**Impact of the Covid-19 Pandemic on Music Entrepreneurs**

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# Introduction

The music business has been badly hit by a coronavirus, with stage show revenue a world's most significant casualty. A seven shutdown is projected to cost producers well over $10bn throughout endorsement deals, with extended delays that are incredibly damaging. The market has to fight familiar with fresh ways to commercialize music utilization and groundbreaking models: Multiplayer hosted a live trump rally that attracted up to 30 million viewers. The recession is likely to increase trends or patterns in the music industry, considering the importance of streaming, which has developed from 9 percent to 47 percent of overall industrial earnings in just seven-year. A global music market is worth around $50 billion, with multiple substantial revenue streams. First, live bands make up about 50 % of sales revenue and are mainly derived from ticketholders' revenues for musical shows. The 2nd, recording, integrates profits from video on demand, digital downloads, hardware sales, and synchronization profits (leasing of music for cinema, game modes, TV, and marketing. Documented today's theme is close to the economy well before the peak, an attesting to the increasing prevalence of streaming sites both by major record labels and customers. Video content now makes up a good portion of recorded music earnings.

# Involvement of music entrepreneurs and what they are doing

## How can a Music entrepreneur be described?

Growth and innovation, willingness to accept risks, and even a feeling of success, organization & long-term planning, and other functions are the fundamental units of an investor (Kosoff, 2020). That capacity to boost the growth and expansion of music career options in every ability is the primary goal of a songwriting entrepreneur. The meeting place of the entrepreneurialism in music is, undoubtedly, the meeting location of craftsmanship.

## What are the key activities of a Music entrepreneur?

The artists have major activities. Singers can expand their knowledge and possibilities by increasing their market understanding. A music industry business owner sets up a company to serve performers, spectators, or even the market at large. Artists are natural entrepreneurs. By Utilizing music as a framework, a musician will be able to tweak his or young person's natural ability as a music producer through advanced training and preparation for the future.

What are the various ways a Music entrepreneur generates income?

Musicians may now make money via YouTube or another internet venue. The payment is probably provided by the individual who bought the account and posted the video. Some large indie labels recently signed license arrangements alongside YouTub. Ads that are only visible on YouTube Premium. Depending on the band's authority over the original recordings, that money is normally selected.

## What is the biggest source of income for a music entrepreneur?

Synchronization and record labels are where the most money is made.

The cost of synchronization for huge blockbuster movies typically ranges from $15,000 to $60,000. Dependent on where and how many occasions music is played, its pricing might rise or decline. The usage of master records in a big studio film might cost somewhere between $15,000 to $70,000, contingent on the label. Its pricing may fluctuate based on the popularity of the artist. Streaming music is a common approach to sharing music with listeners, yet it requires a subscription fee. As a result of being played on all these sites, the author's song gets compensated. Pandora Media is a music downloading and radio service based in the Us

## What was the impact of the Covid 19 Pandemic on the Music industry, Obstacles, and Opportunities?

The pandemic impacted Sales and broadcasting (BBC News. 2021. In the wake of the deadly virus, physical purchases, which depict a quarter of music publishing earnings, are down by about one-third – perplexing given this same closure of significant retailers – while digital sales had already fallen approximately 11 percent. It thus aligns with general falls in consumption expenditure. Scientific proof also indicates that the best individuals stream music is changing in light of coronavirus. Throughout Asia, TME(Tencent Music Entertainment) reported changes to hear actions during the global epidemic, with far more purchasers using residential mobile apps on TVs and digital phones. "And there was some influence on our sociocultural entertainment content, and we had already started to have seen a reasonable recovery recently. During the first third of 2020, music streaming subscription revenue grew by 70.0 percent year-over-year. Its growth of digital music-playing technology and digital 35.0 million, per year boost of 50.4 % ." Spotify, which further incorporated subscribers during the first quarter of last year, must have likewise acknowledged the transformation in purchasers' workouts, declaring that lifestyle habits have become reflective of vacation utilization, and relaxing genres are starting to rise in prominence.

In terms of the number of songs consumed, preliminary data showed a reduction in the broadcasting of 7-9 percent in specific markets – while this would seem to have retrieved. At about that exact moment, on-demand soundtrack video streams had already increased (Dumbreck & McPherson, 2015). The explanations are associated with a transition in behavior patterns .the global epidemic has deepened peoples' spotlight on mainstream press (mainly TV).

# Adapting with Opportunities:

## How did the Covid-19 pandemic affect Music entrepreneurs financially?

The music industry's finances were devastated by the pandemic. UK Music, the voice of the commercial music business, has provided a detailed answer to the Review Panel on Digital, Entertainment, Media, and Sport's study into the impact of COVID-19.

The live music sector generated £1.1 billion in income for the UK economy before the virus struck, and the lockdown was implemented.

Due to the restrictions on public gatherings and social isolation norms, the live music business has been terminated since mid-March, costing the industry at least £900 million in the year, according to UK Music, notwithstanding the sector's projected £1.1 billion contribution to the economy.

Our submission highlights the "high level of self-employment in the industry, with an approximated 72 % of the music business self-employed in 2018, compared with a national estimate of 14.7 percent, deciding to leave workers particularly vulnerable to changes in the economy," and also the "strong sense of self in the sector."

Having various financial schemes accessible to those whose earnings have already been disrupted by a coronavirus, the business sector has gathered behind its neighborhood. Contributory factors have come from Universal Music, GroupGoogle, Amazon Music, TIDAL, & Google Play Music, to mention a few (McIntyre, 2020). The initiative has currently sponsored by Tencent Music Holdings, China's most significant music marketplace, via its commercial section. Several organizations have devised techniques that allow customers to give money to their chosen charity; other instances include interest-free income extensions for those experiencing financial difficulties due to the suspension of entertainment & event production. That government has also taken action. Agencies from all across the globe have put up the development aid for firms and identified people either by disaster, totaling billions of dollars in expenditures, subsidies, and loans. That music business is just not mentioned within that stimulus program. Despite this, many include protection for the media, arts, and entertainment industries and strengthened employee safety nets.

## How did Covid 19 affect Music entrepreneurs' mental health?

Recently it's become clear that many musicians suffer from mental health as the numbers begin to grow constantly A study in 2018 from a music industry research group,50 % of musicians are battling symptoms of depression, with less than 25% of the general adult population. Discovered on a digital platform record union, 75% of independent musicians have battled stress, depression, and anxiety. I believe how music is generated and consumed adds pressure to well-known and upcoming artists. They feel as if they must be perfect and make hits constantly while upholding a popular state. Album sales are declining, and digital distributors making the majority of the money from streaming artists are having to work hard for what used to be a much easier income. Touring is a very fast-paced and stressful thing to do with numerous cities and constantly performing while possibly even recording an album.

There is a constant need for people to want artists to be perfect. This is unfair and impractical as there are humans too.

## Innovative ways for musicians to connect with fans

Connecting with fans is a great challenge for musicians due to the social distance regulation. Several locations allowed live streaming of events after strict gathering limits were imposed. As a consequence of the closure of those sites, these formats have also been phased out. Artists increasingly broadcast live from their homes to their audiences through Twitch, Instagram TV, and another channel. This isn't a new phenomenon, but the pandemic has expanded the number of individuals who can listen, and record companies are aiding artists by offering live streaming equipment. Streaming technology has allowed artist channels to provide subscriptions that give members early or exclusive access to material and online meetings and paid commenting options.

## Did the pandemic affect productivity and creativity, both positive and negative?

Despite the pandemic, in the long run, the core value chain of the music industry is expected to stay mostly intact. Music by famous artists may be released via one of the three major record companies – UMG, Sony Work, or Warner Music – or through an independent publisher. The operating model now controls 97 percent of the music publishing industry, and although some changes are planned, there aren't expected to be any big disruptions (Harari, Keep, and Brien, 2022 ). Moreover, despite the prospect of doing more work remotely, composers, songwriters, and post-production employees will continue to play an essential role in creating music. In distributing music, artists, and labels, streaming platforms, venue owners, and event planners will all play a significant role. The music industry's underlying patterns may be accelerated due to the crisis. The projections are predicated on streaming's growing relevance in the business, which has risen from 9% to 47% of total income in just six years (Waitzman, 2021). Record label stock prices have risen due to an increase in the number of people using subscription streaming services, and several are considering going public.

## How have the Obstacles and Opportunities faced in the Covid 19 pandemic shaped the music industry and its future?

As demand has grown, consumers' shopping patterns have shifted. Some consumers have acquired extra house subscriptions due to monetary restrictions, while others have dropped away. Businesses that employ a dual marketing strategy could be able to retain clients even during a downturn by switching to a complimentary infomercial strategy only until the economy recovers. Device-based software solutions may follow customers during the recession, as handling customers shifted to in-home purchasing. As a result, possibilities to fix problems in the music business are being created. It will enable future activations in the music business to develop.

## How have Music entrepreneurs' work structures adapted since the pandemic?

Music entrepreneurs have adapted new structures to cope with problematic situations. Maintaining a flexible monetization approach might open up new opportunities for the organization to collaborate with diverse industries. Games and television, for example, include songs, symphonies, and musical scores into their programming, even though sync payments account for barely 2% of overall recording industry income today. Because synchronized agreement economic systems are still in their infancy, there is room for development – even if it is still a long way from obtaining a revenue share equivalent to stream. China, on the other hand, may benefit from flexibility. Local music streaming businesses incorporated tipping as a new option for customers to locate music during the coronavirus outbreak. Platforms may take a portion of these payments, providing a new source of income from broadcasting.

## What is a key skill important for music entrepreneurs to have for a sustainable career in the future?

Shows and live streaming are vital programs for the future music career. As music consumption becomes more digital, third-party networks will become crucial in defining music development, discovery, and consumer behavior (Wang, 2020 ). During the Pandemic, Fortnite sponsored a live rock concert that received over 30 million views, demonstrating the power of cross-industry collaborations to engage users and promote artists in a novel way. In the future, it's feasible that rights holders and broadcasters will use a similar tactic. It also means that the company looks into other options rather than depending just on streaming and live performances to accomplish this. Even though licensing is an effective way to reach many people, copyright owners depend more on third-party platforms. On the other side, a peculiarity in the streaming marketing strategy illustrates how the relationship with these social media channels may evolve in the future (Clark, 2020). Platforms usually pay copyright holders a percentage of subscription income (about 65 percent for Spotify) plus a few extra payments dependent on the number of broadcasts.

## What are the possible future crises in the Music Industry, and how can what we learned in the Pandemic help?

Financial crises may hit worst in the music industry. Unless you are extraordinarily brilliant or have extreme luck, it has always been difficult to establish a musical career, either as a performer, manager, or songwriter. Getting paid via concerts or perhaps a record deal was formerly the sole method to create revenue. In history's more commercially conscious culture, entrepreneurs and artists seek start-up money from the other extreme. Furthermore, the entertainment industry claims that obtaining development finance for a fledgling music company is very difficult. Despite the abundance of several government-backed programs, banks are not lending.

The banks' fears are understandable; music is an elevated sector. Several bankers are unwilling to give money to a band or record label since they believe they cannot judge the band's business label's financial sustainability. The government might play a pivotal part in aiding the entertainment businesses by offering funds for player development. This will allow artists to grow in a myriad of areas.

# Preliminary Review of Literature

The music business is susceptible to decreases in marketing budgets that are beginning to happen internationally due to the pandemic. A questionnaire by the Communication And multimedia Bureau demonstrates that around a quarter of media buyers and brands have hesitated all marketing for the first 50 percent. An additional 15 percent had already been spending increased. This, blended with a roughly one-third reduction in virtual advertising expenditure, will impact infomercial songwriting channels – and thus both total manufacturing revenue and personal income for performers. Spotify officially confirmed that it overlooked its first fraction promotional targets with changes to ads.

The global epidemic affected Dispersion. There seems to be a long list of artists postponing discharges later that year (Felter, Claire, & Maitland, 2020). This is the inability to use visits to promote studio singles through core components, and live bands, in general, have now been severely impacted. An endless amount of significant shows and festivals have been decided to be canceled. As long as bans on public events keep going, stage show revenue seems to be almost zero, reducing the sector's total income by half. Ticket and merchandise purchases aside, a five stoppage is projected to total the industry upwards of $10bn throughout endorsement deals, with relatively long delays being rather devastating.

Moreover, the post-pandemic perspective appears demanding and stressful, and economic expansion prognostications for musical performances are predicted to be modified considerably. Restoring consumer confidence in the economy will be challenging: one survey indicates that, without even a substantiated vaccine, just under half of US purchasers plan to go to concerts, feature films, sports activities, and amusement parks when people reopen. It'll also actually impact artists enormously – they generate roughly 75 percent of their income from live concerts, even as stats show that a more significant proportion of live entertainment earnings goes to the top 1 percent of entertainers. Although In responding to the instantaneous pressures, this same sector has taken actions to minimize the consequences of COVID-19.

# Methodology

## Research into Music Entrepreneurs and Covid 19.

The poll was widely distributed among scholars, with the use of the University's internal communication vehicles as well as the local and regional press (TV; radio stations; print and web media. The replies were collected between August 10 and October 6, 2020, and afterward analyzed. The poll received 100 responses from specialists in various fields, and also the major findings were presented. At least two representatives from every department who indicated an interest in engaging in music were invited to the focus group session. Those representatives–at least 20 people–were picked from the poll based on their final open-ended responses to the music questions.

Research into sources of revenue during Covid-19 and surveying financial reports**.**

Music industry professionals paid visits to creative and cultural institutions, micro-enterprises, cooperatives, institutions, and regional cultural groups. These establishments are eligible for a grant ranging from R$ 3,000 (US$ 534) to R$ 10,000 (US$ 1,700) in exchange for promoting free cultural events for musicians in their localities whenever activities resume. Independent theatres, classically trained musicians, film and audio-visual producers, spaces for melodic presentation, sideshows, libraries, prevalent celebrations, ethnic places in indigenous communities, and African-descendant cultural institutions, among many other facilities and services validated in the state and municipal based on culture registries, are some of the 24 kinds of interpersonal venues that the gran could endorse. Economic advisers and financiers spoke with the musician. The research goal was to find a way to help the music business deal with an epidemic disaster.

# Conclusion

To summarize, nobody could have seen or seen the Covid 19 epidemic coming; yet, it shattered the society humanity previously knew and left humanity now striving to recuperate first from the resulting harm and transformation. The music business, particularly music business people, was one of many industries that identified people by the epidemic. Countless music businesses have encountered many problems and hardships, including financial difficulty, insecurity, travel limitations, psychiatric illness, and more. People were forced to explore prospective opportunities in life in the middle of the unrest to remain afloat despite this meaning different thing. Such challenges and possibilities experienced by music producers have contributed to the development of the modern music business. Musicians need a better understanding of numerous challenges encountered and how they have been overcome and to learn about the various changes that have been discovered that contributed to the formation of a long-term career.

### Barriers to Completion

Due to the Covid 19 pandemic being a recent historical issue, there is a lack of data and information on the topic. I plan on tackling this issue by using research materials, mainly articles, reports, and statistics. These sources and an interview will help me thoroughly identify the activities run by Music entrepreneurs.

Furthermore, finding accurate sources of revenue and financial reports during covid-19 could be challenging to find. However, the study involved using trusted; well-founded sources used or from reputable music establishments like PRS and BPI.

 The conversation could be overwhelming for the entrepreneur. Alongside that, the advice given may not help everyone. It can be handled by taking the interview at the entrepreneur's pace and getting different perspectives and a disclaimer that everyone's journey and experiences will differ.

### Speculative Outcomes

I believe that what we learned during the epidemic can assist music business people in making a profit and maintaining a profitable and long-term career in the future, particularly in moments of crisis.

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