

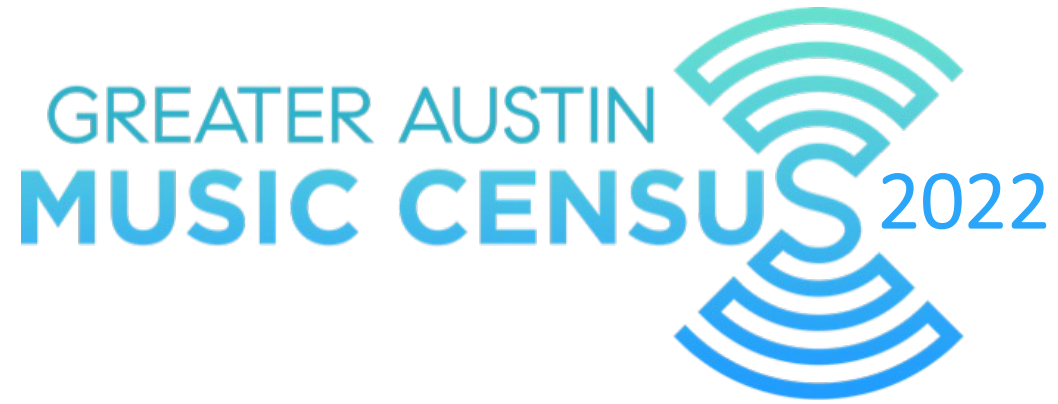


GREATER AUSTIN
MUSIC CENSUS 2022



Summary Report
Appendix:
Data Deck

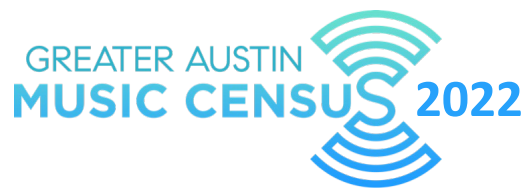




The Following Section Includes
All Respondents

Topics:

Geography, Sector/Role, Training, Industry Membership, Pandemic Recovery, Housing, Business Growth, Financial Assistance



Participation and Completion Rate

Fewer participants with this Census. There could be a lot of different reasons for this... survey fatigue, shrinking music industry services post-pandemic, pandemic impacts overall

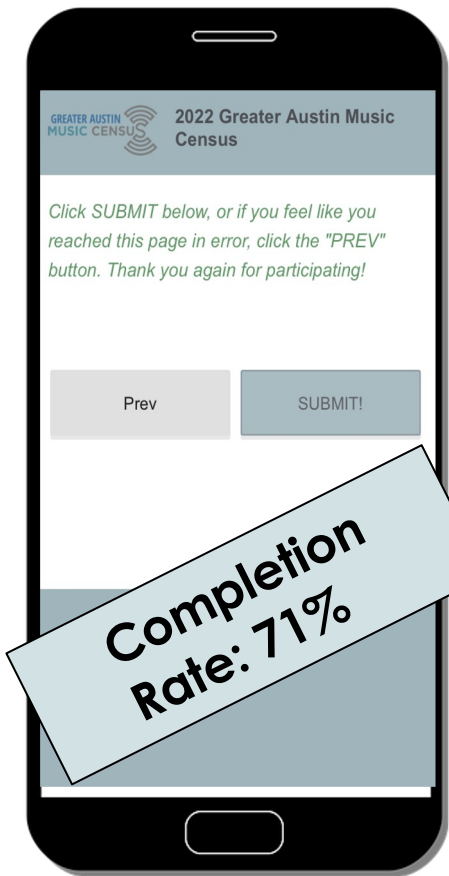
43% Down from 2014

WHO PARTICIPATED?



2,260

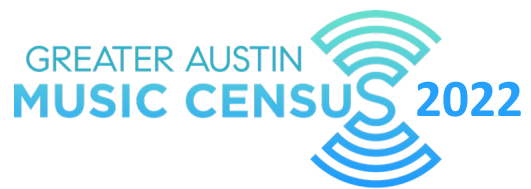
online respondents
July 15 – September 12, 2022



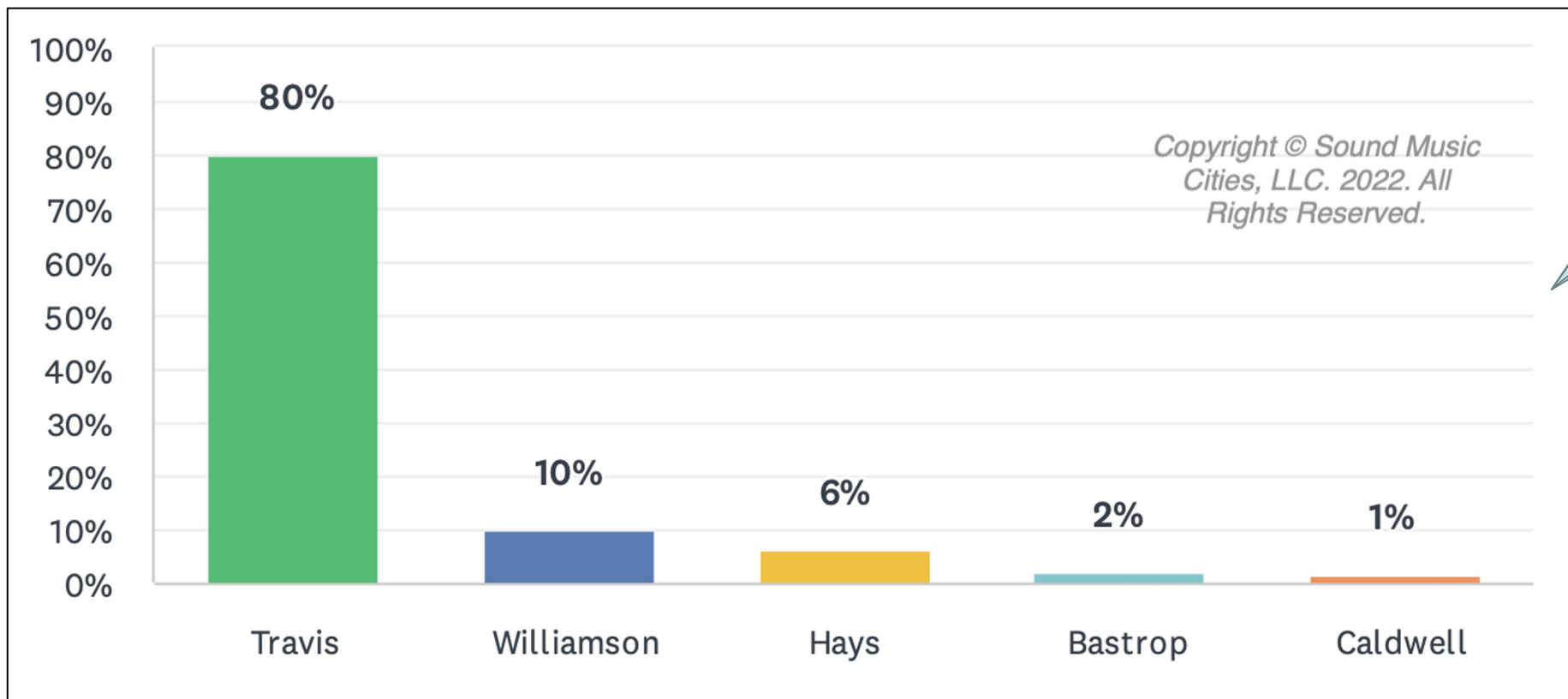
Completion Rate: 71%

Excellent! Industry standard is 42%

2014 Census: 3968 Responses, 66% Completion Rate

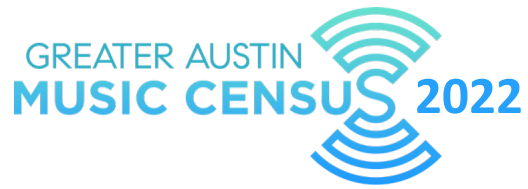


Geography: Residence by County

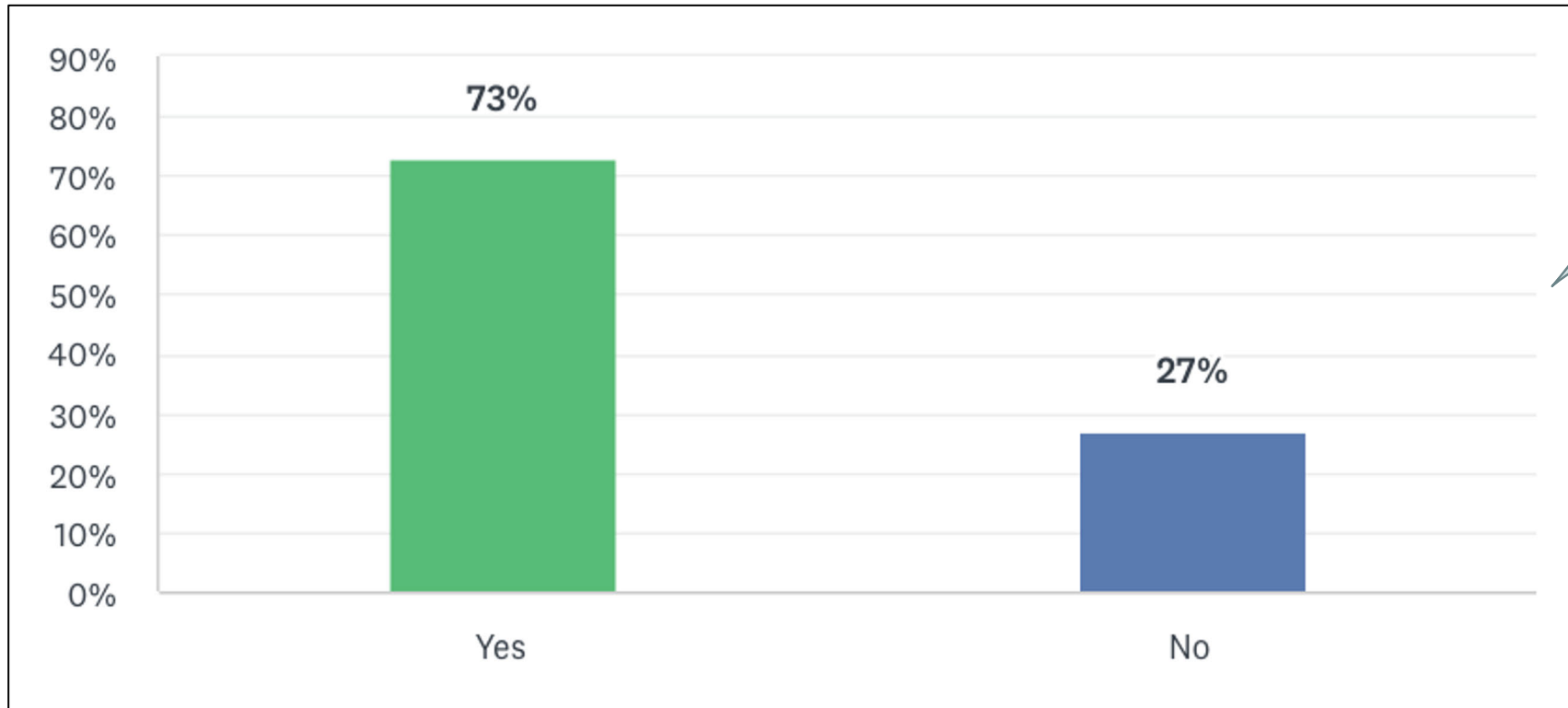


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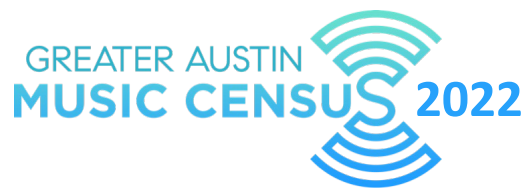
These are the five counties that make up the Greater Austin MSA...



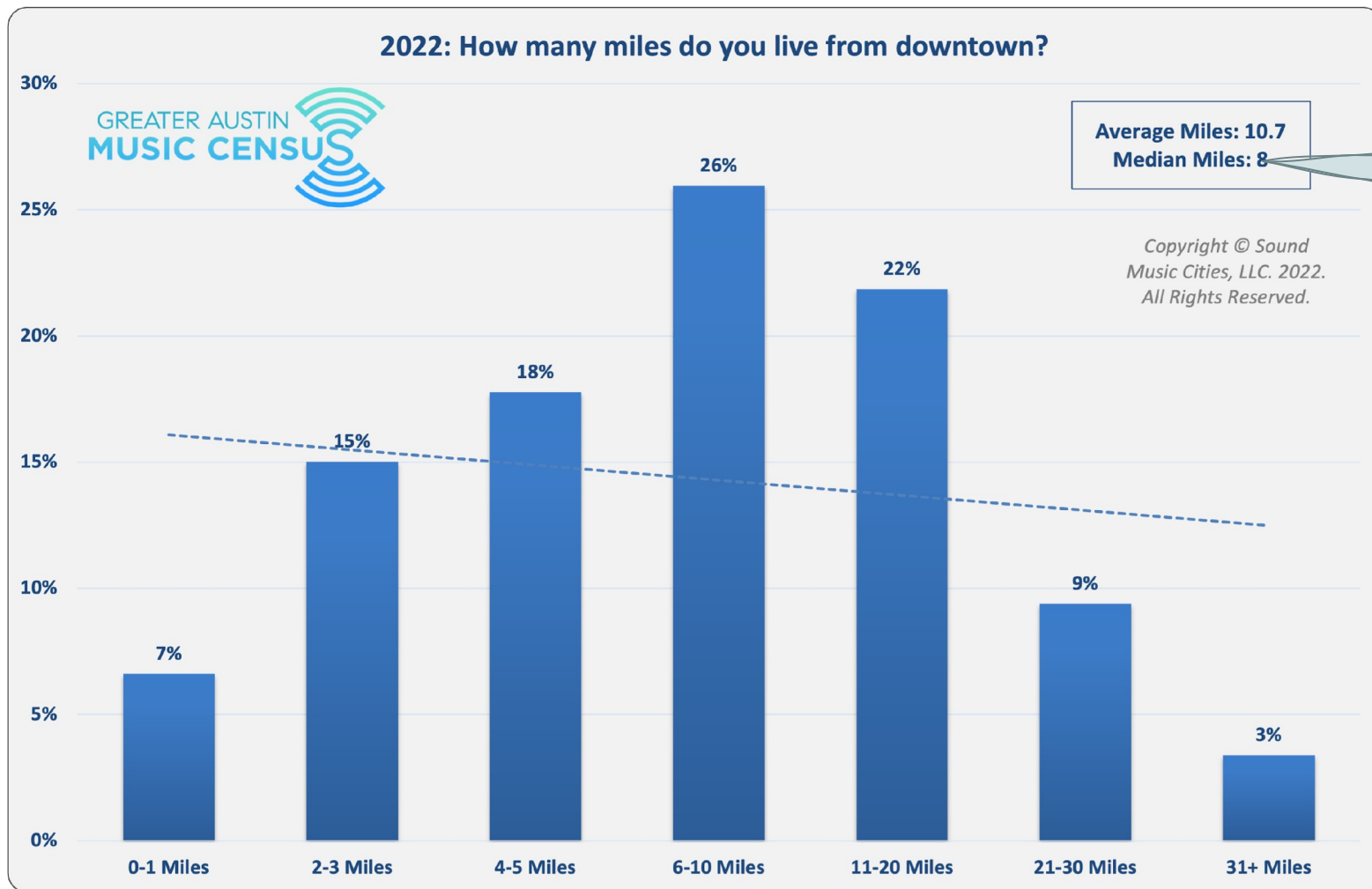
Geography: Reside within the City of Austin



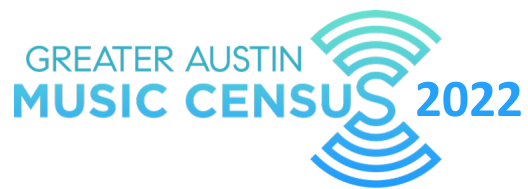
Important to know for a lot of reasons...



Geography: Distance from Downtown

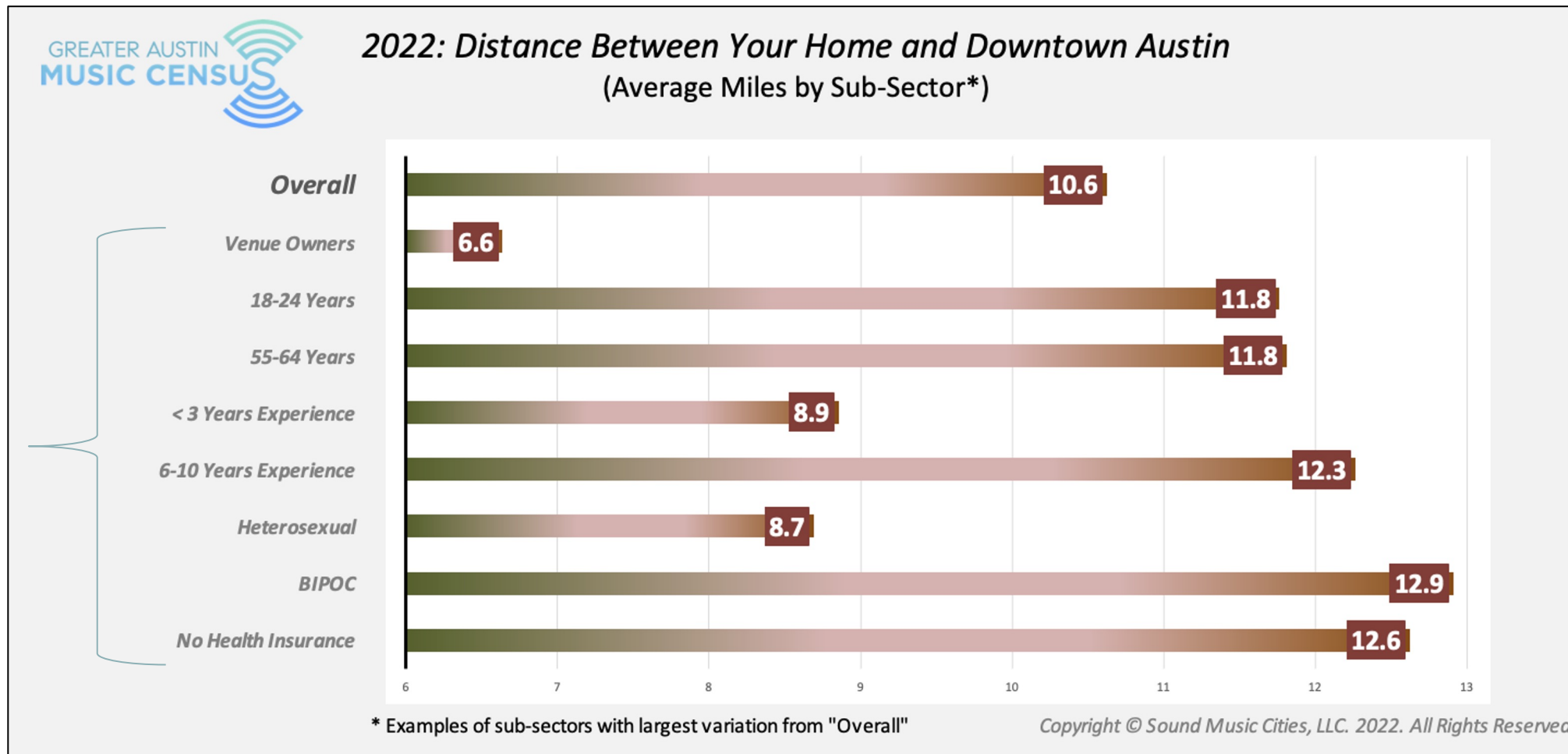


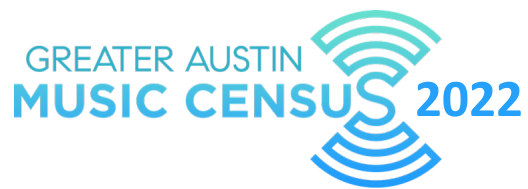
Half live at least 8 miles from downtown...



Geography: Distance of Home from Downtown

There are a lot of different sub-groups, but these varied the most from Overall...





Geography: Home Zip Codes Comparison 2014 to 2022

GREATER AUSTIN MUSIC CENSUS

Comparison of Ten Most-Central Home Zip Codes (2014-2022)

	2014	2022	Decline
Central 10 Zip Codes	39.5%	27.5%	-12.0%

<u>Zip Code</u>	<u>City</u>	<u>2014 % of total</u>	<u>2022 % of Total</u>	<u>% Change</u>
78704	(Austin)	12.8%	6.1%	-6.6%
78702	(Austin)	5.8%	4.0%	-1.9%
78741	(Austin)	4.7%	3.5%	-1.2%
78746	(Austin)	1.7%	0.8%	-0.8%
78701	(Austin)	1.3%	0.7%	-0.7%
78756	(Austin)	1.6%	1.1%	-0.5%
78703	(Austin)	2.1%	1.7%	-0.4%
78751	(Austin)	2.9%	2.7%	-0.2%
78723	(Austin)	4.7%	4.7%	0.0%
78705	(Austin)	1.9%	2.3%	0.4%

78704 used to have the most (12.3%)

78745 has the most music population currently (9.8%)

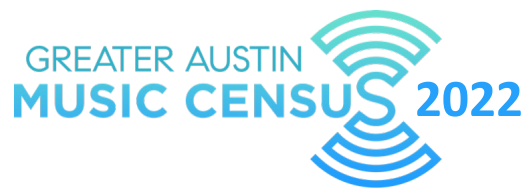
GREATER AUSTIN MUSIC CENSUS

Home Zip Codes with Highest Growth (2014-2022)

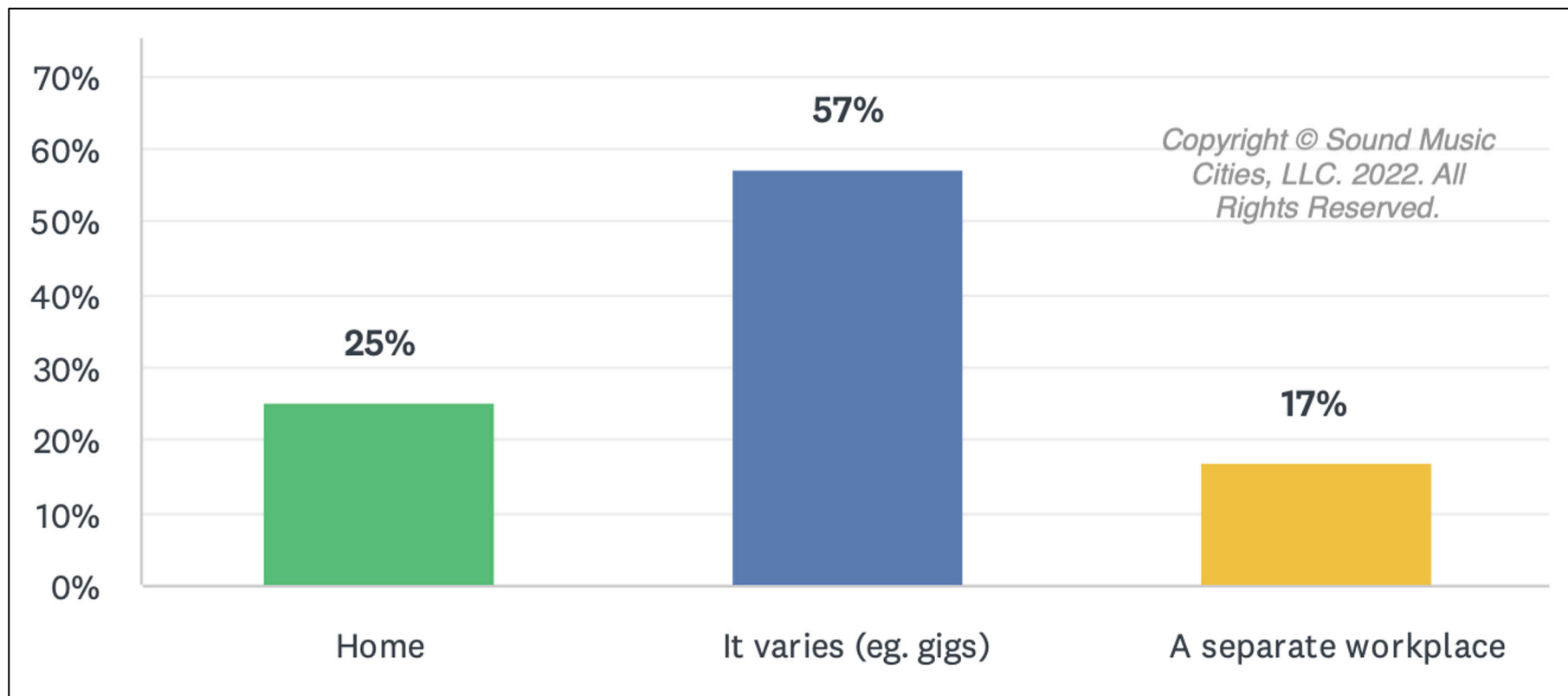
	2014	2022	Increase
Zip Codes with Greatest Increase	5.9%	13.7%	7.7%

<u>Zip Code</u>	<u>City</u>	<u>2014 % of total</u>	<u>2022 % of Total</u>	<u>% Change</u>
78666	(San Marcos)	1.0%	2.2%	1.2%
78660	(Pflugerville)	1.2%	2.2%	1.0%
78747	(Austin)	0.5%	1.4%	0.9%
78653	(Manor)	0.4%	1.3%	0.8%
78610	(Buda)	1.0%	1.8%	0.8%
78602	(Bastrop)	0.2%	0.9%	0.7%
78681	(Round Rock)	0.6%	1.2%	0.6%
78691	(Pflugerville)	0.0%	0.6%	0.6%
78640	(Kyle)	0.4%	0.9%	0.5%
78724	(Austin)	0.7%	1.2%	0.5%

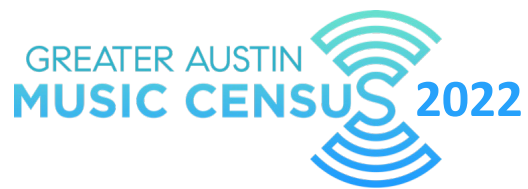
Most of these are further out of town...



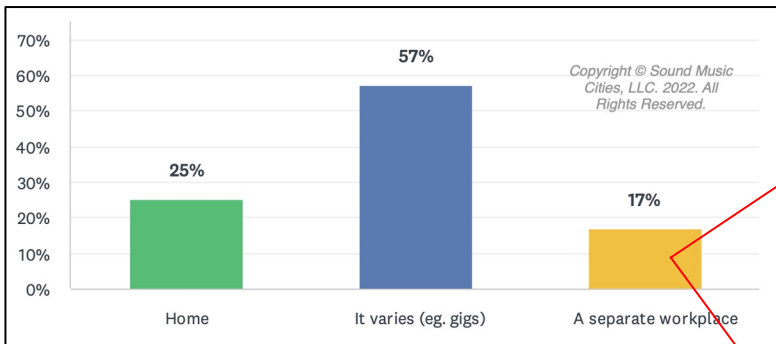
Geography: Work Location



Flexible workforce that has irregular transportation needs...



Geography: Work Location (top 10 by zip code)



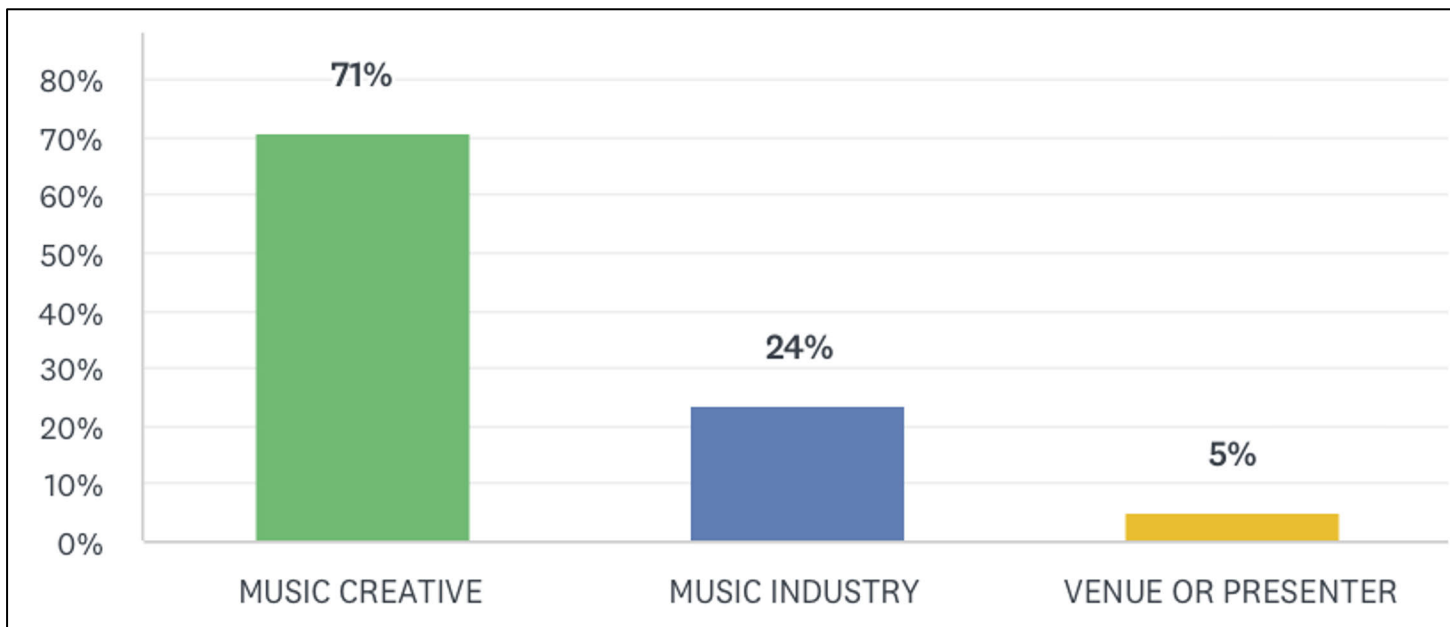
Not many in the workforce regularly commute...

Top 10 Workplace Zip Codes (2022)
(if outside the home, and at same location)

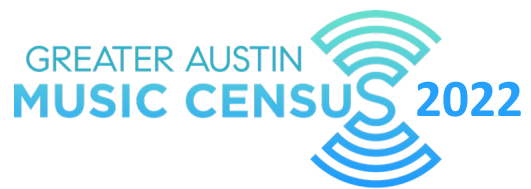
<u>Zip Code</u>	<u>Percentage</u>
78701	19.0%
78702	15.5%
78704	10.2%
78745	5.3%
78705	3.5%
78722	3.2%
78712	2.6%
78703	2.6%
78746	2.3%
78753	2.0%

...but those who do, it is pretty central...

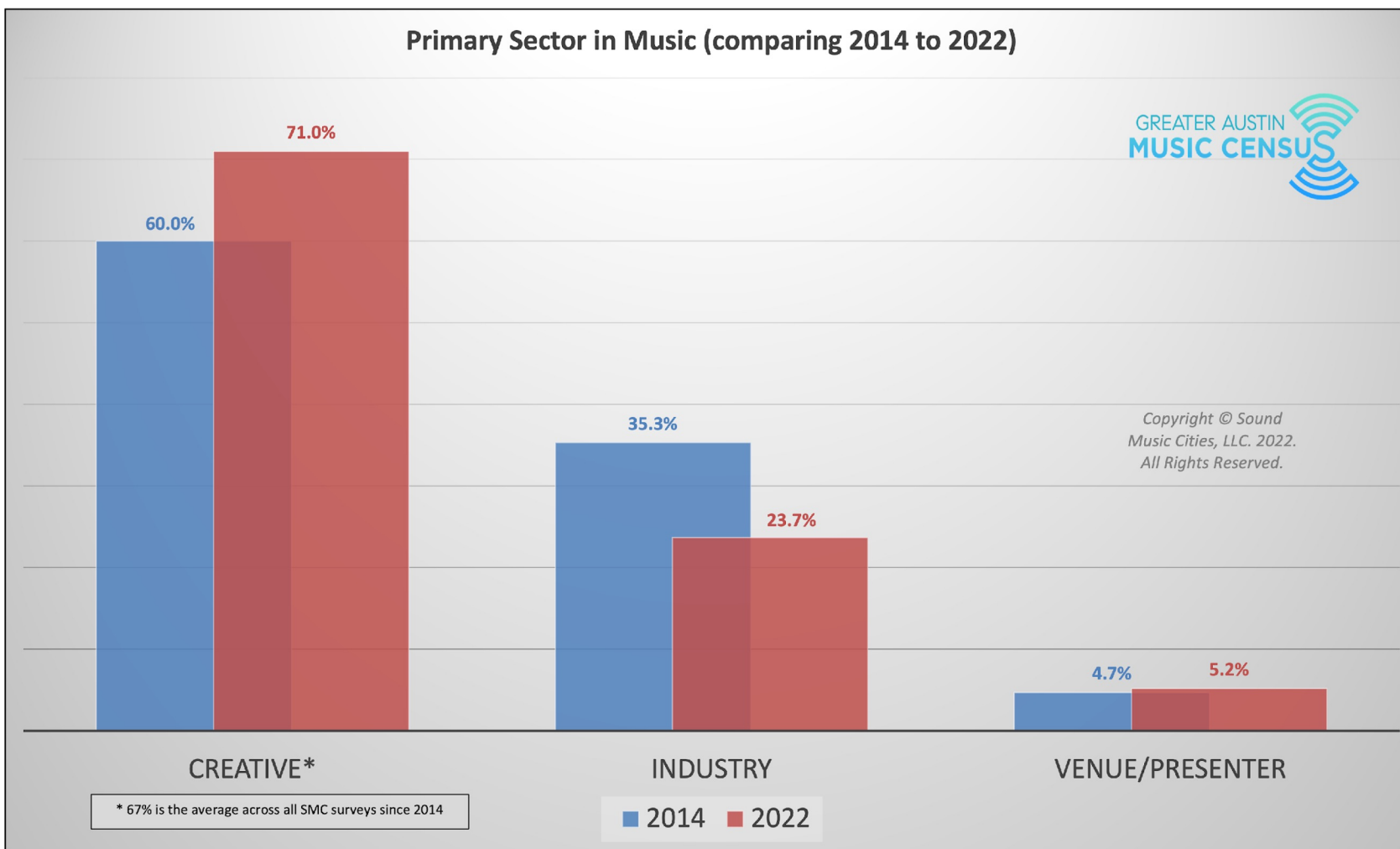
Primary Industry Sector



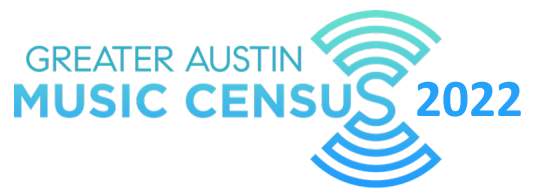
This choice defines which branch of sector-specific questions respondents receive...



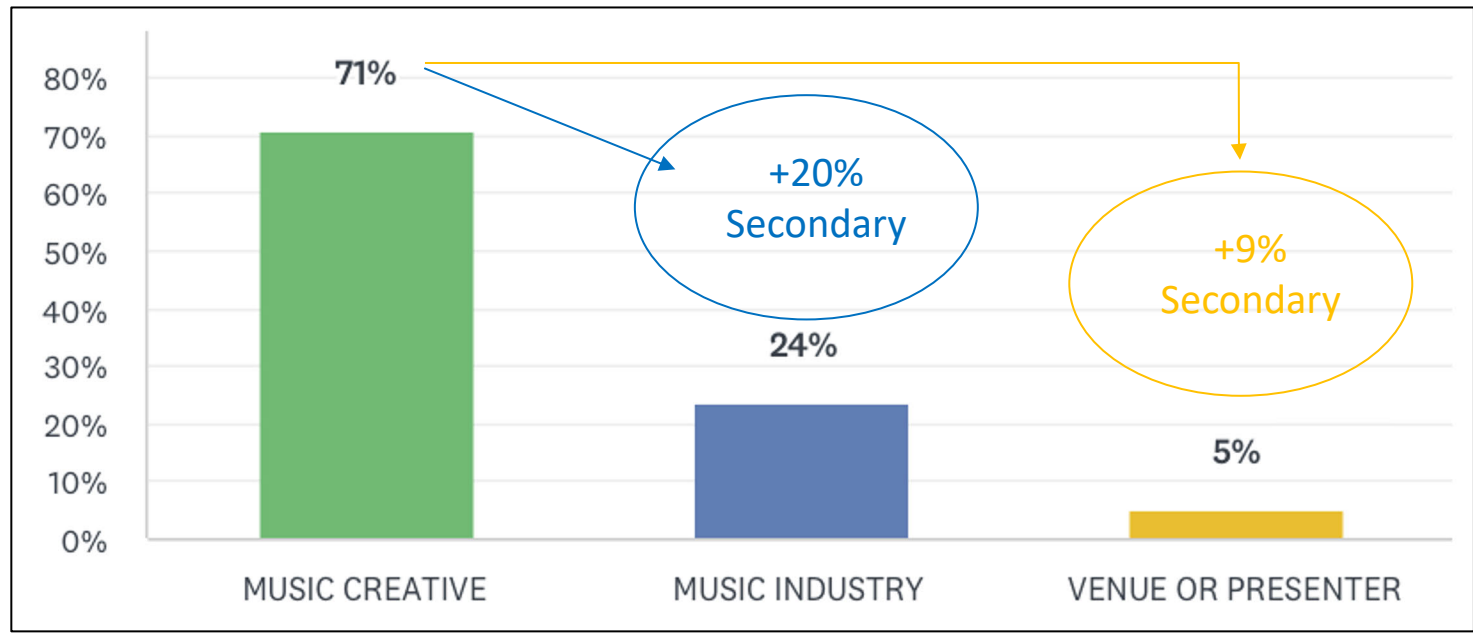
Primary Industry Sector (Comparing 2014 to 2022)



More Creatives,
fewer solely
Industry-focused...



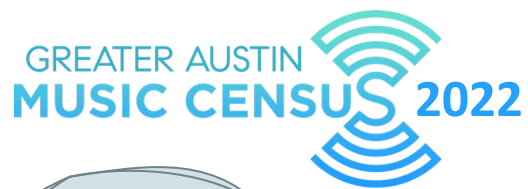
Primary Industry Sector + Secondary Branch Participation



Music people play more than one role in the ecosystem

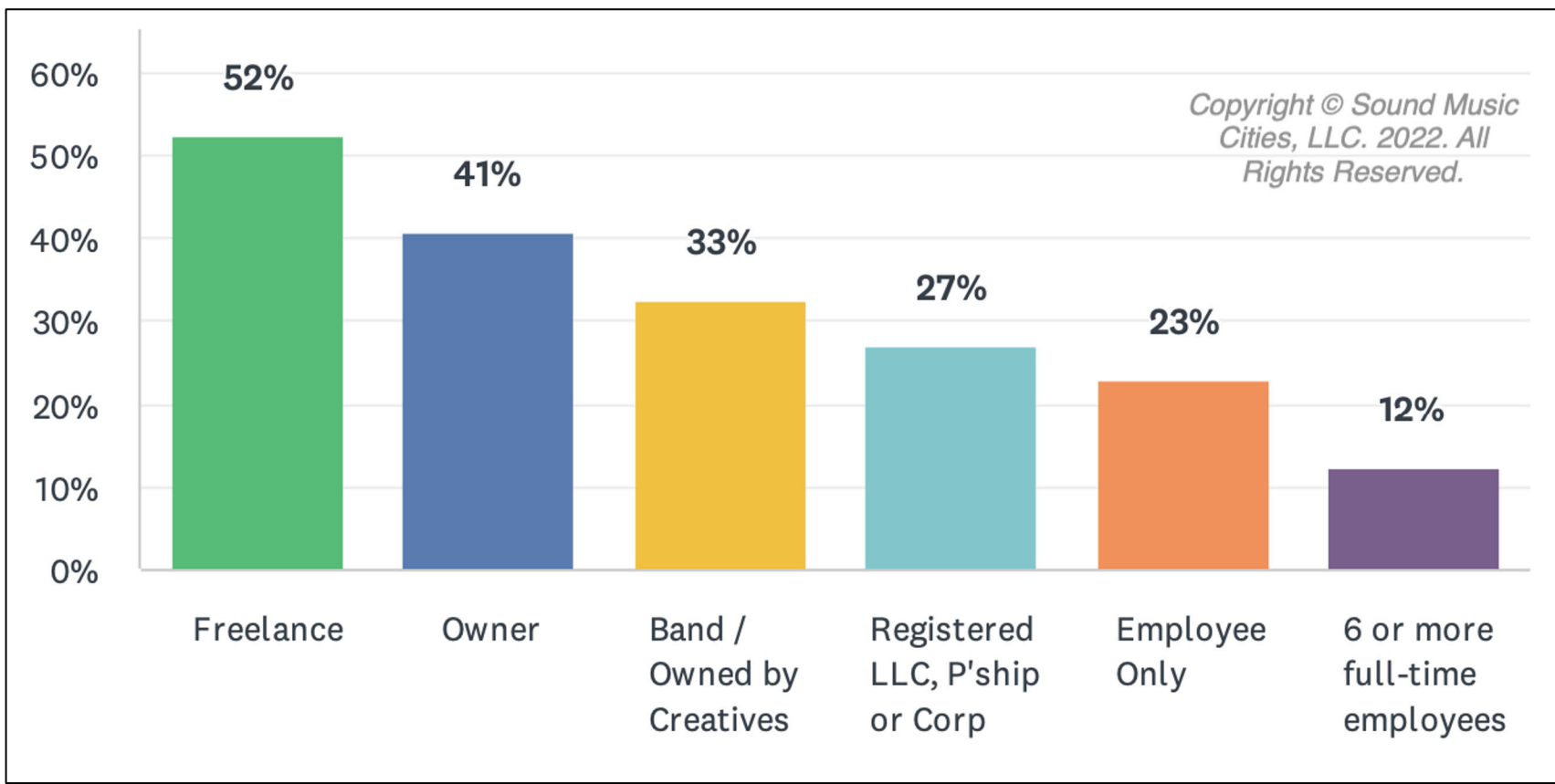
44% Total Participation

14% Total Participation



How Participants Work in Music (Features)

Here's a few comments related to this question



"I play solo and in several bands. I am a songwriter in all cases. None of the bands have a formal business structure. We go gig to gig."

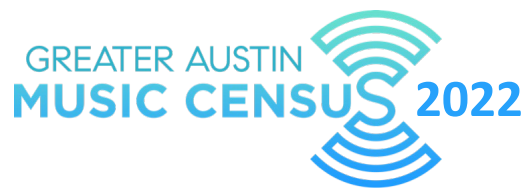
"Having an LLC makes it easier to contribute to the pension we have through the Austin Musician's Union."

"Many projects - always hustling. Try for passive income opportunities."

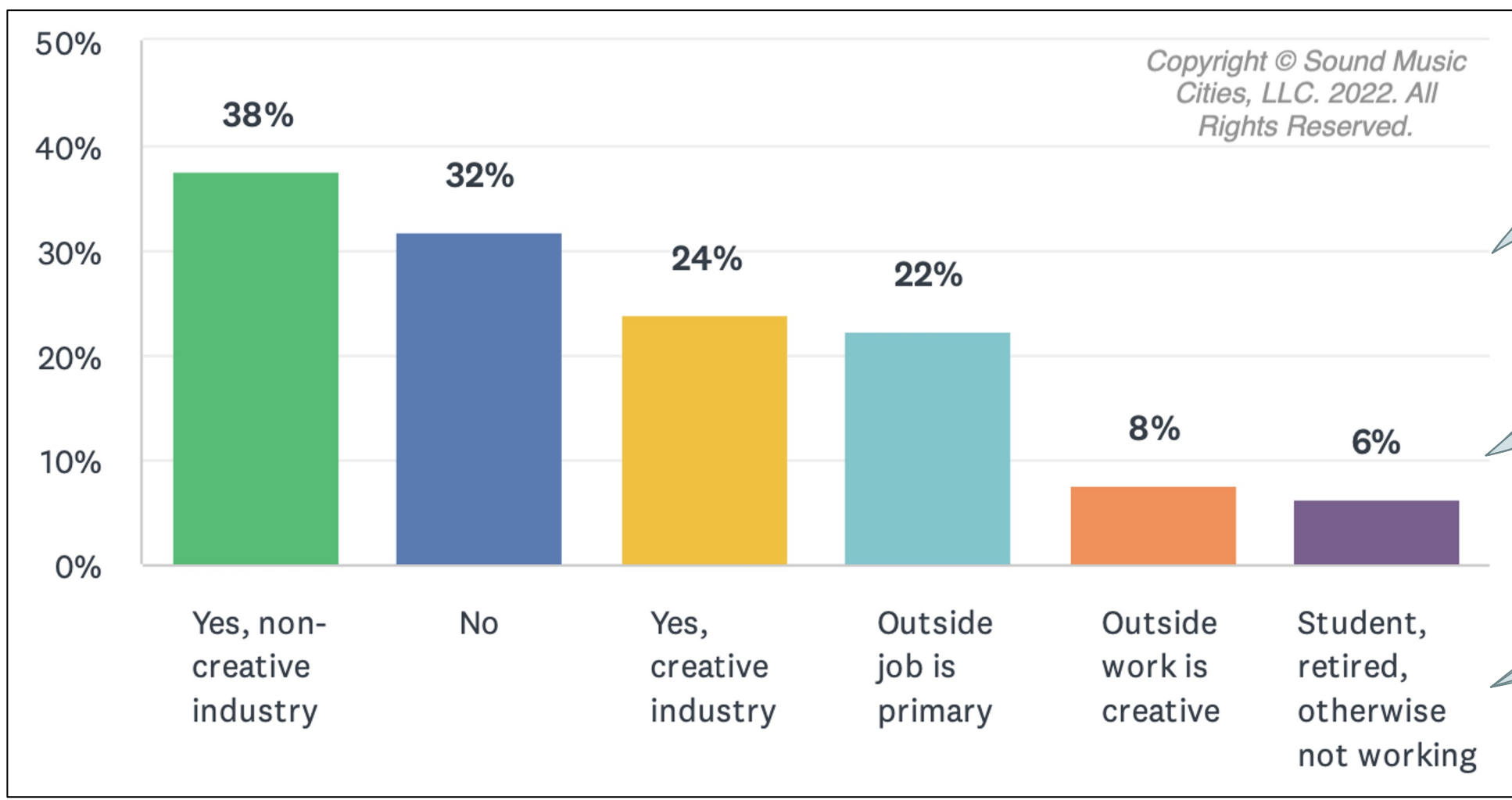
"I do various things in the industry including freelance promotion, work for a promotion company, work at a record store, and DJing."

"I have an LLC that manages and books talent and an LLC that owns bands."

"Not much of a business structure since I feel that I have to maintain and exert most energy to a separate, unrelated full-time job to sustain myself."



Work Outside of Music (Features)

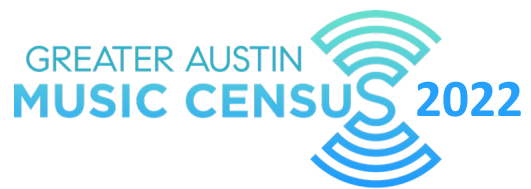


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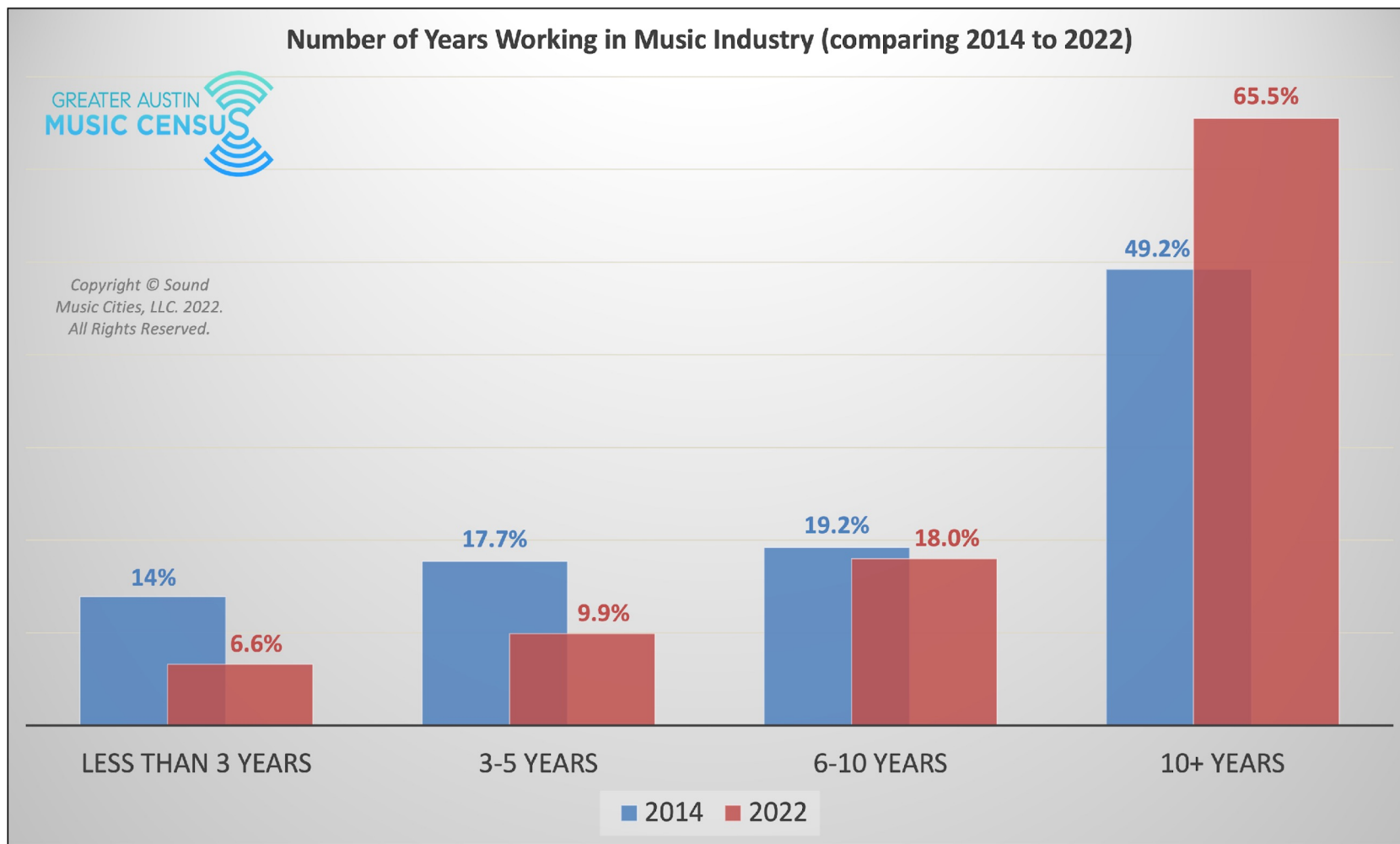
One in five consider their other job "primary"

Very few (8%) do creative work (outside of music)

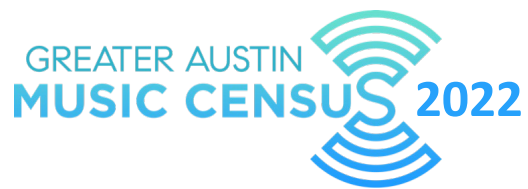
A third are full-time in music



Years of Profession Experience (vs 2014)



Fewer people are getting into this work



Types of Music-Related Training Participants Have Received

“As an audio engineer I went to school.”

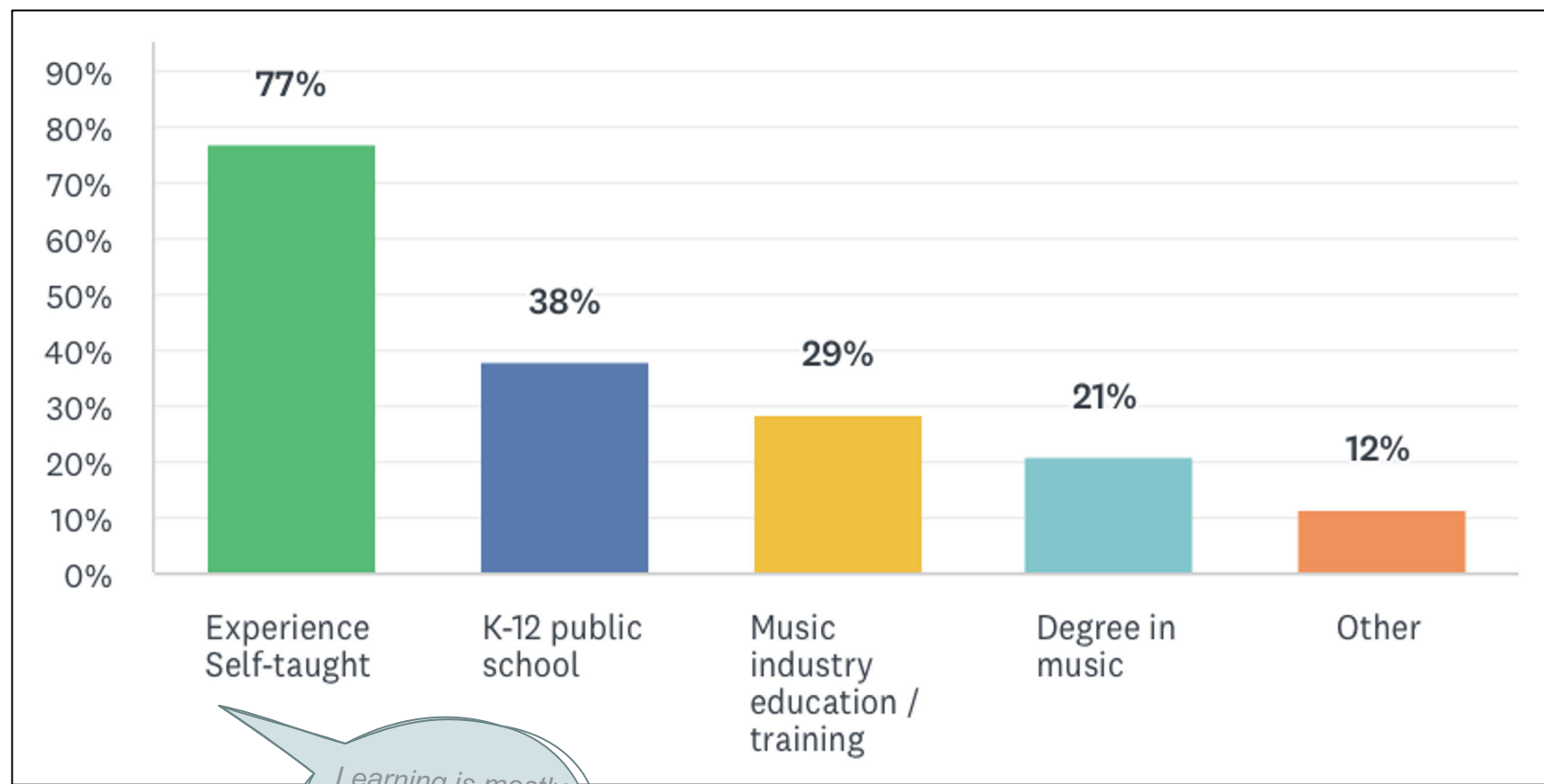
“Taught by some pros one on one.”

“Law degree and music-industry jobs.”

“3rd generation music business.”

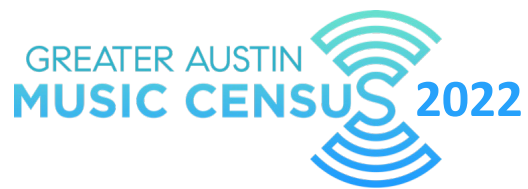
“Musicianship was learned in school; Music business learned through trial and error.”

“Commercial Music @ ACC.”

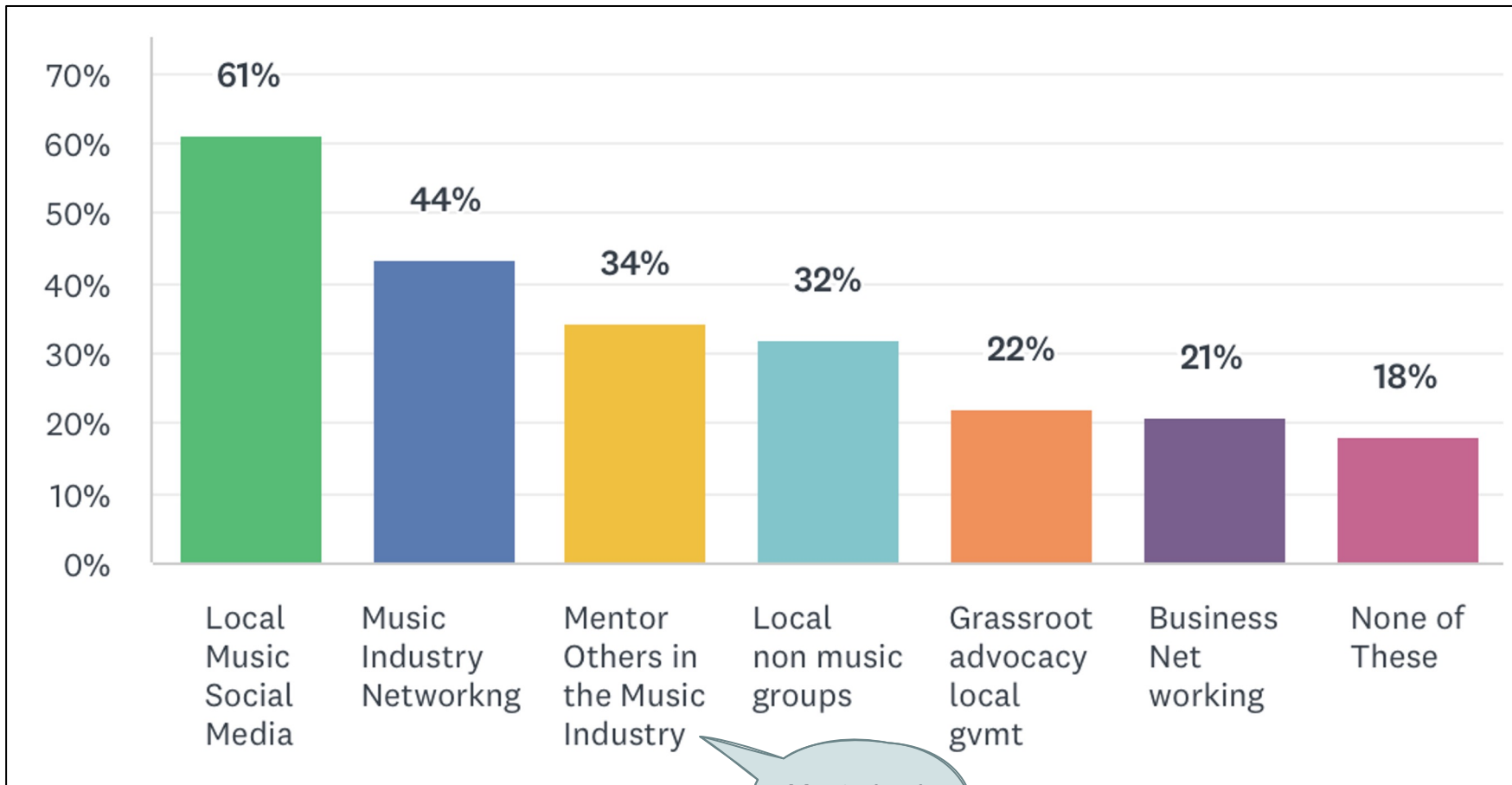


Learning is mostly through informal channels





Local Activity Participation



Music people can be hard to reach...

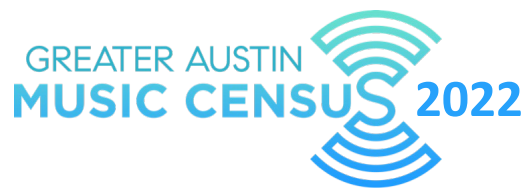
Mentoring is promising!

“Wish there were more groups I knew about to join.”

“Rarely join activities outside of my work commitments.”

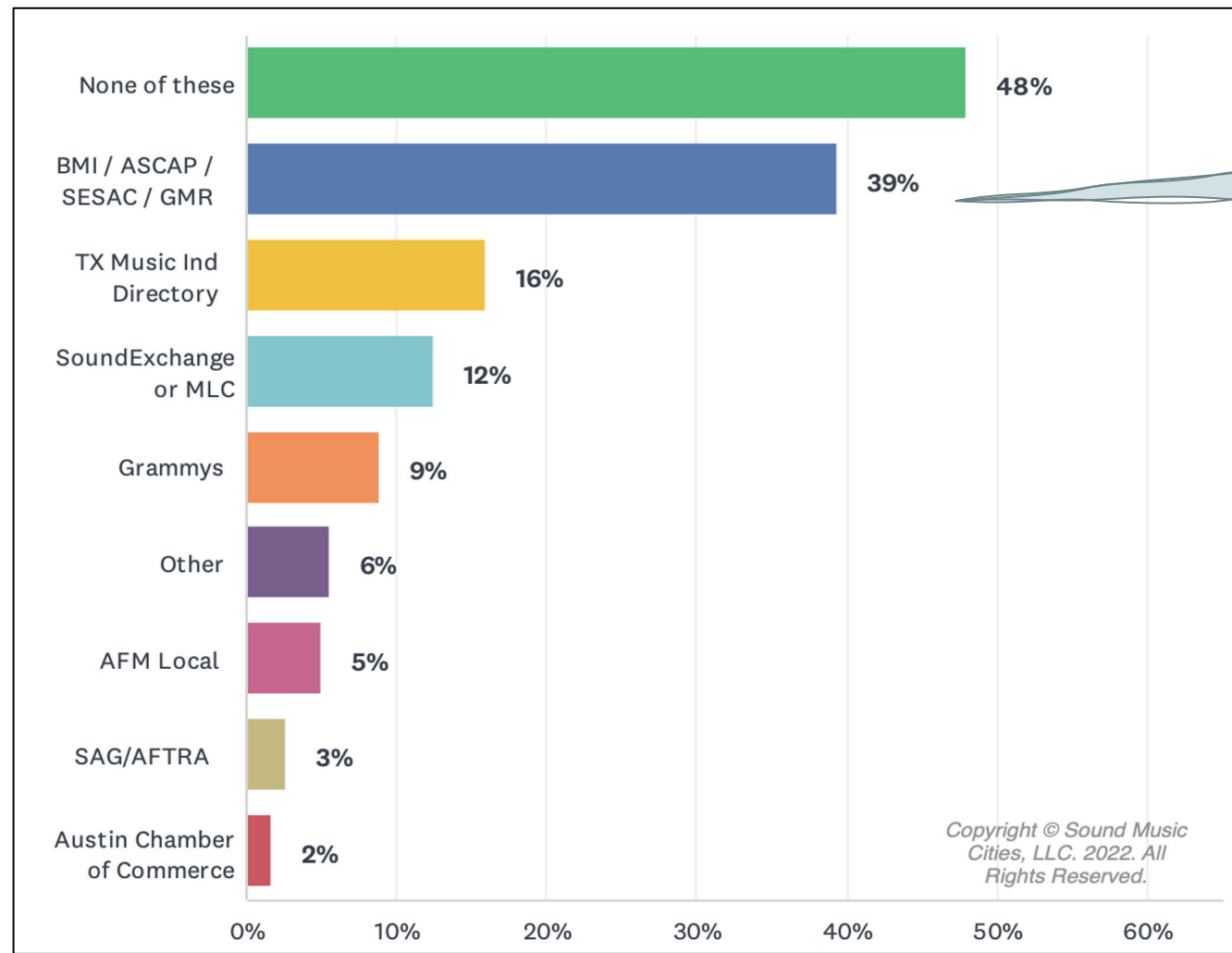
“Board of local music non-profit.”

“Pre-pandemic I held a regular networking/connecting get together for industry professionals.”



Industry Memberships or Affiliations

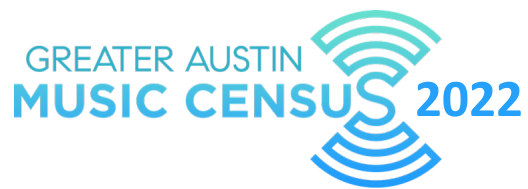
All respondents (not just creatives)



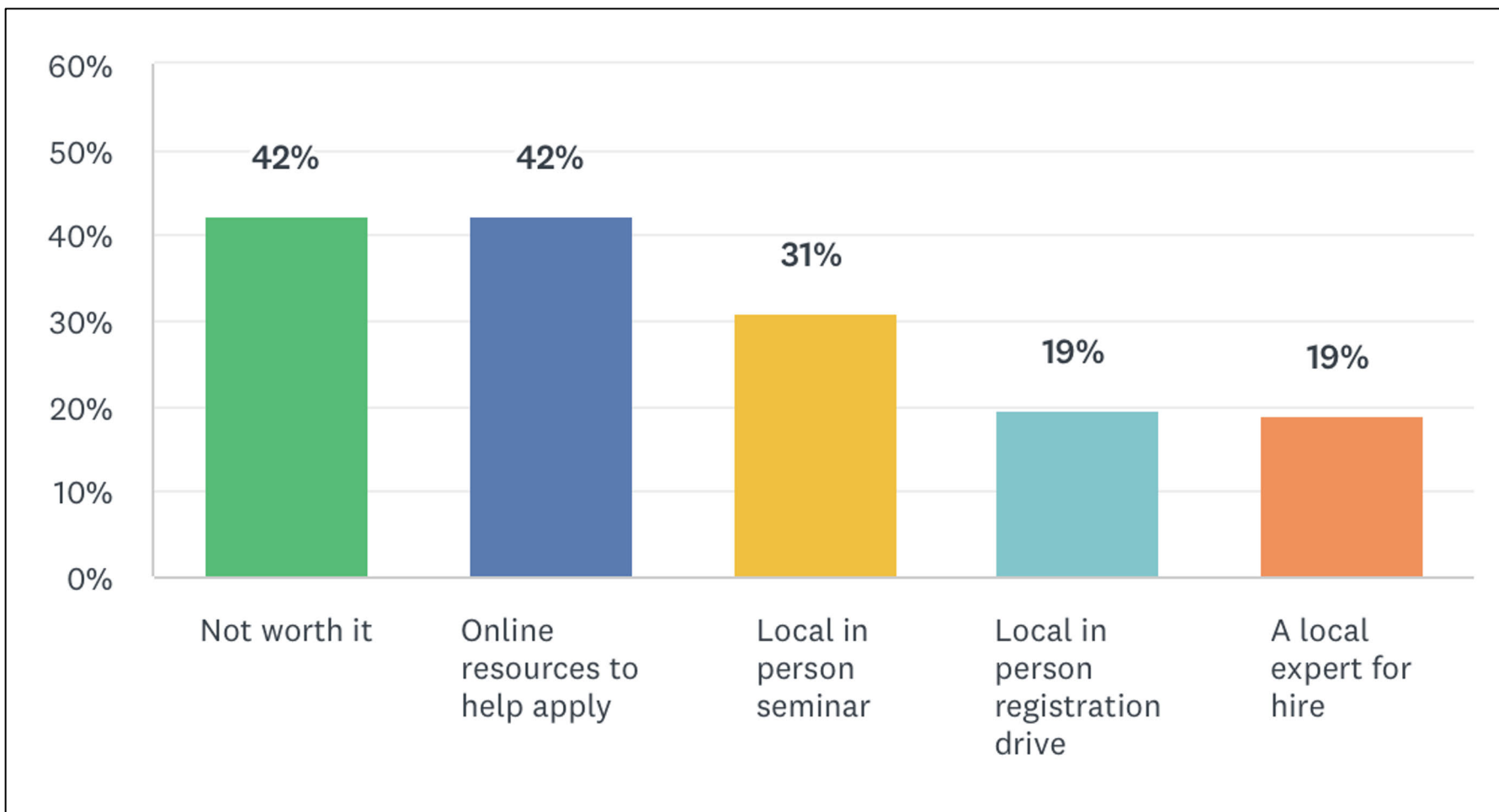
For just creatives, this is 50%

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Suggested Assistance for Registering/Activating Royalty Collections



This is just for those who have copyrights

"Pretty much anything would help. Royalty collection is a full-time job that I don't have the time to devote to."

"I already set this up myself."

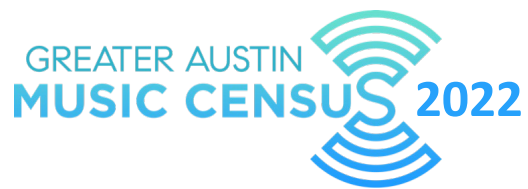
"Would love to learn!"

"...An entertainment lawyer who is affordable."

"I play music to share it with others, not to collect \$\$."

"It's not difficult but is rather expensive to copyright a song."

"We need a Sync Team that teams up with local music supervisors and we submit for the musicians."

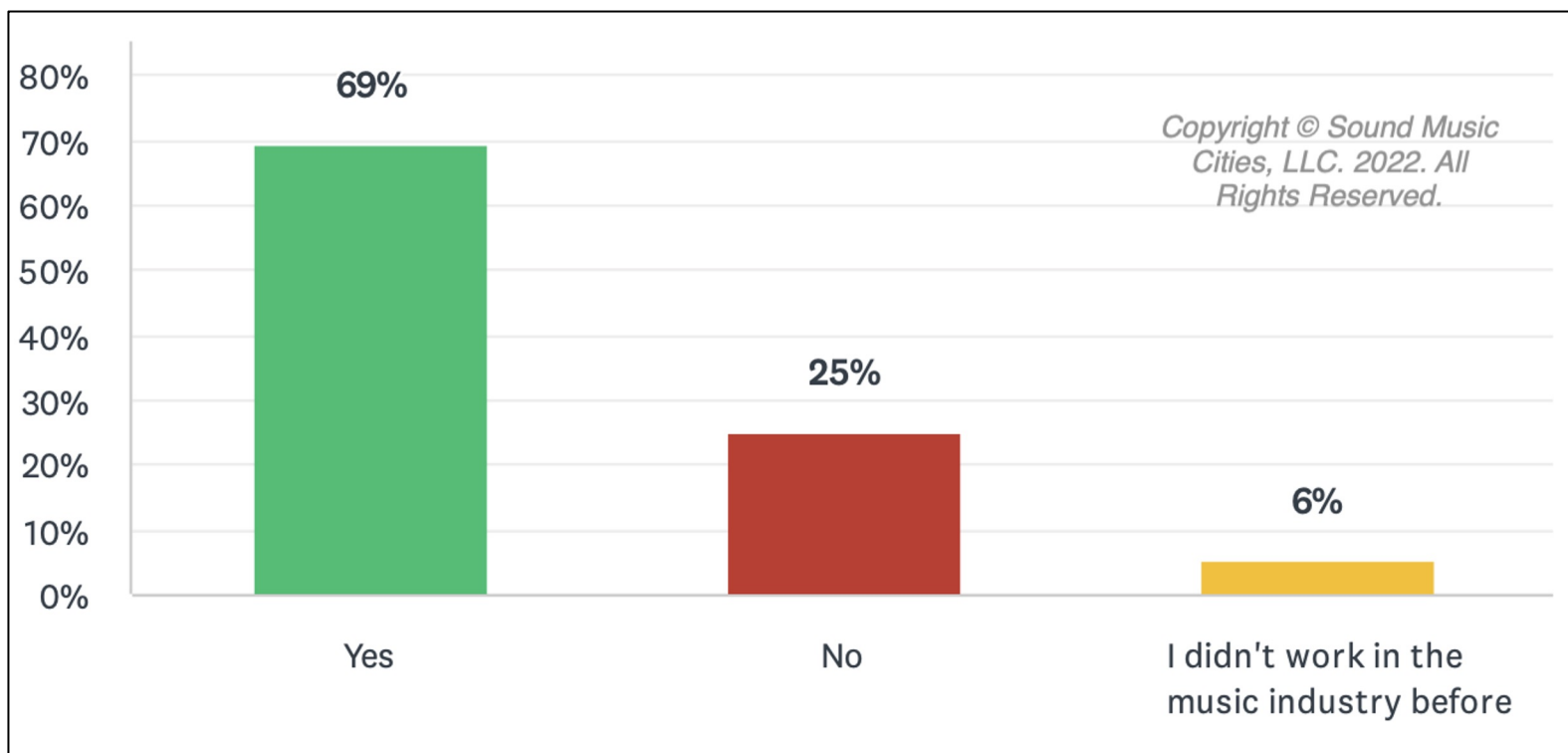


Music Work Returned to Pre-Pandemic Levels?

As of July-Sept 2022

“Places for small acts to play have vanished. The ones that exist are struggling.”

“The pandemic forced me to find online means of earning money through music, so I learned livestream and offered virtual events more, and continue to.”

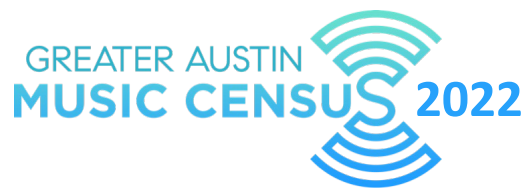


“I work more because a lot of creatives left, causing less job competition.”

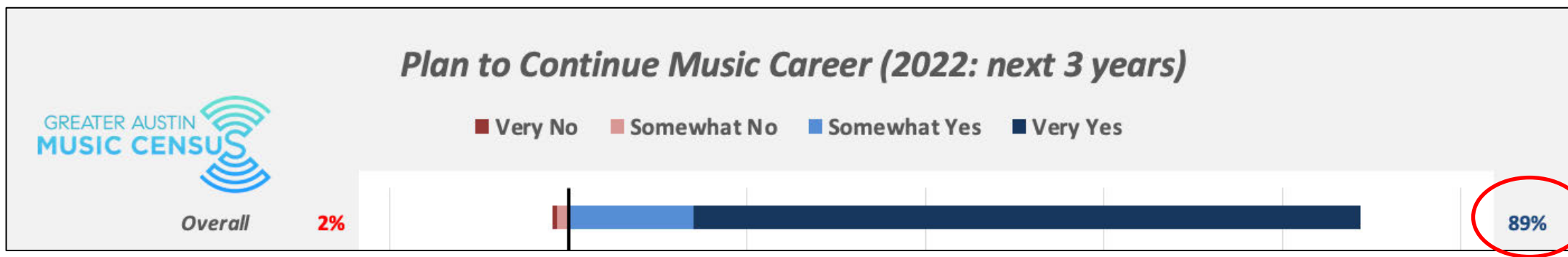
“With all the changes and the new people coming to town, it is as if we are in a brand-new city. There is no memory of what was important from the past.”

“I'm not making the money I made before but I'm also having to pay more rent so it's constantly living in fear of not having a place and as a female that's very difficult.”

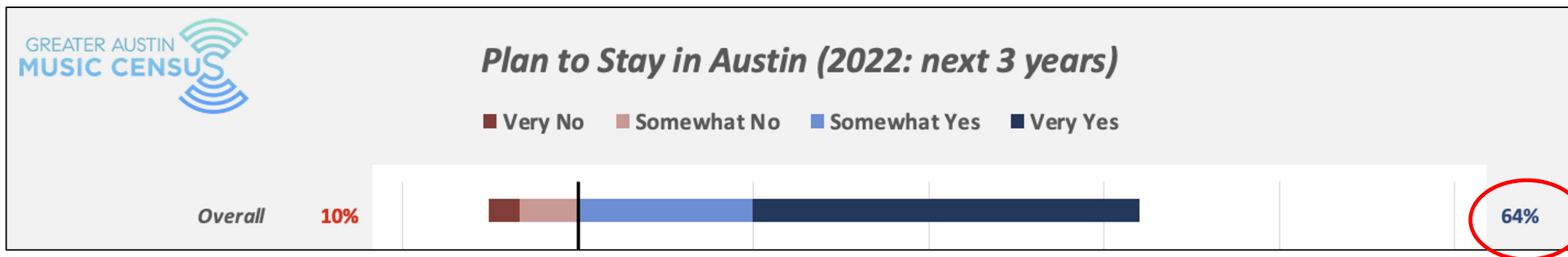
“Places for small acts to play I work in non-profit Tech now. I do music less. It makes me sad but my bills are paid.”



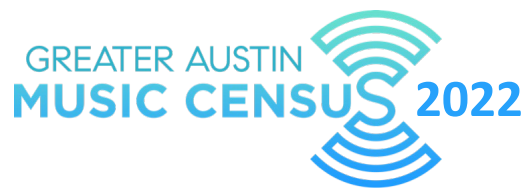
Commitment to Music Career vs Staying in Austin



Good!

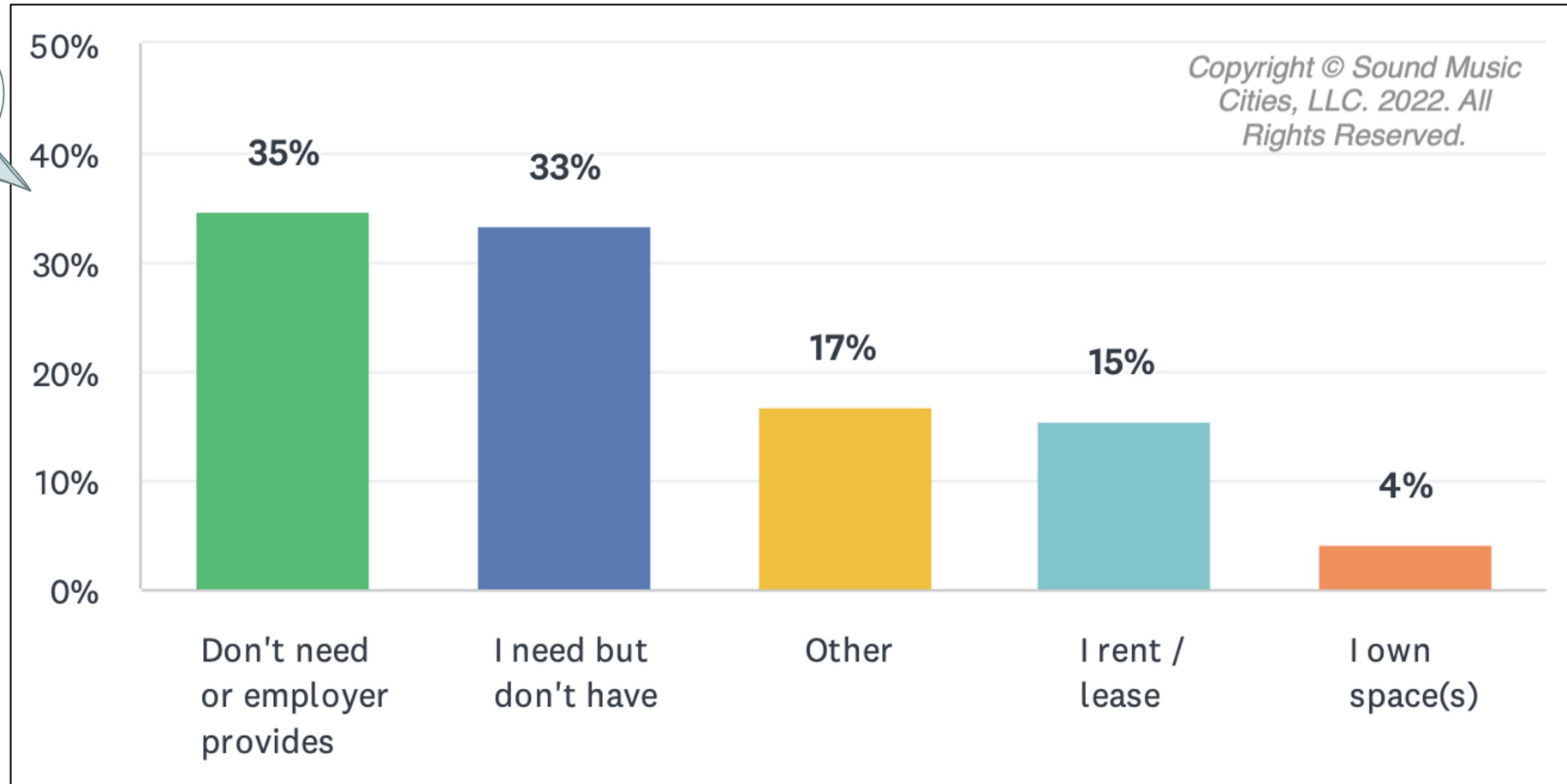


Not so good!



Separate Workspace Needs

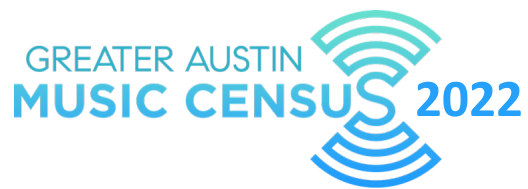
Includes venue owners



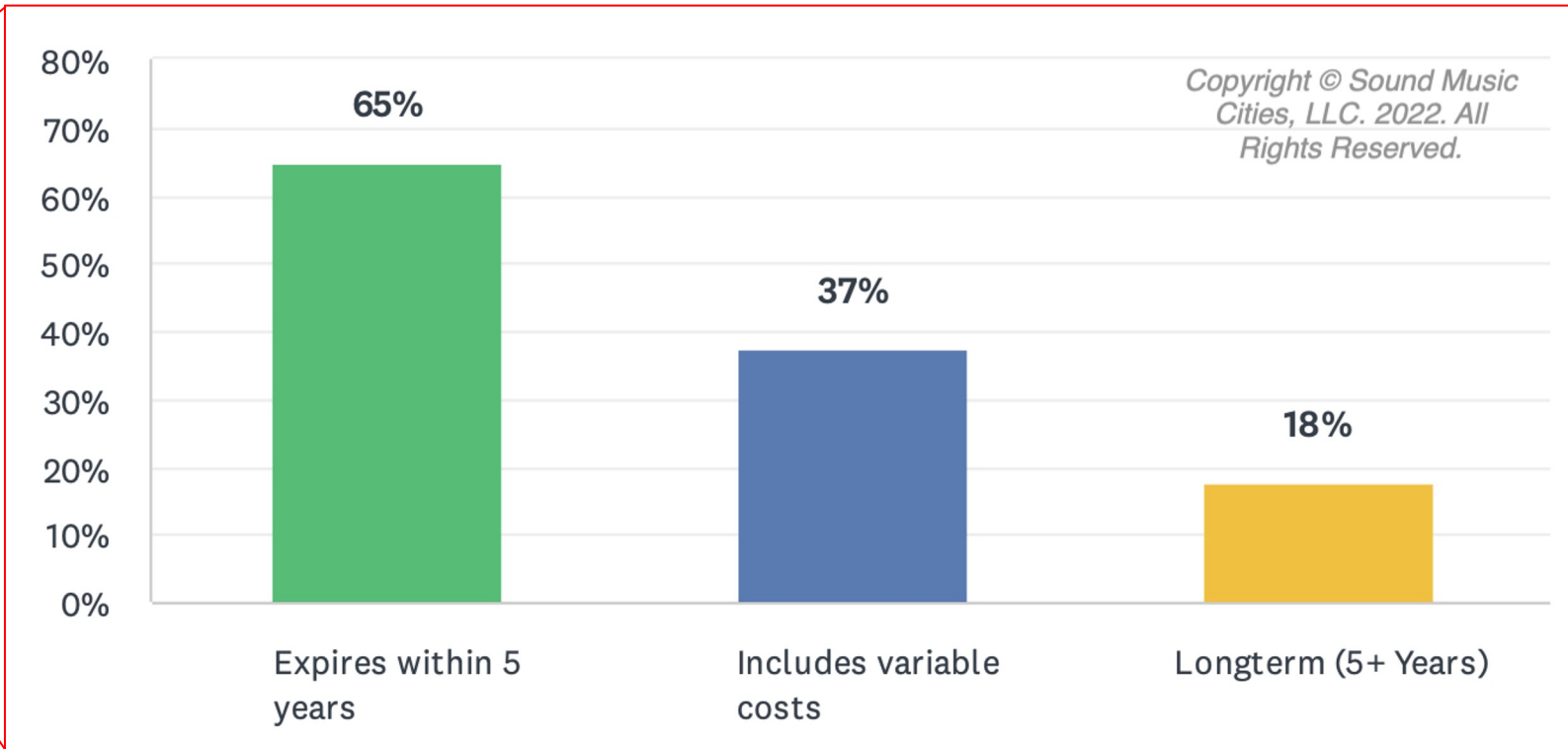
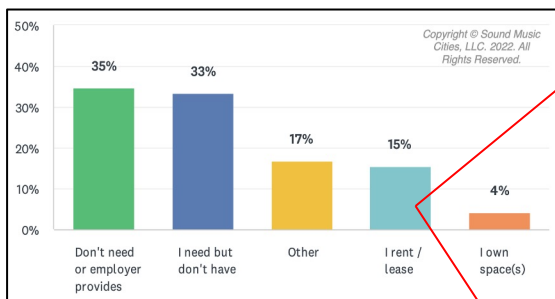
"I have a space but I cannot afford it, so I will have to move out."

"I share a rented rehearsal space with other musicians."

"I converted my garage."



Lease Conditions



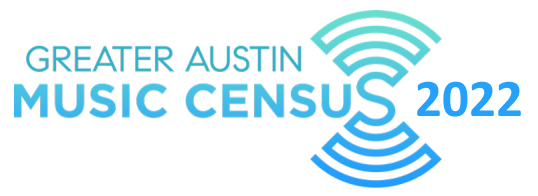
"It is over \$500 for a small room at a rehearsal space."

"Month to month."

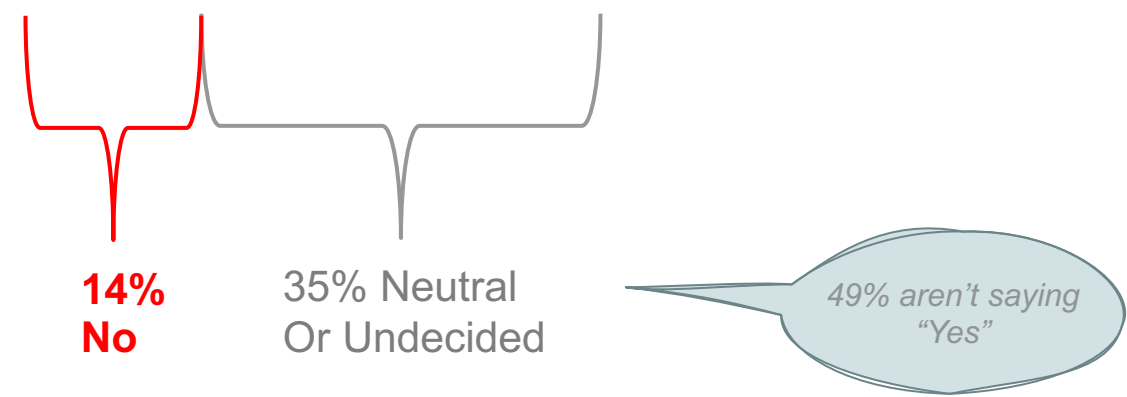
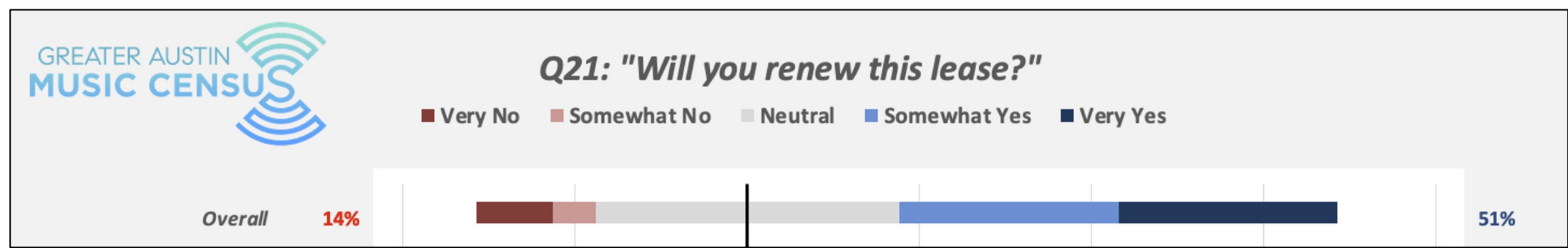
"It is a collaborative space within my community."

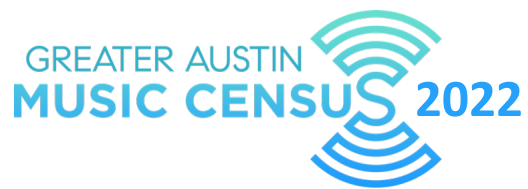
Such as property taxes



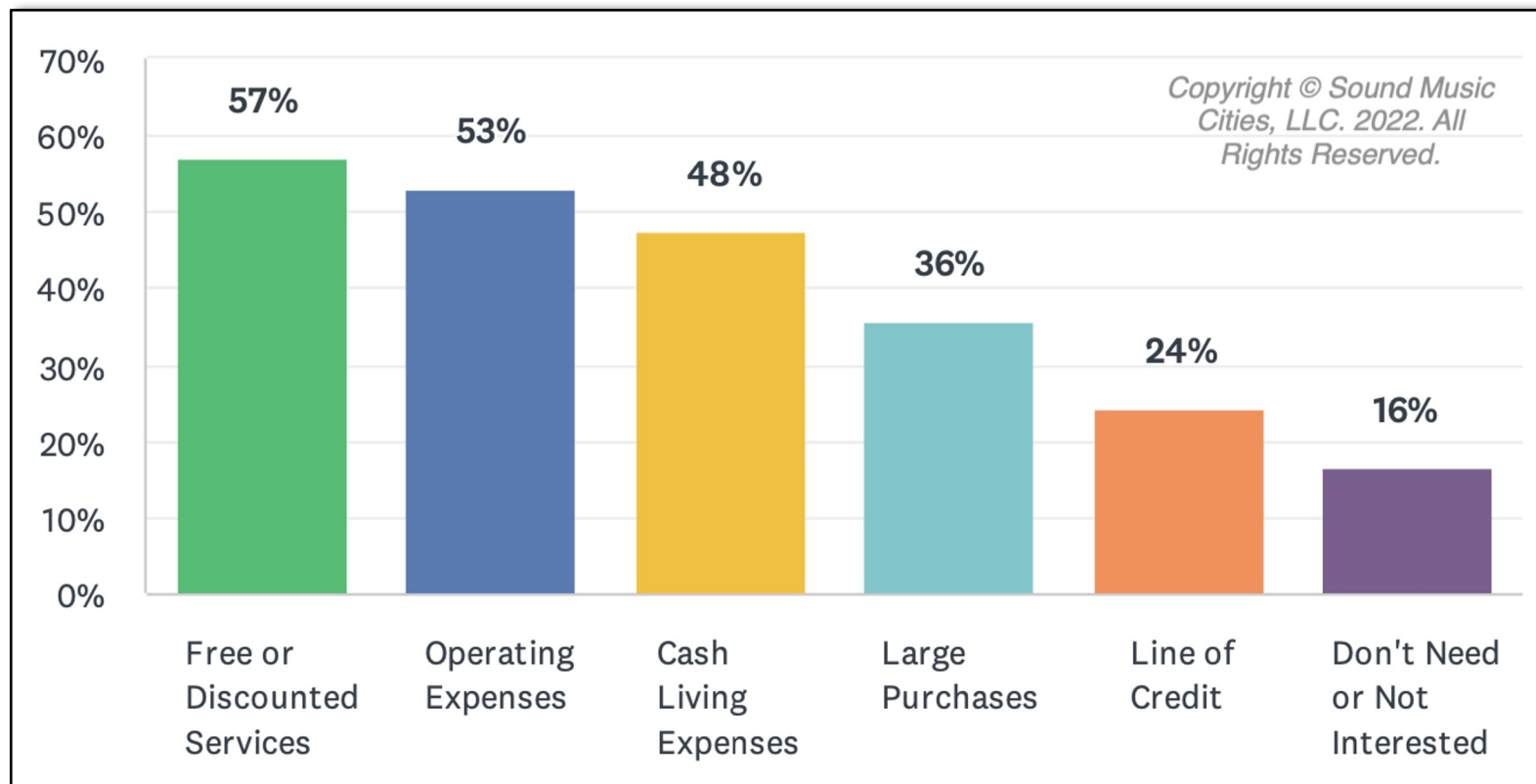
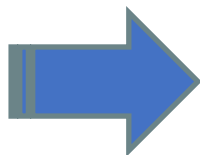
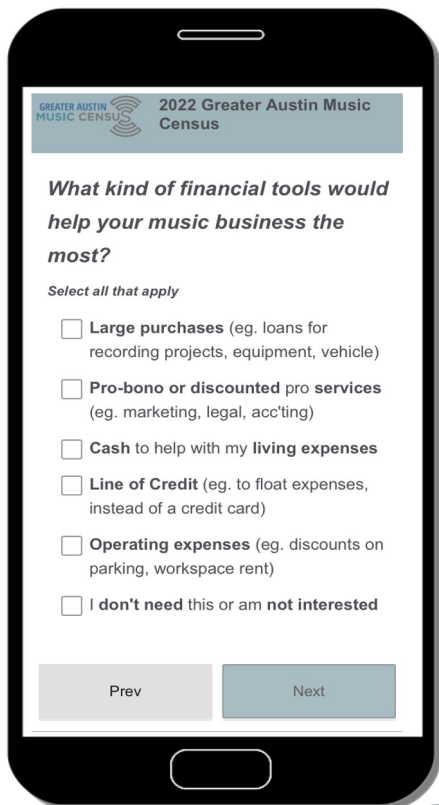


Plan to Renew Lease?





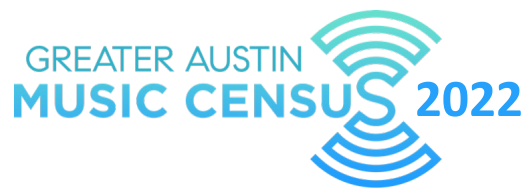
Access to Capital for Music Business Growth



Most don't want to take on debt

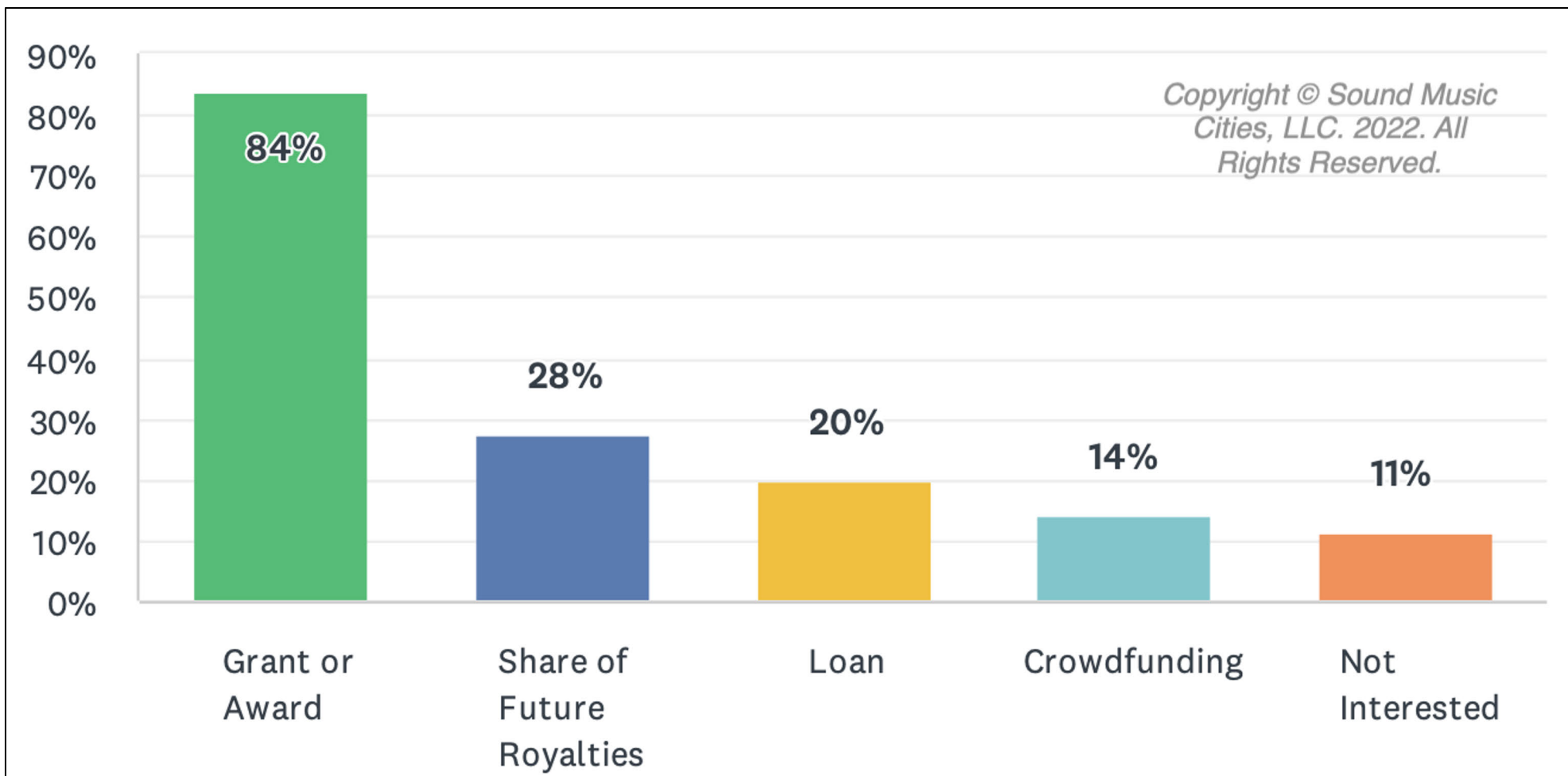
"I prefer pro-bono professional services, such as a TALA, which includes a reasonable membership fee."

"This basically requires business schooling for working musicians and boldly getting help from colleagues with greater skills."

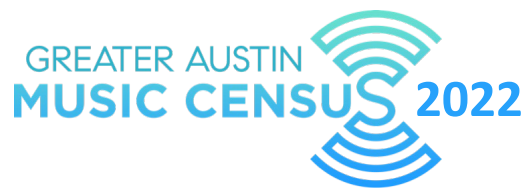


Desired Outside Support

Most want grants!

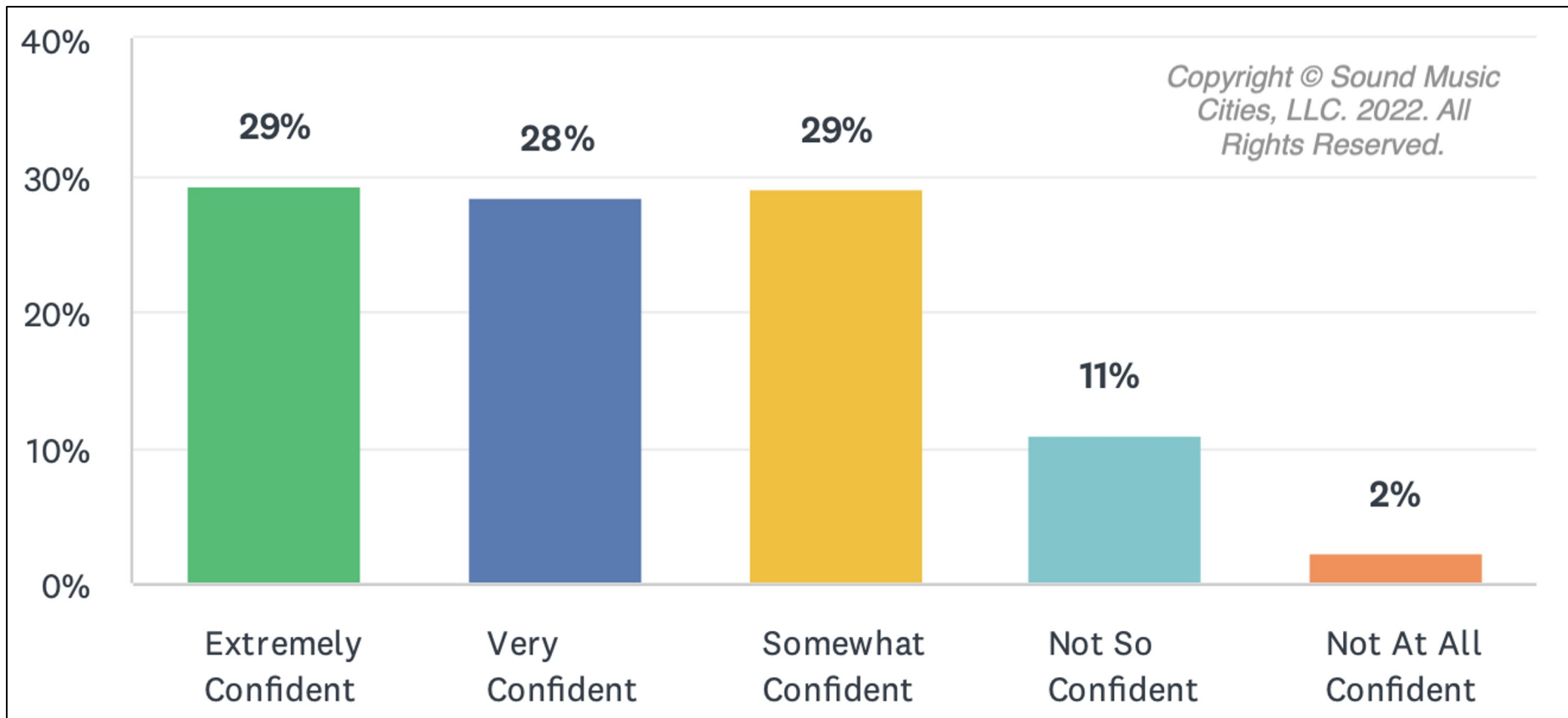


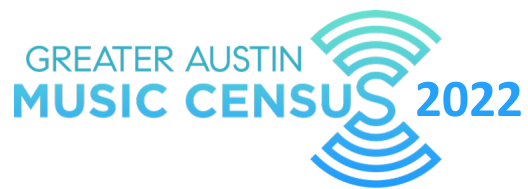
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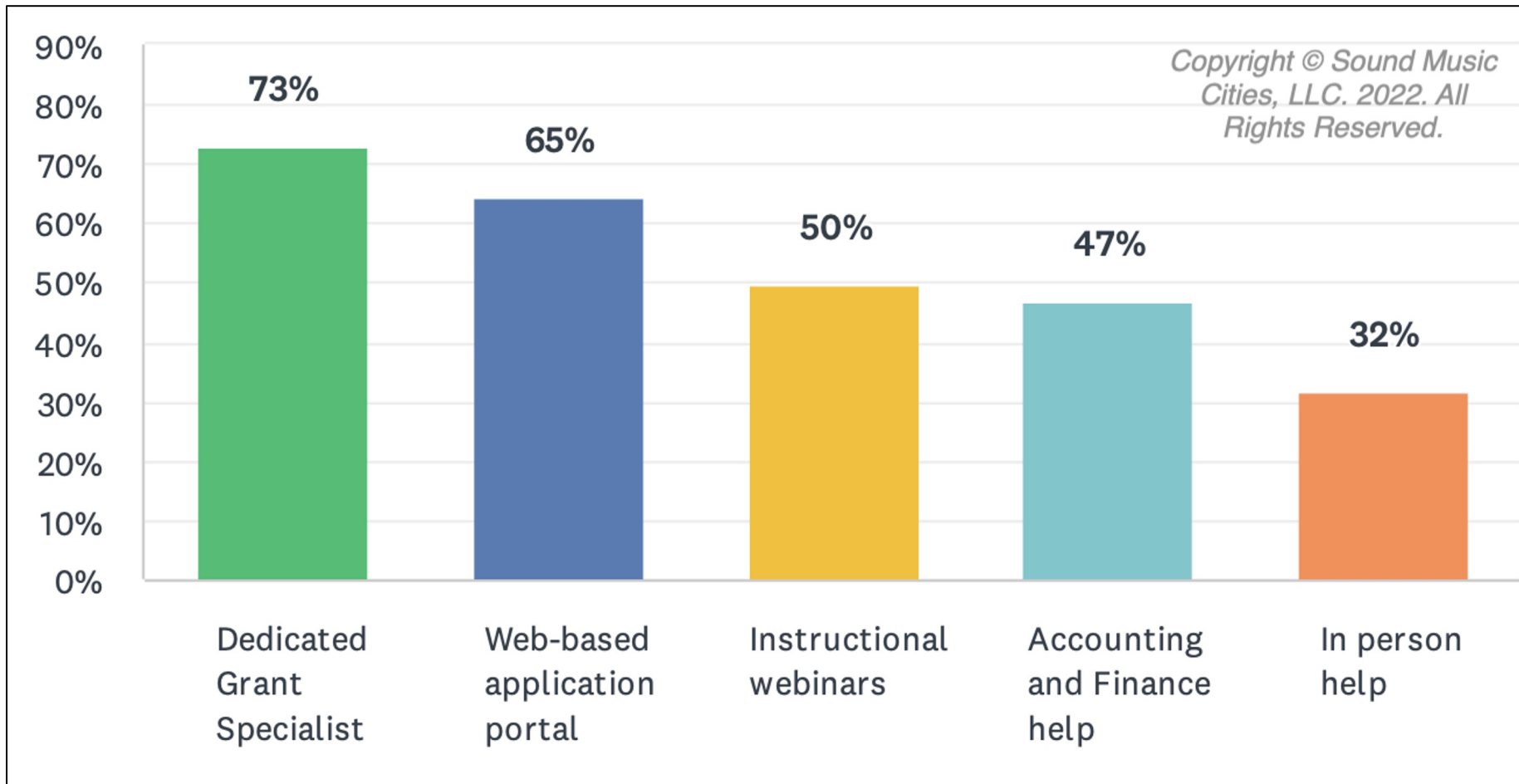
Confidence in Skills to Navigate Grant Process

This is promising!





Suggested Grant Assistance



Helpful for program design

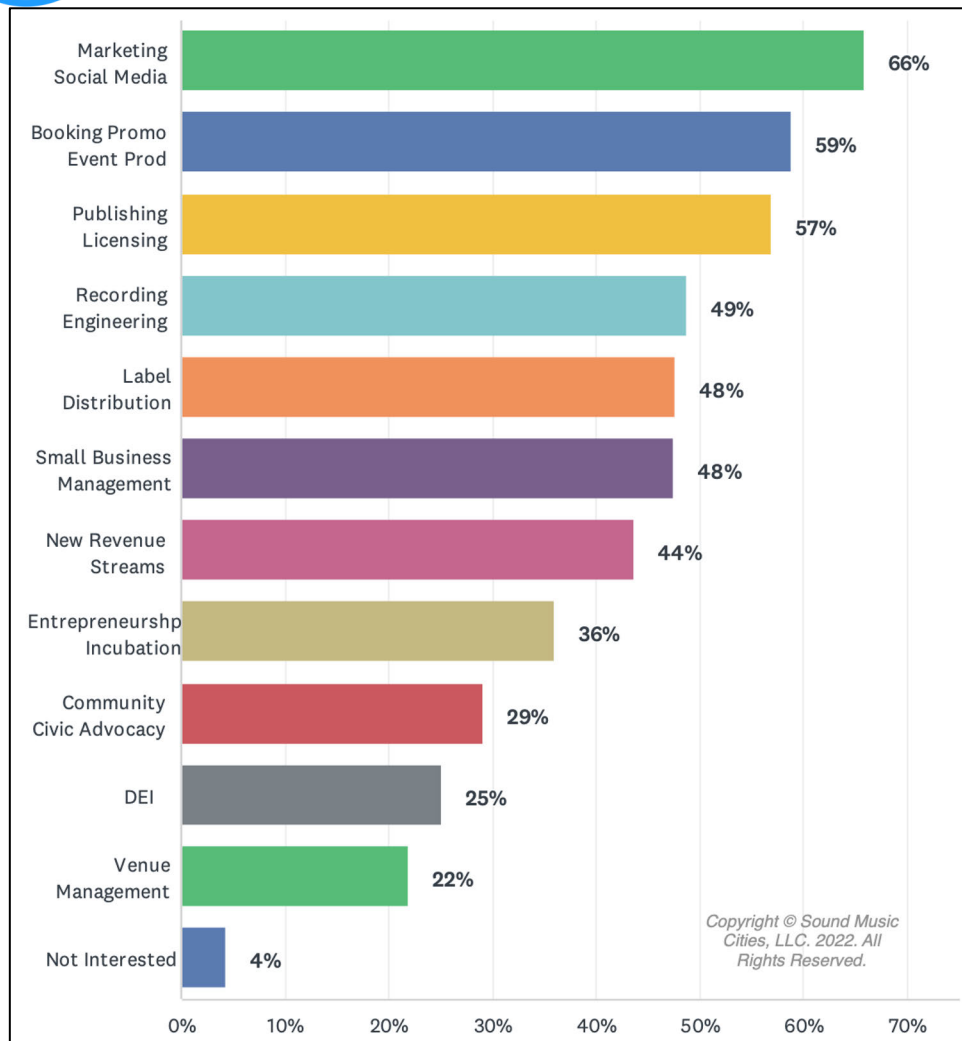
“Please hire people at the cultural arts division to help with this complex and confusing process. The city's grant application process siphons creative energy and time so I don't do it independently, only when working with community groups because the process demands more that I can give on my own.”

“I've done it before and got it, it was a big help in 2022.”

“Awareness of grants that match our eligibility and needs.”

Suggested Training Topics

Strong interest in these skills



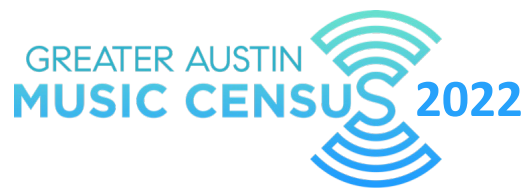
“Any and all training is helpful. After our label performed at Austin City Limits Music Festival, we woke up the next day the same locals we were the week before. Learning as many skills as possible and expanding our network to be able to get paid outside of Austin and ultimately bring back more money to the city is key to our survival.”

“Much of this training is presently available through other orgs in Austin and around the country. In a way its quite disappointing how the students of these programs are given very little opportunity to develop musically in addition to learning how to run a music-based business.”

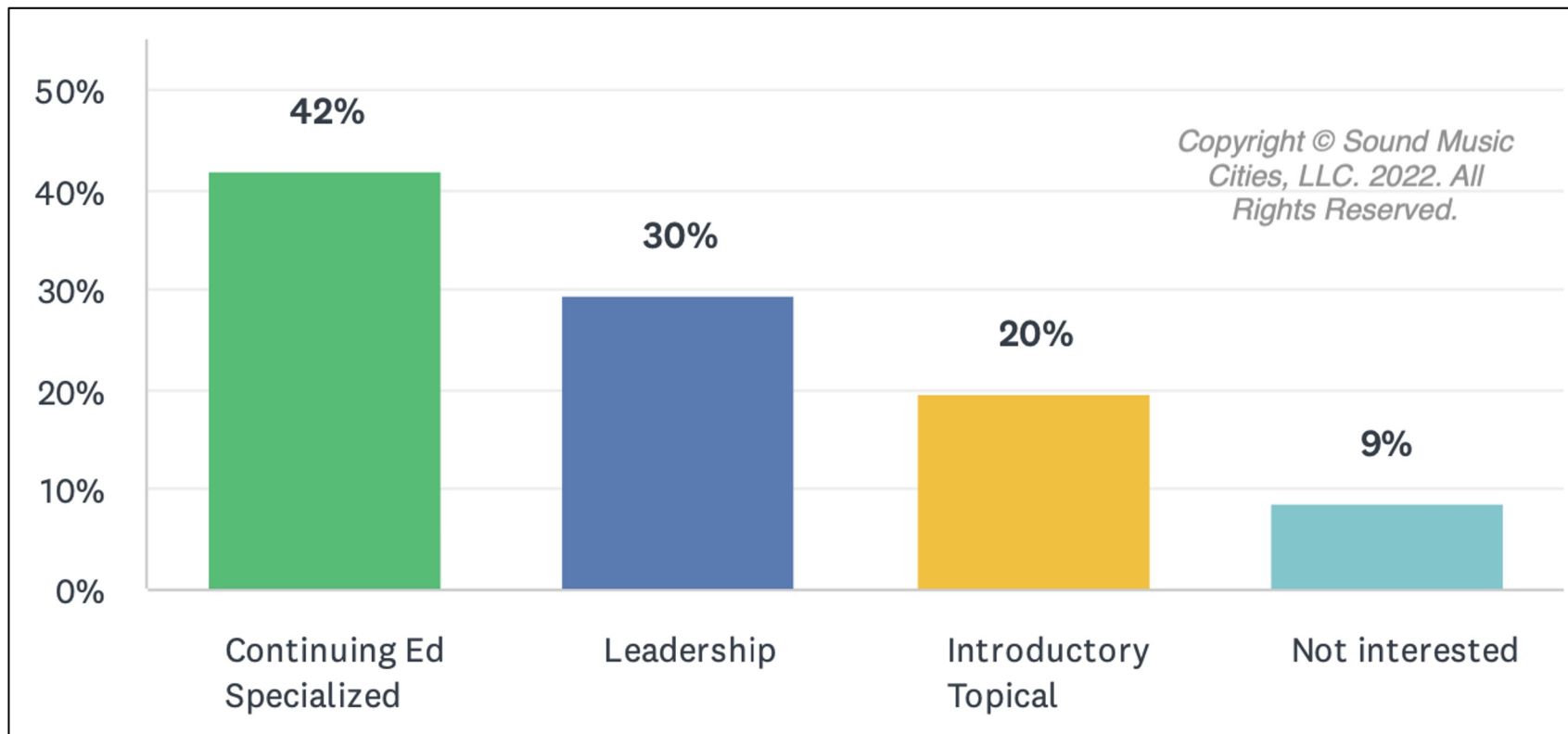
“Musicians are leaving Austin 'cause they can't afford it. It's not because they didn't learn how to promote themselves on facebook properly.”

“Applying for grants and attracting gifts.”

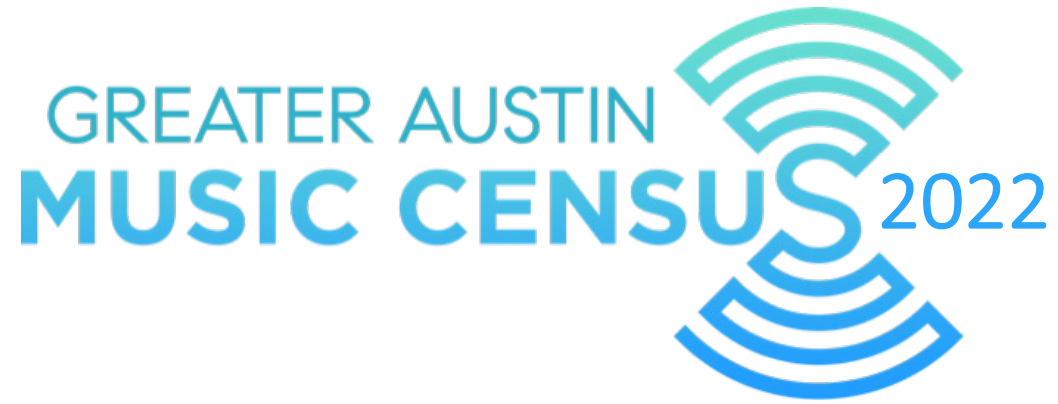
“Safety.”



Suggested Training Levels

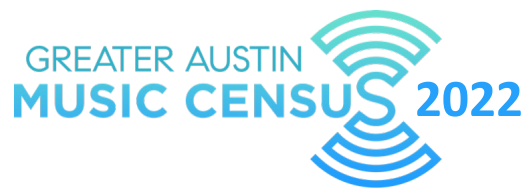


It's not just what you teach, but also understanding the skills and experience that music people already have

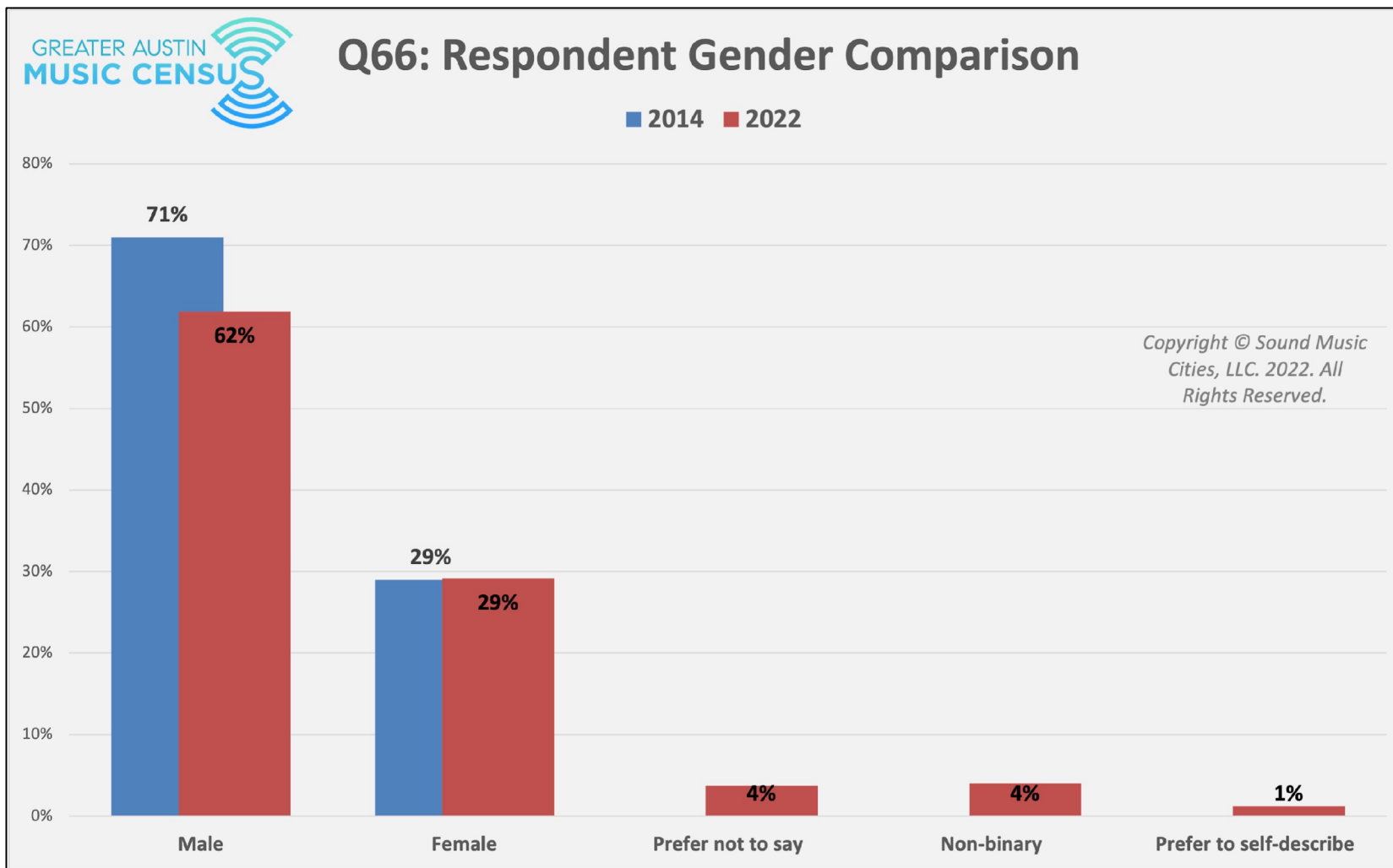


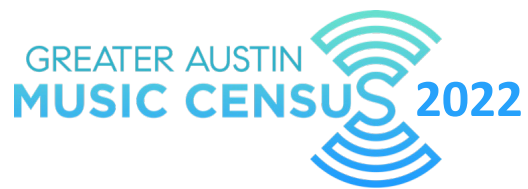
DEMOGRAPHICS

The Following Section Includes
All Respondents

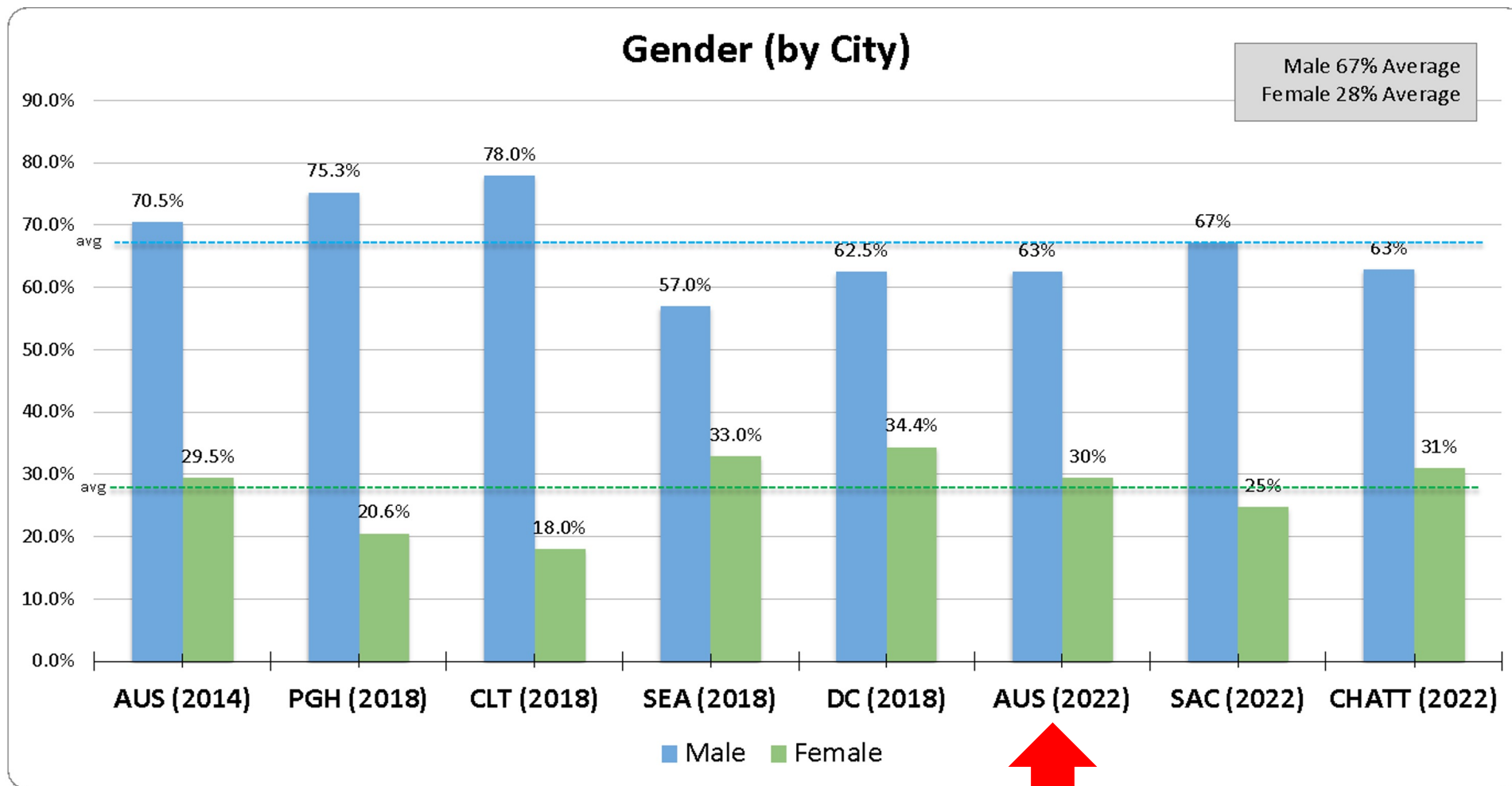


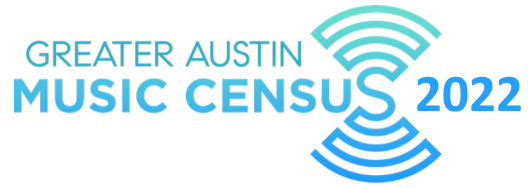
Gender Comparison 2014 to 2022



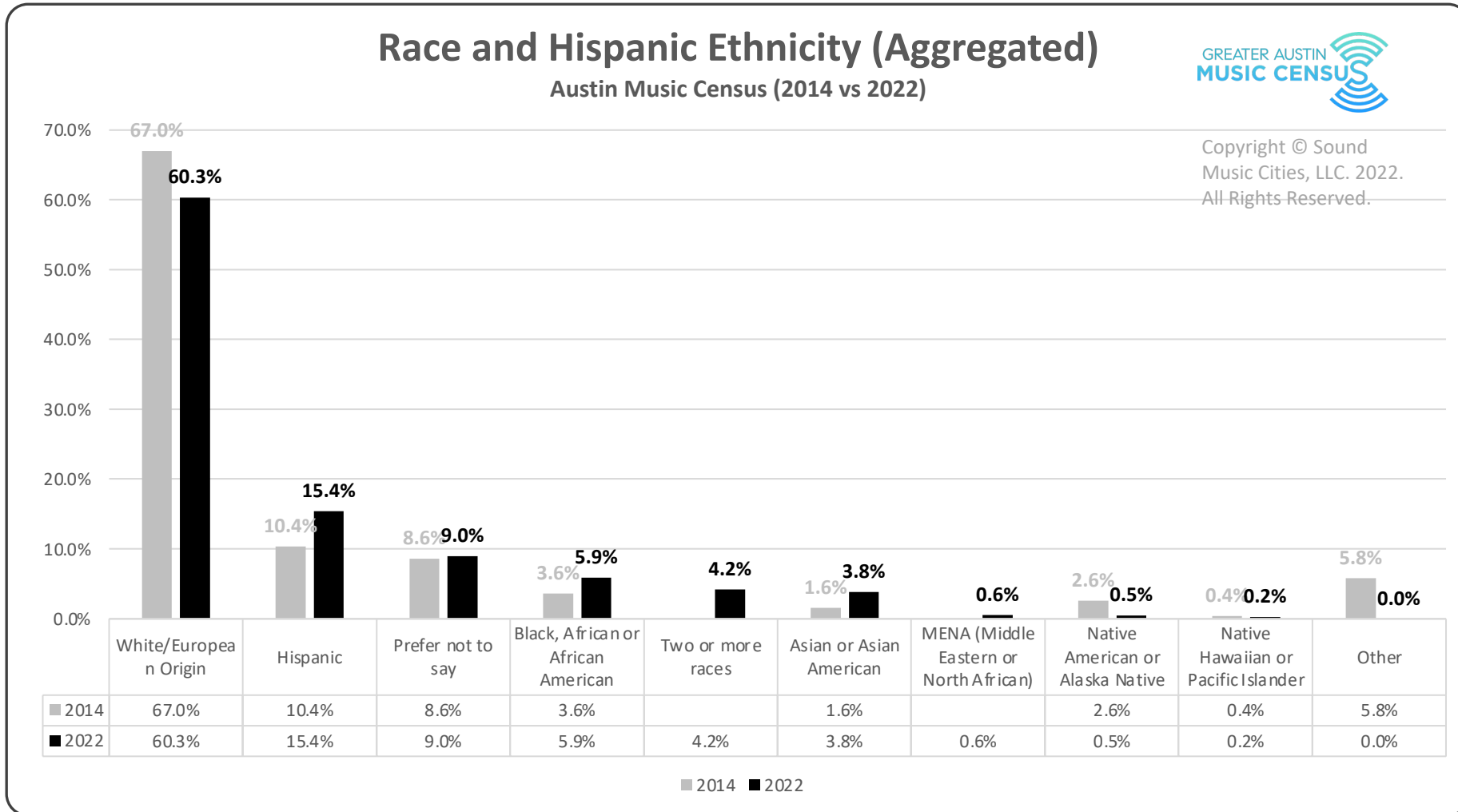


Gender: Benchmarking against 8 other music studies

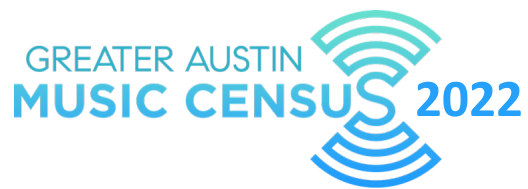




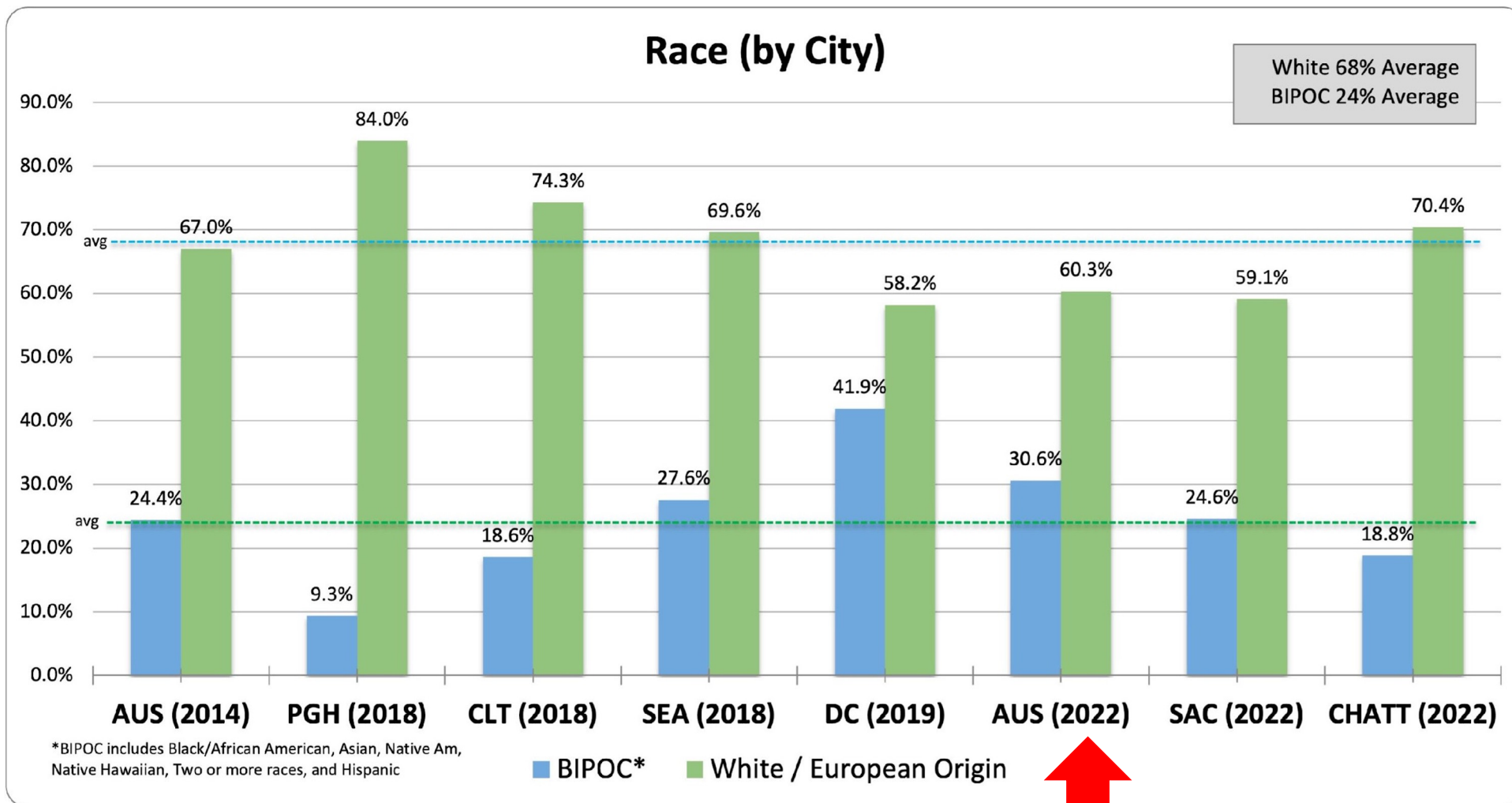
Race and Ethnicity (2014 vs 2022)

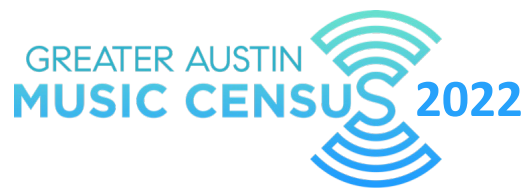


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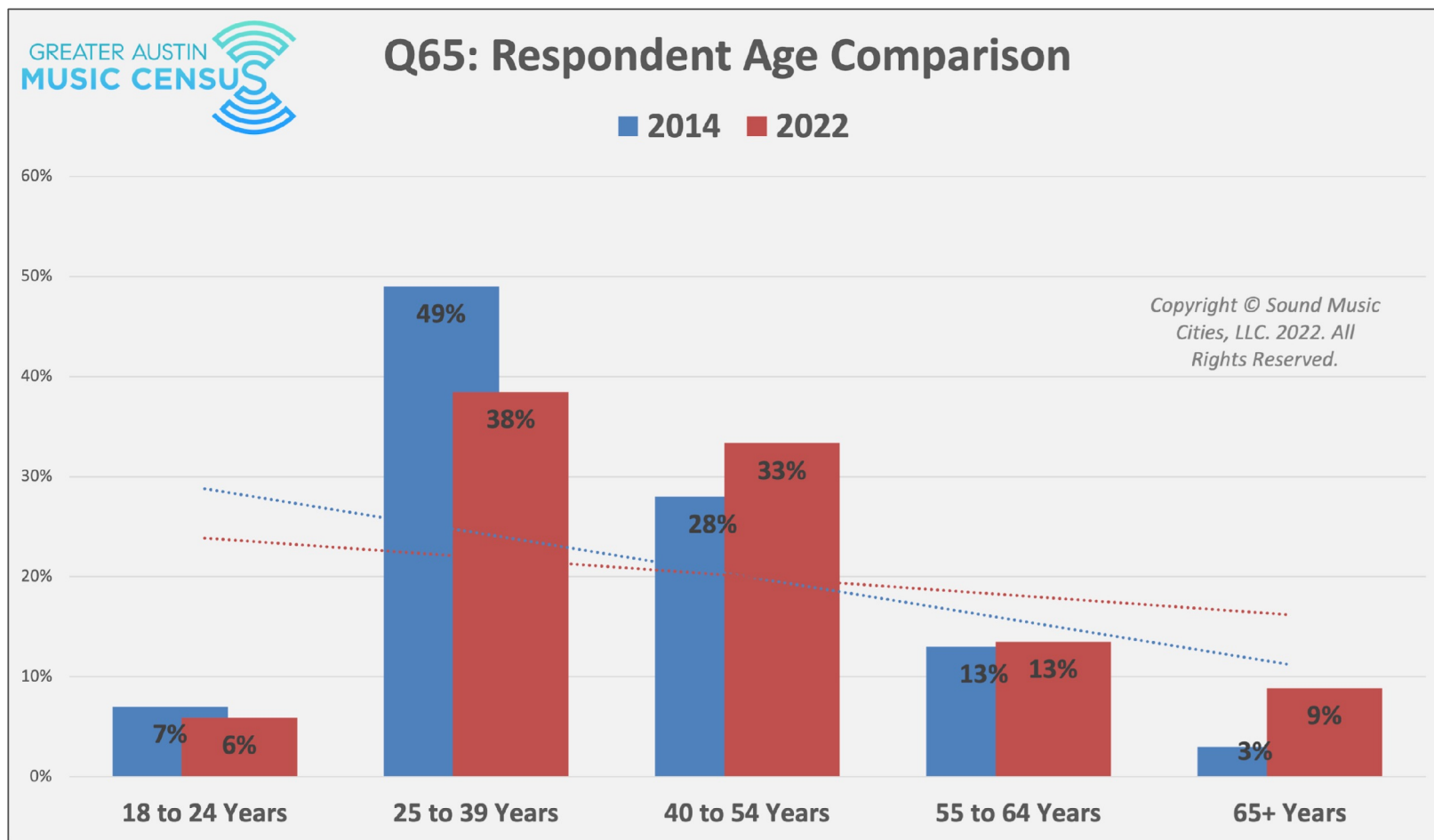


Race and Ethnicity: Benchmarking against 8 other music studies



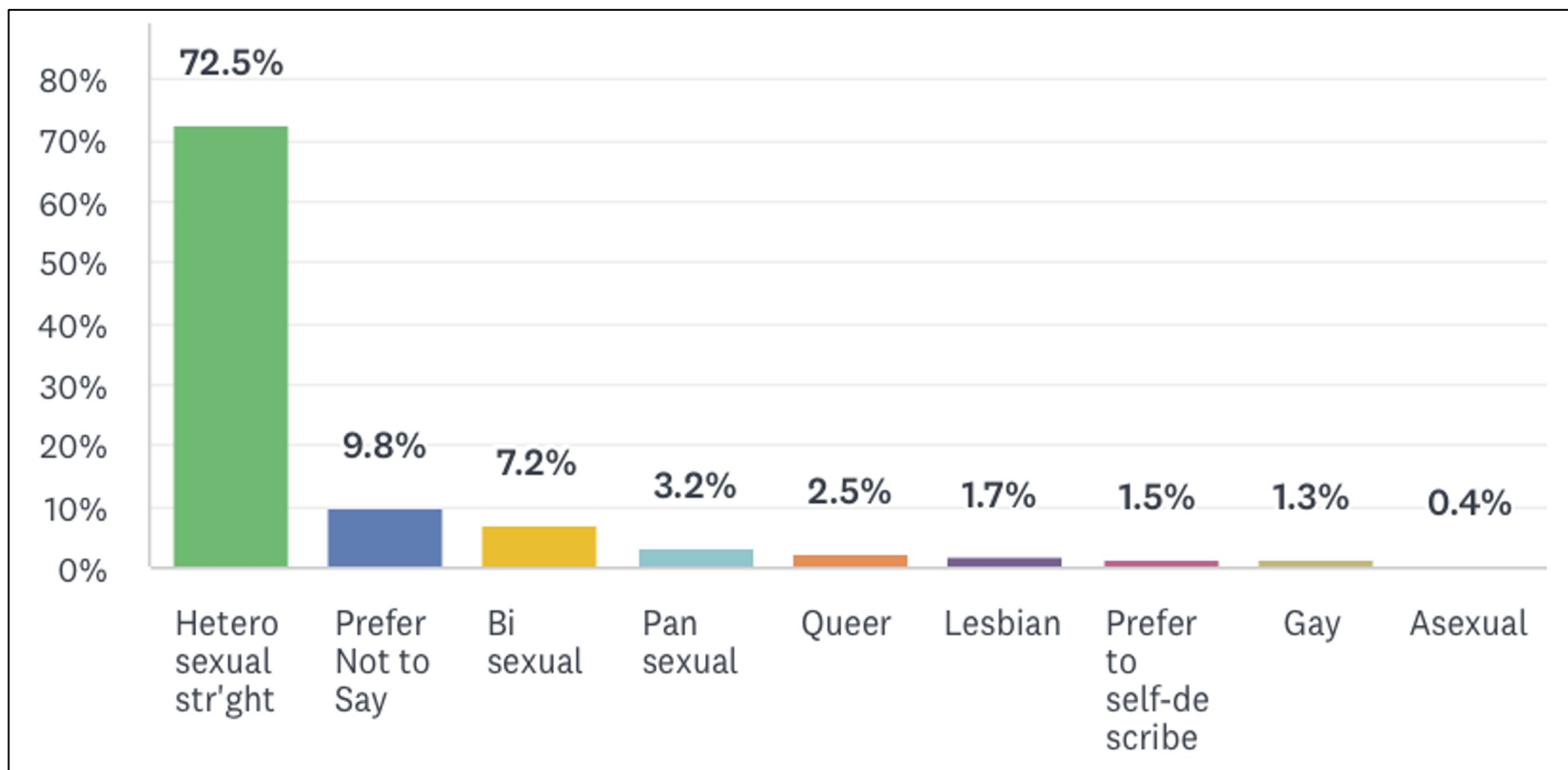


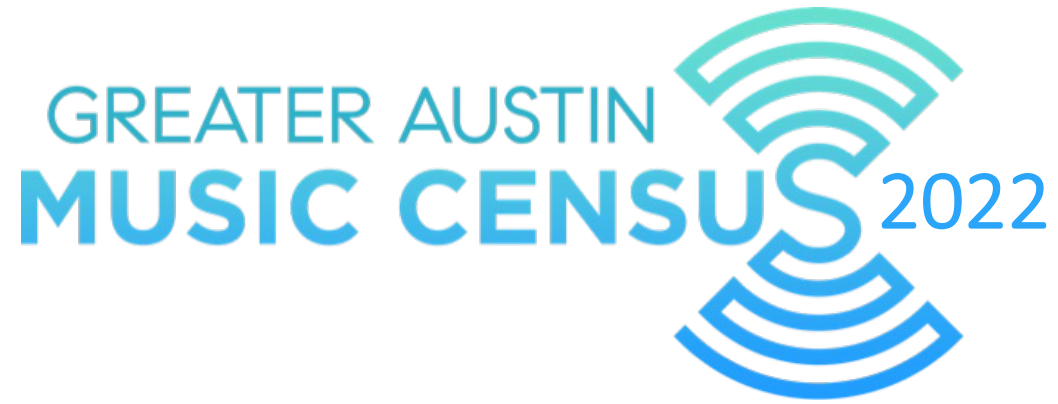
Age Comparison 2014 to 2022



If fewer younger people are getting into the industry, then it is shrinking

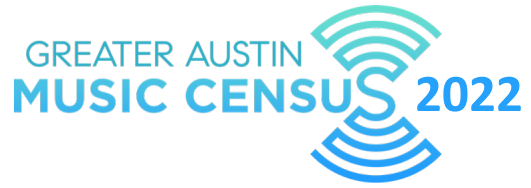
Sexual Orientation





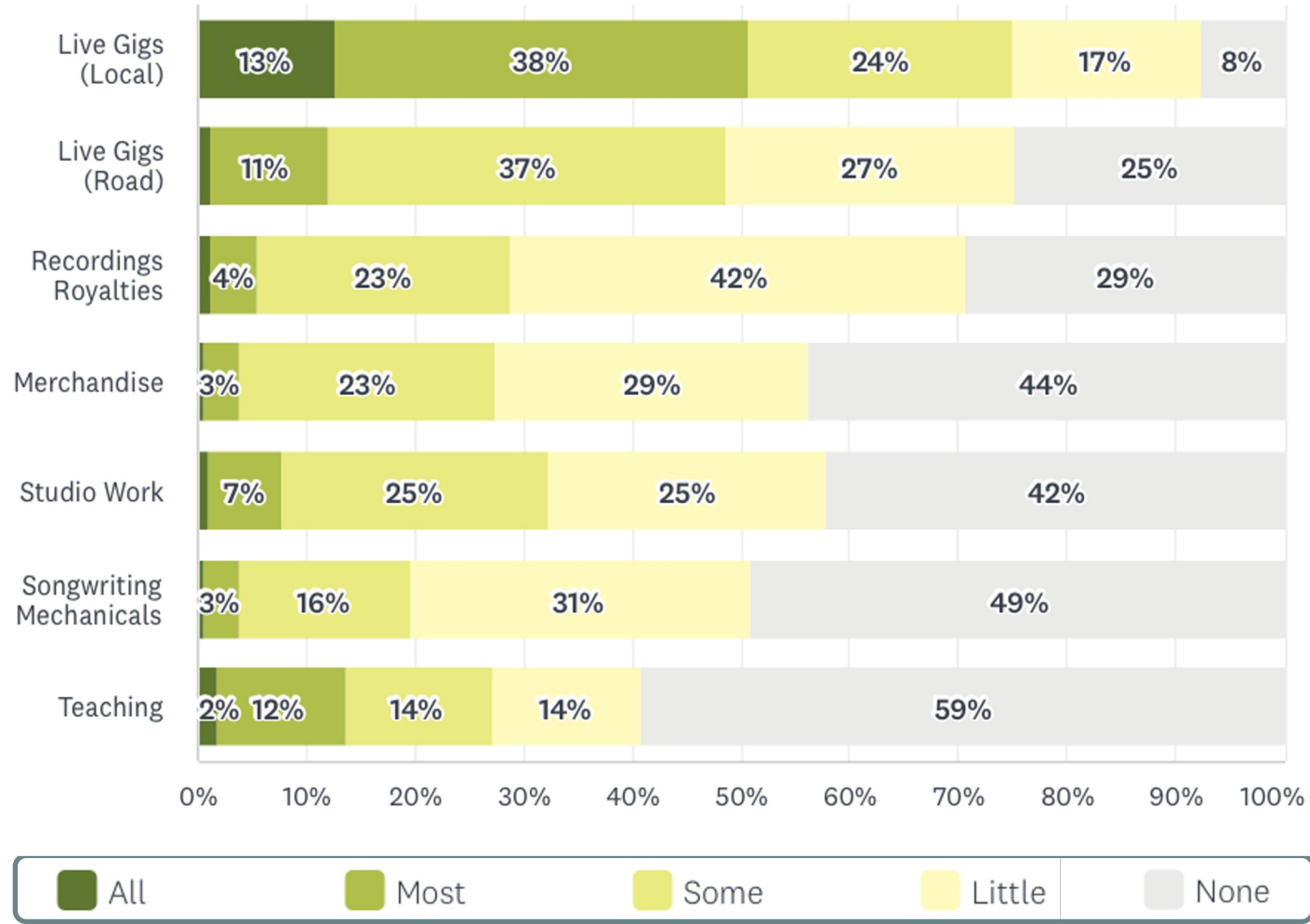
BUSINESS OF MUSIC CREATIVES

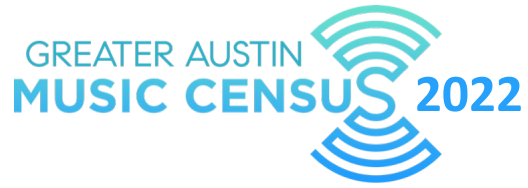
The Following Section Includes
Creatives Only



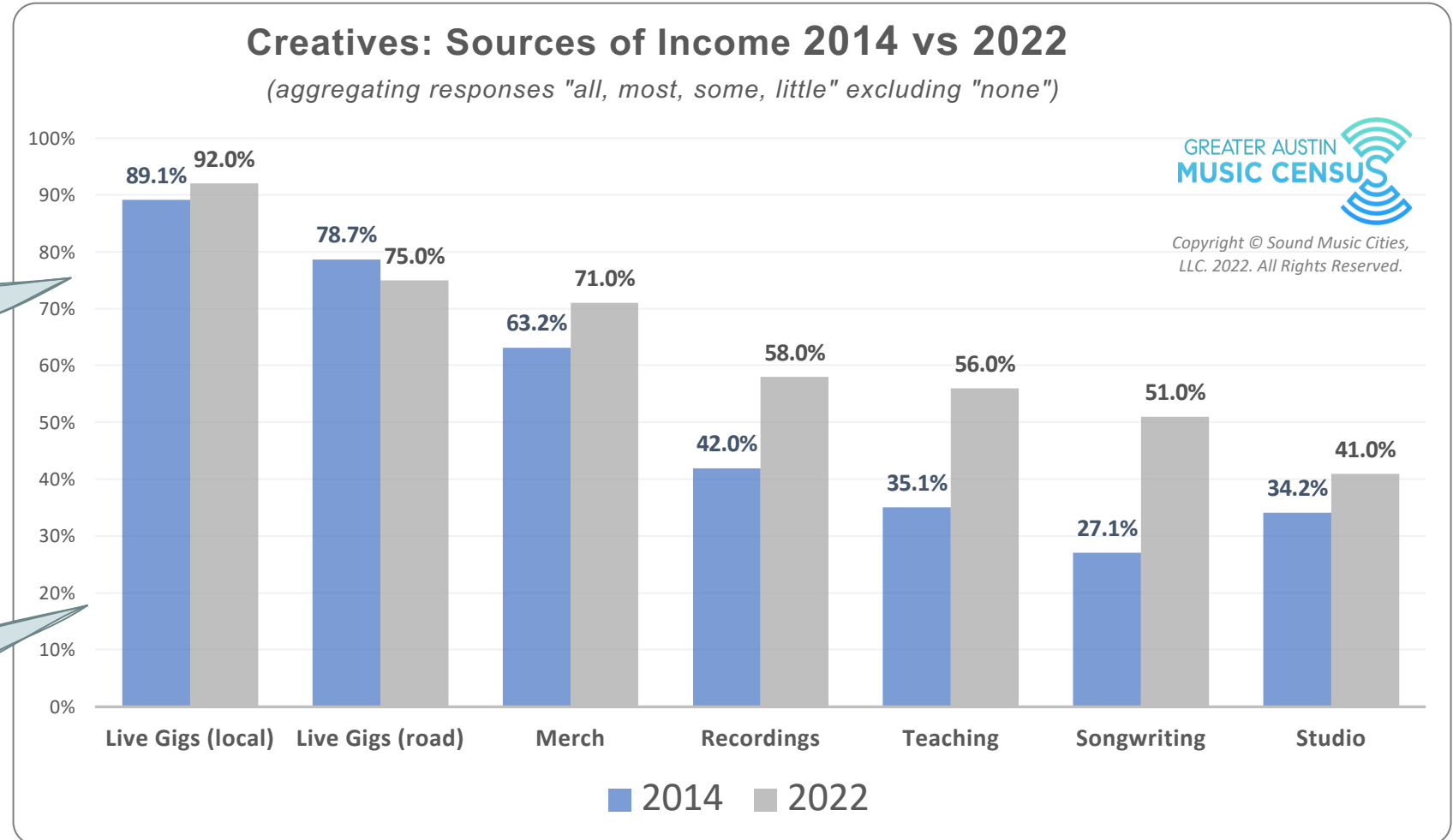
Creatives: Sources of Current Music Income

Live local gigs are still the most important





Creatives: Sources of Current Music Income (vs 2014)



GREATER AUSTIN
MUSIC CENSUS

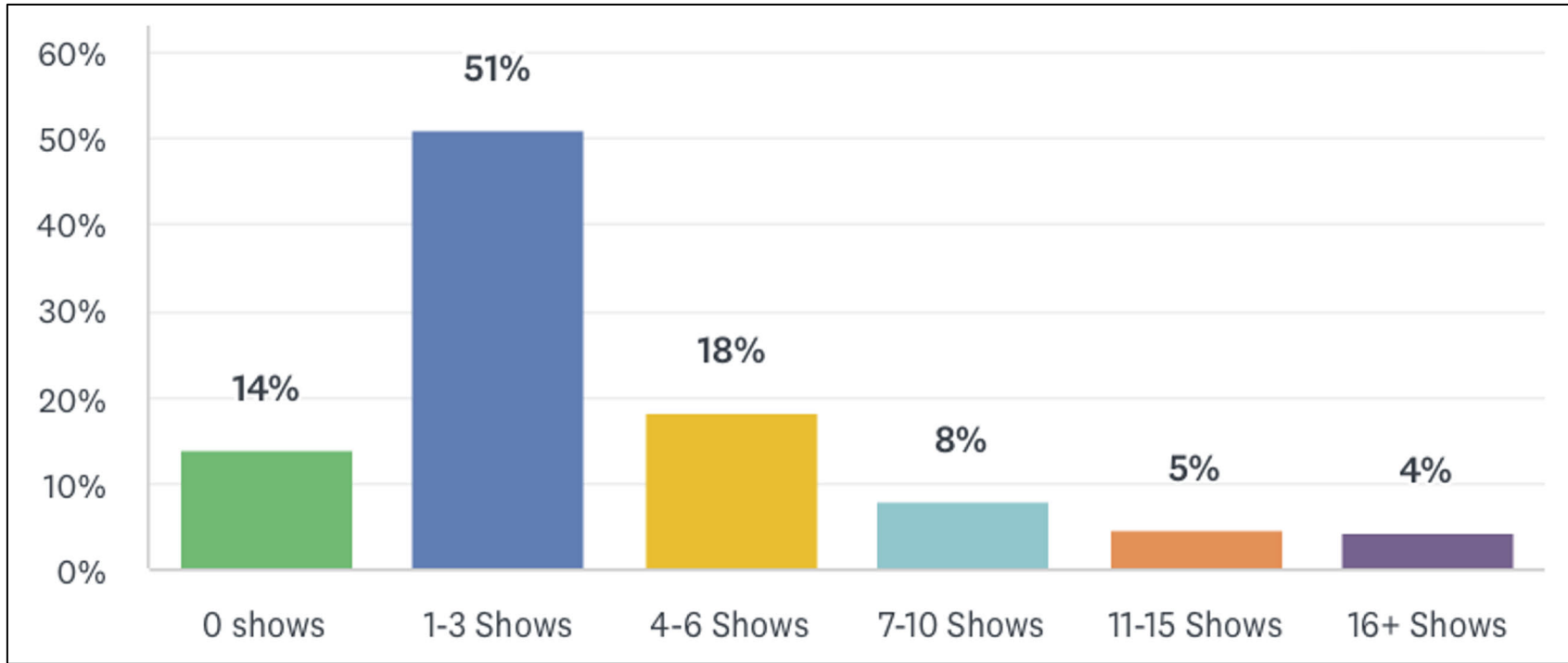
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Live local gigs are still the most important source, but in 6 out of 7 categories, musicians report income sources have improved since 2014.

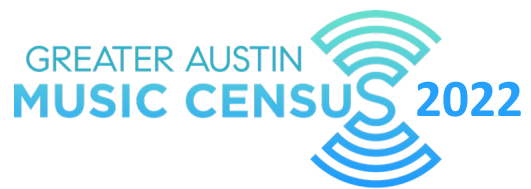
Incomes are diversifying

Creatives: Number of Local Paid Gigs per Month

About a third are sustaining more than 3 gigs a month

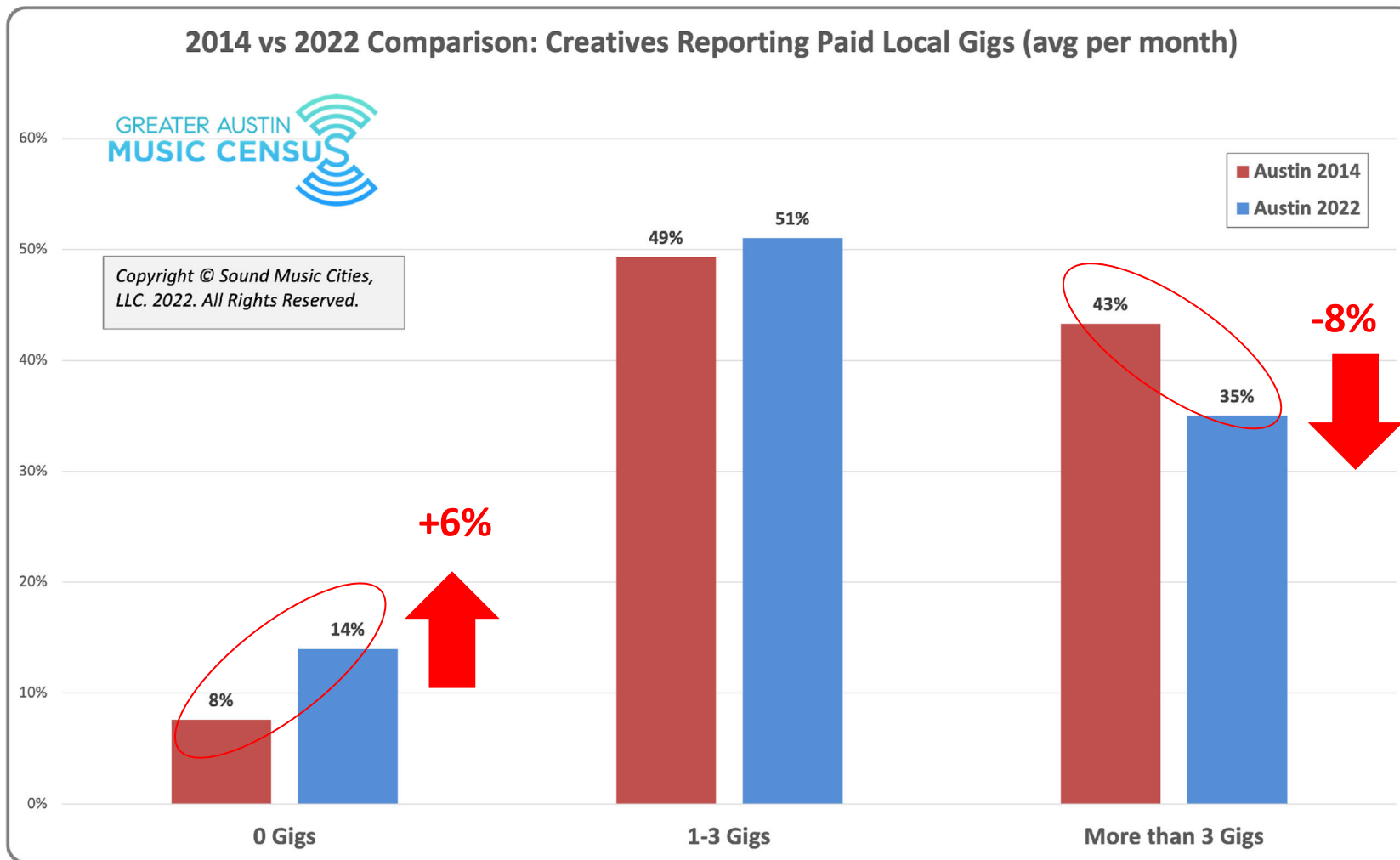


35%

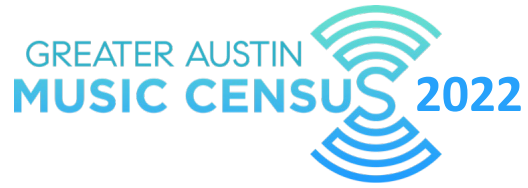


Creatives: Paid Local Gigs per Month

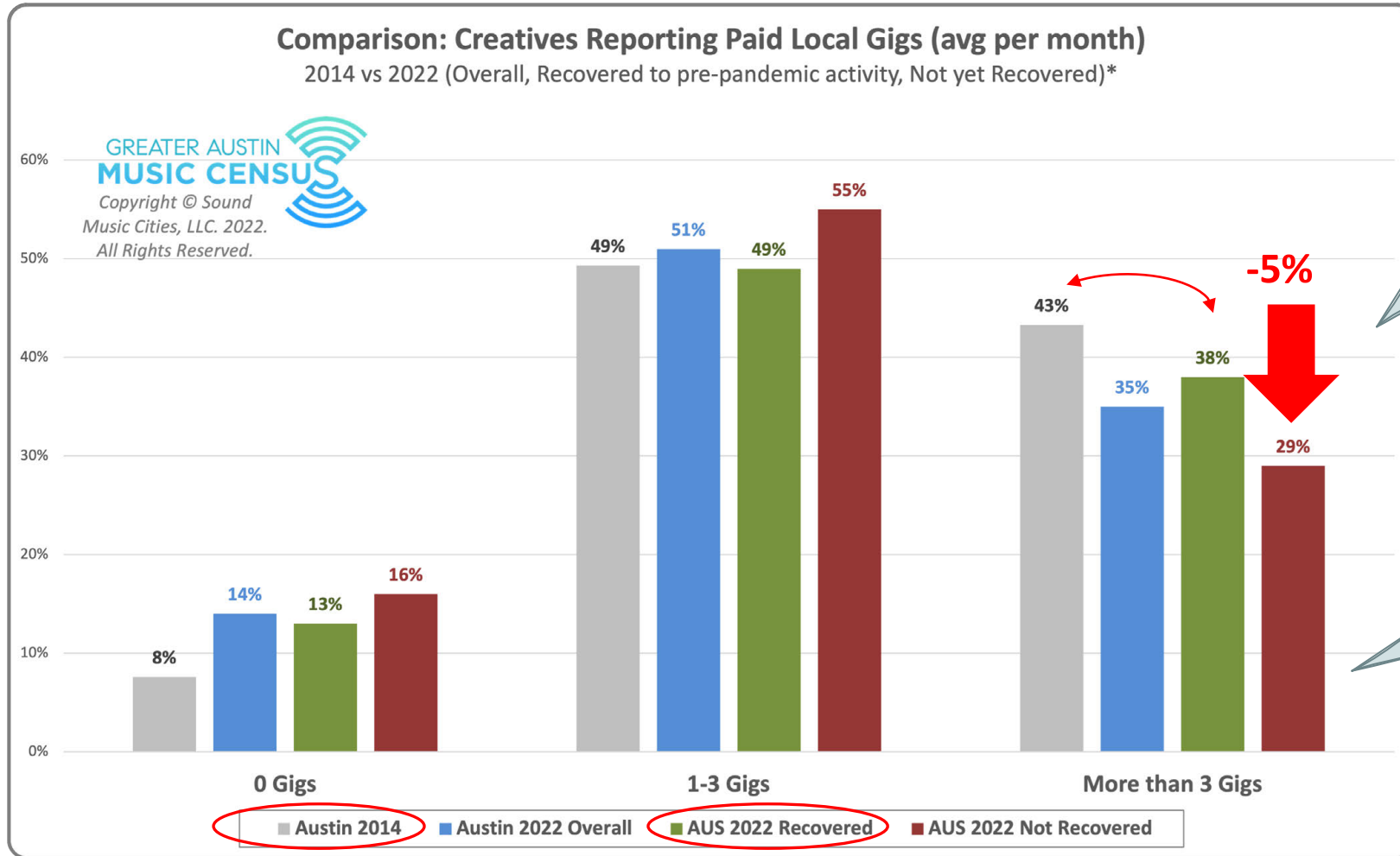
Comparison 2014 to 2022



Local gigs are declining since 2014



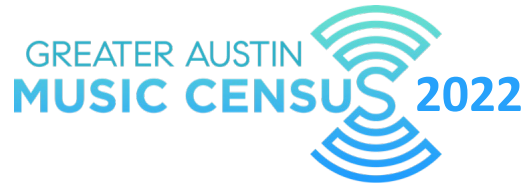
Creatives: Paid Local Gigs (adjusting for pandemic impacts)



A fairer comparison to include only those creatives whose say their work has returned to pre-pandemic levels. Still down but not as much.

Also, this shows The devastating impacts the pandemic continues to have on almost a third of creatives.

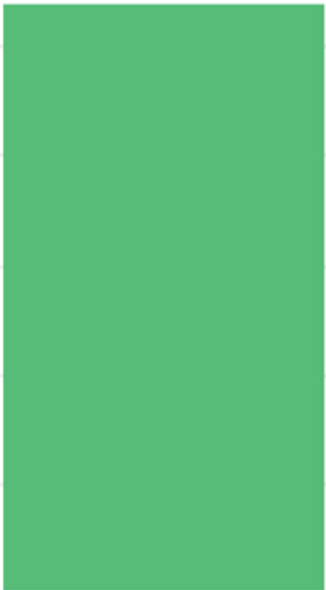
*2022 Creatives filtered based on how they answered, "Has your music work returned to pre-pandemic levels?" with 67% replying "Yes" and 29% replying "No"



When and Why Percentage Deals are Accepted

Gigs paying a base guarantee

54%



"I do not accept percentage gigs. Our overhead is too high. We need a guaranteed base pay, and we negotiate and contract that well before the gig."

"The places that make the most sense to play for the growth of our fan base are primarily percentage. Places that have a flat rate (ie. 6th St) are less likely to allow you to play original music."

"We are trying to work with only guarantees now because in the percentage scenario the venue puts a lot of pressure on the band to sell tickets and takes money from the band's percentage to pay for ads."

"It is rewarding to sell tickets to fans and push myself to promote my live shows every so often."

"I would never accept a percentage deal for a cover gig, but original music is a different animal. If I believe in the artist/songwriter, I'm willing to the hit."

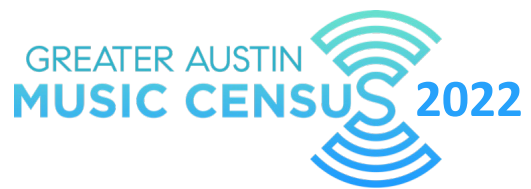
"The chance to make more money when more money is made. And also to maintain a good relationship with venues when no money is made."



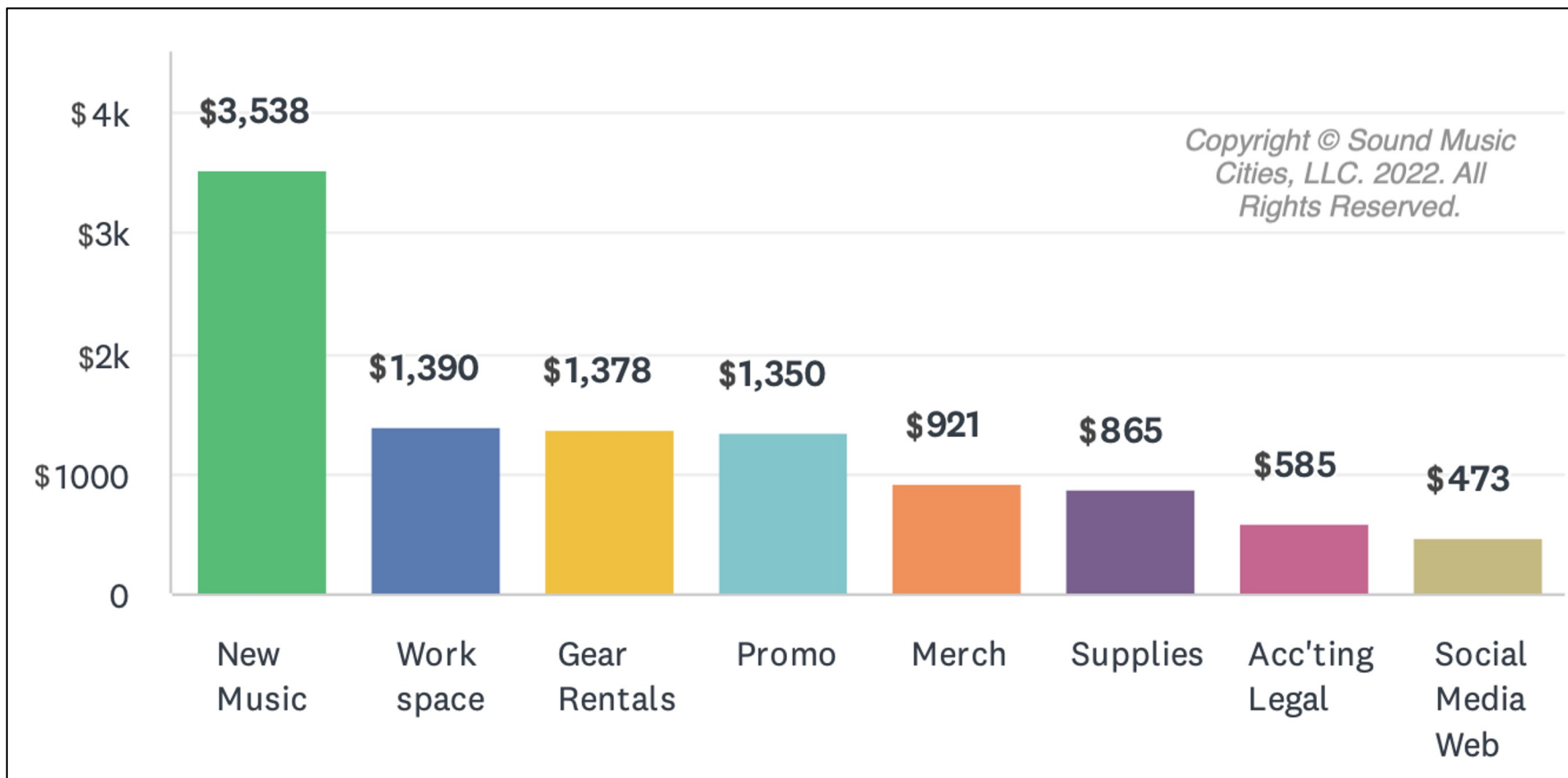
"I don't accept them."

"If it's a 3-hour gig, percentage of bar sales is almost always higher than a base pay + tips."

"Want to play shows and that's all that the venue offers."

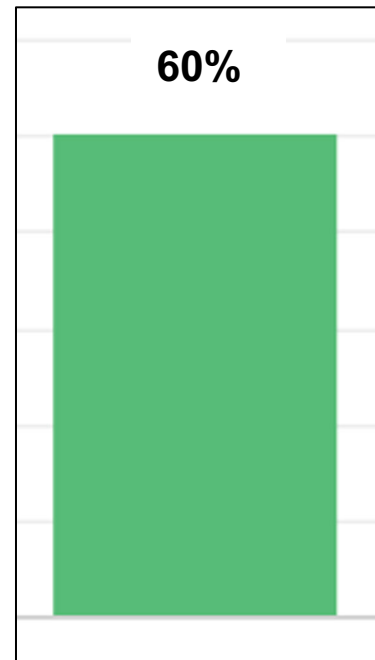


Creatives: Annual Spending by Category (Average)



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Spent Locally

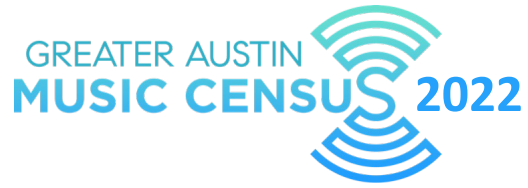


Avg Annual Spend: \$10,500

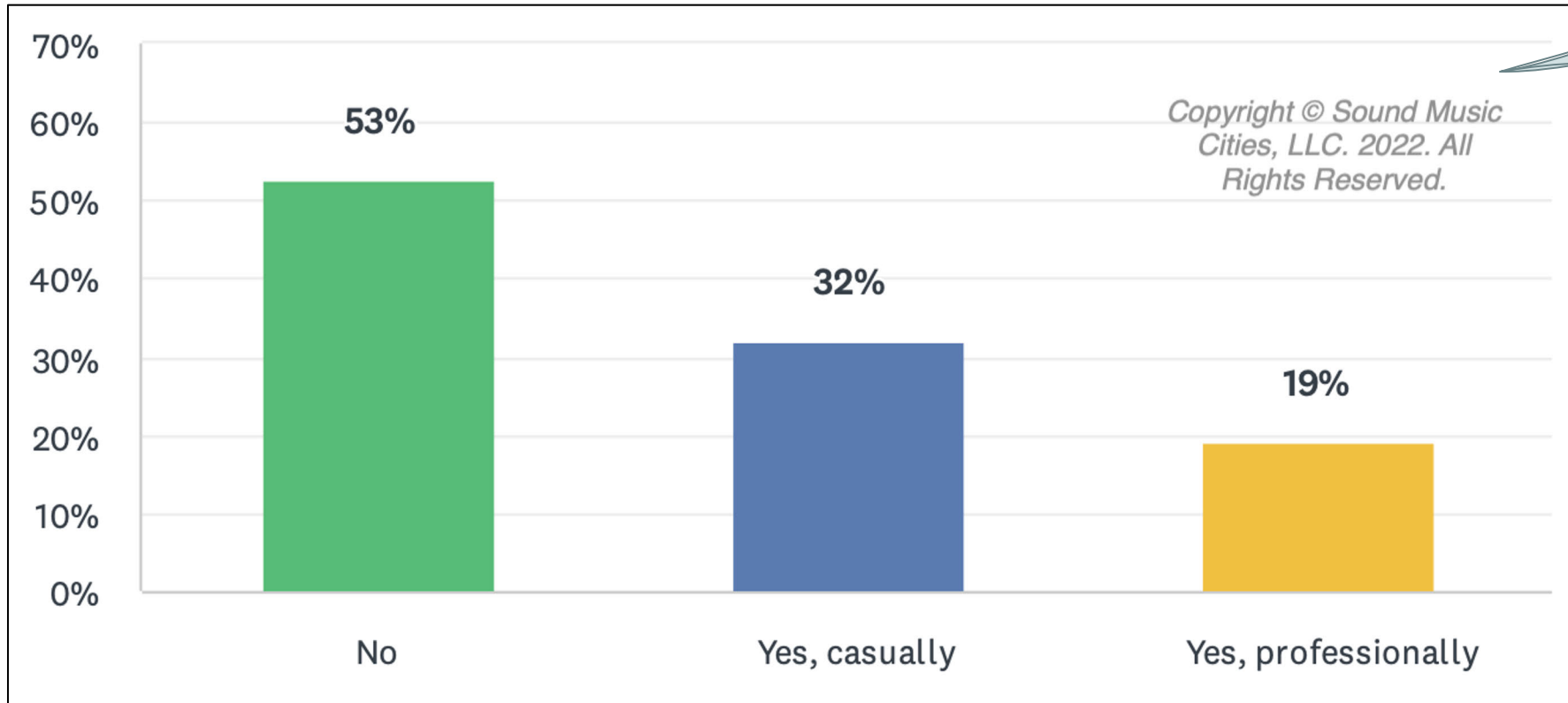
Local Spend: \$6,300

Almost 3x any other category





Creatives: Presenting / Promoting Gigs (in addition to performing)



Curating, Building Community

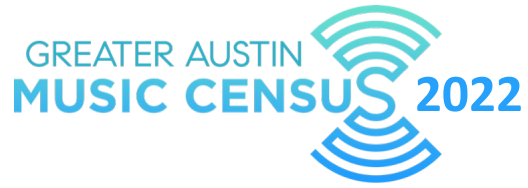
"There are several venues in town that put the work on the bands (ie. we need to build the bill and make the poster). Not a great system imo."

"I book and promote collective underground parties in addition to performing DJ sets."

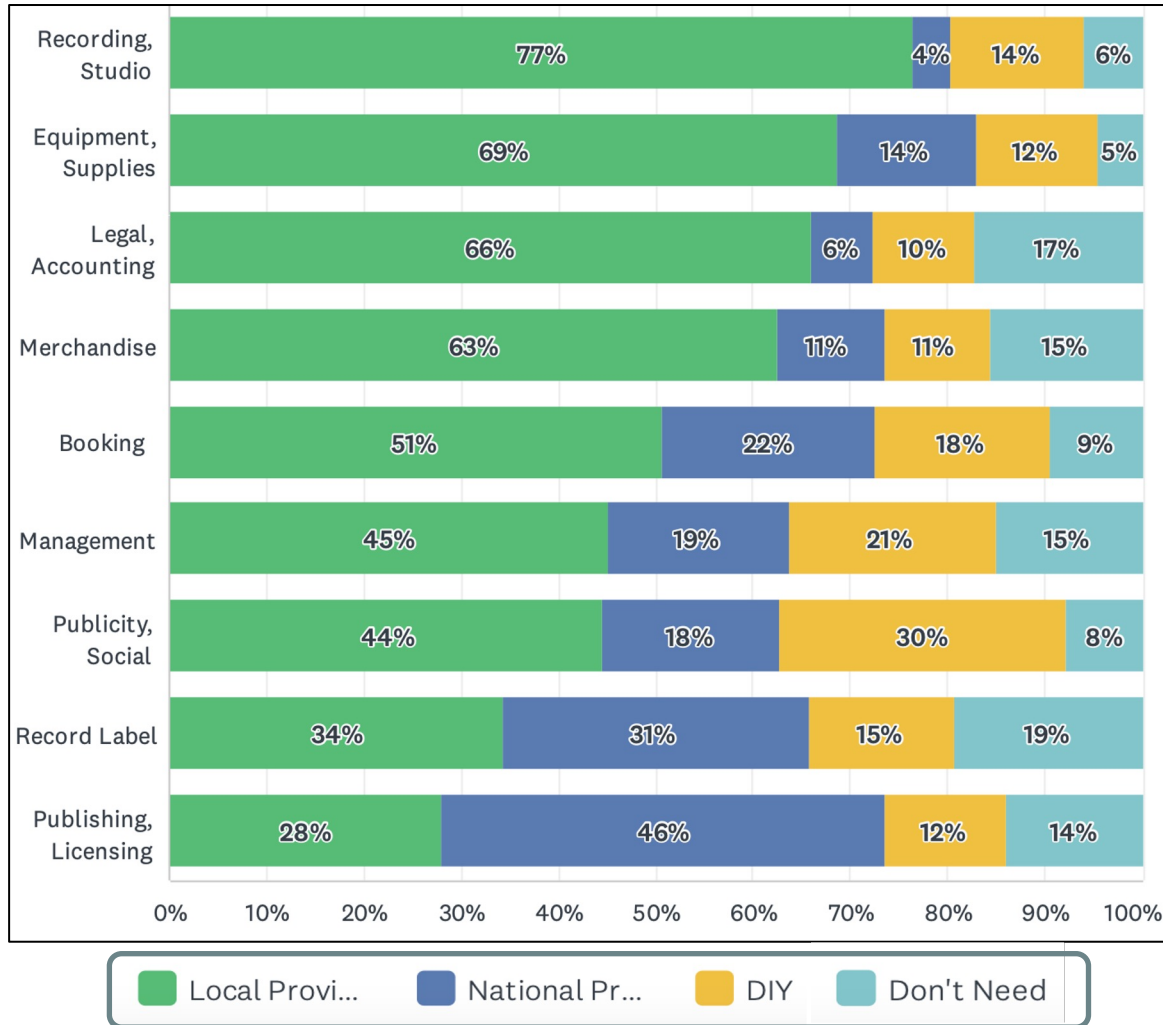
"I began a streaming show during the pandemic, and it received a lot of favorable response. This is a platform for both my solo work and collaborative spirit."

"I run the genre night at a coffeehouse."

"I enjoy curating bills and presenting an event that makes sense. A show where someone can come and stick around the entire night and enjoy bands they never knew about before gives me great satisfaction."



Creatives: Where they go for music industry services



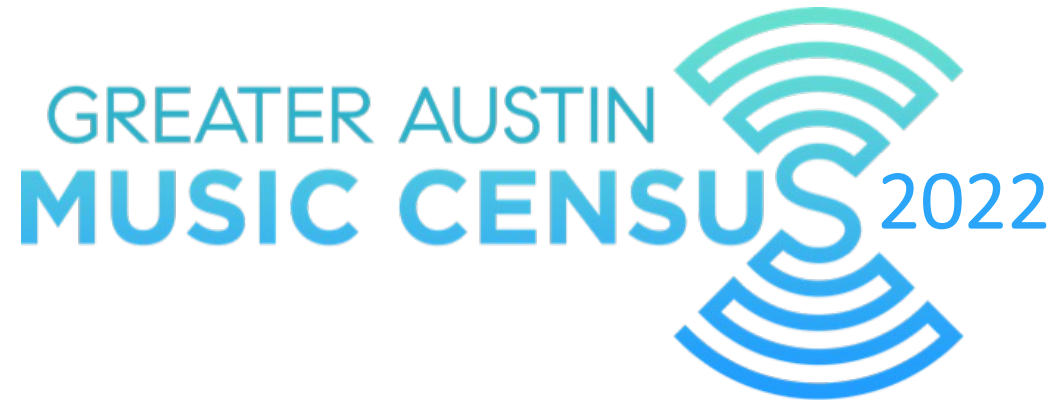
The green (local providers) is impressive! That's what a big music city ecosystem looks like.

**Top Local Service:
Recording Studios (77%)**

**Top National Service:
Publishing/Licensing (46%)**

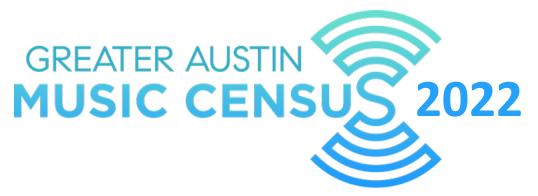
**Top DIY Service:
Publicity/Social Media (30%)**

**Top Don't Need:
Record Label (19%)**

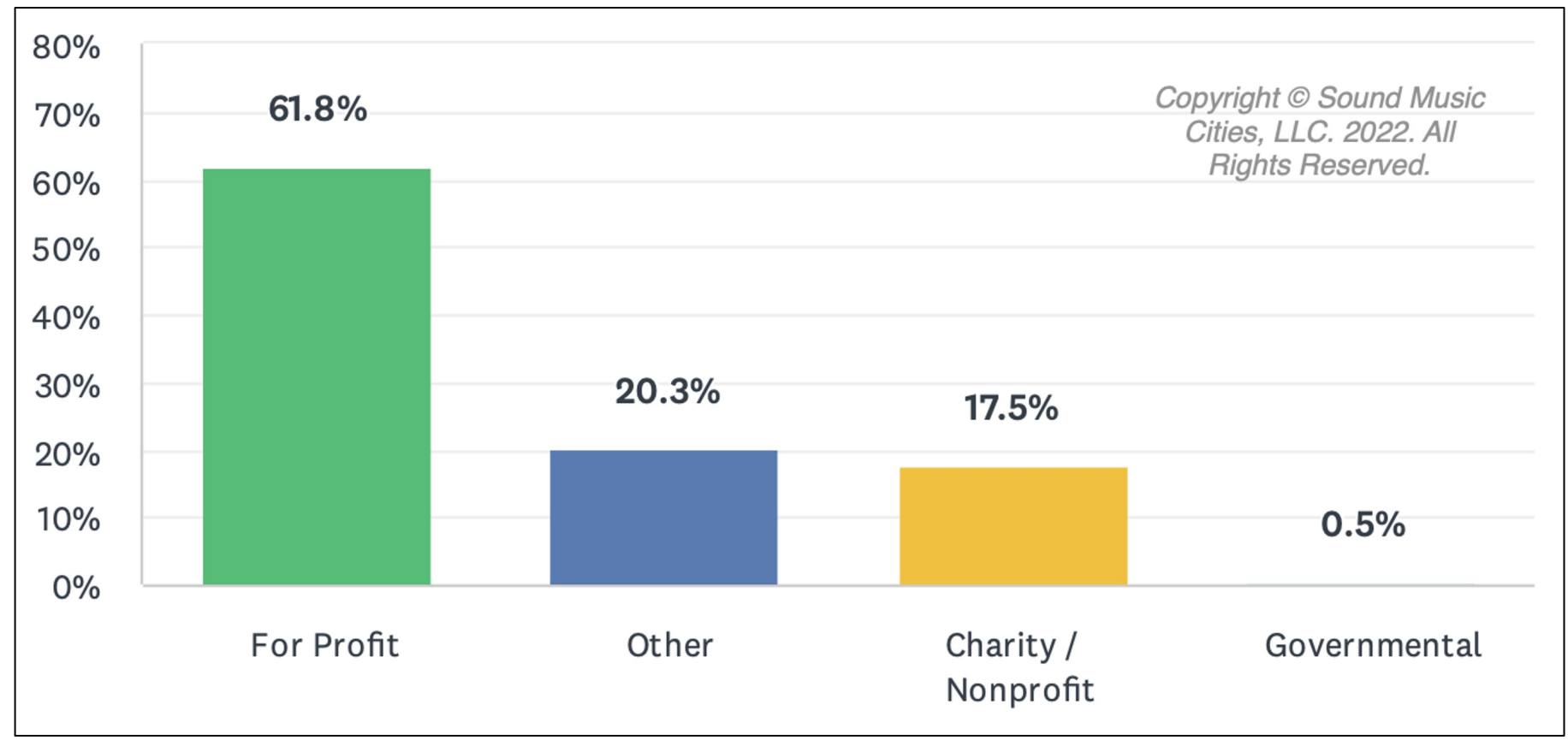


BUSINESS OF VENUES/PRESENTERS

The Following Section Includes
Venues and/or Presenters Only



Venue / Presenters: Venue Ownership Structure



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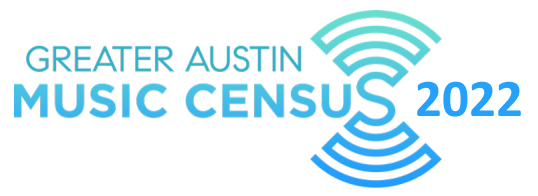
Most traditional support funding requires non-profit status

“Looking for venue.”

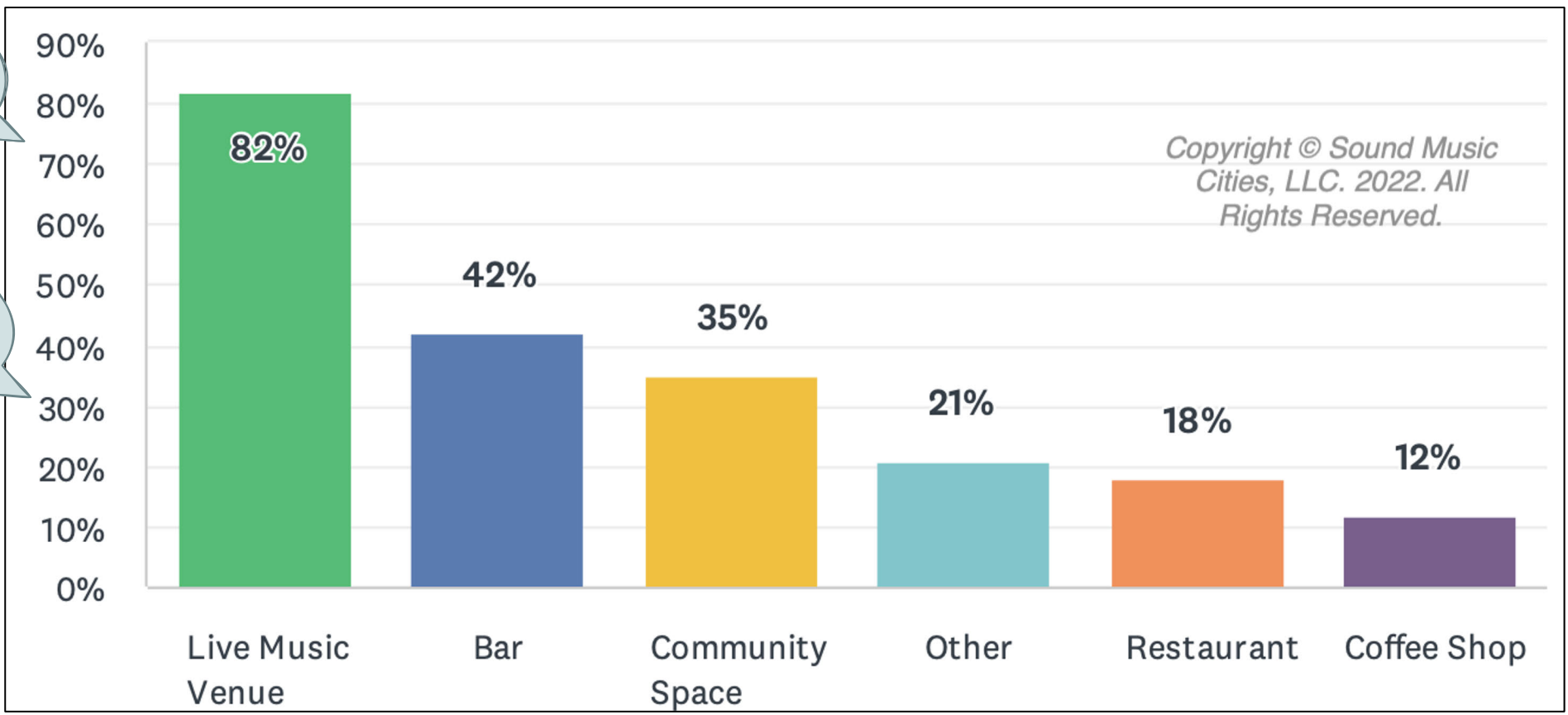
“Pop-ups in various venues I do not own.”

“Intentional community/ not for profit /program.”

“No ownership structure.”



Venue / Presenters: Venue Type



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This is a "select all that apply" question

6.6% chose Community Space in 2014

"Parks."

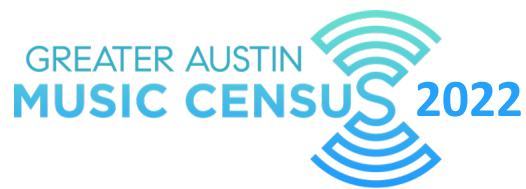
"Museum."

"Music School Events."

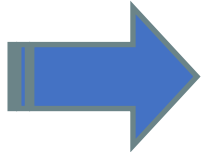
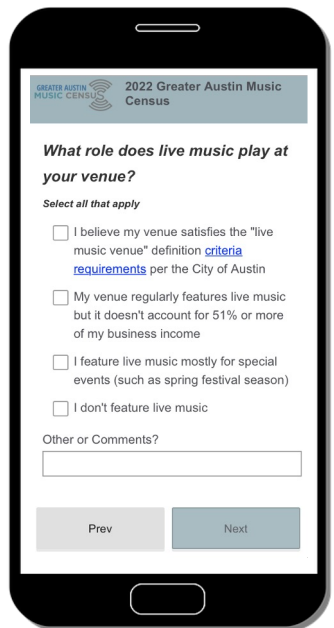
"Record Store."

"Production studio, coworking spaces."

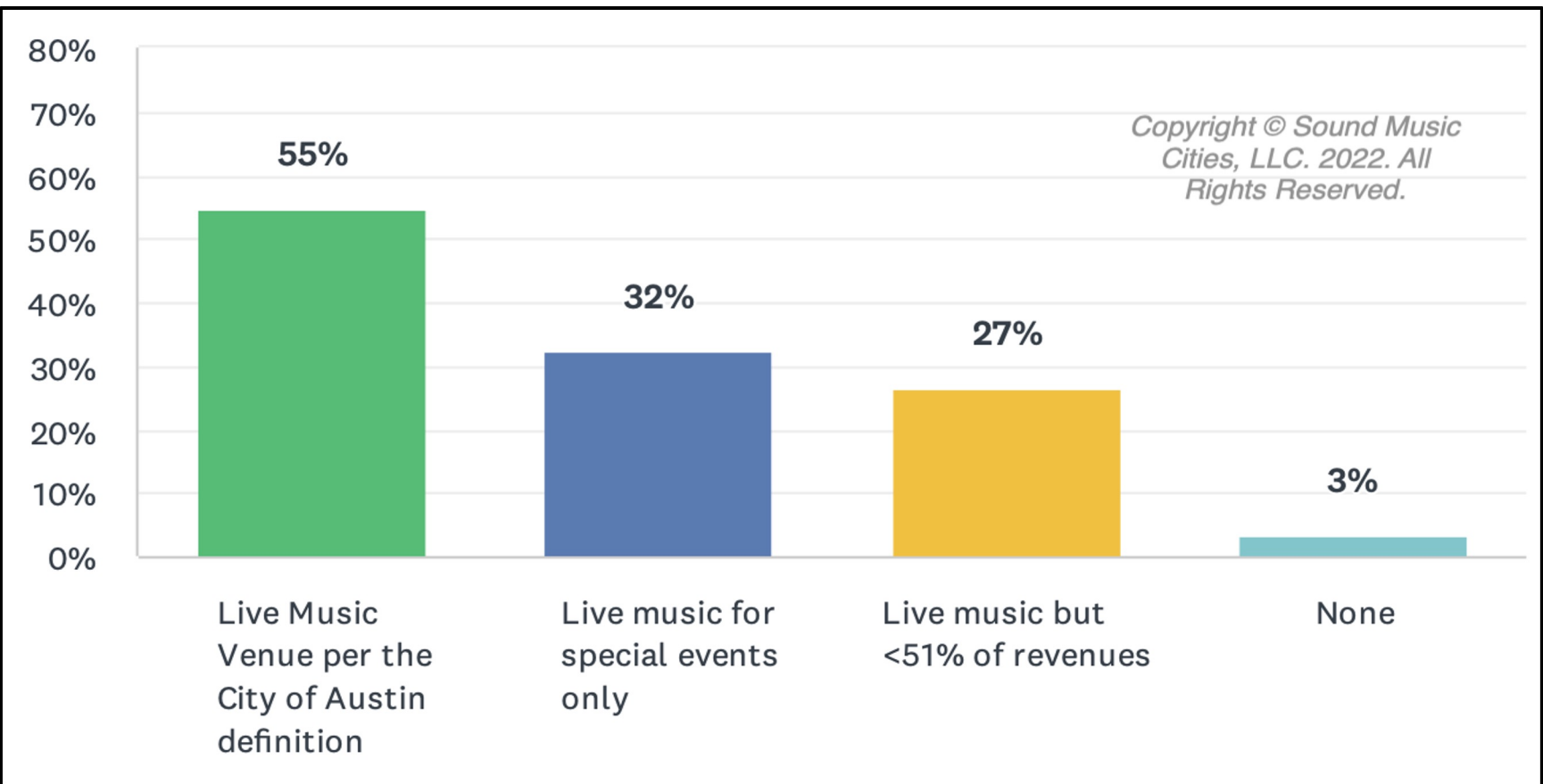
"Private Club."



Venue / Presenters: Role of Live Music in Business



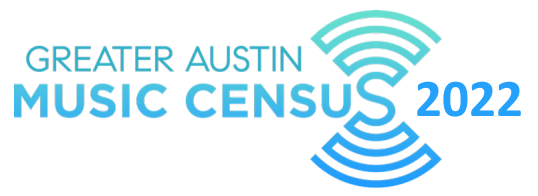
More indy promoters doing special events now



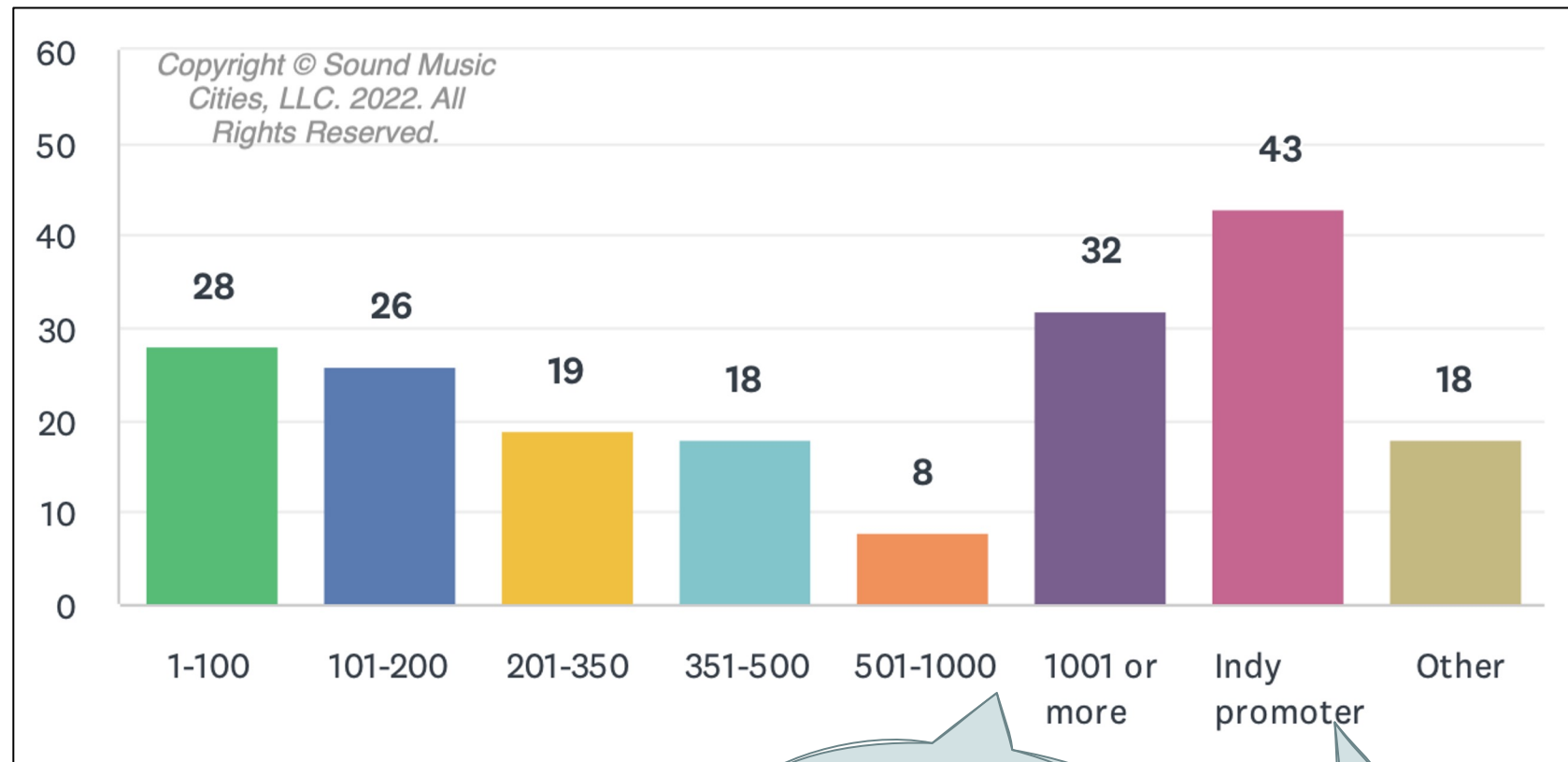
"Record shop that hosts in-store performances about once a week."

"We present music for the musicians. We don't make any income from this venue."

"DIY with performances."



Venue / Presenters: Legal Capacity



"Rent local venues like Stubbs, Quacks, Far Out, Mohawk..."

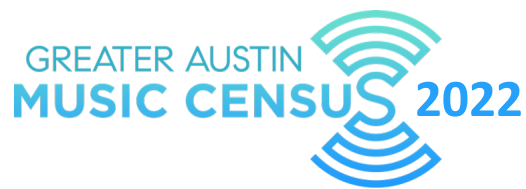
"It depends on where we can secure, usually 300 or less."

"Requires special event permit."

"No limit since it's online only."

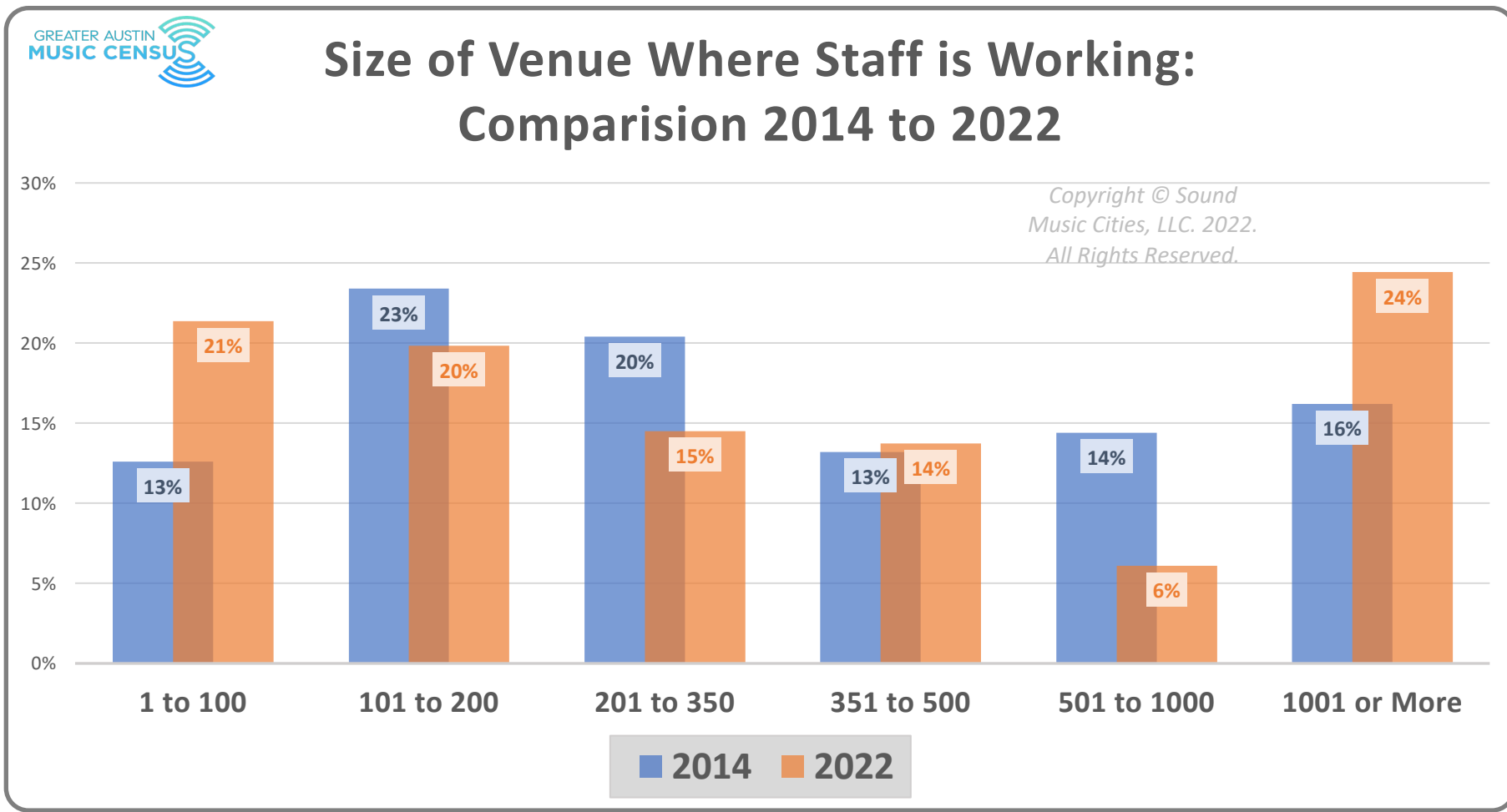
Larger Venues include multiple employee responses

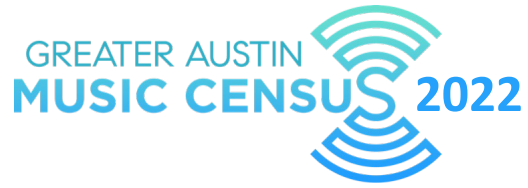
A growing sector...



Venue / Presenters: Size of Venue Where Staff is Working

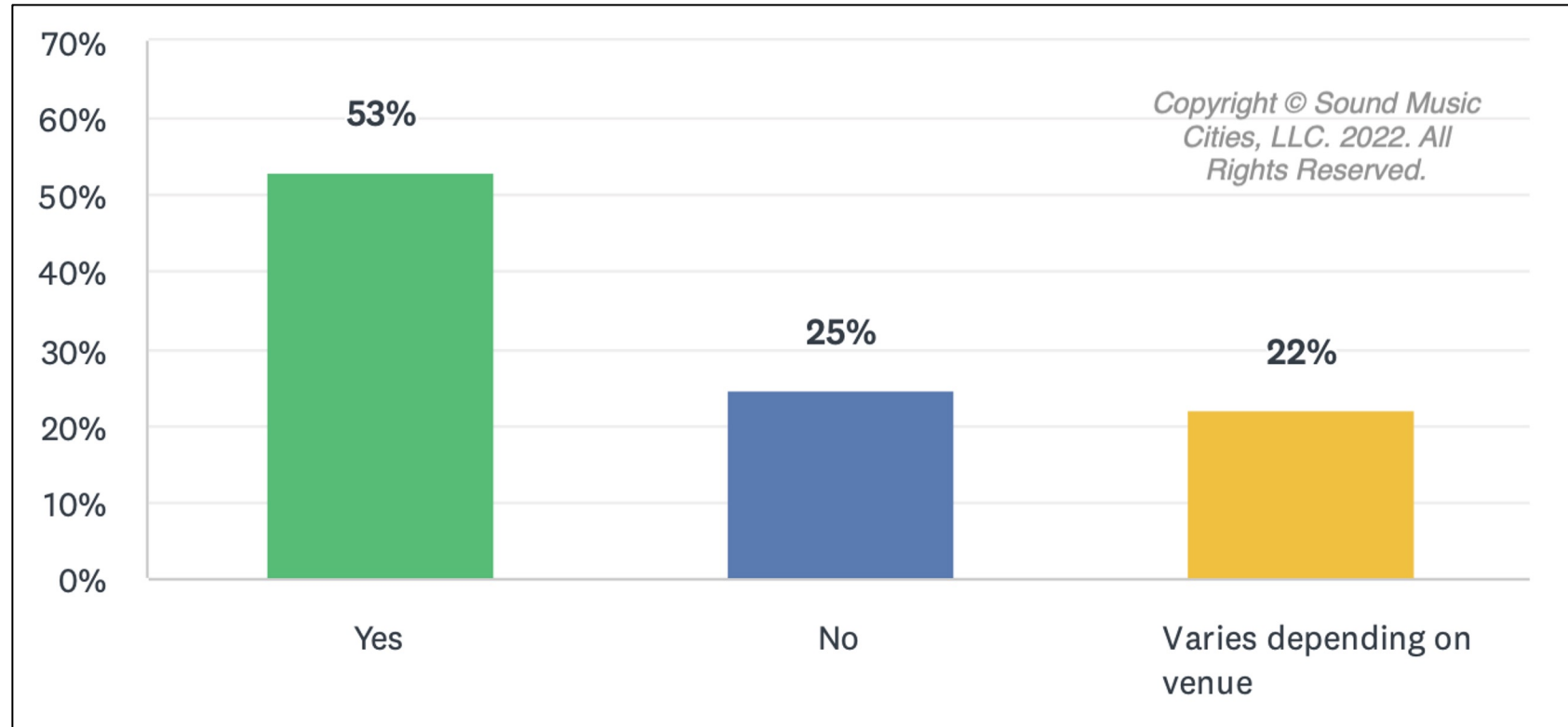
Under 100 Cap is growing.
500-1000 Cap is shrinking.

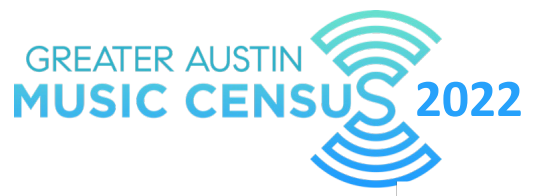




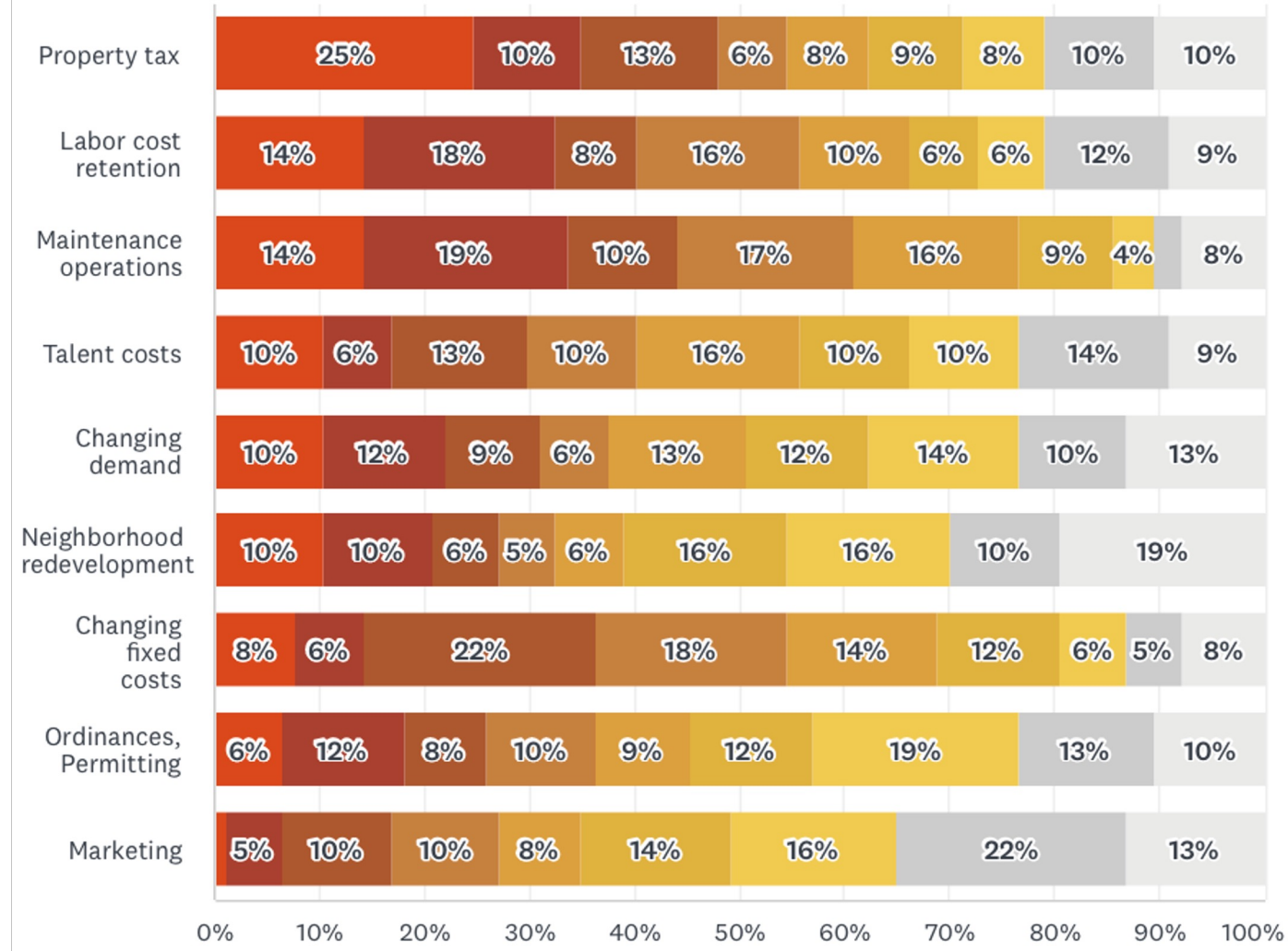
Venue / Presenters: Can Host Live Music Outdoors

40% had an outdoor permit in 2014

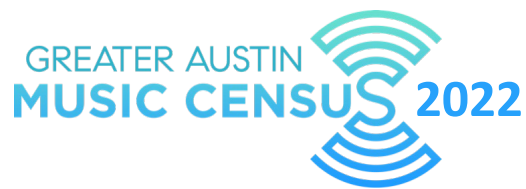




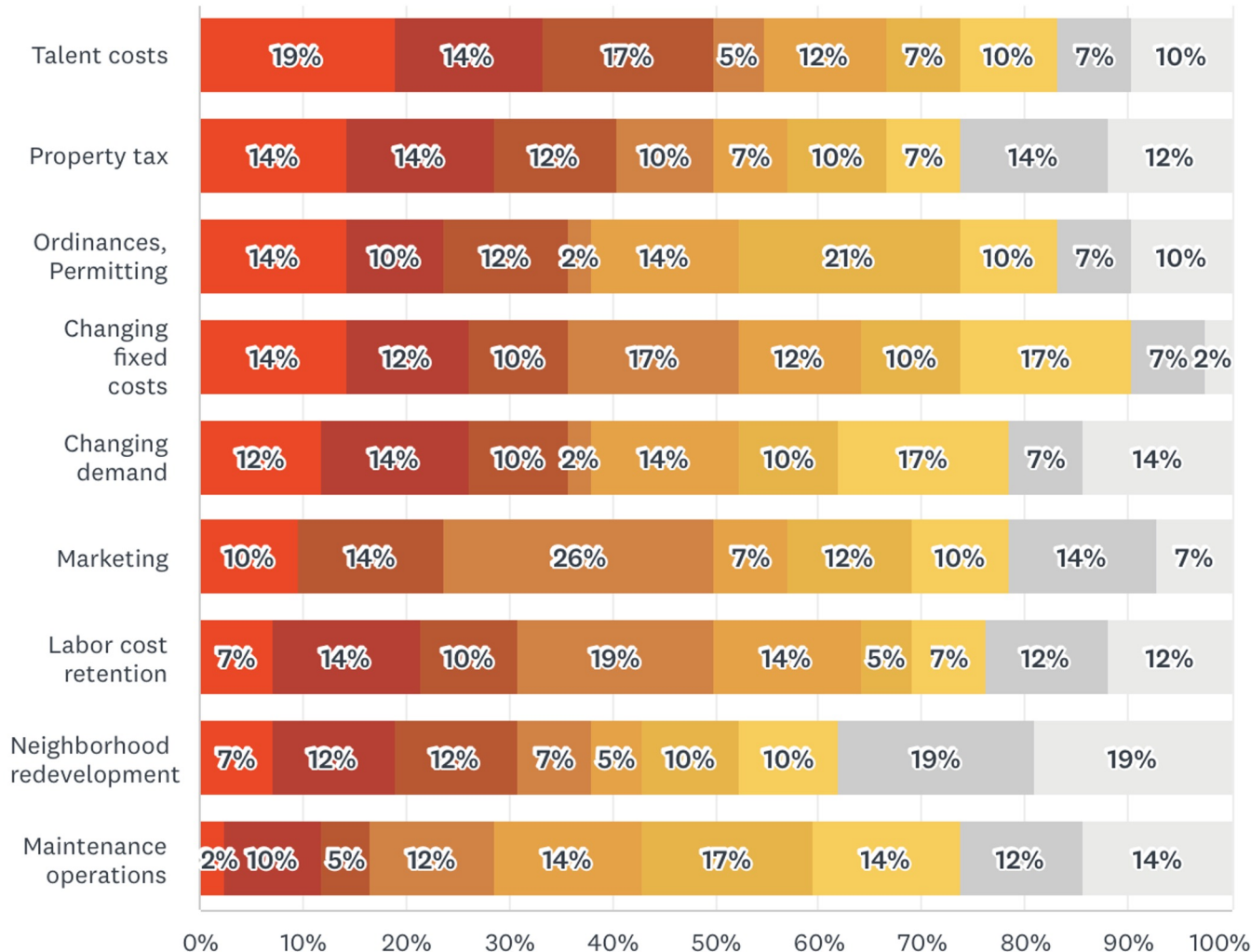
Venue Owners/Operators Only: Greatest Challenges



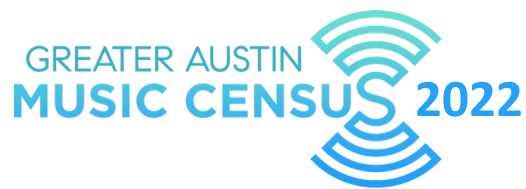
Reflects pressures of running a physical space



Independent Presenters Only: Greatest Challenges

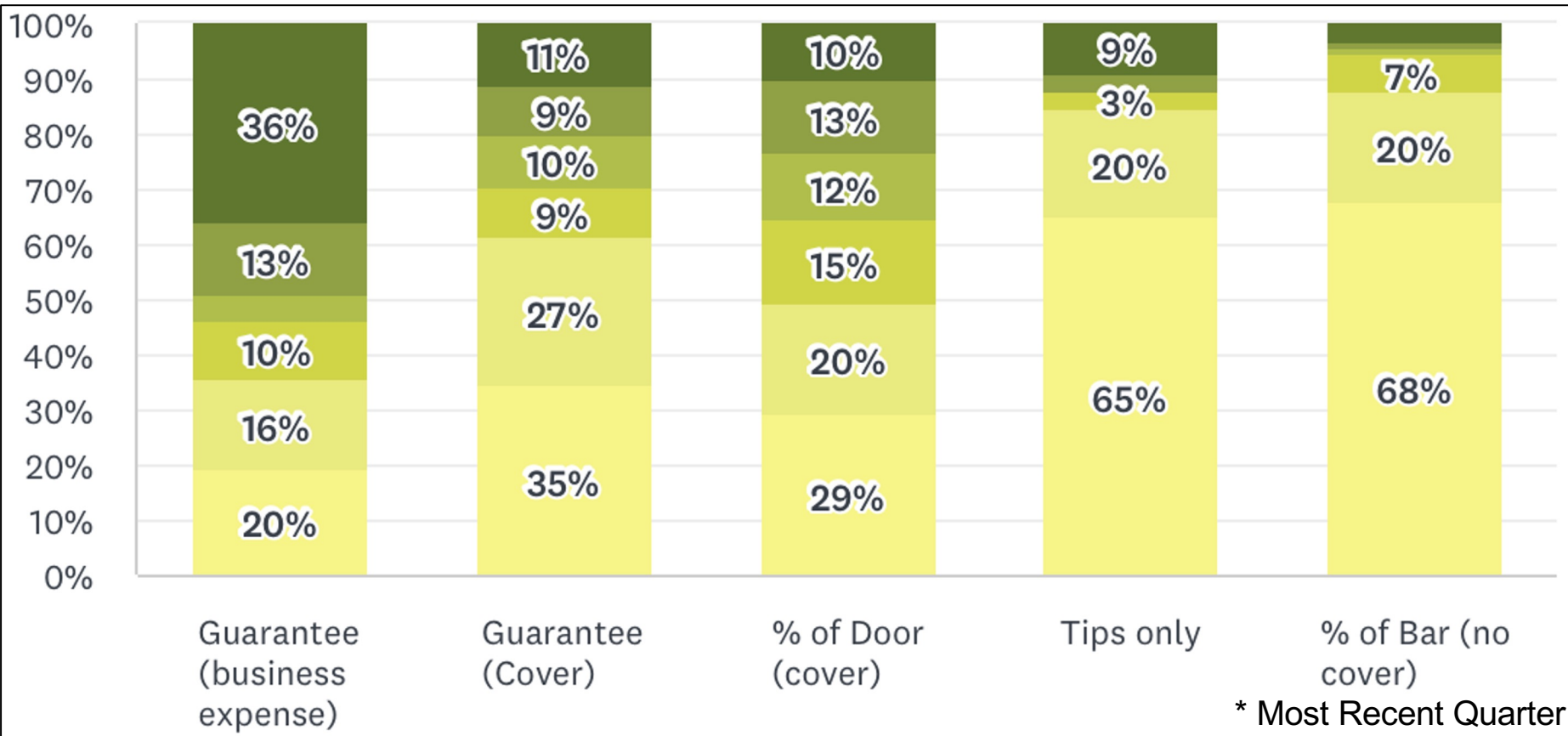


See how different the business model is for venues vs. promoters



Venue / Presenters: Deal Structure with Creatives*

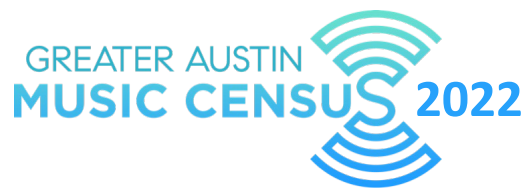
Guarantees reported similarly by venues and artists



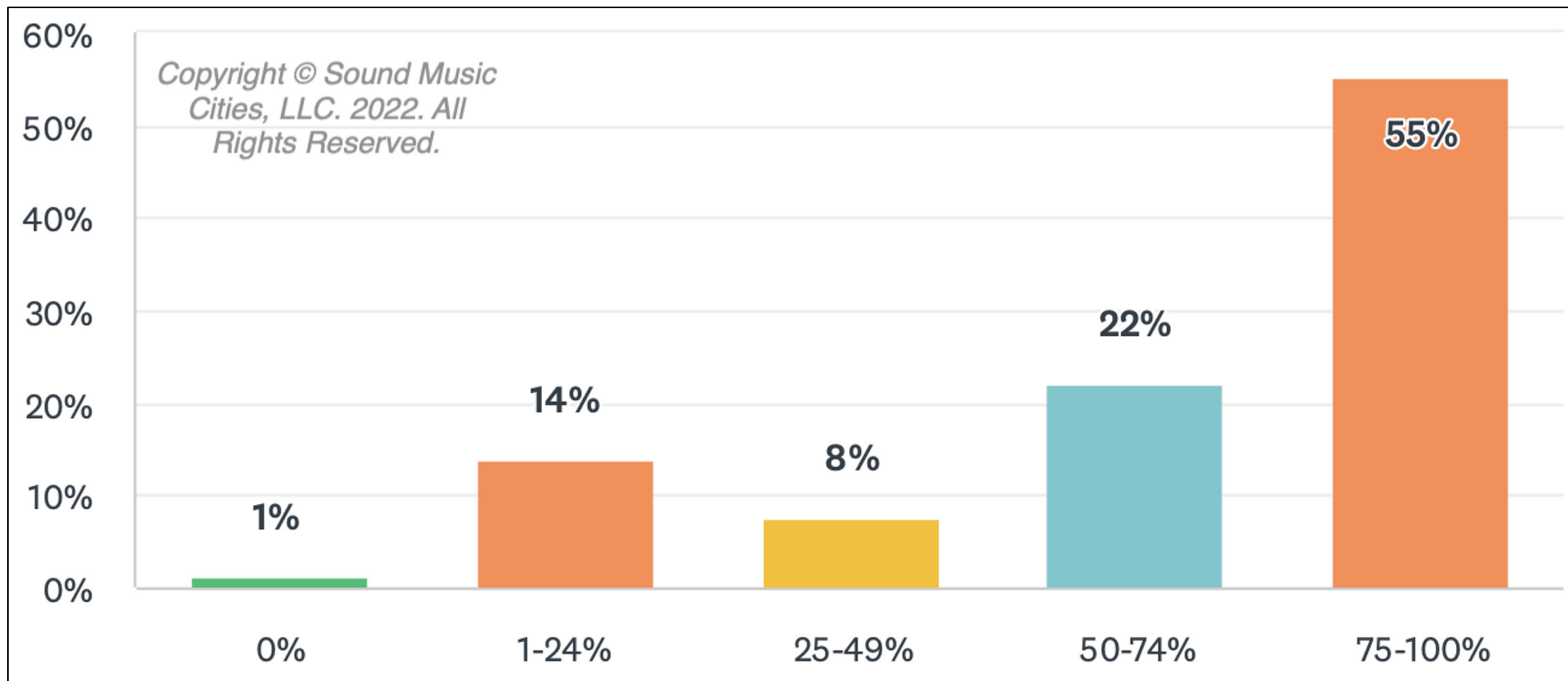
"Guarantee vs %."

"A lot of the shows we book are donation only."

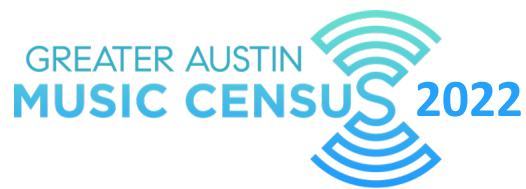
"Minimum guarantee vs 10% of bar sales whichever is more."



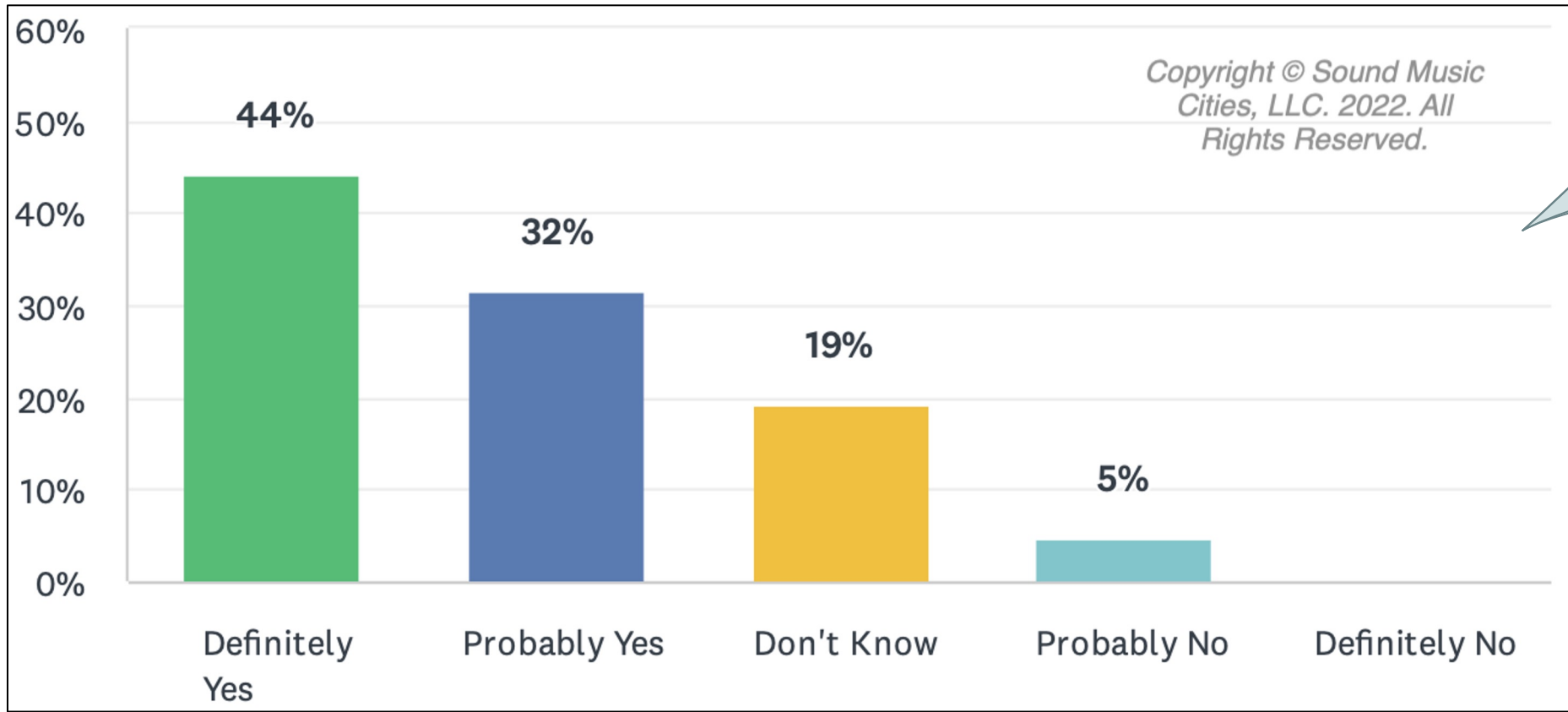
Venue / Presenters: Local Talent Bookings*



* Most Recent Quarter



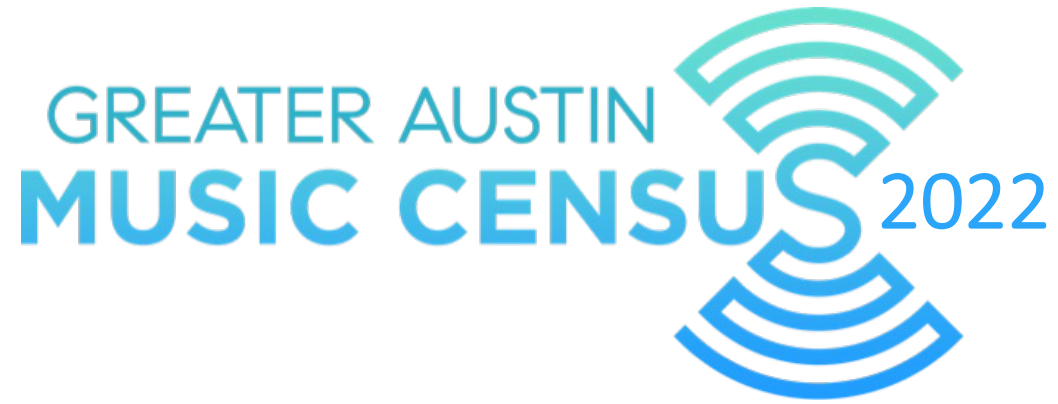
Venue / Presenters: Intent to book more local artists*



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Optimistic about the future for local music

*Next three years

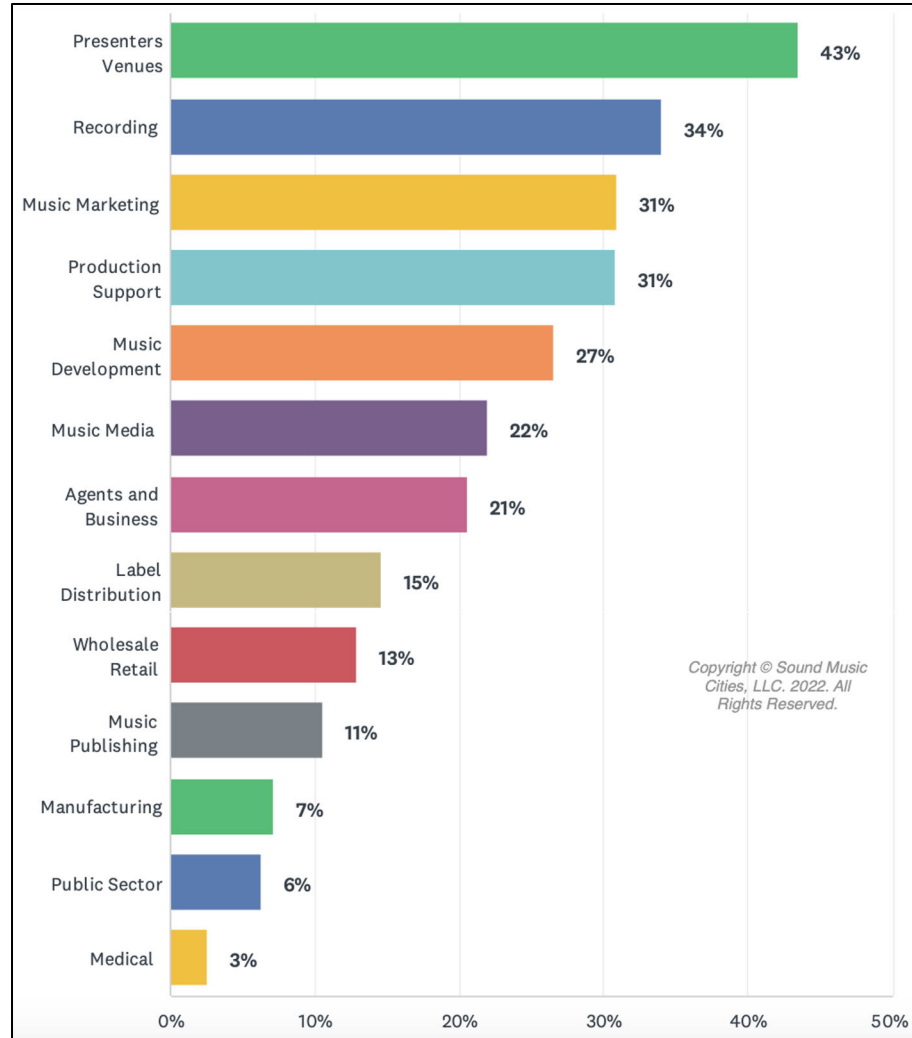


BUSINESS OF INDUSTRY SERVICES

The Following Section Includes
Industry Only

Industry: Music-Related Industry Occupations

More evidence of a diversified and highly skilled industry locally

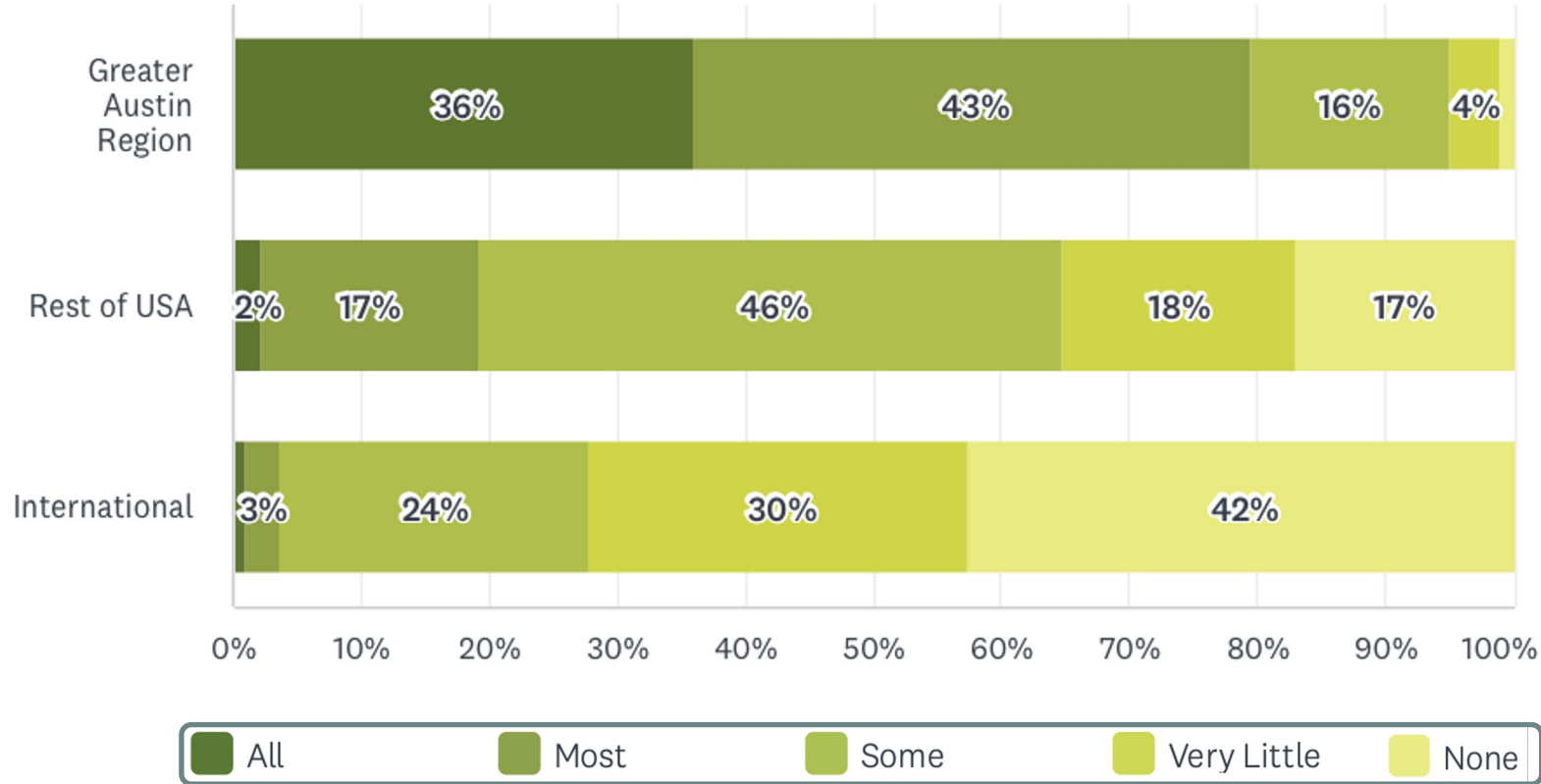


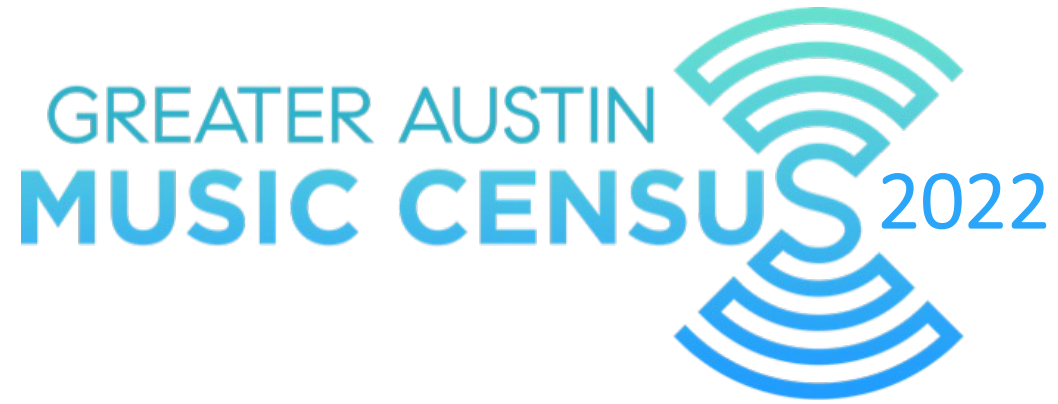
Wordcloud of how industry describes itself



Industry: Geography of Music Clientele

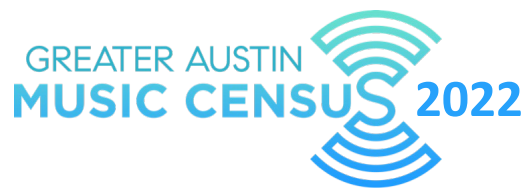
Local music industry operators bring in outside dollars



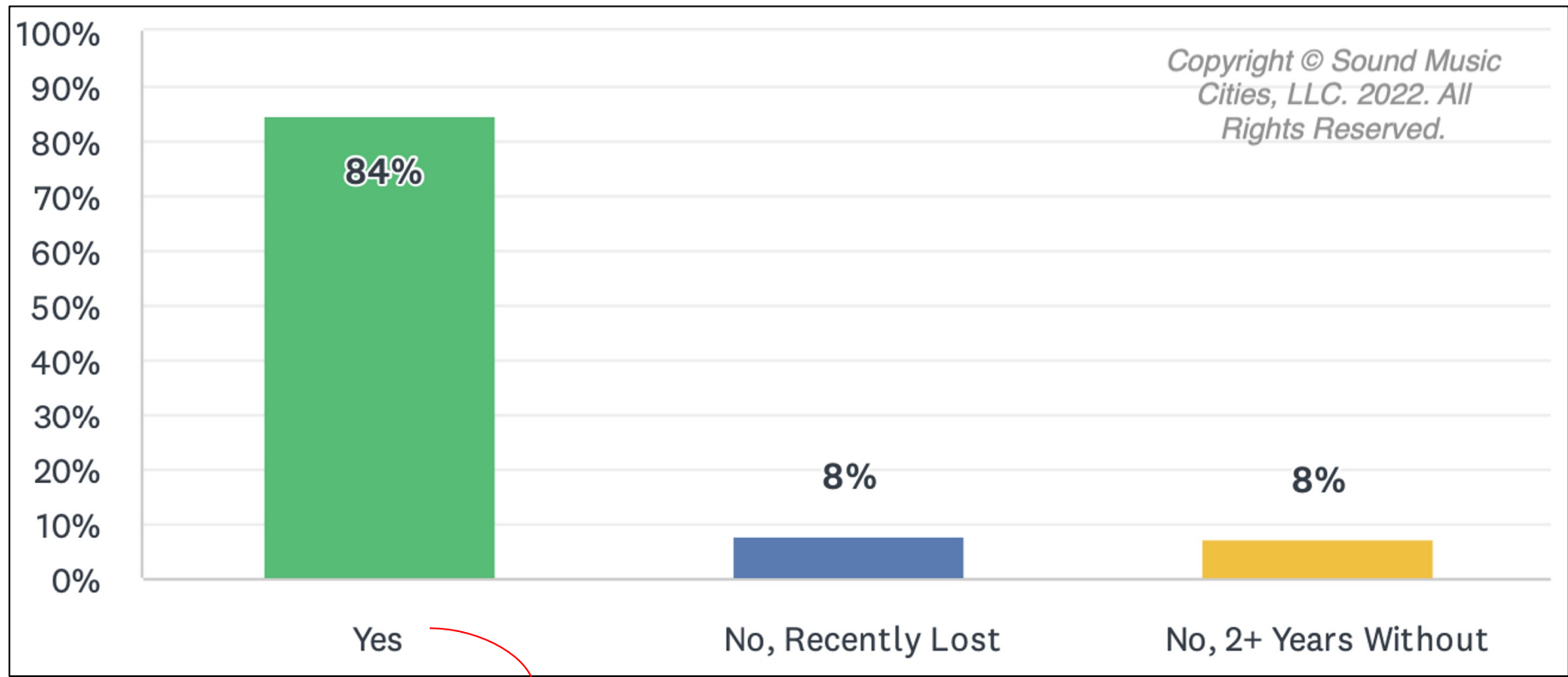


HEALTH & WELLNESS SECTION

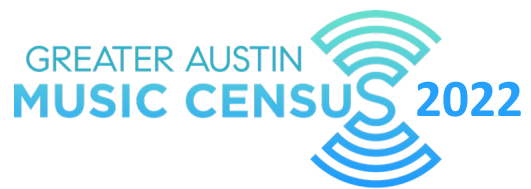
The Following Section Includes
All Respondents



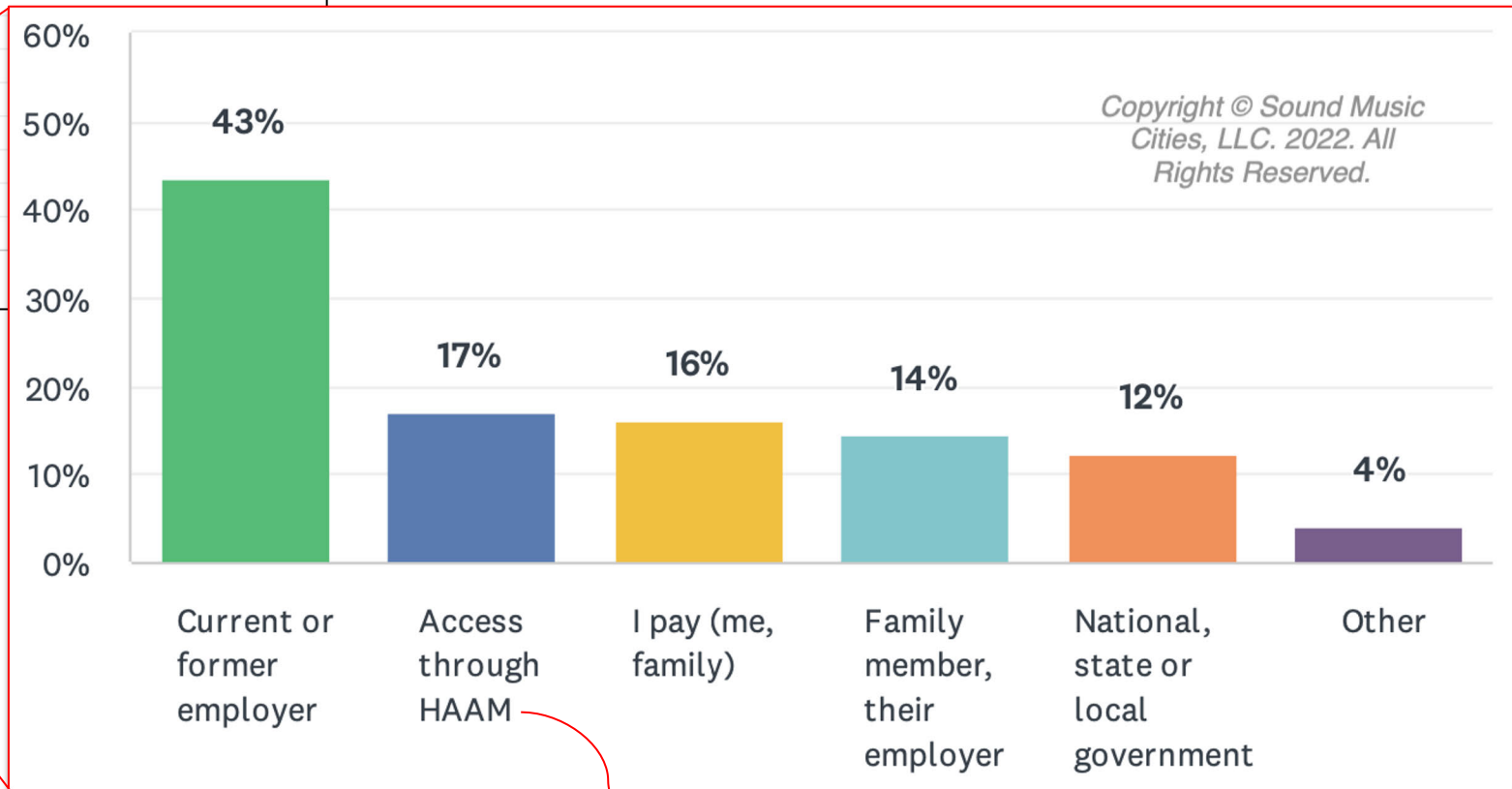
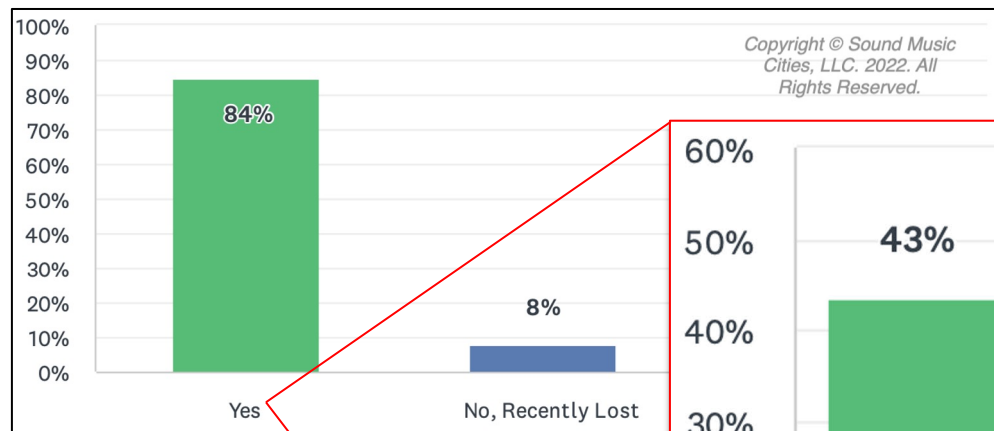
Health Insurance Coverage



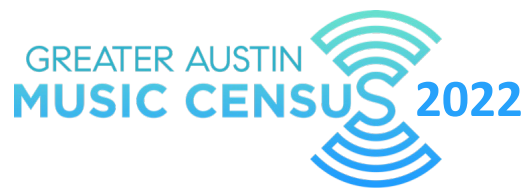
79.5% in 2014



Health Insurance Coverage Provided by



12.4% in 2014



Currently Receiving Health Services Through...

"I used to. Need to re-apply."

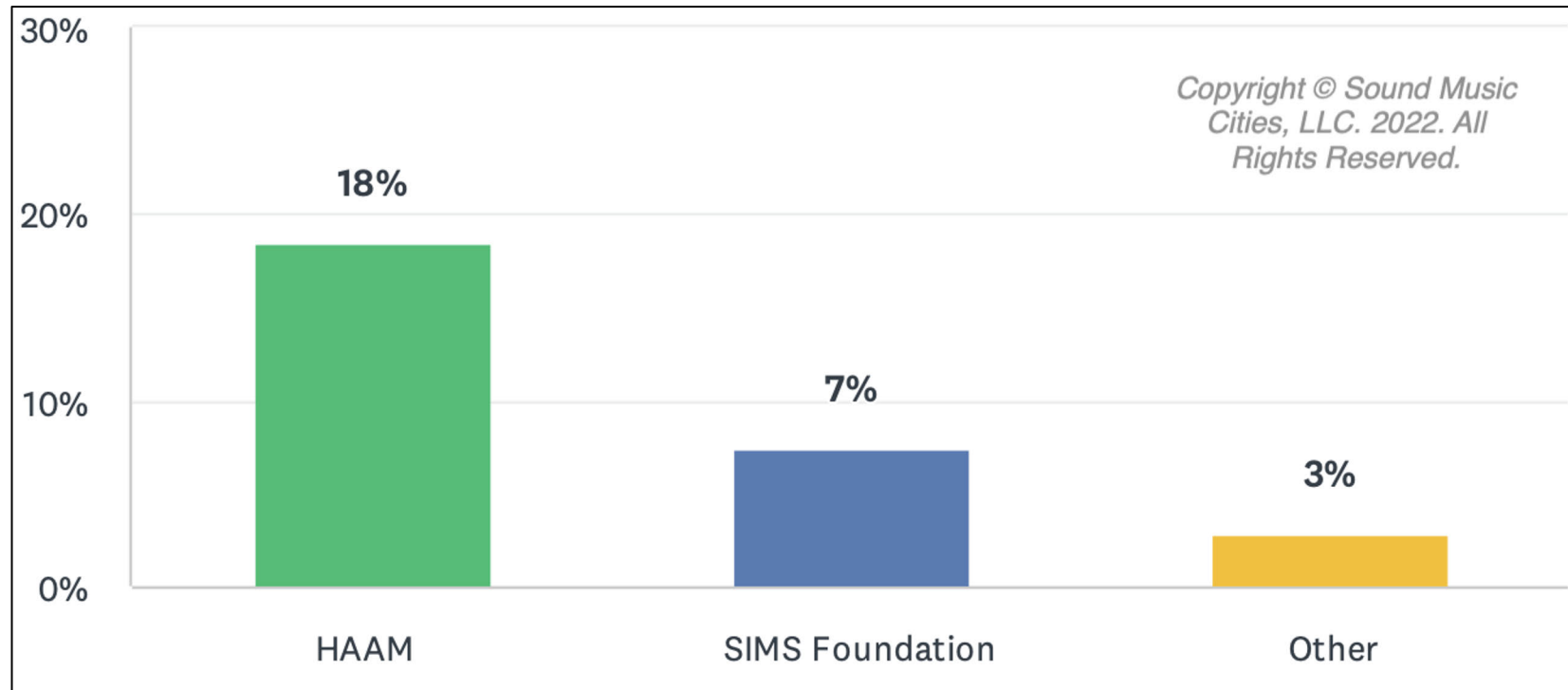
"MusiCares."

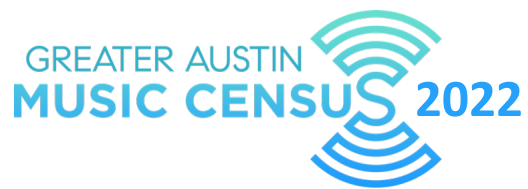
"I don't know how to get SIMS."

"I have used HAAM in the past and remain grateful for the services they provide."

"Just applied to HAAM."

"Musician Treatment Foundation of Austin Texas Inc."





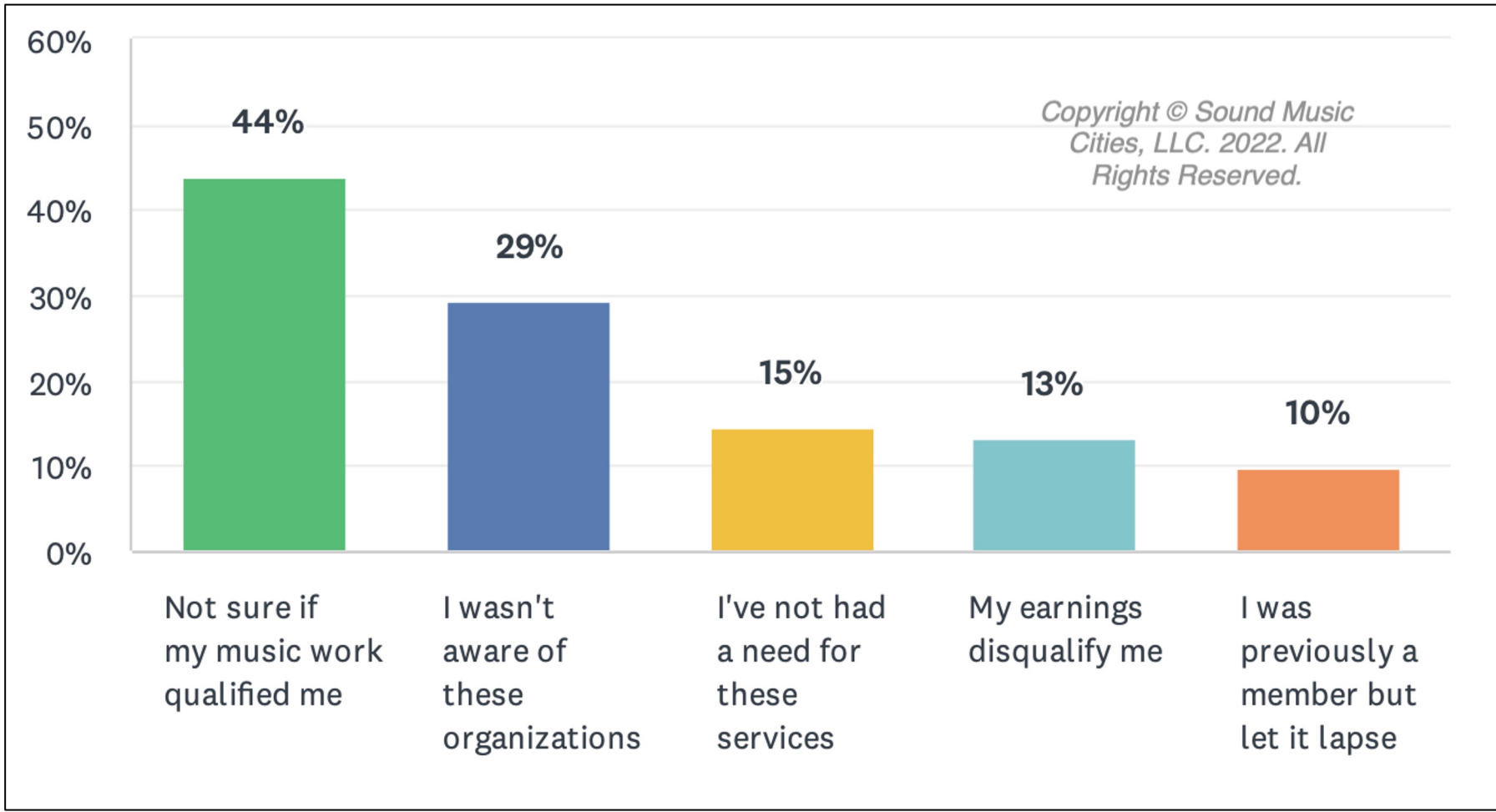
Reasons Support or Health Services Have Not Been Sought (through HAAM or SIMS)

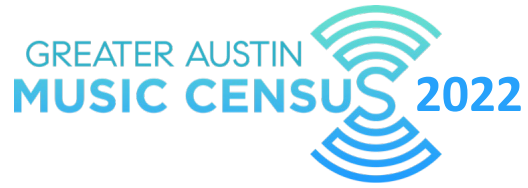
Responses from just those who indicated they don't have health coverage

"I've tried applying and was denied because audio engineers do not qualify."

"I'm not qualified since I'm not a musician, but a music industry worker."

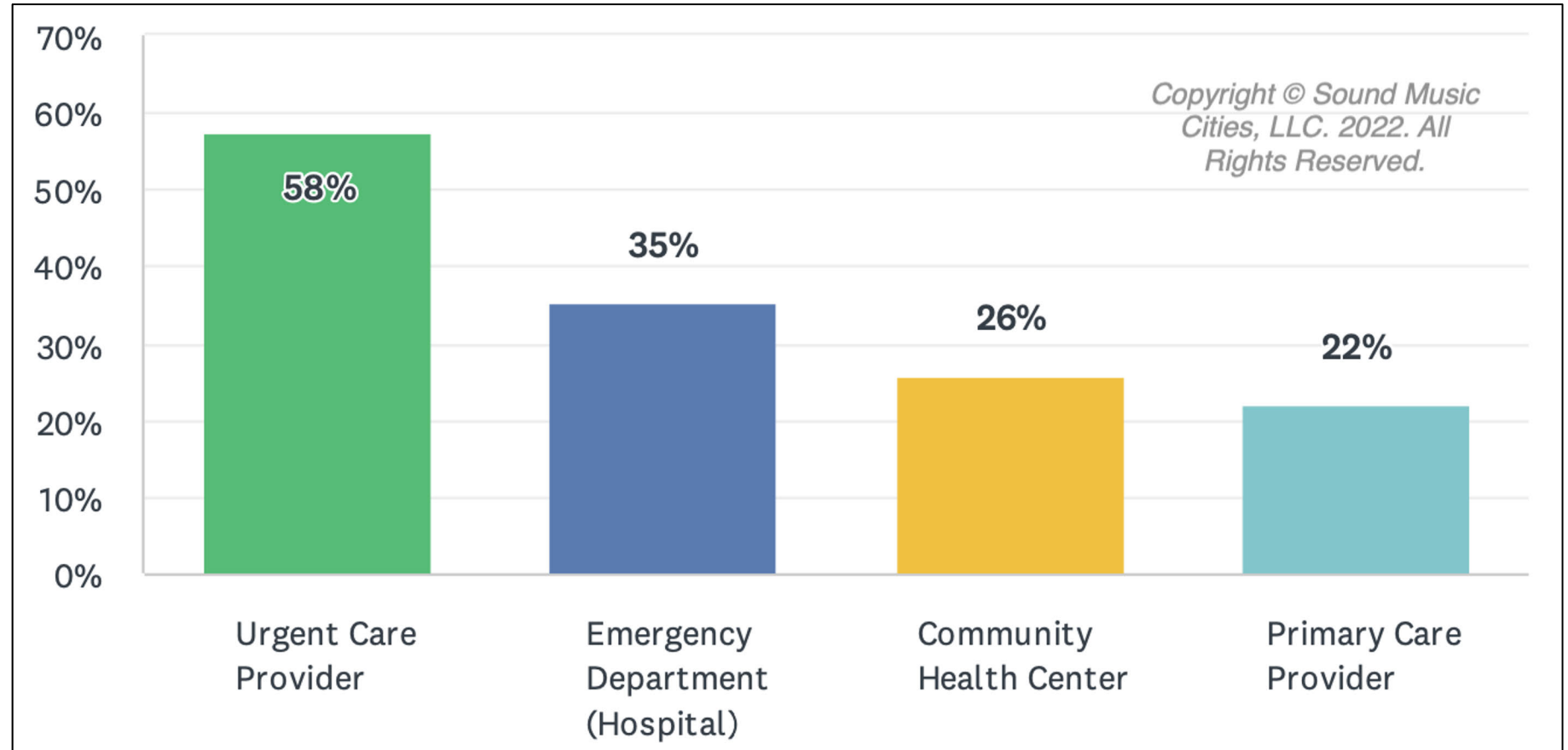
"HAAM limited to Travis county."

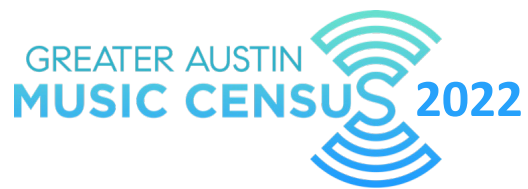




Where Uninsured Go When Sick or Need Healthcare

- "The emporium of crossed fingers."*
- "Haven't been sick enough to need professional attention in the last year."*
- "Been lucky so far."*
- "Nowhere. Can't afford it."*





Health and Wellness Concerns

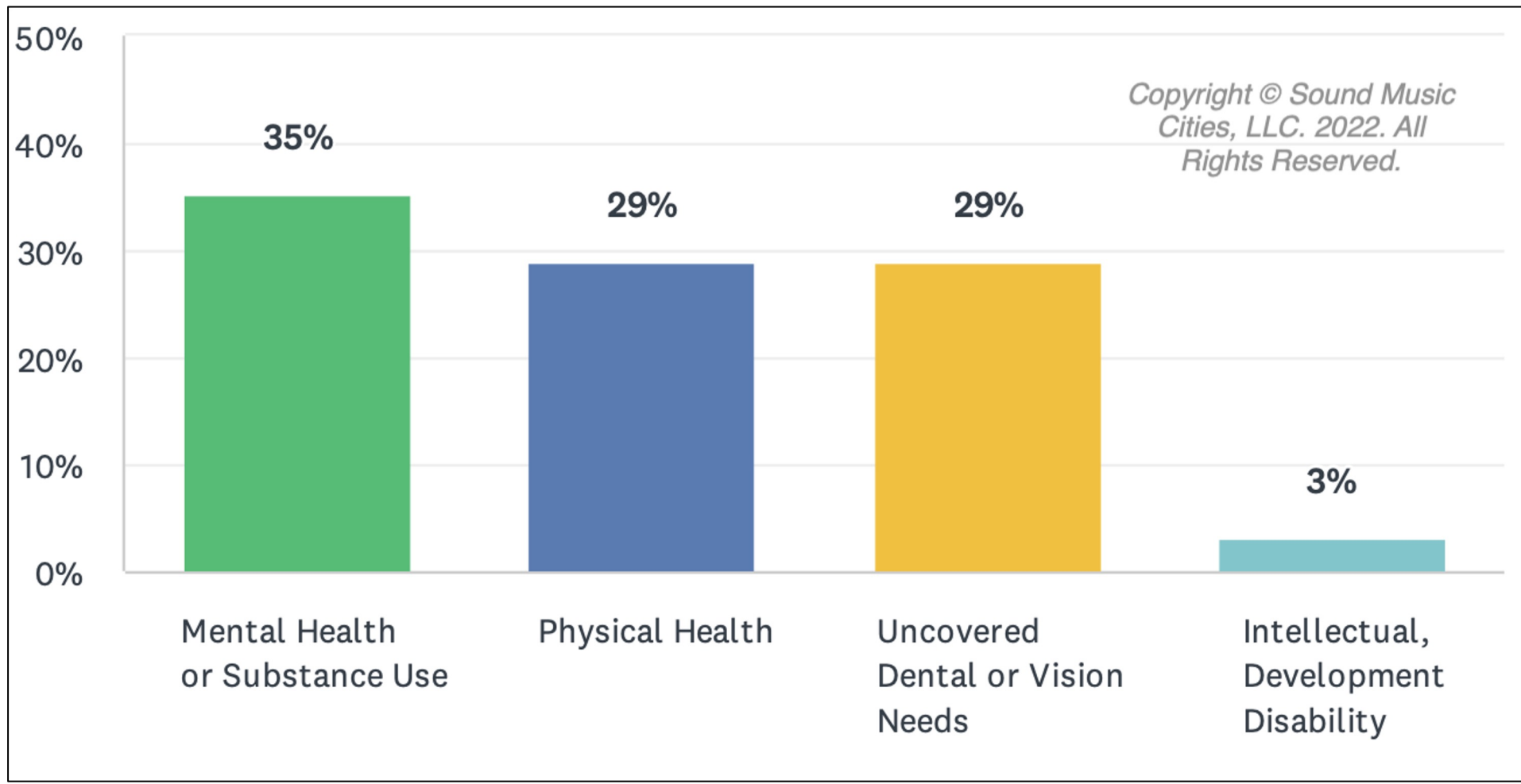
"I have hearing health needs that are not covered."

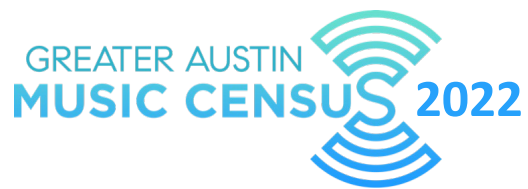
"Arthritis in my hands make it difficult to drum."

"I've never had substance use issues but dealing with depression is an ongoing challenge."

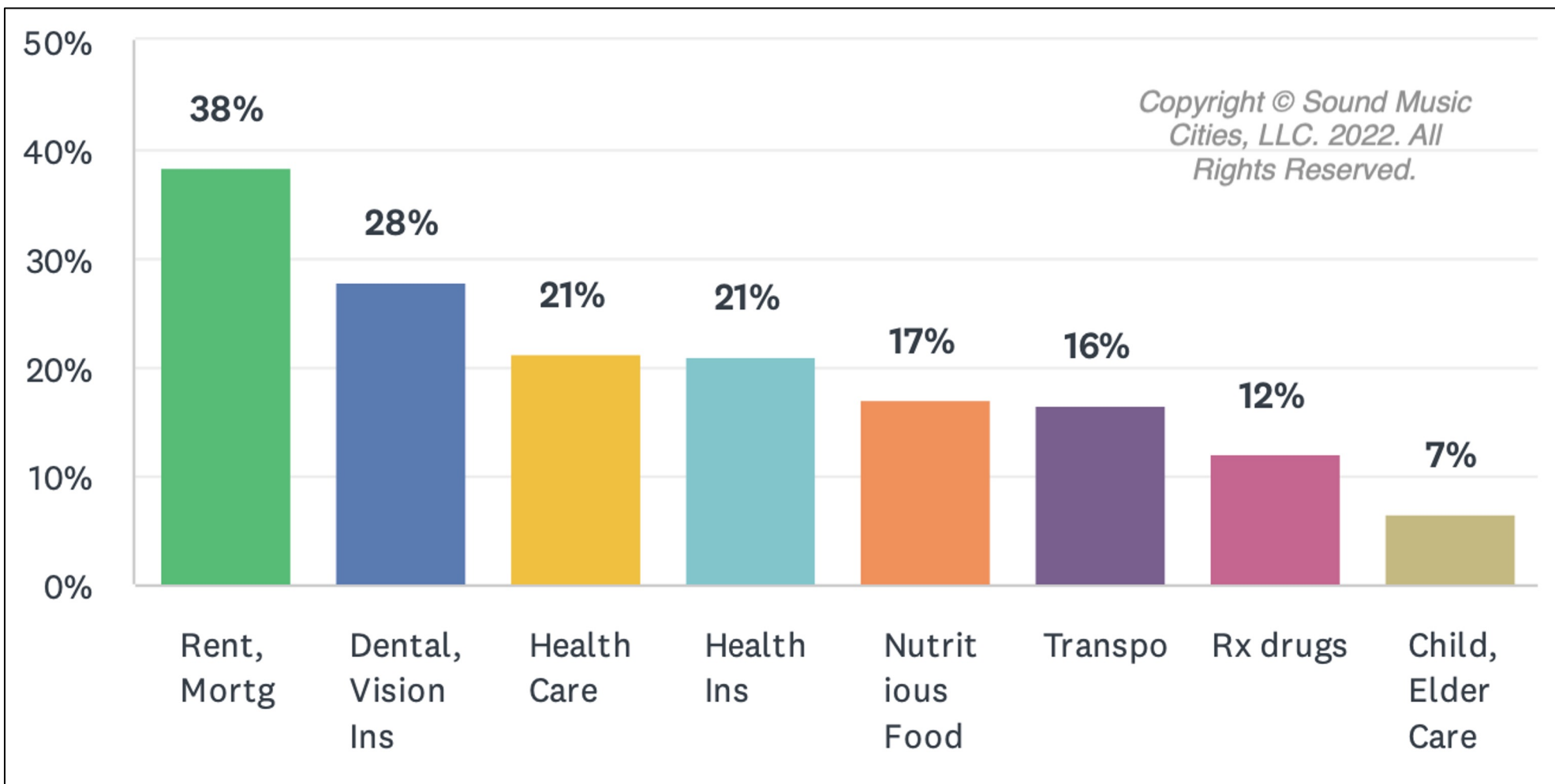
"I struggle with maintaining a healthy quality of life vs working long days that don't fit into the 9 to 5 model."

"Covid has caused a lot of mental and financial struggles."





Expenses Currently Struggling to Afford



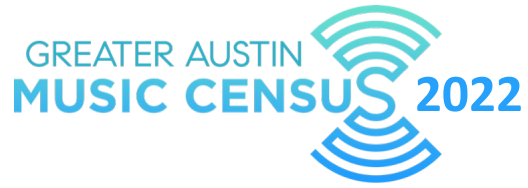
"Tried to get a loan to buy a house but was not eligible."

"Rent is going up & that's stressful."

"With rare exception, it's been a decades long grind in Austin."

"I keep a day job to avoid financial struggles."

"No, but barely making any extra money."



Received COVID Relief

"PPP and SBA loans."

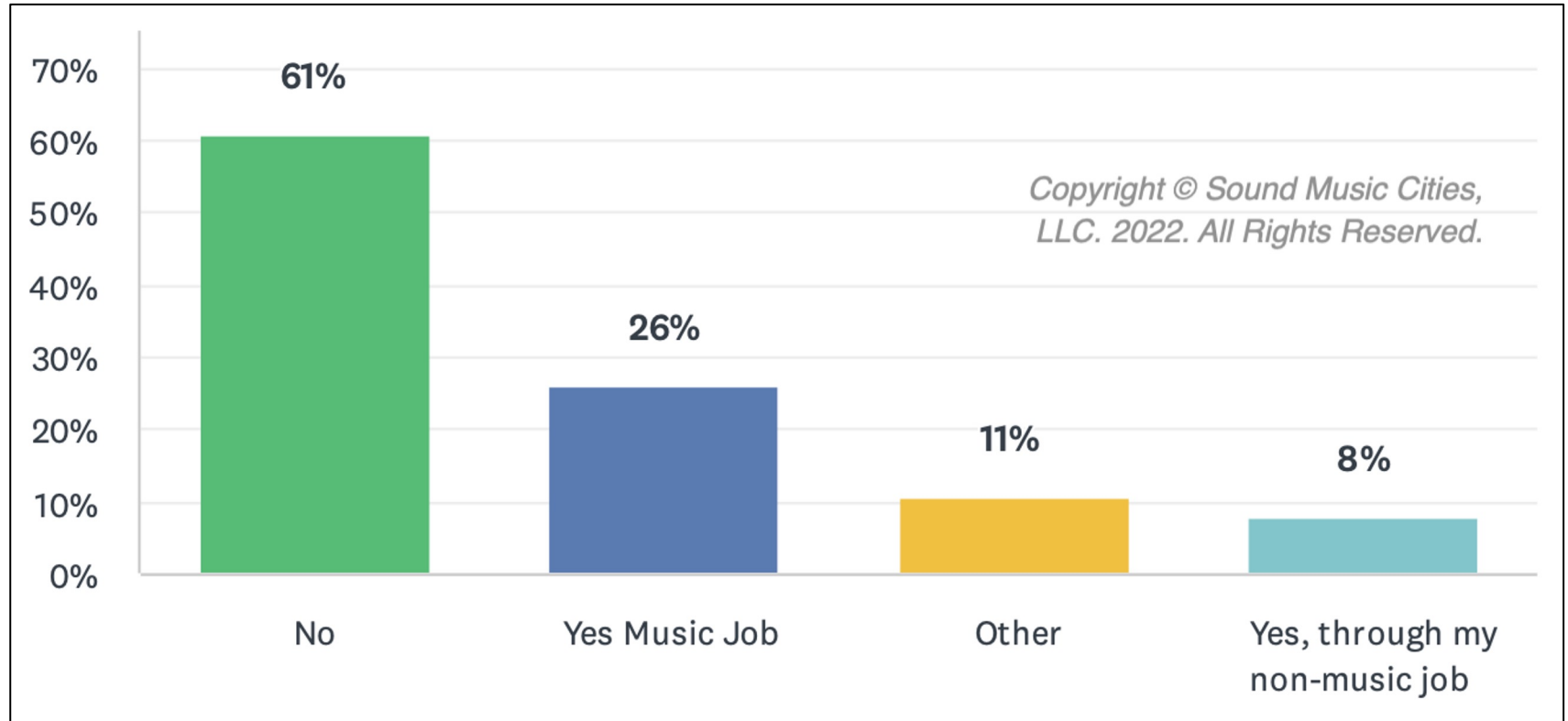
"I got those couple of checks from the national government, and I got checks from the city of Austin for being a musician in need. Thanks Austin!"

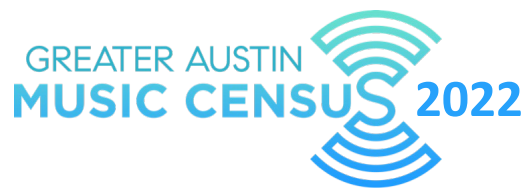
"Living expense assistance from HOMEAustinOrg."

"Retail businesses were excluded from qualifying for CoA - only venues, bars and restaurants. A big oversight."

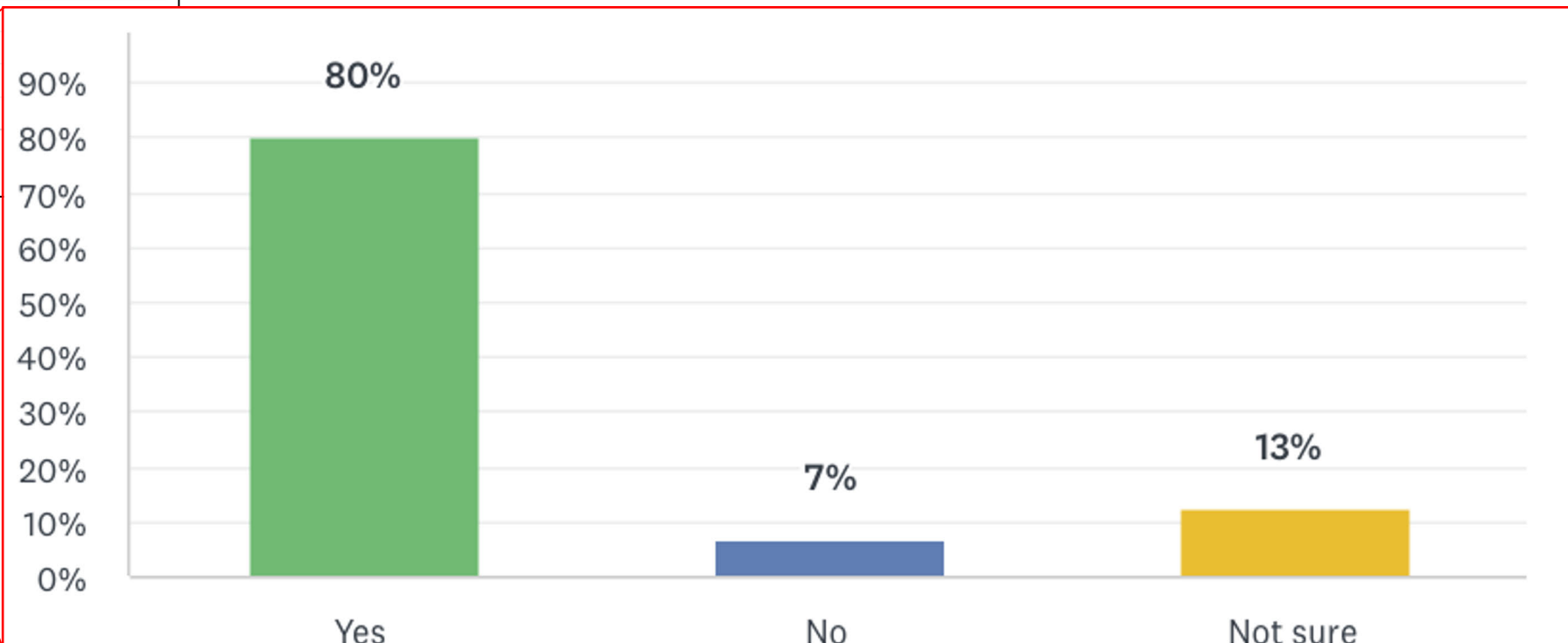
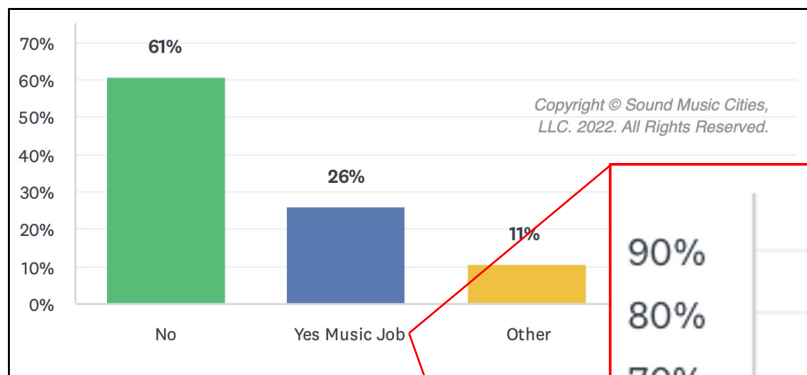
"Austin's musician relief grant."

"Rental assistance."

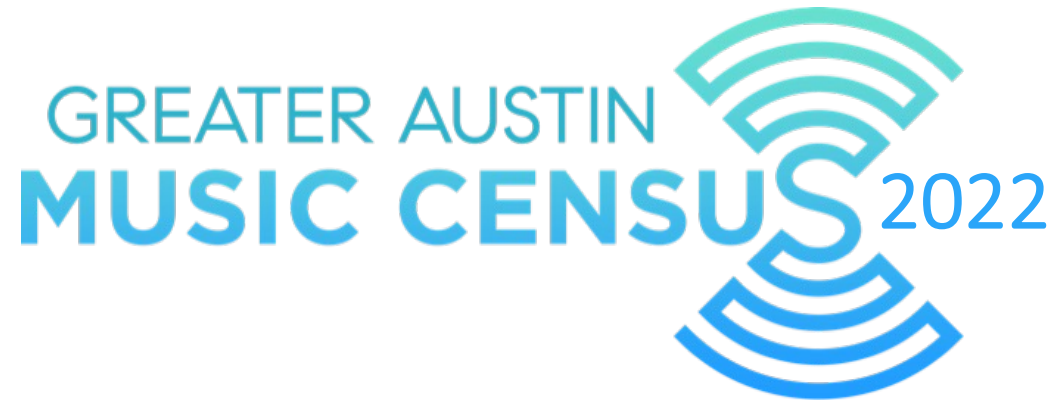




COVID Relief was First-Ever Government Support, as a Music Professional

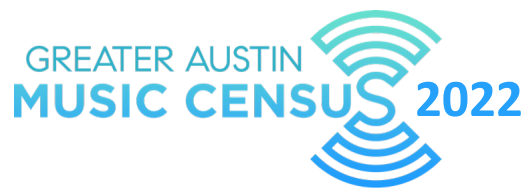


Reflects how rarely music people have been able to access the social safety net.



HOUSING SECTION

The Following Section Includes
All Respondents



Current Housing

"Living with my parents."

"Rent is going up and I keep getting pushed farther out of Austin."

"I'm squatting the end of a friend's lease, till I find a place or go."

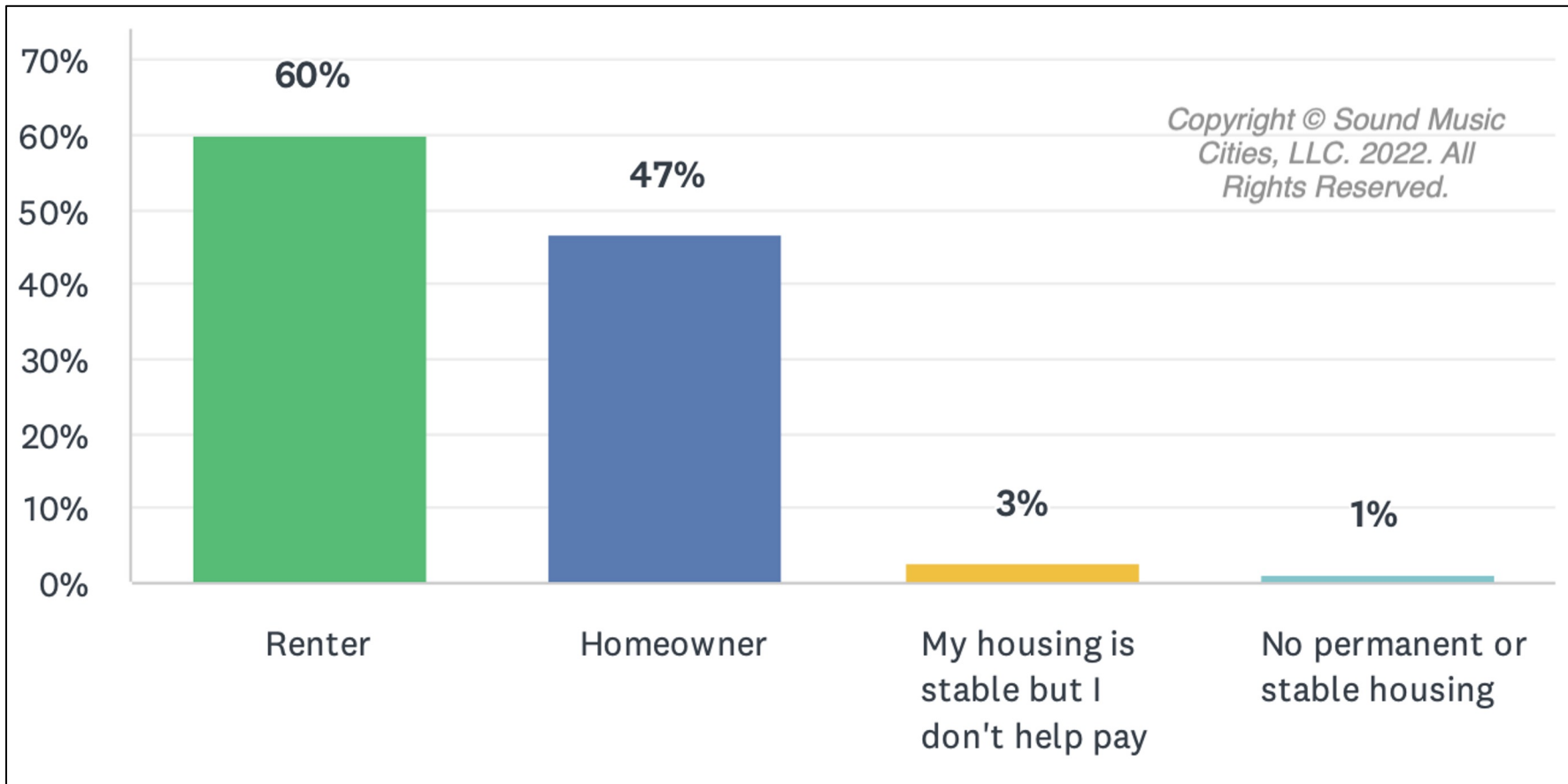
"I was able to purchase a small "affordable" studio condo through a city program. However, the mortgage, HOA and other bills are more than 50% of my income."

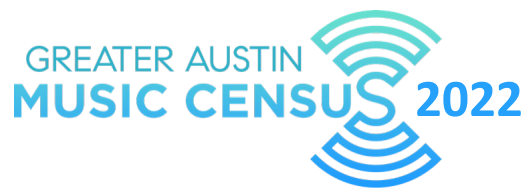
"I'm in an affordable housing unit."

"I am near the poverty line and have to rely on a family member for rent \$."

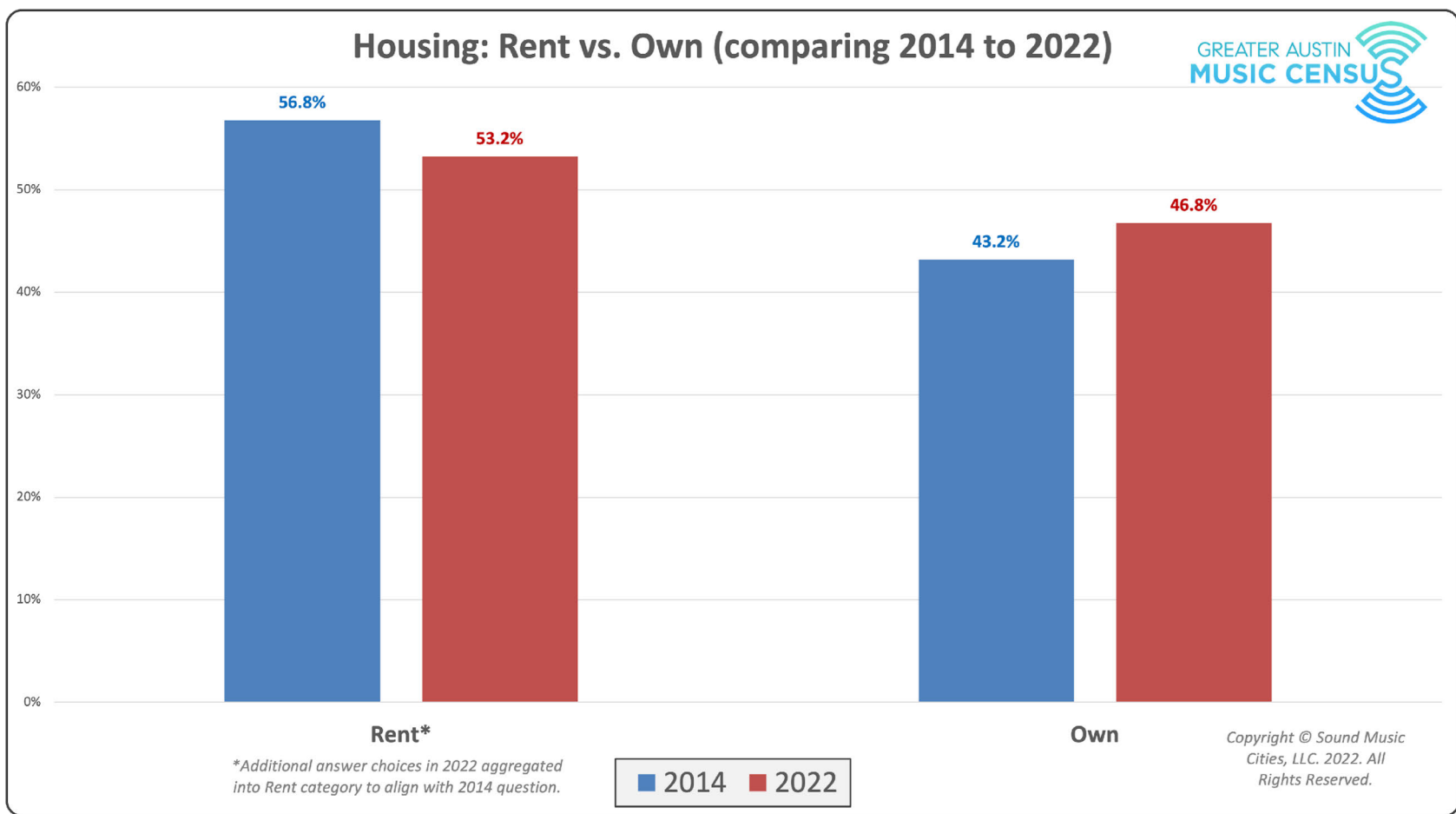
"I live in a travel trailer."

"This city is too expensive for me."

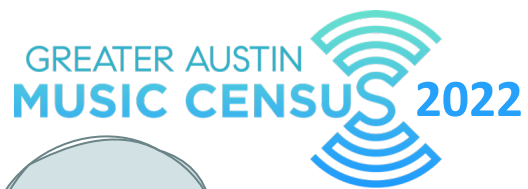




Housing Comparison (2014 to 2022)

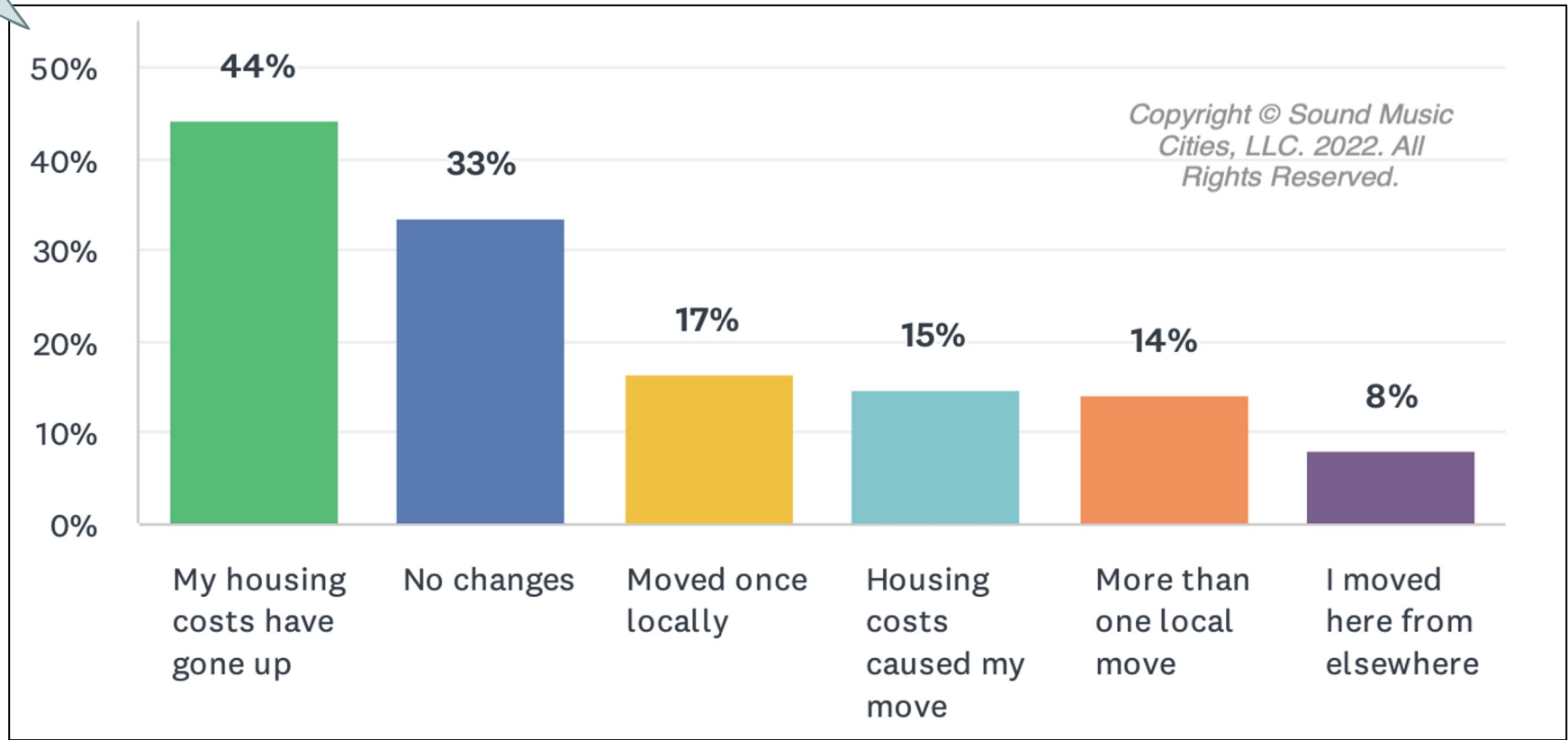


Ownership is slightly up.



Changes in Housing Over Past Two Years

Not good.



"Now it is too expensive to live in Bastrop."

"Property Taxes + Electricity."

"I can't afford to move!"

"I work and play music in Austin but can't afford to live there."

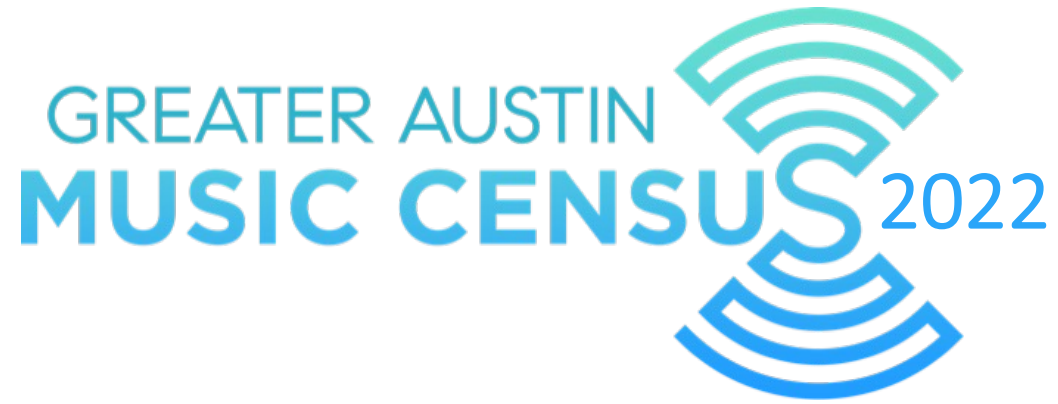
"TAXES."

"Housing is the main issue."

"Rent went up \$200 per month."

"I moved to Austin last June and in 1 year my rent went up over 30%."

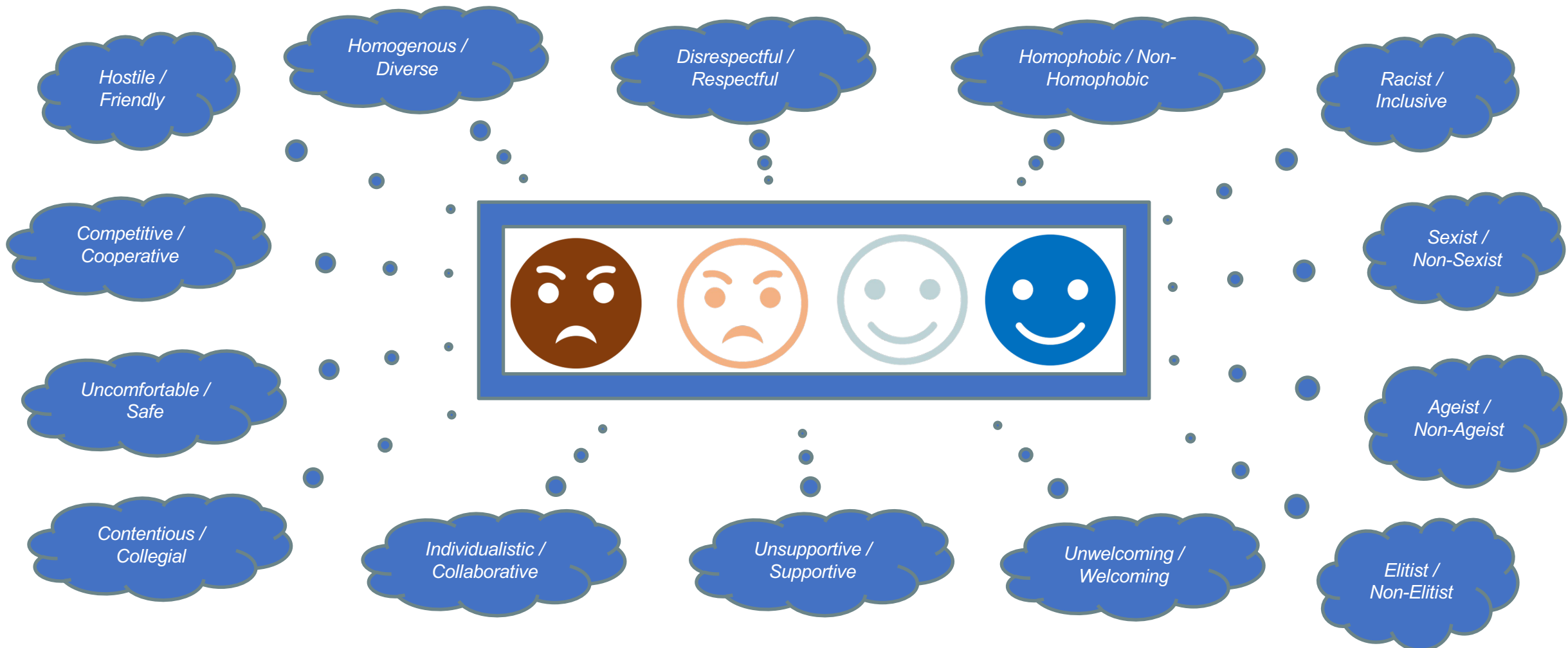
"I have relocated 9 times since arriving in Austin in 1999. Affordability was a major factor in most of those moves."

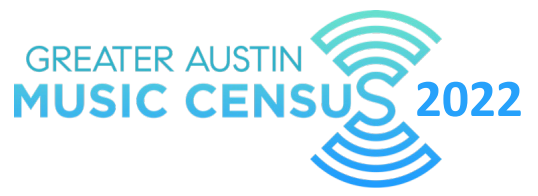


DIVERSITY, EQUITY, INCLUSION

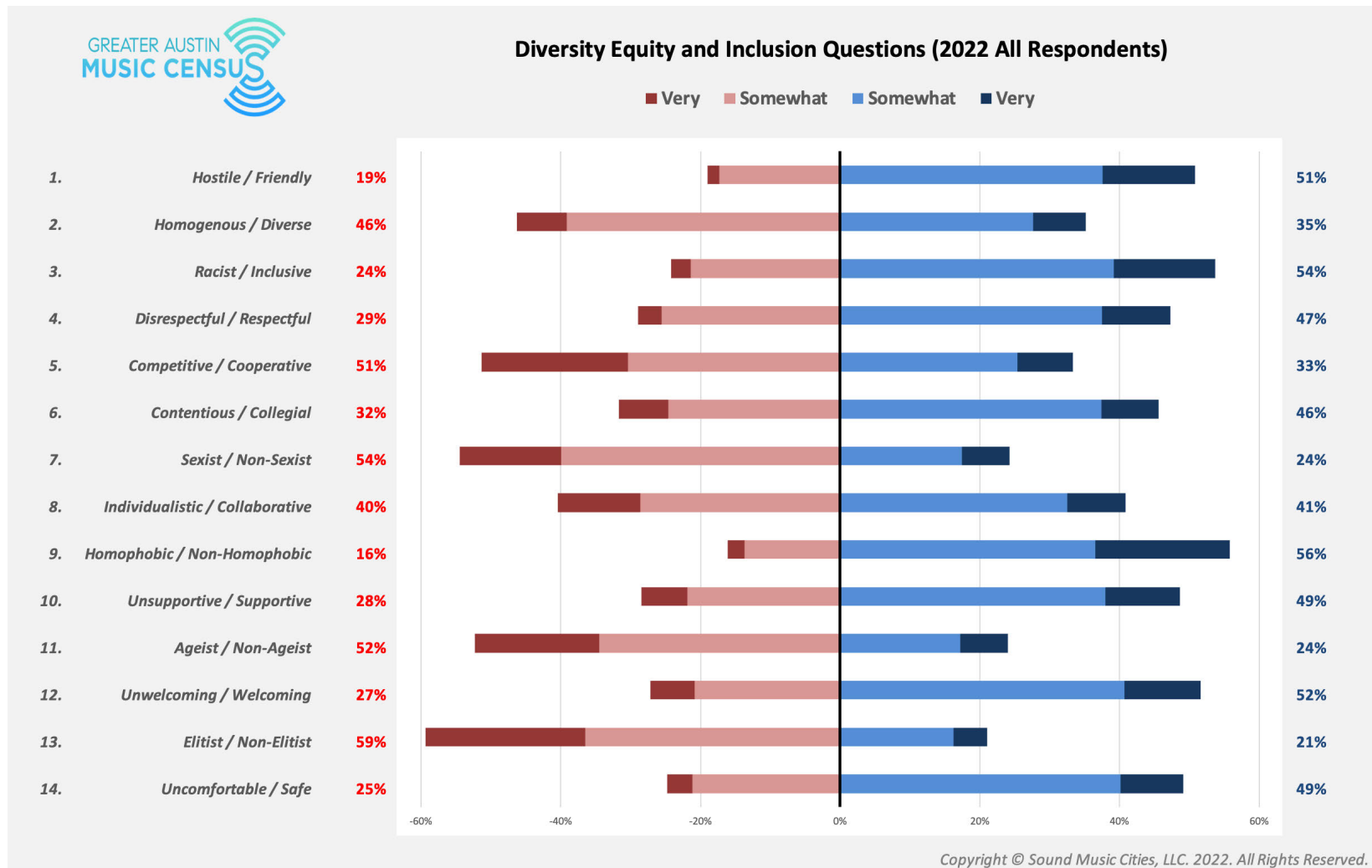
The Following Section Includes
All Respondents

Diversity, Equity and Inclusion Adjective Pairs



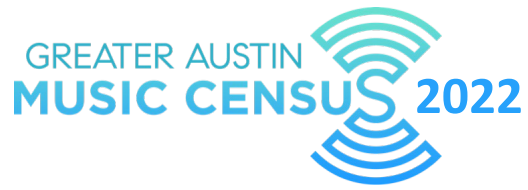


Diversity, Equity and Inclusion – Overall Results

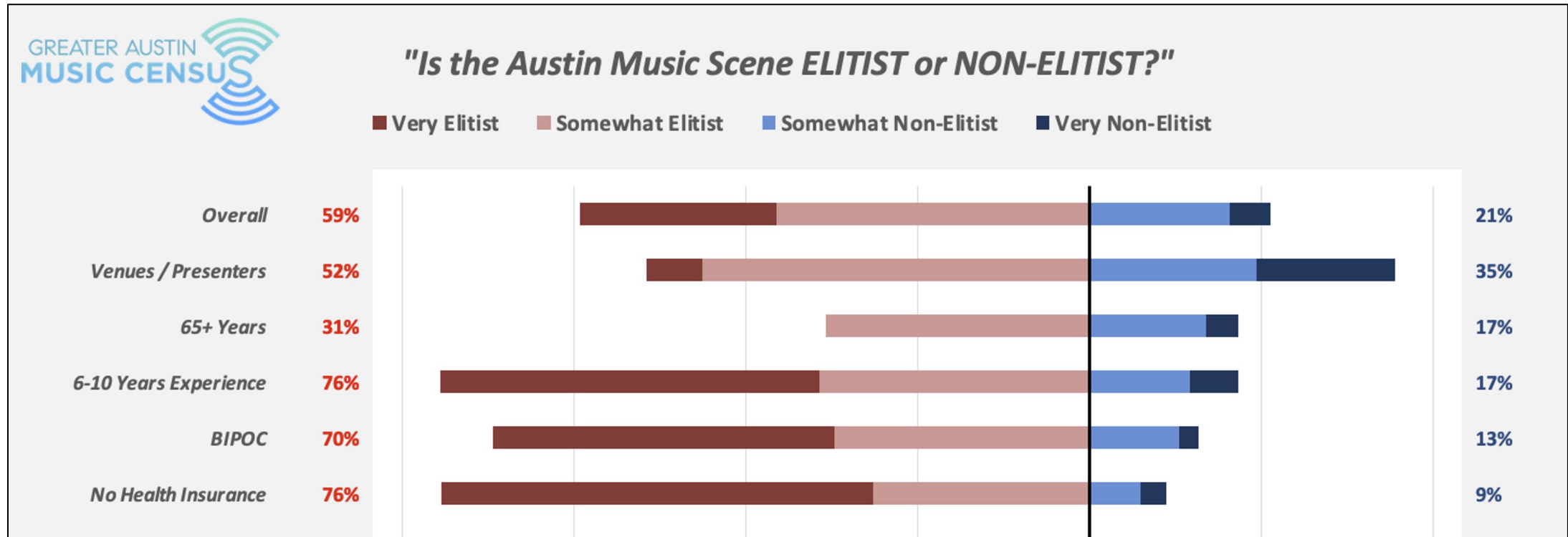


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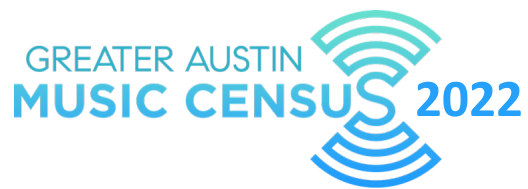




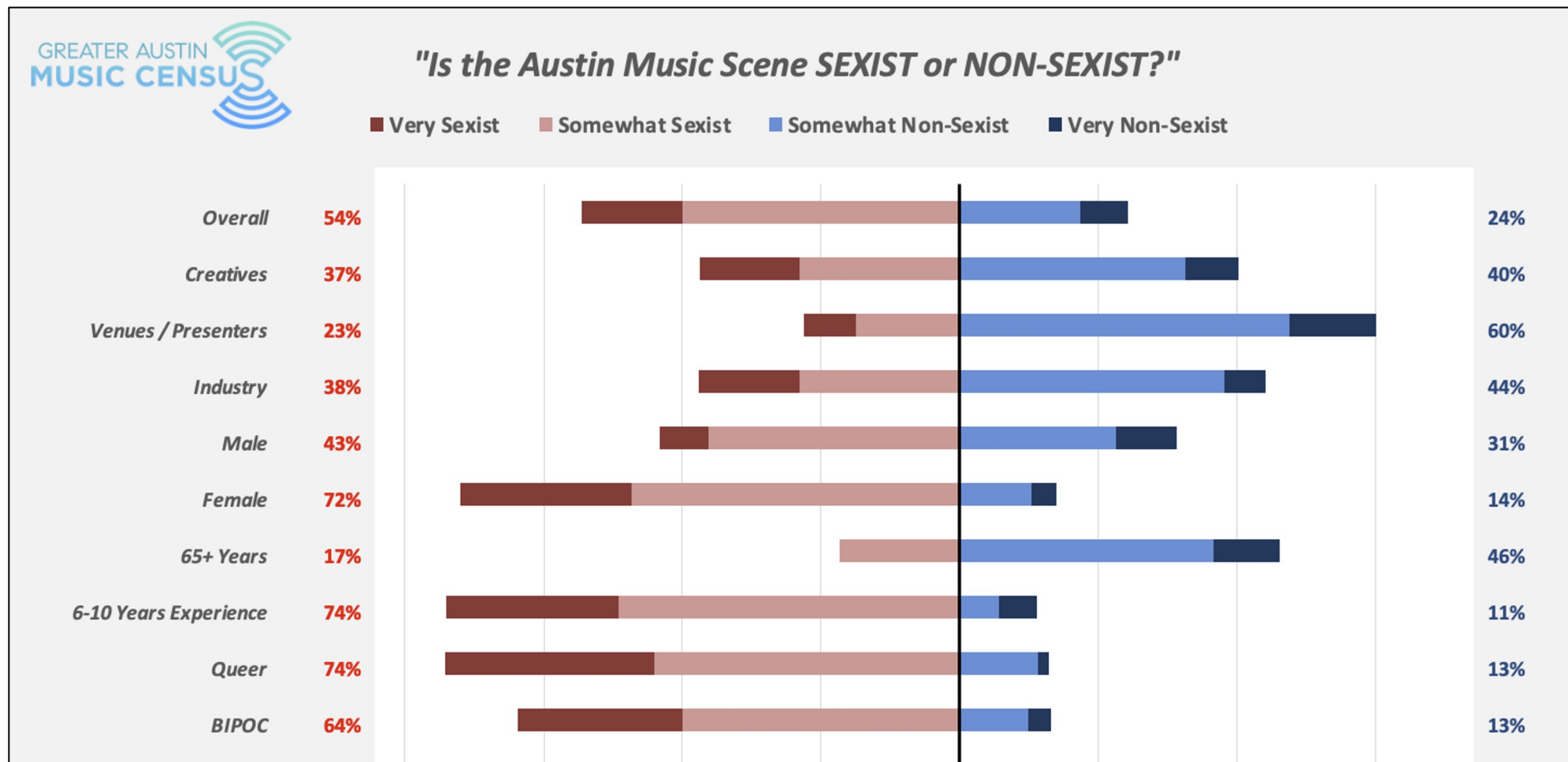
DEI: Example of sub-sectors* that vary significantly from Overall



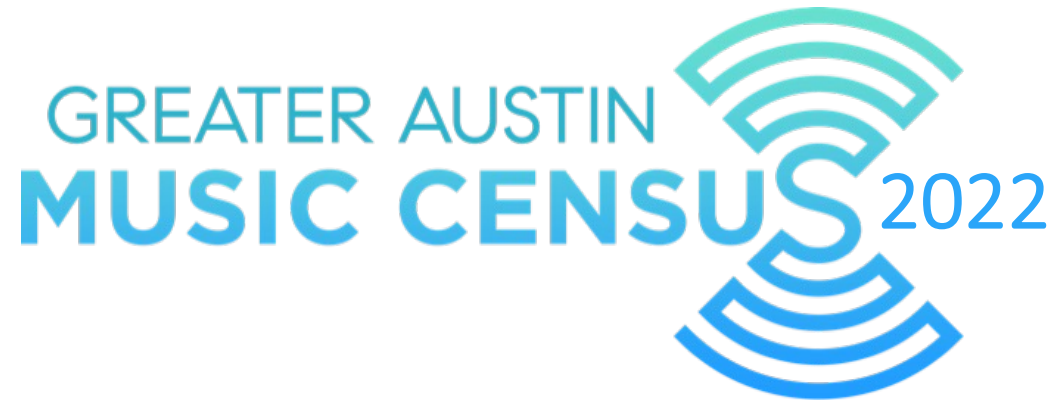
* Sub-sectors not included differed less than 10% from Overall score



DEI: Example of sub-sectors* that vary significantly from Overall

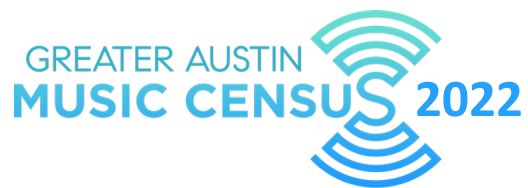


* Sub-sectors not included differed less than 10% from Overall score



COMMENTS

The Following Section Includes
All Respondents



Sample of Comments: Role of Non-Profits

"HAAM and Simms are life savers and should be given more funding to provide more service to Austin area musicians. Countless musician friends use their services and would not have any other resources if it weren't for them."

"None. I tried working with some of them. They are part of the problem. They all have their little crowd of worshipers they focus on and ignore if you're not in that mix."

"Austin Symphony and Austin Opera both employ me. Austin Creative Alliance helped to get our own nonprofit off the ground."

"None. With as many music related nonprofits we have here, we are still a complete shit-show of a music scene, and the nonprofits are part of the problem."

"None."

"Most non-profit organizations that I encounter are largely only concerned with raising more funds and staying afloat."

"Some grants during Covid, HAAM & SIMS have been essential the past decade, radio play via KUTX & KOOP."

"Black Fret has provided the chance to play a show and get my music out to an audience that otherwise would probably not have heard it along with the chance to receive a grant."

"DAWA has been a lifesaver."

"Austin Jazz Society raised funds to supplement the income of unemployed Austin jazz musicians during the pandemic."

"I used HAAM years ago and it was wonderful. I would be happy to pay a little more tax to make sure social lifelines are well-supported in the community."

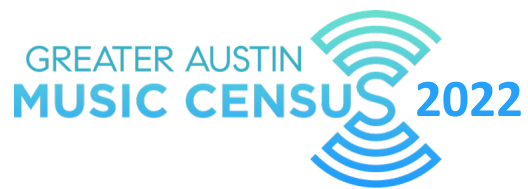
"They have not, yet I have played benefits for many for free over the last few decades."

"I am a founder of a nonprofit that provides meaningful, compensated work for local musicians so my whole life exists at the intersection of music and nonprofits. The Recording Academy Texas Chapter has been instrumental in building my community; MusiCares assisted our family during an unexpected crisis."

"Austin Music Foundation. Helped with figuring out what to focus on at the beginning."

"Very supportive, but it's hard to get actual paying gigs."

"Without HAAM and SIMS, I would not be alive. Much less thriving."



Sample of Comments: Common Goal for the music scene?

"I think the Austin music scene has been pretty elitist for a long time. It used to really piss me off. Granted, certainly not everybody participates in that, and I have had the fortune to work with many wonderful people who have been very kind, encouraging, and helpful. I guess the common goal would be to foster that sense of community. I think it's there, and Austin is a special place in that way, but it could be better, stronger."

"Yes, several could be accomplished if we worked together. Hopefully this data will help identify opportunities without all the damn emotions attached."

"Hopefully this data can help identify some common goals for the community and we can come together."

"Equality over equity. BE THE BEST! If you are NOT the best, you aren't a victim. The Music business is hard and unfair and should be."

"Nope, Austin music scene has become crabs in a bucket mentality."

"NYC and LA are considered cultural capitals of the world despite their unaffordability, but they show it is possible for music scenes to thrive in those environments. We can't look back to the way things were, we need to adopt a big city music culture."

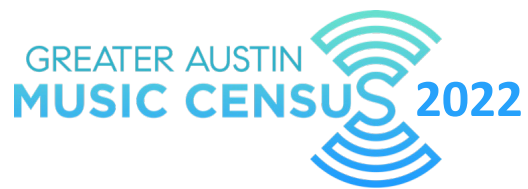
"When you have to work 24/7 to pay rent, gigs and recording music get pushed to the back burner."

"I have always felt the Austin music community is the most cooperative of any music city in the US. I am grateful there is consistent messaging towards that end, especially from our music nonprofits. However, there is still much room for improvement. I would like to think there are common goals of supporting artists and musicians and eliminating racism, homophobia, and misogyny in our community."

"Yes, if we had different leadership in the community. Current ones just drum up conflict."

"Yes, there can be. We have to cut through the noise. Hopefully this initiative will help provide some clear choices to what those goals should be. Thank you for doing this."

"Live music venues need the city's protection and support."



Sample of Comments: “What question do you wish we’d asked?”

“What genre of music do I compose and promote? So often, the Austin music scene doesn't include enough "art music," also called "classical" or "serious" music. The Austin Symphony and the "pop music" communities don't often mingle.”

“Would you be interested in advocating for the music industry in Austin?”

“I wish y'all would have asked how much of income goes towards rent so y'all could gauge just how dire the situation has become.”

“Where do the City's regulations and ACE's involvement aid or hinder the overall event planning process?”

“I'm glad you did not ask about income. We've been in a pandemic for 2 1/2 years.”

“Are you getting support from local media and radio??”

“The amount of cynicism rolling around. I would like to know how much that impacts the music industry, and how much of it comes from the music industry. I understand the "don't move to Austin" movement, but it seems exhausting, and I think it's harmfully ineffective.”

“What is the city doing to support music ecosystem. They are doing NOTHING. A busking program is not helping anyone.”

“How is Austin preparing future musicians?”


“What is your single biggest concern about the state of the Austin music ecosystem? Answer: the utter decimation of the professional songwriting community that has happened here in the last five or so years.”

“Why I'm involved in music? Too often, the "industry" part of "music industry" is overvalued at the expense of the artistic/emotional/psychological/spiritual side of this culture.”

“How can we make Austin the Live Music Capital of the World instead of the Free Music Capital of the World?”

“What is your ideal Austin music community?”

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