly five times that of New York City’s MSA (LQ 1.4). To further illustrate this point, long term job specialization growth (2012 – 2019) in the music industry is highest in the Nashville MSA with the Los Angeles area coming in second followed by New York.

Location Quotient Table (2019)

Industry Description	Nashville	Los Angeles	New York	Austin	Chicago	Denver	Miami	Memphis	New Orleans
Music Publishers	39.70	5.09	1.82	1.22	0.51	0.10	1.14	1.20	1.50
Record Production and Distribution	24.75	4.70	3.89	0.79	1.38	0.19	1.62	0.88	1.03
Other Sound Recording Industries	7.58	1.87	1.25	1.64	0.76	0.68	1.43	1.03	0.18
Musical Instrument Manufacturing	7.45	1.72	1.72	1.30	0.83	0.12	0.08	0.41	0.03
Sound Recording Studios	6.18	4.09	1.70	2.42	0.81	1.01	1.70	0.93	1.03
Musical Groups and Artists	6.18	2.85	1.38	1.30	0.95	1.00	0.94	1.10	1.83
Software; Other Prerecorded	3.32	1.59	0.57	2.25	2.08	2.44	1.18	2.48	0.03
Radio Networks	2.69	1.71	1.76	0.45	0.57	1.43	0.59	0.14	1.13
Radio Stations	1.34	0.77	0.87	0.75	0.61	1.06	1.11	1.27	0.62
Total	6.11	2.16	1.37	1.13	0.84	1.00	1.00	1.07	1.09

The 2013 report noted core employment in the music industry in Nashville per 1,000 population and per 1,000 total employment exceeds all other U.S. cities by large margins and New York and Los Angeles by 2.5 to 4 times.

2013 UPDATE 2019

In the 2020 report we look at core employment and employment density in terms of location quotient which is the ratio of an occupation's share of employment in a given area relative to that occupation's share in the US as a whole. With a LQ of 6.1 for music industry occupations, the Nashville MSA has an employment concentration triple that of the Los Angeles area (LQ 2.2) and nearly five times that of New York City's MSA (LQ 1.4). To further illustrate this point, long term job specialization growth (2012 – 2019) in the music industry is highest in the Nashville MSA, with the Los Angeles area coming in second followed by New York. What is remarkable about job growth in the Nashville Region is that even in terms of net job growth over the last ten years, the Nashville MSA has had five times the job growth of Los Angeles and 200 times the job growth of New York.

2013 UPDATE 2019

On May 4, 2018 British Airways officially launched a nonstop flight from Nashville to London. Prior to COVID-19 this flight was offered five days a week. It was acknowledged at the time of the announcement that this flight would greatly impact the already strong business connection between London and Nashville. As then-Mayor of Nashville, Megan Barry noted, *"With Nashville as the leading economic engine in the state, this new service will be a difference maker as the city's momentum continues on all fronts – business development and tourism."*⁹³

Additionally, in 2016 the Nashville Meets London Festival was founded. The festival provides opportunities to promote the globalization of Americana and Country music. The festival features established and new talent from Nashville and is co-produced by Peter Conway Management and Nashville-based agency, The AristoMedia Group. In 2018, Nashville Meets London established a residency that takes place the last Wednesday of every month at the live music venue, PizzaExpress Live. Each acoustic show features two rising country music artists, one from the UK and one from the US.⁹⁴

The 2013 report recognized film as the sibling industry that sustains growth of the Nashville-based music industry into an international cultural content center.

2013 UPDATE 2019

Since 2013, Tennessee and the Nashville region's film industry has seen considerable growth. Popular shows like Nashville not only film on location in the city, but also highlight and showcase Nashville and the region to thousands of viewers for six seasons. In 2014, the Nashville Convention and Visitors Bureau surveyed overnight visitors to Nashville and found that nearly one out of every five tourists came to visit because of the show. In a 2017 report from the Center for Economic Research in Tennessee (CERT), it was revealed that Tennessee ranked seventh among all states in the nation for employment in film production. Employment in Tennessee's film industry grew **8%** between 2010 and 2017.⁹⁵

One of the biggest supporters of film in the state is the Tennessee Entertainment Commission. On the Commission's site are resources like lists of productions studios and production companies that can be leveraged to highlight the breadth of talent and resources available in Tennessee. Additionally, they highlight incentives as well as advantages to filming in Tennessee.⁹⁶

One final notable aspect of the film industry in Middle Tennessee is the Nashville Film Festival. The festival celebrated its 50th anniversary this past year in 2019 making it one of the first film festivals to be founded in the United States. The Film Festival also takes special consideration to highlight music in film because of Nashville's recognition as Music City. *"In addition to the many films about music and the Music Films in Music City awards, NashFilm presents showcases, workshops and other events where these songwriters and artists come together with film professionals from Hollywood and around the world to promote collaboration."*⁹⁷

The 2013 report encouraged gaining international formal and informal recognition of Nashville as a cultural hearth for roots, country, folk, gospel, jazz and other musical traditions; seeking global music heritage designations.

2013 UPDATE 2019

This recommendation has seen the greatest success since 2013. The opening of the National Museum for African American Music (NMAAM) on Broadway in Nashville is an achievement in acknowledging and celebrating the diversity of American music and the contributions of African American musicians. NMAAM creates a physical space to not only promote, but also to help facilitate, the growth of African American Music and its creators.

The Americana Music Festival that takes place in Nashville every fall has also seen tremendous growth since its first festival in 2000. Since then, the festival has grown into a multi-day event that contributes millions of dollars to Nashville's economy.⁹⁸

The Gospel Music Association continues to be housed in Nashville and works to promote gospel music globally as well as manages the induction of new members to the Gospel Music Hall of Fame.⁹⁹

Finally, Nashville is also home to a variety of Music and Entertainment Associations. Associations that are headquartered or have locations in Nashville include: American Association of Independent Music, Americana Music Association, Academy of Country Music, Association of Independent Music Publishers, Barbershop Harmony Society, Church Music Publishers Association, Country Music Association, Country Radio Broadcasters, Gospel Music Association, Inspirational Country Music Association, International Bluegrass Music Association, and Nashville Songwriters Association International, Women in Music. There also exists advocacy groups and societies like The Other Nashville Society, that was created to be a gathering point for creatives and music industry professionals in the city's Pop, Rock, Singer/Songwriter, Soul, Emo, Hip Hop, R&B, Jazz, Orchestral, Electronic, and Christian music scenes.¹⁰⁰

2013 UPDATE 2019

Nashville has a high concentration of universities and programs that offer state of the art music and music-related degree options. As can be seen in the following chart, the Nashville region has 13 universities that award music related degrees. While Los Angeles has the actual highest number of institutions, Nashville has the highest density of educational awards per one million people.

More can still be done to develop better collaboration between these institutions and leverage all that they do to promote Nashville as a *"global music education center."*

Music Cities	<i>Number Universities that Award Music Related Degrees</i>	<i>Density of Educational Awards per 1 Million Population</i>
<i>Atlanta</i>	14	2.3
<i>Austin</i>	6	2.7
<i>Chicago</i>	34	3.6
<i>Denver</i>	6	2.0
<i>Los Angeles</i>	54	4.1
<i>Memphis</i>	4	3.0
<i>Nashville</i>	13	6.7
<i>New Orleans</i>	5	3.9
<i>New York</i>	50	2.6

The 2013 report recommended leveraging unparalleled depth of music industry knowledge and talent to foster an entrepreneurial landscape that stimulates investment, technology innovation and support for globally attractive, data-driven entertainment industry models.

2013 **UPDATE** 2019

The partnership between the Country Music Association and the Entrepreneur Center to create Project Music embodies the spirit of this 2013 recommendation. Project Music is now in its 6th year. Project music *“brings music, technology and business leaders together to accelerate the development of industry-changing startups.”*¹⁰¹

CONCLUSIONS

Writer, Hunter S Thompson said,

"Music has always been a matter of Energy to me, a question of Fuel. Sentimental people call it Inspiration, but what they really mean is Fuel."

No words have ever spoken more truth. This study shows that music is indeed the energy that flows through the hearts and mind of creators and consumers and the fuel that powers the Nashville region's economic landscape.

In the Nashville region, the music industry alone accounts for an economic impact of \$8.6 billion having grown **43%** since 2013. When coupled with the entertainment industry, the economic impact grows by a staggering **62%** since 2013 to \$15.6 billion. This growth is occurring in our region all while the economic impact of the music industry in the United States has experienced only a **9%** increase.

This study clearly highlights the Nashville region as a beacon drawing an ever-increasing pool of music industry businesses, creative talent and skilled industry workforce. We have the highest concentration of music industry related workers, a trend that our comparatively low cost of living will allow to keep growing. In many ways the center of music gravity is shifting to the Nashville region. Thus, a resounding rhythm of this study is that Nashville is not only where the world comes to hear music, it is where music comes to do business.

With this growth comes many opportunities to develop strategies to tackle the challenges that exist systemically in the music industry or have arisen due to COVID-19 which highlighted areas of considerable pre-existing weakness. The uncertainty about a COVID-19 recovery timeline is one of the most difficult parts about planning for the future. According to the Survey to the Music Industry, most industry professionals, **37%**, think that it will be one to two years before they can live their lives more or less like they did before the onset of COVID-19. Approximately **27%** are completely unsure when life will return to *"normal."*

The adage *"necessity is the mother of invention"* proves accurate as it applies to the music industry's technological response to the COVID-19 pandemic. Newer forms of communication help maintain business operations; newer entertainment media help sell advertisements; and newer catalog management tools help intellectual property holders control their metadata.

To industry leaders, artists, policy makers and music supporters alike this research requires that significant attention be given to the following:

The value gap or disparity between the value of creative content and the revenues returned to the creators has been referenced, discussed and reinforced by original data throughout this report. If a music industry is to continue to exist, capital must return to those directly responsible for it: creators.

Live music is an irreplaceable experience that is expected to return, but while the music is not playing live, the impact and extent of the impact on music industry workforce has been devastating. Independent live venues that have been part of the Nashville landscape for decades are now facing closure.

Like many other industries gender and racial disparities must be addressed for Nashville's music industry to reach its full potential.

Much like the Nashville Entrepreneur Center's Project Music program, entrepreneurs need to be supported and allowed to collaborate in a manner that mitigates their risks and drives innovation within the industry.

Toward these solutions, the research calls for CMO Administrators to play a key role in managing a CMO's metadata to increase royalty payments from users to copyright owners. With a growing number of independent creators finding mainstream success, copyright administrators offer a means for independent songwriters and artists to build up the value of their intellectual property which not only positions them well for a future publisher and/or label partnership but offers them a way to support themselves over the life of their career.

The research also indicates that community is essential to creatives. Because the nature of artist collectivism is without geographic boundaries, in an increasingly freelance era, the music industry needs to also operate outside regional boundaries using technology to create community or institutions that allow artists, entrepreneurs and music industry stakeholders to navigate technological shifts, political landscapes, legalities and market forces. Such communities and institutions could then utilize their collective influence to guide policy makers and advocacy.

The Nashville region and the State of Tennessee lawmakers must consider currency of legislation and economic incentives that promote the growth of the music industry. At the federal level legislation should continue to attempt to place guidelines around licensing structures and royalty payouts in the age of digital streaming that supports the efforts of workforce in the music publishing, songwriting and recorded music communities.

As technologies surrounding royalty accounting improve with time and as awareness increases around the merits of database uniformity and metadata accuracy, efforts undertaken by all parties—The Mechanical Licensing Collective, music publishers, independent songwriters, copyright administrators, record labels and interactive digital service platforms and policy makers—will continue to smooth over previously contentious relationships in the industry and provide a fairer model for revenue allocation.

The Nashville region's music ecosystem will continue to be enriched as more genres of music flourish and country continues to call Nashville home. The research indicates a rich history and a bright future for music and music business in Nashville as long as we seize upon the opportunities to keep the music playing.

FINAL THOUGHTS FROM THE MUSIC INDUSTRY

The authors of the Music Industry Report 2020 thought it best to end with a few insightful responses from the final question to our Survey to the Music Industry.

What's next?

Do you have any ideas in mind about the direction of the music industry moving forward?

"Performers will have to figure out creative ways to have online shows due to COVID and we'll have to figure out how to effectively monetize it."

"Streaming. I think we'll see more digital expansion into the VR/AR space."

"[I think we'll see] the growth of more self-made entrepreneur artists."

"Don't be afraid of change. Get your metadata together."

"The music industry has a potentially bright future ahead with the widespread adoption of streaming. However, it also has severe data quality issues and needs to seriously invest in technology and talent to remain relevant in the age of Spotify, Apple, Google, Amazon, etc."

"With the ability to go direct-to-fan, the artist is no longer beholden to old structures that exploit them."

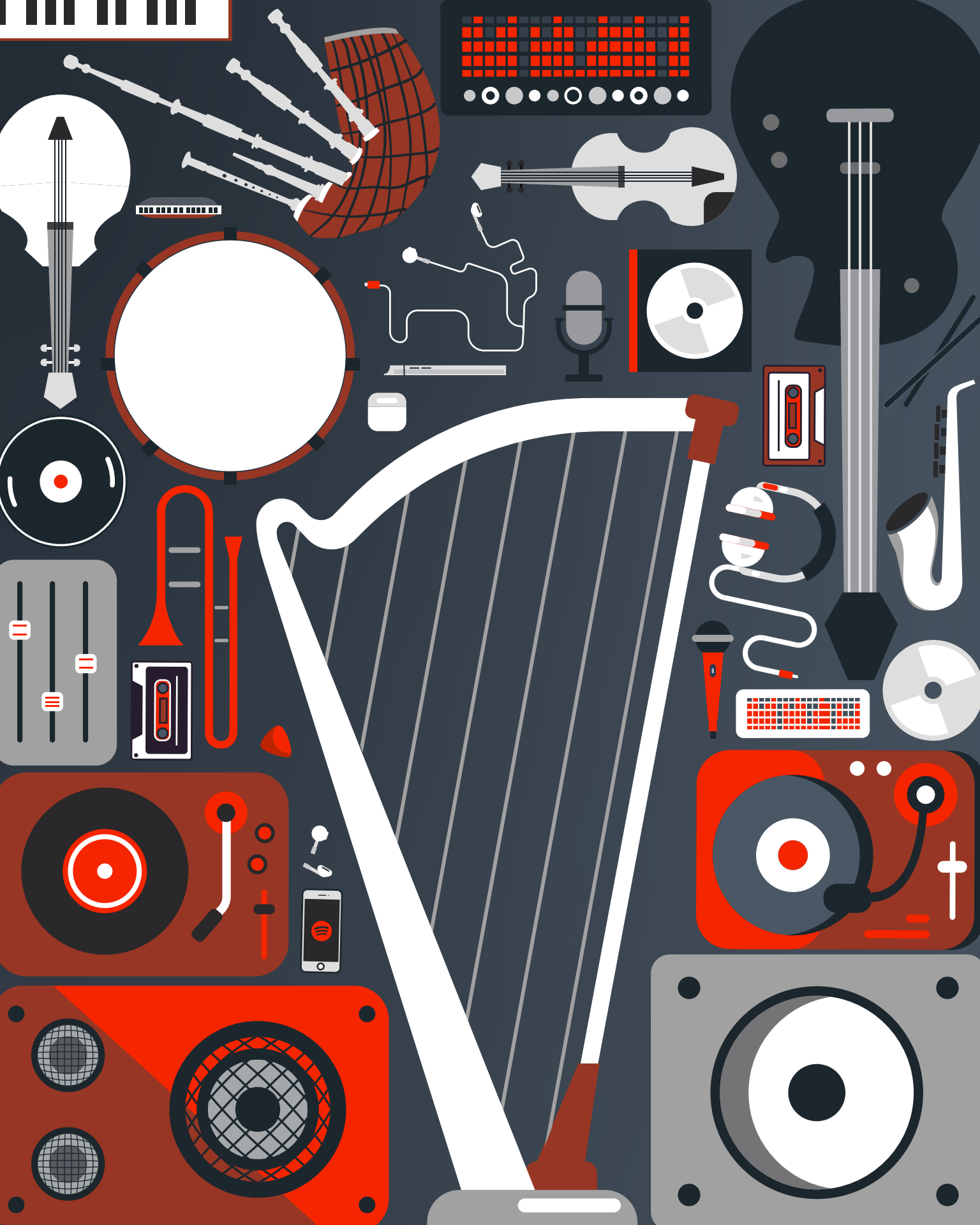
"Live music will continue to dominate."

"Music needs to be more independent, more revolutionary."

"I think we are at the brink of another large pivot and those who are positioned properly when we emerge from all this will be primed to win. There will absolutely be winners and losers in the new game and some will exit unhappy. However, in the end, I genuinely believe this is a business about relationships and character. Those who take the time to build that, to value others, to speak to how they can provide value, will continue to see the results they are looking for."

"Good music will eventually find its way to its audience. Money can help, but it isn't essential. I'm hoping for a balance of focus, between musical substance and business management...going forward."

"Hopefully some forward-thinking rock bands."



A decorative header featuring various music-related icons in a flat, stylized design. The icons include a turntable with a red dust cover, a cassette tape, a CD, a pair of headphones, and a speaker, all set against a dark grey background with red circular accents.

RESOURCES

FUNDING/GRANTS

There are many resources out there that provide different avenues for funding, relief, connections to mental health counseling and support and more. Two notable sites are the **CARES Act Toolkit**, created by Sound Diplomacy and **MusicCovidRelief.com**.

The CARES Act Toolkit has four parts that are focused specifically on music: explaining CARES Act funding, a step-by-step guide for application, evidence and data of the economic impact of music in your community, and a case studies database of existing CARES program frameworks.

The site **MusicCovidRelief.com** outlines what the federal CARES Act, the Paycheck Protection Program and the Health Care Enhancement Act legislation means, how to receive unemployment, how to receive small business benefits, an extensive list on where to find relief grants, and additional resources by organizational listing.

Crew Nation, powered by Music Forward Foundation, a 501c3 organization, extends a helping hand to the touring and venue crews who depend on shows they make a living. Live Nation has committed **\$10 million** to Crew Nation – contributing an initial **\$5 million** to the fund, then matching the next **\$5 million** given by artists, fans and employees dollar for dollar. Donate, buy merch to support, or apply for relief on their website.

HOW

MUSIC HEALTH ALLIANCE HEALS THE MUSIC

MUSIC HEALTH ALLIANCE

\$52,000,000.00

**HEALTHCARE COST
REDUCTIONS**



\$24,716,278.60

**INSURANCE
PREMIUM SAVINGS**

\$27,135,265.41

**MEDICAL BILL
REDUCTIONS**



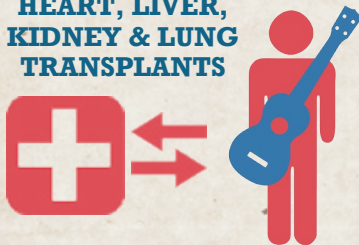
\$148,456.00

**COVID-19 RELIEF
INCLUDING
FOOD, MEDICINE &
HEALTHCARE ACCESS**



18

**MUSIC MAKERS
ASSISTED WITH
HEART, LIVER,
KIDNEY & LUNG
TRANSPLANTS**



**13,000 CLIENTS
IN 43 STATES
ACROSS THE US**



89% OF \$\$

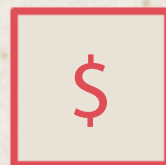
**GOES DIRECTLY TO
PROGRAMS & SERVICES
\$1 DONATION =
\$30 IN LIFE SAVING
HEALTHCARE**

MISSION!

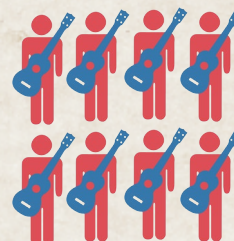
MUSIC HEALTH ALLIANCE'S MISSION IS TO HEAL THE MUSIC BY PROVIDING ACCESS TO HEALTHCARE THROUGH SERVICES THAT PROTECT, DIRECT & CONNECT MUSIC PROFESSIONALS WITH MEDICAL AND FINANCIAL SOLUTIONS.

561

**FAMILIES
SAVED FROM
BANKRUPTCY**



**-FREE -
MHA SERVICES
ARE AVAILABLE AT
NO COST**



RESULTS FROM JAN 2013 THROUGH MAY 2020

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Jesse Blinn – Business Development, Futureshirts
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Collin Brannon – Co-Founder, Space Cadet Media and Management
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Michelle Cable – Founder and Owner, Panache Booking and Panache Management
Julia Cannon – Indie Folk Singer-Songwriter and Music Producer
Victor Chatman – Founder, Jazz on the Cumberland; President & CEO, Victor Chatman Productions & Studios
Chris Cobb – Owner, Exit/In; Co-Founder and President, Music Venue Alliance (MVAN)
Josh Collum – Co-Founder & Partner, Sorted Noise; Co-Founder, The Other Nashville Society (TONS)
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Jeff Cvetkovski – Vice President of Operations, Exploration Group
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D’Llisha Davis – Creator and Editor, 2L’s on a Cloud
David Davis – Pop, Soul Artist
Luc DiGiuseppe – Studio Musician/Session Guitarist/Bassist
John Dotson – Music Row Neighborhood Association; Broker, PARKS Realty
Nick Drake/Chuck iNDigo – Hip Hop/Neo Soul Artist; Co-founder and CEO, Third Eye LLC
Kathryn Edwards – Founder and Co-Owner, DRKMTTR
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Katie Fagan – Head of A&R, Prescription Songs; Co-Founder, The Other Nashville Society
Emily Falvey – Songwriter, Smack Songs
JJ Farrell – Marketing & Partnerships, Music Business Association
Miles Feinberg – President, Music Rights Group
Randy Fox – Co-Founder and DJ, WXNA
Randy Goodman – Chairman & CEO, Sony Music Nashville
Gabriella Green – Actor, Musician, Assistant Producer, Johnny Mercer Foundation Songwriters Project
Joshua “Sweetbaby” Halper – Guitarist and Songwriter; DJ, Hot Fudge Tuesday, WXNA
Kay Hanley – Co-Executive Director of Songwriters of North America

Todd Hedrick – Owner, Vinyl Tap

Bill Herbert – Director, Metro Nashville Department of Codes and Building Safety

Bart Herbison – Executive Director, Nashville Songwriters Association International

Jed Hilly – Executive Director, Americana Music Association

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Laura Hutfless – Co-Founder, FlyteVu

Laurie Jakobsen – Founder & CEO, Jaybird Communications

Mike Jay – Host, Everything BUT the Show Podcast

JesseLee Jones – Musician, Brazilbilly; Owner, Roberts Western World

Joel T. Jordan – Founder & President, Synchtank

Eric Kilby – Host, Everything BUT the Show Podcast

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Joni Lemons – Artist, Lemon Drop

Tyson Leslie – Rock Artist

Ken Levitan – Founder and Co-President, Vector MGMT

Michelle Lewis – Co-Executive Director, Songwriters of North America

Natalie Logan – Head of Public Relations, FlyteVu

Dionne Lucas – Director of Retail Marketing and Sales, National Museum of African American Music

Nick Maiale – Director of Events, Marketing & Partnerships, Music Business Association

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Jodi Marr – Songwriter

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Max Pote – Producer, “Protohype,” Founder, Underdog Records

Elizabeth Racheva – Chief Advancement Officer, Washington Performing Arts

Erin Rae – Indie Folk Singer-Songwriter

Tyler Reina – Punk Alternative Artist

Alayna Renae – Jazz Musician; Founder, Nashville Musicians for Change

Jason Rezvan – Vice President, Advertising, Spirit Music Group

Nicky Rheame – Artist Management, Good Harbor Music

Jake Wesley Rogers – Pop Artist

Portia Sabin – President, Music Business Association

Sam Saideman – Co-Founder/CEO of Innovo Management, LLC

Jenn Schott – Songwriter

Olivia Scibelli – Co-Owner, DRKMTTR

David Shirley – Production and State Manager, Audio Engineer

Alejandro Sierra – Latin/Pop Artist

Stuart Singleton – Co-Founder, Cake Records

Mischa Steiner – Founder, Stage Presence

Dez Stephens – Founder & CEO, Radiant Coaches Academy

Ellisa Sun – Musician, Representative with Nashville Musicians for Change

Chris Sunday – Artist Management, Bellman Music MGMT

Maddy Sundquist – Manager, MADKAT MGMT

Daniel Susla – Head of Music Publisher Relations, Content Partnerships, Soundcloud

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Bethany Warner – Artist and Songwriter, DEZA

Dwight Wiles – President, Wiles + Taylor & Co. P.C.

Sally Williams – President of Nashville Music and Business Strategy, Live Nation

Nan Wilson – Manager, Oracle

Stephen Wilson Jr. – Singer/Songwriter

Catharine Wood – Owner, Producer & Engineer, Planetwood Studios, LLC

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SPECIAL THANKS FOR PROMOTING OUR SURVEYS ON THE AIR



Exploration

Exploration

Exploration is a copyright administrator and technology company whose mission is to help clients identify, organize, and distribute the data required to thoroughly protect and monetize their intellectual property. Exploration represents publishing, label and TV/film clients at YouTube, The Harry Fox Agency, Music Reports, Inc., CMRRA, the performing rights organizations (ASCAP, BMI, SESAC), and SoundExchange, among others.



Nashville Area Chamber of Commerce Research Center

The Nashville Area Chamber of Commerce is Middle Tennessee's definitive business membership organization. The Nashville Chamber of Commerce Research Center offers expertise in data and analytics to shape marketable information and creates innovative evaluation tools for mapping strategic direction. Combined with entrepreneurial and global consulting experience, the Research Center deciphers empirical stories that guide both the public and private sectors to informed action.

Both groups encourage the sharing of this document.

GLOSSARY

A&R – The department of a record label or music publisher responsible for discovering new talent and then facilitating new talent’s relationship with the company.

Blanket License – A type of license issued by performing rights organizations (PROs) to licensees (restaurants, bars, clubs, etc.) who wish to use the entire music catalog of a PRO.

Booking Agent – A person who arranges live performances for musicians.

Catalog – A collection of works by a songwriter, artist, music publisher, or record label.

Collective Management Organization – Licenses copyrights to users of music; monitors uses to enforce the license; collects and distributes royalties to its members.

Composition – A musical composition is the copyrightable collection of elements that make up a song, including lyrics, melodies, harmonies, and rhythms.

Copyright – Grants protection under the law for original works of authorship fixed in a tangible form of expression.

Copyright Representative – A companies or organization that specializes in the management and administration of copyrights. Common examples are music publishers and record labels.

Crew – A crew is a group of people besides those on stage hired by the artist or record label to work on a concert tour and travel with the artist from venue to venue.

Demo – Sample recording of music.

Direct Economic Impact – The initial round of spending from consumers to businesses

Direct Effects – Changes in economic activity during first round of spending.

Direct Employment – Refers to employment directly related to the music industry.

Entry-level Wages – As defined by Chmura Economics, a mean of the lower third of all wages.

Experienced Wages – As defined by Chmura Economics, a mean of the upper two-thirds of all wages.

Harry Fox Agency – A mechanical licensing administrator; issues mechanical licenses for reproductions of musical compositions embodied in sound recordings in the United States.

Indirect Effects - Changes in sales, income or employment within the region linked industries supplying goods and services to the music industry.

Indirect Economic Impact - Business to business transactions within a local economy

Indirect Employment - Employment generated in the businesses that supply goods and services to the music industry.

Industry – A distinct group of productive or profit-making enterprises i.e. the music industry

Input-Output Model -- This is a quantitative economic model that represents the interdependencies between different sectors of a national economy or different regional economies.

Impact Analysis -- Net new economic activity generated by the nonprofit sector, which includes the impact of dollars from outside the study region on the regional economy.

IMPLAN -- An input-output modeling system. IMPLAN includes procedures for generating multipliers and estimating impacts by applying final demand changes to the model.

Licensee – A licensee is the recipient of rights under an agreement.

Licensor – A licensor is the grantor of rights under an agreement.

Location Quotient (LQ) -- These are ratios that allow an area's distribution of employment by industry, ownership, and size class to be compared to a reference area's distribution. The U.S. is used as the reference area for all LQs within the files

Master – Refers to a sound recording fixed in tangible form.

Mechanical Licensing Collective – Established by the Music Modernization Act 2018 to receive notices and reports from digital music providers, collect and distribute royalties, and identify musical works and their owners for mechanical royalty payment.

Mechanical Royalty – Paid to the owner or administrator of the composition each time a musical composition is reproduced, whether digitally or physically.

Merchandise – Physical products related to musical artists and their brands.

Music Supervisor – Works with motion picture or television producers and directors to recommend what music should go into the soundtrack for the movie or program.

Music Reports, Inc. – A licensing clearinghouse which administers blanket licenses and royalties for various digital service providers, web-based platforms, apps, and other users of music.

Nashville MSA – The Nashville Metropolitan Statistical Area, as defined by the United States Office of Management and Budget, including Cannon, Cheatham, Davidson, Dickson, Macon, Maury, Robertson, Rutherford, Smith, Sumner, Trousdale, Williamson, and Wilson counties.

North American Industry Classification System (NAICS) Code -- The standard used by Federal statistical agencies in classifying business establishments for the purpose of collecting, analyzing, and publishing statistical data related to the U.S. business economy.

Occupation – A job or profession.

Performing Rights Organization – An association that licenses the public performance of nondramatic musical works on behalf of copyright owners.

Producer – In charge of the recording process in the recording studio.

Promoter – Work alongside publicists and other marketing professionals in order to create promotional opportunities for an artist or project.

Manager – Brings together and coordinates the people and projects necessary to meet the goals of an artist or band.

Music Publisher – Exploits the composition copyright on behalf of songwriters.

Recording Artist – Performs music for recordings; creates sound recording copyrights.

Record Label – Exploit the sound recording or master on behalf of the recording artist.

Recoupment – Allows the record label to apply artist royalties against an advance to the music creator until the royalties equal or “recoup” the advance; recoupment can also occur in publishing agreements in which a songwriter receives a recoupable advance.

REMI PI+ -- A structural economic forecasting and policy analysis modeling software that integrates computable general equilibrium, econometric and economic geography methodologies.

Songwriter – Writes songs; creates composition copyrights.

SoundExchange – Collects and distributes digital performance royalties from the use of sound recordings on behalf of more than 155,000 recording artists and master rights owners (typically the record label) and administers direct agreements on behalf of rights owners and licensees.

Standard Occupational Classification (SOC) Code -- United States government system of of classifying occupations and is used by the federal government to collect occupational data, enabling comparison of occupations across data sets.

Synchronization Licensing – the process by which production companies of audiovisual works clear the rights for outside music to be used in their productions.

Recoupment – Allows the record label to apply artist royalties against the advance until the royalties equal or “recoup” the advance; Recoupment can also occur in publishing agreements in which a songwriter receives a recoupable advance.

Technicians – Operate and maintain a variety of electronic equipment used in audio production or broadcasting, including recording devices, speakers, dubbing equipment, amplifiers, lightning, and sound mixing boards.

Total Economic Impact – The sum of Direct and Indirect Economic Impacts

Tour Manager – Responsible for ensuring that an artist’s tour runs according to plan.

“Use” (Music) – A use is a transaction that exploits one or more of the creator’s exclusive rights. The creator or the copyright administrator authorizes this use through a license.

Venue – Where live performances occur.

Vinyl Record – An analog sound storage medium in the form of a flat disc.

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APPENDICES

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MUSIC INDUSTRY REPORT

Exploration

