

MEM

MUSIC EXPORT

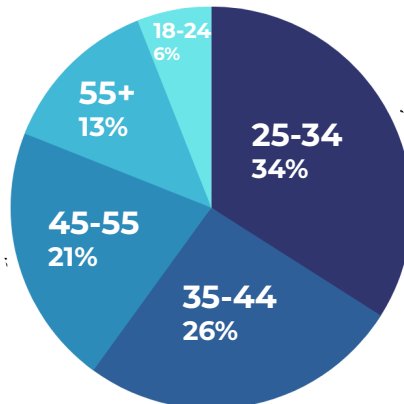
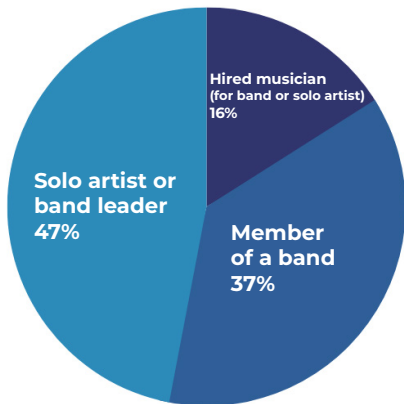
MEMPHIS

COMPENSATION REPORT 2022

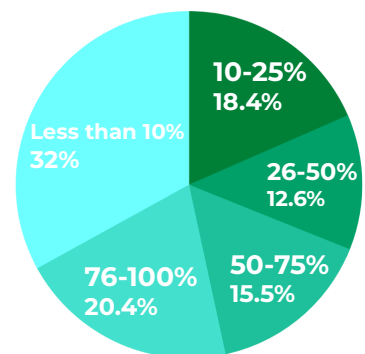
ABOUT THIS YEAR'S STUDY

This year's report aims to build on what we learned in 2021, when we primarily sought to understand the trendline of compensation for live performances in Memphis across the last 50 years. The data affirmed what we knew anecdotally to be true: average per-gig payment has not increased since 1970. For our second annual study, we asked artists to share demographic information so that we could begin to understand how gender and race impact musicians' earning potential. We also asked them to reflect on average compensation pre-pandemic (2019) and post-pandemic (2021 to present), how they price themselves versus the rates they often accept, and whether or not - and why - they do or would play an uncompensated gig. This report captures what we learned.

WHO WE HEARD FROM



How much of your annual income do you earn performing live in Memphis?



WHERE THEY'RE GIGGING

69% of respondents indicated that the majority of their gigs were in bars or traditional music venues (as opposed to festivals, coffee houses, Beale Street, or private events).

Private gigs have increased: Pre-COVID, just 10% of respondents reported that a majority of their gigs were private events – post-COVID, that increased to 18%.



HOW THEY'RE BEING PAID

We asked respondents how much they are paid when they set the rate themselves – for example, if a promoter/talent buyer or venue asks them to play and asks for their fee – versus when they are accepting a rate that has been offered to them by a venue or event producer (which occurs most frequently).

When musicians set their own rate, the average is \$324 with a most frequent answer of \$150. When musicians accept a rate offered by a venue, that drops to an average of \$196 per player with a most frequent answer of \$100. (In our 2021 study, we found that the median rate of pay was \$100 per player/per gig and respondents indicated receiving this as far back as 1970.)

For non-white respondents only, when they set their own rate that number is \$270, with a most frequent answer of \$250. When they accept a rate, that drops to \$144, with a most frequent answer of \$100 or \$150. It's important to note that both the rate they set and the rate they accept are significantly lower than the average across all respondents. (30% of total respondents were non-white.)

In follow-up interviews, artists confirmed that when they price themselves they are including/considering a multitude of elements outside of time onstage: travel, breakdown/set-up, gear, rehearsal, etc. When they accept a rate, that rate is often set with only the set time in mind.



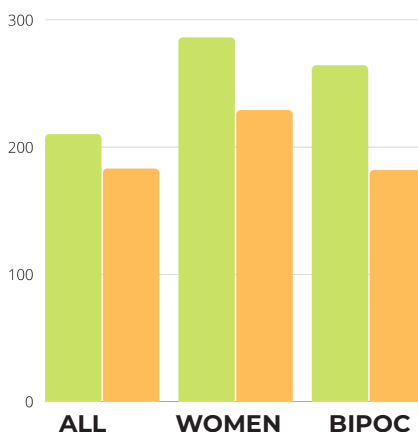
66% of respondents reported playing one or more uncompensated gigs in 2019.

Narrowing responses to just non-white/artists of color, this jumped to 80%.

This decreased only slightly to 57% percent reporting having played one or more uncompensated gigs post-pandemic, 2021 to present. While the most frequent reason given was that the gig was for a nonprofit or some other charitable cause, 22% of respondents indicated that exposure, marketing, publicity were key reasons for playing these gigs with no payment.

PRE- AND POST-PANDEMIC

In this year's survey we asked musicians to share their average rates of pay pre-(2019) and post-(2021 to now) pandemic. We found that the average per-gig payment for respondents dropped slightly (13%) from 2019/pre-pandemic to 2021/post-pandemic. Narrowing down, the picture is more bleak: artists of color reported a decrease of 31% from 2019-2021, while women-identifying artists reported a 20% decrease.



HOW MEMPHIS COMPARES

The data on local compensation for live music is particularly important post-COVID: artists in our follow-up interviews indicated changes to touring, especially for musicians who play with bands (NOT solo artists/bandleaders), that have resulted in a higher percentage of their annual income coming from Memphis gigs. We also heard from musicians that Memphis is not an outlier - their friends and colleagues in other cities are experiencing the same stagnant rates of pay and without the benefit of

Memphis' low cost of living. One respondent said: "People don't, as a culture, value what it is that musicians do. Streaming services have devalued music. It's not just Memphis – I don't know how you make a living in NYC, it's the same thing. My friends there all survive on tours as well. My friends in NYC are making \$75-100 there. Ultimately people don't value what we do, they don't understand the amount of work it took for the musician to prepare and get to that point."