



Where Can We Worko

A Report on Workspace Availability for New York City Musicians

by NYC Performing Arts Spaces

December 2007

“New York is the cultural capital of the nation – a big part of what draws visitors here from every corner of the globe. Last year, we hosted a record 42.6 million tourists; 50% of them visited a museum, attended a concert or play, or took in another of our city’s amazing range of cultural offerings.”

– Mayor Michael Bloomberg, New York City EXPO for Business, November 2006

“Space and real estate
are truly critical issues
for music and the
performing arts in
general in NYC.”

– a “Where Can We Work?” survey respondent

About This Study

“Where Can We Work?” examines how the costs and availability of rehearsal and performance space restrict professional musicians’ activity in New York City. The study drew on documented patterns of supply and demand and on specially commissioned surveys of musicians.

When the New York State Music Fund (NYSMF) was established in 2006 to make productive use of the New York State Attorney General’s payola settlement funds, NYC Performing Arts Spaces applied for a grant. Our NYSMF grant made it possible for us to go beyond supply-and-demand data collected from nycMusicSpaces.org, our interactive website of rehearsal and performance spaces. It enabled us to examine how the availability of rehearsal and performance space in the New York City area directly impacts musicians’ work patterns and productivity.

Our findings draw on information from two main sources of professional musicians:

- an initial, diverse focus group of 16, and
- 361 musicians who participated in an online survey. The survey population derived from lists supplied by arts service organizations and government arts agencies.

The study aims (1) to identify the rehearsal and performance space needs and consequent productivity constraints of professional performers, composers and music educators, and (2) to propose realistic strategies for grantors and policy makers to support musicians. We are very grateful to the New York State Music Fund for this opportunity to serve New York’s music community.

In addition to the seminal grant from the New York State Music Fund, the Christian A. Johnson Endeavor Foundation and the Amphion Foundation supported this study.

Mission of NYC Performing Arts Spaces

This study, “Where Can We Work?”, is a project of NYC Performing Arts Spaces, a non-profit organization that aims

- to foster a vibrant and prolific performing arts community around shared resources of space and talent,
- to increase stability and growth within the artistic community,
- and to help broaden public access to the performing arts.

The core program provides information on available rehearsal and performance spaces in the five boroughs through free online databases.

NYC Performing Arts Spaces
10 Gracie Square
New York NY 10028-8031
212-650-0211
www.nycPASpaces.org

Copyright © NYC Performing Arts Spaces
2007. All Rights Reserved.

Table of Contents

Executive Summary

Music: An Economic Engine	4
...And a Tough Business	4
Seeking Affordable, Suitable Workspace	6
Supply, Demand and Competition	7
Real Estate Realities	7
Recommendations: Strategies for Support	8

Chapter 1: The Impact of Workspace

Summary	10
Rehearsal Space	11
<i>The Elusive Rehearsal Home</i>	11
<i>Current Rehearsal Spaces</i>	13
<i>Rehearsal Rates and Affordability</i>	13
Performance Space	15
<i>Ideal Performance Spaces</i>	15
<i>Current Performance Spaces</i>	16
Recording Spaces	18
The Data and the Real World	19

Chapter 2: How Musicians Lead Their Lives

Summary	21
About the Respondent Musicians	23
Musicians' Performing Activities	24
Musicians' Composing Activities	25
Musicians' Teaching Activities	26
Musicians' Outreach	27

Chapter 3: The Economics of Making Music in New York

Summary	29
The Finances of Musicians' New York Work Lives	30

The Entrepreneurial Side of Making Music	33
<i>Self-Producing</i>	34
<i>Being Presented by a Venue or a Music Presenter</i>	34
<i>Expenses</i>	35

Chapter 4: Realities and Challenges

Summary	37
Competition: The Club Scene and the Sellers' Market	37
Real Estate Development Realities	39

Chapter 5: Fixing the Problems

Strategic Recommendations	41
<i>Create a Subsidy Program to Increase Lower-Cost Rehearsal Space</i>	41
<i>Create a Residency Program for More Long-Term Space</i>	42
<i>Involve Government and Music Organizations in Joint Solutions</i>	42
<i>Enlist Music Makers on Their Own Behalf</i>	43
<i>Establish a Music Funders' Consortium</i>	43
Strengthening Musicians' Ability to Make Music	44

Appendix

Acknowledgments	45
The Study Team	45
The Study Process	45
Musicians' Workspace Priorities	48
Musicians' Primary Music-Related Expenses	49
Additional Population/Income Information	49

The Survey 52

Executive Summary

Music: An Economic Engine

“The fact that there is a constantly self-replenishing supply of wonderful musicians is the greatest blessing of living [in New York City].”

Unless otherwise attributed, all quotes in the report are from the survey respondents, who were promised anonymity.

Making music – in addition to the cultural richness it brings to our city – generates hundreds of millions of dollars each year for the city’s economy. In 2005, opera companies, orchestras and other major non-profit music groups accounted for \$422 million.¹ A significant portion of the \$198 million generated by major venues such as Lincoln Center, Carnegie Hall and the Brooklyn Academy of Music came from music presentations.

These figures do not reflect the activities of more than 15,000 individual professional instrumentalists and vocalists who take part in smaller presenting groups and organizations throughout the five boroughs.²

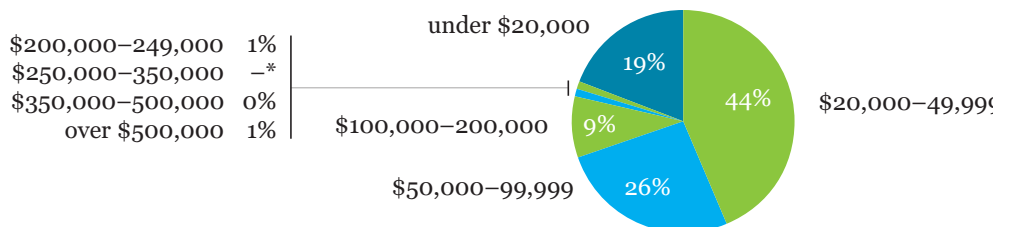
...And a Tough Business

Access to infrastructure – that is, workspace – is crucial to musicians’ efforts. The real estate boom in New York City is making it increasingly difficult for all but the best-financed music institutions to find rehearsal and performing space here. Many of the organizations that make New York special have been forced to adapt or perish. Overall, the health of the diverse music community – a vital cultural and economic force in our city – is threatened.

The economic complexity of musicians’ lives is striking: Invariably, it is a balancing act of scheduling, finding performing groups and venues, performing, teaching, composing and recording. They cobble together resources ranging from day jobs to functioning as small-business music entrepreneurs. What is even more striking is the uncertainty of the rewards. In our focus group and online surveys, musicians point to **dwindling performance opportunities in New York City – specifically those that promote their artistry and pay equitably – as a serious challenge.** As a result, incomes are likely to fall.

As for musicians’ incomes, 87% of survey respondents checked a category for 2006 income, as follows:

Musicians’ Income in 2006



* This option was erroneously omitted from the survey

¹ Alliance for the Arts. *Arts as an Industry: Their Economic Impact on New York City and New York State* (New York: Alliance for the Arts, 2006), 32.

² Robin Keegan, Neil Kleiman, Beth Siegel and Michael Kane. *Creative New York* (New York: Center for an Urban Future, 2005), 6.

Note that 63% of respondents reported income under \$50,000. Primary income sources are performance and teaching fees and commissions for composers.

The New York State Department of Labor gives the *average* 2007 income for individuals employed in the broader Arts, Design, Entertainment, Sports and Media Occupations as \$62,430, and more specifically for Music Directors and Composers (the only category for musicians) as \$56,290, a figure that is significantly higher than reported by the musicians in our survey pool.³

Musicians in New York City face particular economic challenges focused on infrastructure:

First, there is the [high cost of living in New York](#) – particularly housing – which a newcomer to New York put in broader perspective:

“Young performing artists who are new to the city... do not benefit from rent control..., do not have a built-in network of support for their activities, and are graduating from music schools... with unprecedented levels of educational debt. The skyrocketing real estate market is the single greatest threat to New York’s continued international vitality in the... arts.”

Second, there is the [high cost of renting rehearsal spaces](#), driven up by the real estate market and competition for the most affordable, suitable spaces among a shrinking set of options. For many, renting and transporting pianos and percussion instruments further increases the costs.

“The rates we’ve paid for an evening rehearsal are ‘affordable’ if we’ve got a high-paying gig coming up (e.g. a private party, corporate, etc). They’re not really affordable if we’re just rehearsing for a show at a music club or a self-produced recording.”

Third, there is the [high cost of gaining access to performance venues](#). This occurs whether musicians rent space to self-present or they are presented by venues, with associated vagaries of payment arrangements.

“What I need to pay musicians... is typically as much or more than I can take in revenue at smaller NYC venue. Therefore, on many gigs I lose money right at the door. Other gigs or commissions do bring in a profit to me. But these are outweighed by all the ongoing costs of marketing my music professionally to major venues and to [an] audience.”

³ New York State Department of Labor, Workforce & Industry Data, Occupational Employment Statistics. Wages 2007. <http://www.labor.state.ny.us/workforce/industrydata/apps.asp?reg=nys&app=wages#27-0000>

Seeking Affordable, Suitable Workspace

While comprehensive quantitative data on rehearsal and performance space has not been tracked by government or cultural organizations, the frequency with which difficulties in renting affordable space were cited by musicians in our surveys was striking.

“Affordable usually doesn’t equal suitable... There seems to be no ‘middle ground’... you either make do or you go broke.”

“The spaces are there, but it doesn’t mean we can afford them or get access to them.”

Workspace is central to musicians’ music making. Because their work “days” involve moving from place to place, the best use of limited funds and time and of transportation is critical. Survey respondents said that they currently satisfy their needs for space to practice, teach and record. But they repeatedly said that **access to affordable, acoustically supportive, well-located rehearsal and performance space in New York City is their greatest challenge.**

Defining suitable space can be subjective, but respondents listed their **priorities when renting rehearsal space** as follows:

- Cost/Rental Rate + Labor/Affordability (more than 50% of respondents)
- Tuned Piano
- Supportive Acoustics
- Location

Survey respondents said **“affordable” rehearsal space is \$25, the median hourly rate for a space for three to five musicians.** This figure agrees with the average price musicians request on nycMusicSpaces.org. The range was from \$10 per hour for one musician to as high as \$50 per hour for more than 75 musicians.

Respondents listed their **priorities for performance space** as follows:

- Supportive Acoustics
- Cost/Rental Rate + Labor/Affordability
- Location
- Tuned Piano
- Size of Space

Asked if they could find performance space that suited their priorities, 29% of respondents said “always,” 56% said “sometimes” and 2% said “never.” In a more specific follow-up survey, **37% defined the lower range of “affordable” as \$100 to \$300 and the higher from \$1,000 to a top figure of \$8,500.**

For both rehearsal and performance space, **musicians’ primary location preference is Manhattan, with Brooklyn a distant second.**

Supply, Demand and Competition

Availability of rehearsal space and performance opportunities is now a major problem for many musicians. The supply of suitable rehearsal spaces does not meet the demand at a price that many musicians consider affordable. The cost of doing business causes facility operators, themselves generally tenants, to pass along the higher lease and utilities costs to their customers. Real estate development pressures also squeeze; venues close more frequently, further decreasing supply. Clubs in downtown Manhattan and Brooklyn that host experimental music are being particularly hard hit.

Based on respondent musicians' forecasts for activity in 2007 and 2008, their level of performance in New York City will not increase. With fewer performance venues, facilities can increase rental rates, and presenters are under pressure to decrease payments to musicians. Payment arrangements vary from fixed or negotiated fees to percentages of "the door" or bar receipts at clubs.

Therefore, when opportunity presents, musicians seek other options. They record more. They go elsewhere. This can be construed as a positive export of New York's musical talent, but it reduces exposure to the wealth and diversity of music making for New Yorkers and tourists. In 2006, 95% of respondents performed in the U.S. beyond New York City and 30% performed in other countries. Sixty-four percent expected the same pattern for 2007 and 2008. European countries attract musicians, both for the government subsidies that ensure a fee and for the prestige of work outside New York City.

Real Estate Realities

Given the increasing construction costs and time constraints for developers of new commercial and residential buildings and the rising commercial rental rates, prospects are dim for new affordable, dedicated music rehearsal and performance spaces, especially in Manhattan.

The New York City Department of Cultural Affairs reports that only one facility devoted to music is in the planning stages, that of the Orchestra of St. Luke's' classical music rehearsal center, for which a site has not been confirmed.

Recommendations: Strategies for Support

If the public and private sectors in New York City agree that music making beyond the establishment venues and companies is crucial to the City's cultural life, innovative steps – in some cases similar to those already in place for other cultural resources – must be enacted. In addition to addressing the urgent demand for more affordable workspace, data on the scope of the music community and its needs must be amassed.

“Great music and musicians cannot thrive without support infrastructure...”

– Jonathan Rose Companies,
Developing Times (Newsletter 7,
Spring 2007), 13.

The following strategies and collaborations involving musicians are realistic, could be implemented in a short time, and are relatively modest in cost.

1. Create a Subsidy Program to Increase Lower-Cost Rehearsal Space

A government or foundation subsidy for music rehearsal facilities would make rehearsal spaces more affordable for musicians and more productive for facilities. A current model is the New York State Council on the Arts (NYSCA) Dance Program's subsidy for dance rehearsal studios, in which non-profit cultural organizations agree to provide at least 1,000 hours of subsidized rehearsal time at \$10 or less per hour to non-profit dance artists/companies, generally on a first-come, first-served basis.

2. Create a Residency Program for More Long-Term Space

Government agencies, foundations and for-profit businesses would underwrite a residency program in cultural venues, such as libraries, schools and religious institutions, enabling performers and composers to have consistent work space for a period of months. In exchange, the musicians would provide a set number of activities that would be community- or music-genre focused. The facility would receive a grant for providing the space and promoting the community-based outreach, and the musicians would receive a stipend. A corporation or foundation would sponsor a pilot project.

For-profit businesses that operate 24/7, such as law firms, could offer their underutilized auditoriums and meeting facilities. These contributions to the cultural infrastructure of New York City would be considered part of their company marketing and branding efforts.

3. Involve Government and Music Organizations in Joint Solutions

An effort already underway would provide proposed tax benefits for three tiers of clubs in return for their paying musicians at the prevailing wage rate. New York City Council Member Alan Gerson is working with tax

specialists from the City Council to craft legislation – modeled on the existing “Film Tax Credit” – that would provide a business tax credit on city corporate taxes for “qualified expenses” to encourage venue owners to produce quality live music performances. Currently, the credit is proposed for rooms with a public assembly limit of 250 or less. This bill is at the beginning of the legislative process and, therefore, is subject to change.

4. Enlist Music Makers in Their Own Behalf

As stakeholders, even given their limited networking time, the musicians need to participate. Through an online bulletin board, musicians would provide one another with an early alert system of potential changes in facilities, such as closings. Further, they would have a public forum in which to discuss income and productivity, thereby quantifying problems and helping the public and private sectors to retain their talents in New York City.

5. Establish a Music Funders’ Consortium

A prototype already exists: the dance community has a dance funders’ consortium that includes government, private foundations, and corporations active in funding dance. The group meets periodically to discuss issues.

A music funders’ consortium, reaching out broadly for its membership, would further define needs, such as amassing data on musicians’ productivity and on workspace availability and costs. Initially, those in the consortium would support the rehearsal space subsidy and residencies strategies for performers and composers described above.

Implementation of these five strategies would improve the cultural infrastructure on which musicians depend to rehearse, perform and compose in New York City. These strategies would also raise awareness of the importance of affordable, suitable workspace. They would help stabilize and strengthen the health and future of the breadth of music making, a major New York City cultural asset.

“Performances featuring excellent music and musicians bring the venue and the city cultural capital and dividends that go beyond the dollars that patrons pay at the door. The artists should be entitled to some of the proceeds.”

Chapter 1

The Impact of Workspace

“Are ‘suitable’ and ‘affordable’ mutually exclusive criteria?”

Summary

New York City musicians say that, for many of them, adequate rehearsal spaces cost too much to rent, and the amount of money charged for use of the diminishing number of performance spaces cuts deeply into what they realize from performances. Rehearsal space is not only about cost; other factors such as adequacy of soundproofing, a well-tuned piano and availability of the space can also be crucial. But it is cost that musicians cite most frequently as being their greatest challenge, with 37% saying they find it impossible to obtain affordable spaces in which to perform.

The number of variables in finding and using rehearsal and performance space is far more complex than what an audience sees on a stage. Ideally, musicians would have their own dedicated rehearsal and performance “homes.” In reality, lacking the financial resources and the committed following to underwrite such new facilities, [musicians and groups have to settle for shorter-term use of facilities that often cost too much to rent or that yield too little income from performances, or gigs.](#)

Two writers offer vivid examples of how these economic and physical conditions affect music making in the burgeoning but limping new music scene in downtown Manhattan and Brooklyn:

Alex Ross, music critic at *The New Yorker*, writes that “... there’s more new music in the city than ever before,” and “an exceptionally vital group of young composers is driving the proliferation of new music.” Ross also notes that the club called “The Stone features experimental composition alongside free jazz and non-commercial rock” and laments “Tonic, which, sadly, has been priced out of the Lower East Side” and out of business.⁴

Composer/guitarist Marc Ribot, on the finances of performing downtown, states that “market funding [admission fees] is no longer feasible” and that the musicians are in fact subsidizing venues by playing for a reduced fee or no fee. He also notes the trend toward significant downsizing of clubs’ capacities in recent years.⁵

⁴ Alex Ross, “Club Acts: New York’s vital new-music scene.” *The New Yorker* (16 April 2007), 166–167.

⁵ Marc Ribot, “The Care and Feeding of a Musical Margin,” [allaboutjazz.com](#), 5 June 2007.

There are no comprehensive quantitative data on rehearsal and performance space produced by government or cultural organizations. But musicians responding to our survey consistently cited access to available, affordable, suitable, well-located workspace in New York City as basic to their being able to rehearse, compose and perform. Over and over, their comments indicated that **cost and availability of both rehearsal and performance spaces were their greatest impediment** to being able to make a living by presenting music in New York City.

Rehearsal Space

The Elusive Rehearsal Home

For 53% of respondent performers and composers, a rehearsal home, even if shared among several groups, topped their wish list. Twenty-seven percent commented that “continuity” is a priority. Some musicians considered it “important” or “somewhat important”; these included, specifically, a composer for film and television, director of a chorus of 30, artistic director of a new orchestra, leader of a 10-piece band.

Many factors are involved in moving from one rehearsal space to another, and using a consistent space has the following advantages:

- Better attendance, particularly for larger groups

“It keeps things simpler when scheduling, there are fewer phone calls to make...”

- Consistency of acoustics/sound/technology

“The orchestra likes to sound the same each time so they don’t have to make too many adjustments.”

- Consistency of location/transportation

“Much easier to track where I need to be from night to night.”

- Dependable facility administration

“Using the same rehearsal space, equipment, PA system, etc., gets the band up and running much faster than bounding around different studios...no time-wasting surprises.”

- Dependable instruments, if rented from the facility, particularly a tuned piano

“It is very important to use the same rehearsal space for the same gig [for the] availability of instruments.”

“It would be great to rehearse and perform in the same venue to assist in balance issues, and it would further be great if this space would allow for live recording without expensive stagehand fees and/or licensing fees to the venue.”

“The rental of professional rehearsal studios, which are the most reliably spacious, affordable, and available enough, often pits us – a cappella vocalists – against very loud competition...”

“It would be wonderful to consistently use a space that is easily accessible, has good acoustics, is spacious, clean and affordable. It would give me and my band a higher comfort level and reduce stress immensely.”*

*When musicians refer to acoustics, they mean two facets of sound: 1) *soundproofing* between spaces, so that those rehearsing in one room cannot hear those rehearsing in adjacent spaces or any other noise inside or outside the building, and 2) *balancing sound* within the space, so that all musicians can hear each other.

- Lower costs of rental and staff

“This just simplifies having to research a new place for each rehearsal and not knowing how it will work out before you get there.”

- Networking

“There are places where more successful bands rehearse and it can be good networking to run into other good players at certain rehearsal spaces.”

- Reduced or eliminated cost of transporting instruments and overnight removal for storage

“It is expensive to rent vehicles to move the large musical instruments and stands. It is cheaper and less strain to store the equipment in one place.”

“I conduct a band which uses a lot of percussion equipment, and it is extraordinarily difficult to move around.”

- Reduced physical set-up time

“I have an opera company and regularity is important. Once we get into production, we need consistent space for staging.”

- Storage of instruments/equipment/music library

“So much stuff to organize, between equipment and sheet music library.”

Several follow-up survey respondents reported renting rehearsal spaces by the month, clearly more advantageous than hourly rentals. One commented, “I now share a permanently leased commercial space with some other artists, which costs \$2,000 in rent per month. We have our own piano & drum set there.”

Without a consistent rehearsal home, the time needed to research and negotiate different spaces impacts the full rehearsal budget and, most significantly, the productivity of the musicians.

Current Rehearsal Spaces

“Affordability’ is a difficult concept – we ‘afforded’ the rates we did because we had to... and, truthfully, for a short number of hours, the figures we paid are not too bad. The problem is the dearth of long-term rehearsal options covering many hours, because rehearsal costs in that case add up very quickly and become unaffordable. As a result, the musical product suffers because we are restricted in when and how many times we can rehearse.”

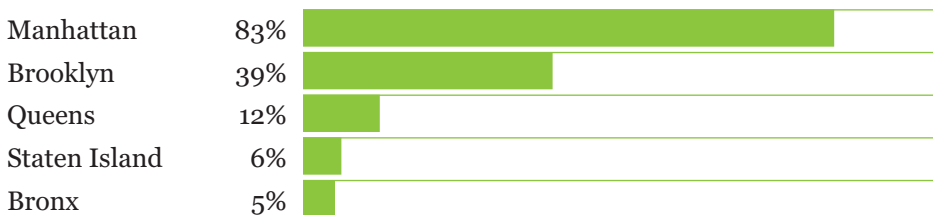
Asked to comment on what they saw as the major problem in finding suitable, affordable rehearsal space in New York City, respondents wrote in “cost, price, affordability,” synonyms for “Rental Rate + Labor.” Together, [those responses reinforce “Rental Rate + Labor” as the number one priority, around 50%](#). (See Appendix, page 48.)

Tied for a second were “availability, competition” and “instruments.” The comments also repeatedly cited the lack of, and need for, tuned pianos in rehearsal rental spaces.

During 2006, 87% of composers and performers surveyed reported using an average of 10 different rehearsal spaces.

“It’s impossible for us to rent space b/c of budget reasons – it’s frustrating that dance studios can be rented for \$10–15/hr, but a music studio with a piano and a few mallet instruments is more like \$50/hr, even though it’s probably dark and dank and lacks sufficient sound systems.”

Where Musicians Rehearsed in 2006



Percentages add up to more than 100% because respondents could check more than one answer.

Notably, [Manhattan is the borough of choice for composers and performers](#) by more than 2:1. For many, this is because of their Manhattan-based teaching and performing commitments.

Rehearsal Rates and Affordability

“The rates we’ve paid for an evening rehearsal are “affordable” if we’ve got a high-paying gig coming up (e.g. a private party, corporate, etc). They’re not really affordable if we’re just rehearsing for a show at a music club or a self-produced recording.”

Several factors determine the rental rates musicians pay. Among them are location and the number of instrumentalists and vocalists to be accommodated, which impacts the size of space. The table below is a composite of 2006 searches for rehearsal space on nycMusicSpaces.org.

“To rent a small soundproof space with a piano ... costs about \$25/hour.”

“I lead a large (45 players) new group which needs percussion, making it difficult to find a NYC space that doesn’t chew up the meager budget.”

Users’ Requested Price per Hour for Rehearsal Space

Performers in group	% of Users Requesting (total 11,708)	Median (50%) would pay/hour
1	15%	\$20
2	13%	\$20
3–6	46%	\$25
7–15	16%	\$25
15–25	4%	\$30
25–50	3%	\$40
50–75	<1%	\$50
Over 75	2%	\$50

This table shows that almost half of users of nycMusicSpaces.org are small groups or bands. For them, size of group is the main factor driving the requested hourly rental rate. Further, 90% of the total queries were for groups of between one and 15 musicians.

Lack of availability is a major impediment. Many respondents commented that their preferred rehearsal spaces were “already booked.” One noted, “Availability – good, large, clean, well-lit spaces are booked all the time, and it can be difficult to get rehearsal space.” **This competition also tends to drive up rates and drive down service.**

About one third of survey respondents indicated a willingness to participate further in the study. In July 2007 we followed up with a short, specific survey on rental rates they had paid in the past 12 months.

- For those who *booked rehearsal space*, rental rates per hour ranged from free for 1 musician to \$400 in a prime Manhattan establishment performance venue for 70 musicians. Even though 65% said that the rates they paid were “affordable,” 10% of them wrote in preferable lower rates.
- But 22% considered the hourly rate they paid “unaffordable.” The range paid was \$10 to \$80, depending on the number of musicians, with **the majority saying \$15 to \$25 per hour was affordable.**

One respondent reported that at Local 802, the American Federation of Musicians headquarters on West 48th St., union members have access to only two spaces at \$10 per hour in the daytime and \$15 per hour at night, with longer hours at higher rates on the weekends.

Performance Space

Requirements for performance venues are of course somewhat different than for rehearsal spaces. Supportive acoustics and location were key considerations for our respondents, as were overall rental and staffing costs. In addition, [the shortage of adequate spaces for different kinds of music ran as a theme](#) through respondents' comments.

Ideal Performance Spaces

“The type of audience the space attracts – is it a room where people come to listen intently to music? Is it a bar where the music is part of the scene? Is the music in the background with only a minority of the audience attentively listening?”

Several elements are crucial to finding a good performance venue. These include:

- *Reputation*
- *Location* – Many venues attract audiences. Some are also supportive of the musicians who perform.
- *Size of Audience Space* – The kind of music being played – whether classical chamber music, experimental jazz, or world music – dictates the most appropriate audience capacity.
- *Acoustics* – Being able to hear, both for audience and among musicians, is critically important.
- *Instruments* – A tuned piano and on-site percussion instruments are crucial to both performance quality and budget.
- *Basic Equipment* – Music stands, chairs and lighting should be considered basic and supplied.

“A performance space like [the late] Tonic – i.e., musician friendly, music seven nights per week with several shows per night, capacity over 100, bar, adequate/good acoustics, good PA, good piano, no rental charge to musicians.”

“We need more smaller performing spaces, so we can offer more variety, with the hopes of expanding the audience’s horizons.”

Current Performance Spaces

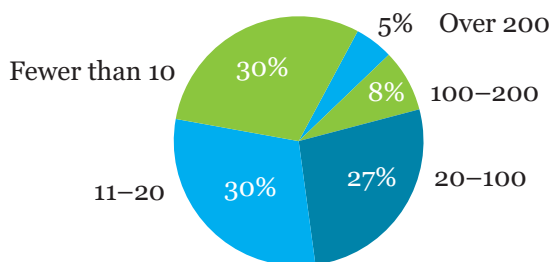
Respondents to the follow-up survey provided the following data on performance space for the past 12 months:

- For those *who booked performance space*, rental costs ranged from \$60 for two musicians to \$13,000 for 200 instrumentalists and vocalists in a prime Manhattan establishment venue. Sixty-three percent considered the rates they paid “affordable.” **Thirty-seven percent said the rates they paid were not affordable**, and defined the lower range of “affordable” as \$100 to \$300 and the higher from \$1,000 to a top figure of \$8,500.
- For those *facilities that rent out performance space*, **67% have kept their rates the same and 33% have raised them in the last year**, due to increases in cost of living, their own rents and utilities. On average, based on their capacities, the occupancy rate was 62%. Forty percent expect more rentals in the next 12 months, while 55% predict the same.
- Of those facilities that have performance space, 96% rent out spaces, and 60% also present or produce programs.

For both rehearsal and performance space, 86% of follow-up survey respondents booked space in Manhattan, with 21% also booking in Brooklyn, and 9% in Queens.

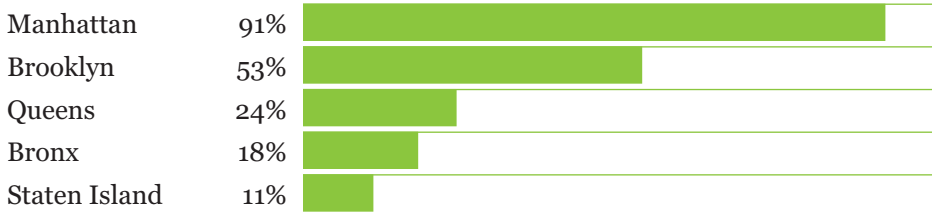
The following charts shows how often respondents to the larger survey performed in New York City.

Number of Performances in 2006



As with rehearsal spaces, Manhattan was the most popular borough for performance by a wide margin, although the distribution percentages were higher in *every* borough when compared with rehearsals (see table on p. 13).

Where Musicians Performed in 2006



Percentages add up to more than 100% because respondents could check more than one answer.

Our survey asked those who used performance space to identify their top priorities from among a list of characteristics:

- Supportive Acoustics
- Cost/Rental Rate + Labor/Affordability
- Location
- Tuned Piano
- Size of Space

For performers, acoustics was their top priority by almost one third, while size of audience space ranked the lowest. (See Appendix, page 48.)

When asked if they could find performance spaces that fit their priorities, 29% said “always,” 56% said “sometimes,” and 2% said “never.” Of those who checked “sometimes” or “never,” 43% said the problem was “cost,” 23% “availability”; and 14% each “acoustics” and “size.”

The following table shows the kinds of traditional and alternative spaces where survey respondents said they performed in 2006.

Kinds of Performance Spaces Used

	Primarily Performer	Primarily Composer	Performer/Composer
Concert halls	76%	80%	81%
Clubs	51	65	74
Orchestra/theater pit	24	19	19
Religious institutions	51	38	42
Schools – all educational levels	49	43	49
Other	27	28	26

Percentages add up to more than 100% because respondents could check more than one answer.

By a wide margin, performers and composers, plus those who combine both roles, performed in concert halls. Composers and performer/composers ranked clubs as their second most frequent venue, perhaps because of the lower presenting costs.

“[We] need ONE great hall...with great acoustics for early music...with an affordable rental fee (under \$2,000)...”

“Lack of available performance opportunities is the single biggest problem I face. The effort and time necessary to book a one night performance that either costs me or pays nothing is extreme.”

Two respondents described the choices:

“I’m not happy with any available spaces. Concert halls are far too expensive and exclusive, and usually too big for a small group, and too stuffy. Clubs rarely have a piano . . . , and though the atmosphere is better, the sound is usually compromised . . . ”

“Most of my work [as a composer] skirts the line between club-appropriate and concert hall-appropriate – we need venues that combine these two worlds!”

On the issue of availability, one category of professional venues would seem logical to supplement the supply. Many educational institutions have excellent performing arts facilities and auditoriums that can easily serve musicians’ workspace needs. However, their priorities are with those in their educational community, and their peak times of use are generally also musicians’ peak times of need.

Recording Spaces

The rapidly changing environment of how and where audiences listen to music and how music is distributed is obviously impacting New York musicians’ work lives.

Eighty percent of respondent performers, 90% of composers and 75% of music educators record their music; of those who combine those three roles, 90% record. The recording process involves rehearsing, actual recording, and then editing.

An average of 83% rehearse in New York City to prepare for recording. For those who rehearse outside New York City for their recording sessions, 50% live outside the city and another 18% said it is cheaper to rehearse outside the city.

When asked about the spaces in which they *record* in New York City, they not only replied about geographic locations but also specified the recording studios they used.

- 55% use professional recording studios
- 23% record at home or others’ homes
- 13% use performance spaces

Forty-five percent record in the tri-state area (beyond the five boroughs), 26% elsewhere in the U.S., and 21% outside the United States.

The Data and the Real World

The table below describes the organizations and their rehearsal and performance space listed on www.nycMusicSpaces.org.

Spaces Listed on www.nycMusicSpaces.org

As of October 1, 2007

Total Number of Listed Spaces	996
Rehearsal spaces	780
Performance spaces	216
Flexible/convertible spaces for both rehearsal and performance use	145

Total Number of Listed Organizations	270
Those in Manhattan	196
Those in Brooklyn	38
Those in Queens	22
Those in Bronx	7
Those in Staten Island	7

Primary Type of Listed Organization	
Dedicated performance/rehearsal space	122
Religious institution	40
Educational institution	21
Community/cultural center	31
Museum/Library	10
Dance school	7
Recording studio	17
Fitness/gym/yoga studio	1
Other type*	21*

* Of the 21 "Other" types of organizations:
 6 are miscellaneous music-related
 7 are miscellaneous non music-related
 8 are restaurant/event spaces or bar/café spaces

Listed Not-for-Profit Organizations	179
Listed For-Profit Organizations	91

The 91 for-profit organizations comprise:

Dedicated performance/rehearsal spaces	52
Religious institutions	1
Community/cultural centers	2
Dance schools	2
Fitness/gyms/yoga studios	1
Recording studios	16
Other type	17

"Not Listed" Organizations**	229
Chose not to be listed	85
Not listed because they have no space	29
Facility is a presenting organization	105
Not listed due to renovations/construction	7
Out of business	3

Total Number of Organizations (Listed + "Not Listed"**))	499
--	------------

** "Not Listed" organizations are those that are known to purposely exclude themselves from the database of spaces.

Given the large volume of rehearsal and performance spaces listed in the previous table, the obvious question is:

Why is there a problem?

- *Cost/Affordability* – The key factor.
- *Availability* – The reputations of some facilities lure musicians, but their spaces are already committed.
- *Suitability* – In the on-site visits that generally precede a rental contract, potential renters may realize that the facility does not fill their musicians' and staff needs for acoustical support and other amenities.

Chapter 2

How Musicians Lead Their Lives

“We always need flexible schedules for practice time, writing time, performing, seeing other artists, regrouping. It is an ongoing challenge to maintain a sane life within an insane field.”

Summary

What the audience sees at a performance is only a fraction of what musicians do to bring that performance to life. Musicians living in the New York City metropolitan area and working in the city lead complex, fragmented lives in pursuit of their art and their livelihood. They often combine composing, performing and teaching diverse genres, playing with a variety of performing groups, making and promoting recordings, and dealing with the outreach of new media. They must be pragmatic and highly organized to successfully juggle their professional roles and their entrepreneurial activities.

Performers who also teach music comprise 20% of our respondent population. They say their days go something like this:

Practice session at home.

Then rehearse for 3 hours for upcoming quartet classical performance.

Teach two music classes for an hour each.

Or, depending on musicians' schedules, squeeze in a rehearsal session for a new sextet, to be recorded in two months.

Arrive at performance venue for tech check for evening performance of work of American composers.

And somehow find time to focus on negotiating with groups for next performances and attempting to schedule rehearsals... plus...

Add in transportation time between each, maybe grab a meal or snack, and those days are exceedingly full.

Others describe their delicate balancing acts:

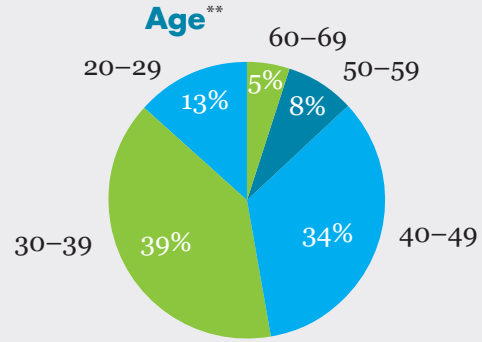
“The usual scenario is a group plays and develops a nice vibe, but then the gig is over and it's on to something else, each to his/her separate ways. As a bandleader, I often feel like, because of the time in between gigs with my band, I have to start from square one.”

Respondents' Profile

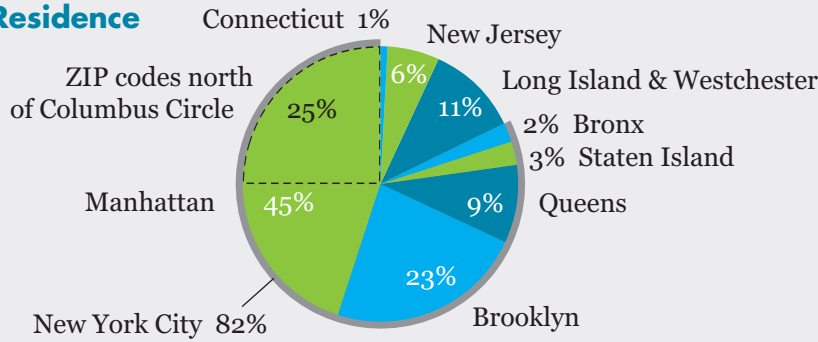
A total of 361 professional musicians participated in the online survey, a response rate of 12%.

Gender

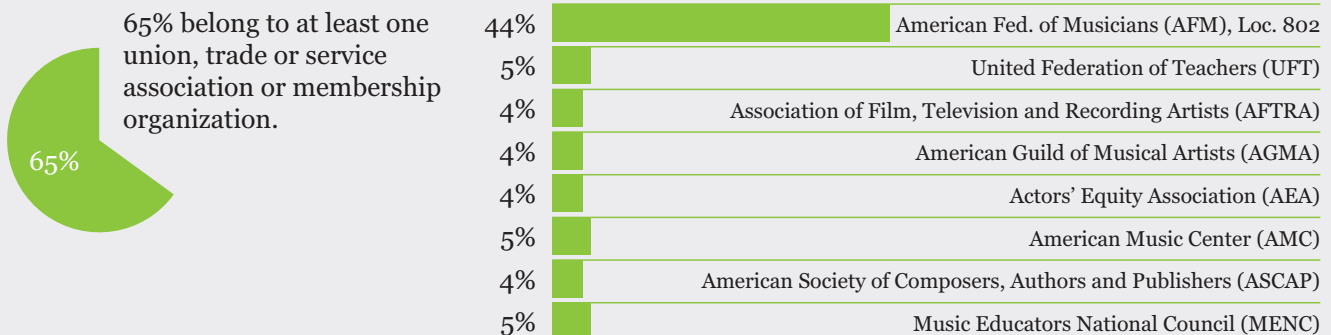
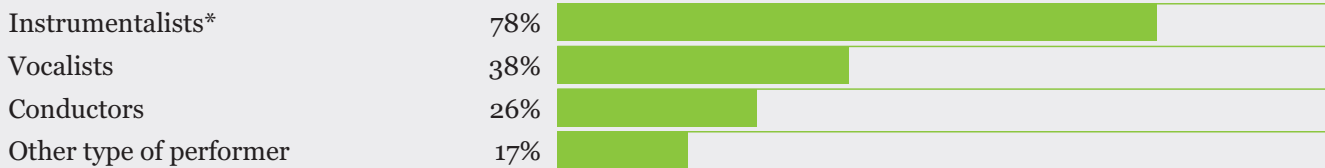
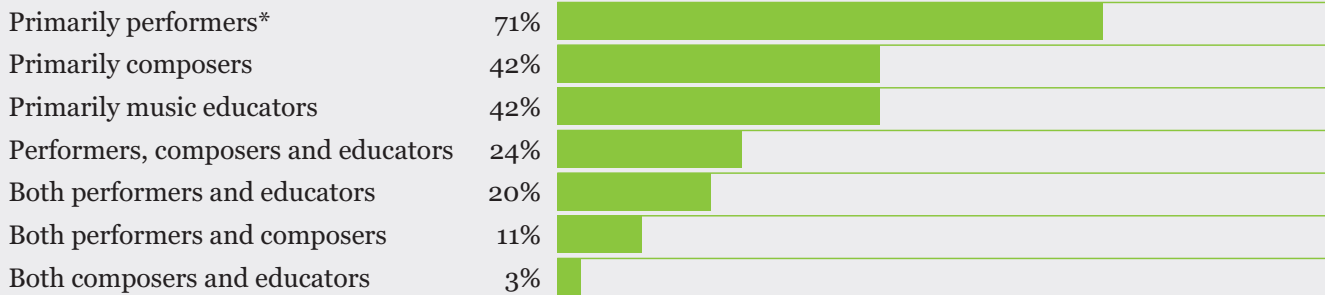
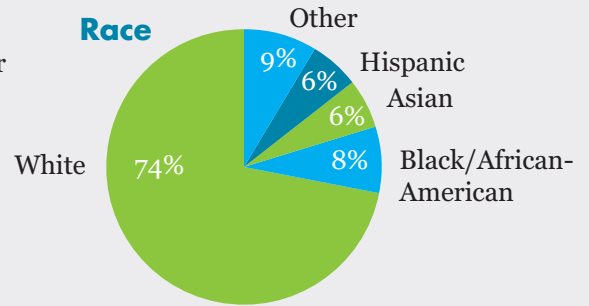
	Male	Female
Performers	54%	46%
Composers	73%	27%
Music Educators	61%	39%



Residence



Race



* Respondents were invited to check all that applied to them, hence the sum of percentages exceed 100%.

** Although the main survey did not ask respondents' ages, the follow-up survey did, and almost half the respondents complied.

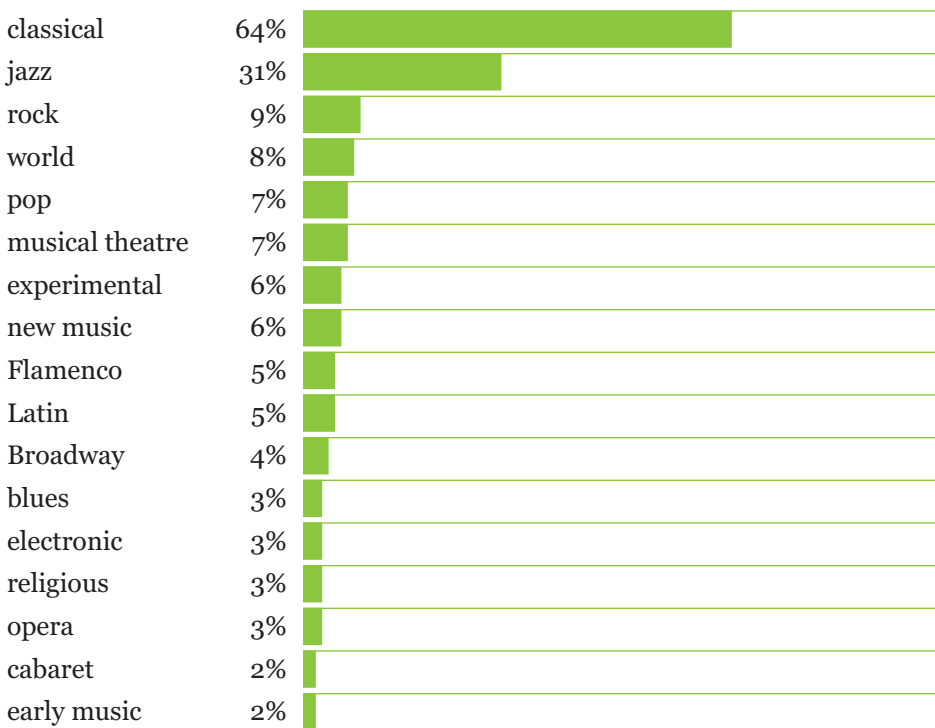
About The Respondent Musicians

From rosters provided by government arts funding agencies and membership and service organizations, we compiled a list of 2,905 professional musicians who earned at least 25% of their income within the New York City limits and lived within 50 miles of Columbus Circle. These musicians were invited by email to take the online survey (see Survey, page 52); 361 musicians responded, forming the survey respondent pool. The graphs on the previous page paint a portrait of this group.

These findings reflect a bias; many individual musicians do not receive grants or join organizations and would not appear on those rosters. We believe their music-related income would tend to be lower. Note that data on union membership, race, and residencies would clearly be different if the respondent base had been more diverse.

Not surprisingly, musicians generally compose and perform in more than one genre of music, and often more than two. These survey respondents reported more than 25 different genres:

Genres Musicians Worked In



When asked why they live in the New York City area, nearly half (46%) of musicians surveyed said because they are native New Yorkers. For 17% it is because of their music work, and for 15%, because they love being here.

The following table shows the locations where performers, composers and educators undertake the various activities related to their profession:

Musicians' Activities and Where They Take Place

	Practice	Rehearse	Perform	Teach	Compose	Record	Office Admin
At home or others' home(s)	92%	78%	17%	66%	93%	49%	76%
Music school/conservatory	29	34	41	49	11	15	11
Other educational institution with music facilities	17	26	23	44	7	9	10
Professional rental rehearsal space	19	65	6	7	4	13	2
Professional rental recording studio	3	8	5	1	3	80	0
Performance space	8	43	83	10	7	27	3
Other performing spaces within NYC	6	25	48	6	2	9	3

Primarily, musicians practice – the time-consuming activity of learning new works and preparing for rehearsals with colleagues – at home. Over three quarters also rehearse at home, clearly a convenient no-fee solution. Two thirds also use professional rental spaces and magnify the opportunities for networking.

Musicians' Performing Activities

As reported by survey respondents, 71% are primarily performers, and 78% of them are instrumentalists. Whether also composers or music educators, they often performed in different configurations. In 2006,

- 92% performed as parts of groups, 62% as soloists, and 35% as guest soloists,
- 67% performed with between two and nine different groups.

When they performed as part of groups, 53% performed with a quartet or fewer colleagues, while 40% played with orchestras and 38% with bands.

In 2006, 95% of respondents performed in the U.S., and 30% performed in other countries. European countries subsidize their arts, and musicians seek out both the exposure and the certainty of remuneration there.

“90% of my music income comes from the gigs I do outside NYC. I love the community of musicians here, but between the cost of living and the lack of venues/rehearsal space/ etc., I am seriously considering moving.”

Asked if they expect relatively the same performance patterns in 2007 and 2008 in the United States and in other countries as in 2006, 64% said yes, and 35% said no. Of this latter group, [39% predicted more performances away from New York City](#), 28% predicted more but did not specify where, 16% expected more in New York City, 12% expected less overall, and 6% did not know. Again, [the percentage expecting to perform more away from the city is not a positive sign](#).

A more diverse gathering of musicians participated in a focus group and were not subject to the online survey income qualifier. Almost none performed primarily in New York, although many performed elsewhere in the tri-state area.

Increasingly, performance opportunities, such as participating in music festivals, exist in the summer. When asked about their activities in summer 2006,

- 62% of respondents reported on-going performing in New York, but only 17% said this was an annual commitment.
- 54% reported performing *outside* New York for about two to 10 weeks, but over three quarters of them said this was not an annual commitment.

As for their summer musical activities – in New York City and elsewhere – for 2007 and 2008, 35% of respondents expected the same, 31% said they did not know yet, 25% forecast less, and 8% more. For a profession that generally plans well ahead, [this is considerable uncertainty and surely no growth](#).

Musicians' Composing Activities

“To compose a major work takes hundreds of hours.”

[Forty-two percent of respondents compose](#), and almost all do some or all of their composing at home. An average of 75% compose for themselves, other soloists or for instrumental groups. Thirty-seven percent compose for vocalists, and 19% for electronic/mechanical, i.e., nonhuman, performances.

Notation continues to be the most frequent composing format, used by 83% of composers. Thirty-seven percent use electronic music. Fifty-five percent also work collaboratively, increasingly on improvised or experimental music.

Being commissioned to compose has obvious advantages, both financial and time management.

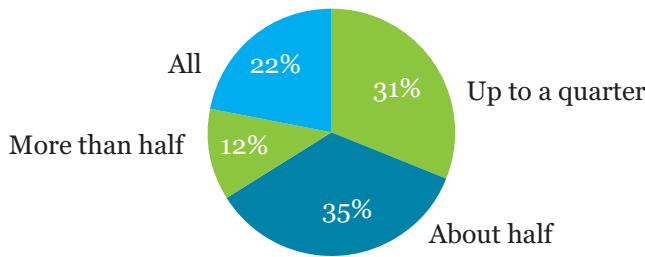
“I work as a composer in classical, ballet, opera, film & TV (plus play/perform in a band) and in the last six months I’ve started making a majority of my income in music – this is very hard to do and very expensive.”

“As a performer – obtaining a sustainable income from performing new music without taking gigs that compromise the level of musicianship... As a composer, achieving performances of my work without a significant financial contribution on my own part.”

“I write my music to fit the spaces and performance venues that I gain access to. I typically write for quartet/quintet and have had success getting performance opportunities for these groups. I would not write for an orchestra without a commission.”

“I wouldn’t compose something that I couldn’t adequately rehearse. Space, funding, etc., dictate many of my possibilities. For reasons of logistics (as well as aesthetics) I have become increasingly involved in free improvisation.”

How Much of Composers’ 2006 Work Was Commissioned



Of their 2006 commissions, 30% wrote for musical theatre, 26% wrote for dance, 15% for orchestras and 11% for education/kids.

For their composing prospects for 2007 and 2008, 33% said they expected more, 11% anticipated the same, 12% said less, and 44% said they did not know. With 67% either uncertain, a decline or zero growth, this is, again, a less than positive outlook.

As for finding suitable workspace in New York, almost 40% of composers said cost was the key factor in finding rehearsal and performance space.

Also important were availability of space, followed by size and appropriate ambiance for the type of composition. Thirty-nine percent of composers said they could “always” find space and 41% said they could “sometimes” find space that fits the needs of their performances.

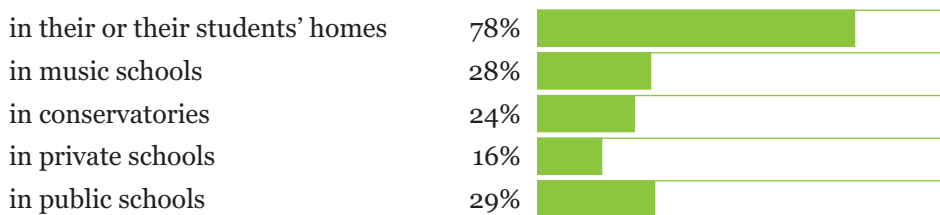
Musicians’ Teaching Activities

Forty-two percent of respondents identified themselves as primarily music educators. In addition, nearly half of the other respondents supplement their artistic work through teaching: 20% are performers and educators, 3% are composers and educators, and 24% are performers, composers and educators. As noted in Chapter 3, a major factor in their teaching is financial security and size of income.

There is considerable overlap in where music educators teach: 79% teach in New York City, and 49% teach outside the city.

As to the kinds of facilities in which they teach:

Where Music Educators Teach



Music educators reported that their teaching environments generally accommodated their workspace needs for teaching, rehearsing and performing.

Of those who taught music during summer 2006, 42% taught in summer music school or camp in New York City; of those, 45% have an annual commitment. Thirty-seven percent taught outside New York City; of those, over one third have an annual commitment; more than half taught for a period of weeks or months.

For summers 2007 and 2008, 56% expected the same activity level, 31% indicated they “don’t know yet,” and 9% expect less. Again, this is a no-growth situation.

Musicians’ Outreach

Recording their work is a major activity for 80% of the respondent performers, 90% of composers, 75% of music educators, and 90% for those who combine all three roles.

How Musicians’ Recordings Are Released*

	Performers n=285	Composers n=170	Educators n=205	P/C/E n=98
Self/Own label	56%	68%	51%	68%
Major label	11	5	9	6
Independent label	36	41	35	43
Other	5	4	5	3

* Note: multiple responses were allowed

Here again, composers and those who combine the three roles have to be aggressive in their own behalf, with their own labels. Of all respondents 35–43% were represented by an independent label. Not surprisingly, the number represented by a major label is very low.

Online sources of music downloads, such as iTunes and Amazon.com, and free online marketing resources for musicians, such as MySpace.com, have dramatically shifted the way musicians can make their music available to the public. Of respondents, **74% of performers, 81% of composers, and 70% of music educators have their own websites** as a means of publicizing forthcoming live performances, as well as promoting and selling their music.

As for distribution, 53% of recording performers used an MP3 file or other electronic download, as did 42% of composers and 35% of music educators. For those who offered downloads, 49% of performers, 59% of composers, and 46% of music educators either charge for them or are paid royalties.

Clearly, the Internet makes it increasingly possible for performers, composers and music educators to distribute music independently and affordably. Overall, performers and composers saw little growth in performing opportunities in New York City. Recording has thus become an even more favored activity in an environment that poses increasing obstacles.

“My new [wind] ensemble has thus far found it easier and more cost effective to produce recordings rather than perform live in NYC.”

“It costs too much to present concerts that receive no publicity. It’s probably better to just put out CDs and get your music heard that way.”

Chapter 3

The Economics of Making Music in New York

“It is hard to run a business if you can’t afford a place to work. In New York, complaints about high real estate costs and too little space are hardly unique to the creative industries, but these issues are particularly acute for a sector with such specific space requirements and such a high percentage of small enterprises and self-employed workers.”⁶

Summary

New York musicians’ professional lives are marked by fragmentation. They are often entrepreneurial; they diversify – performing, composing, teaching – both out of choice and necessity. Almost half of survey respondents earned between \$20,000 and \$49,000 in 2006, with music educators and those who performed in orchestras more highly paid. Performing income sources are fees or, increasingly, alternative payment arrangements, such as paying a venue to let them perform experimental music. Musicians self-produce or seek being presented by a venue.

New York City has the largest concentration of music conservatories and university music programs in the U.S. and the largest number and greatest diversity of professional musicians.

The Appendix offers examples of various counts of professional musicians used by several sources. A relatively educated guess, from emerging through established, performing, composing and teaching all genres of music, would be well in excess of 15,000.⁷ This does not include musicians who were counted as part of several other cultural disciplines:

- *Theatre* – in Broadway and non-profit theatre orchestra pits
- *Dance* – as composers for choreographers and as accompanists for dance companies
- *Media* – in the post-production phase of motion pictures and television programs and commercials, both creating the music and recording the sound tracks.⁸

“I mean, 20–25 bucks is kinda affordable, but [it is] also what my hourly wage is at my day job, which gets kinda depressing (one hour of work for one hour of rehearsal? not the most sustainable situation...).”

Precise income and population numbers are impossible to determine because methodologies vary among government agencies, unions, and research groups.

⁶ Footnote: Keegan, et al., 17.

⁷ Based on 2000 and 2002 data. Keegan, et al., 6, 9, 15.

⁸ Alliance for the Arts, 16, 26, 30, 42.

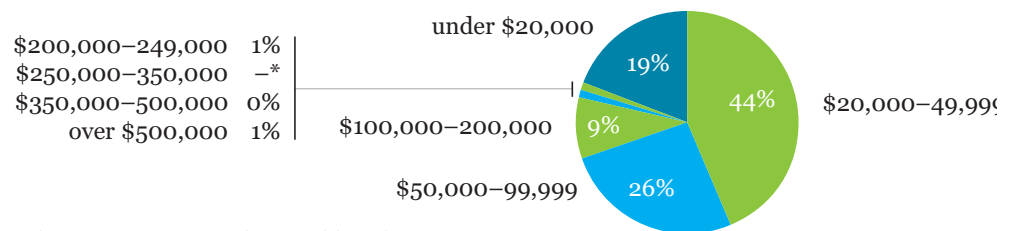
The Finances of Musicians' New York Work Lives

“The high cost and scarcity of studio time for musicians and visual artists, and rehearsal space for performing artists, regularly requires them to make heroic efforts to pursue their art in the city . . . Increasing numbers . . . are deciding it’s simply not worth it to stay.”⁹

Half of the respondent performers earned all of their total individual income from music making, as did 49% of composers, 61% of music educators, and 63% of those who combine all three roles.

As for their total individual incomes, 87% of the survey respondents checked an income range for 2006, as follows:

Musicians' Income in 2006



* This option was erroneously omitted from the survey

Altogether, 63% of the musicians in our survey reported 2006 income *below* \$50,000. If the survey population had been more diverse, it is possible that the average incomes would have been even lower.

The New York State Department of Labor gives the average 2007 income for individuals employed in the broader Arts, Design, Entertainment, Sports and Media Occupations as \$62,430, and more specifically for Music Directors and Composers (the only category for musicians) as \$56,290.¹⁰

This income data underscores the fact that musicians in New York City face economic challenges particularly due to the higher cost of living in the city.

Respondents' income data can be further defined by whether musicians performed more than one role, as the table on the following page shows:

⁹ Footnote: Keegan, et al., 17.

¹⁰ New York State Department of Labor, Workforce & Industry Data, Occupational Employment Statistics. Wages 2007. <http://www.labor.state.ny.us/workforce/industrydata/apps.asp?reg=nys&app=wages#27-0000>

Musicians' Income by Roles in 2006

n = multiple roles checked and designated

	Performers n=263	Composers n=160	Educators n=190	Performer/ Composer/ Educators n= 92
Under \$20,000	18%	23%	15%	18%
\$20,000 – \$49,999	48	46	45	52
\$50,000 – \$99,999	24	23	28	21
\$100,000 – \$200,000	8	6	11	7
\$200,000 – \$249,999	1	1	1	1
\$250,000 – \$349,000*	1	1	0	0
\$350,000 – \$499,999	1	1	0	1
Over \$500,000	1	1	1	1

* The \$250,000 – \$349,000 category was inadvertently omitted from the survey. The given percentage was calculated by subtraction.

The chart above shows that

- In all the musicians' roles, almost half the respondents were in the second-lowest income category of \$20,000–\$49,000.
- Music educators were clearly more highly paid than their colleagues in the \$50,000–\$200,000 ranges.

This data represents this survey pool; a more diverse pool would probably show even more in the lower income categories.

The chart below shows the sources of their professional income.

Sources of Music-Making Income

n=multiple roles checked and designated

	Performers n = 278	Composers n = 168	Educators n = 202	Performer/ Composer/ Educators n = 96
Performance fees	84%	73%	73%	84%
Teaching salaries/fees	66	66	84	84
Commissions	22	46	26	45
Performance royalties	32	44	23	41
Performance/Teaching residencies	36	38	40	51
Recordings*	40	50	37	58
Contractual work**	48	45	45	5

* Royalties, residuals, music downloads

** Playing for weddings, events, corporate functions, etc.

“In my sector, wages have stayed static since the late 1990s. There are no ‘cost of living’ increases for independent performing artists; however, gas and utility prices have risen, and various other things as well... The expense associated with engagements I do here remain high.”

“Stagnant fees for performances make it difficult to get ahead.”

“We have all but returned to a ‘market-driven’ music situation, where if you hope to make a living, you either have to play more commercial music (Broadway pit, jingles, film scores) or, to do your own work, do it for a percentage of the door in a place too small to be able to make a decent fee.”

As the chart below shows, based on the group size of their primary music affiliations, performers who played in the larger groups – orchestras, bands, or choruses and operas – tended to have higher incomes, probably attributable to union wages. The 17% who earned over \$100,000 predominantly played in orchestras, nonprofit or Broadway theatres.¹¹

Size of Group and Income

	<\$20,000	\$20,000 – \$49,999	\$50,000 – \$99,999	\$100,000 – \$199,999	\$200,000 – \$249,999*	Over \$500,000
Duo	20%	50%	19%	5%	1%	1%
Trio	20	50	17	8%	<1	0
Quartet	18	47	22	7	<1	0
Orchestra	12	40	25	15	0	2
Opera/Choral	9	45	33	6	2	0
Band	19	48	16	7	1	2
Other	16	44	26	8	1	1

* The income range of \$250,000 – \$499,000 was inadvertently omitted from the survey.
Percentages add up to more than 100% because respondents could check more than one answer.

The following chart shows that performers’, composers’ and music educators’ performing income encompasses several financial arrangements:

Musicians’ Multiple Financial Arrangements

n=multiple roles checked

	Performers n=286	Composers n=172	Educators n=205
Get paid a fee	79%	73%	72%
Are presented	48	55	43
Get a % of door or bar	39	44	32
Pay to rent the space	27	27	24
Pay to play	15	14	15
Pay to play and take the door	10	11	9

As the chart indicates, the alternative payment arrangements, such as getting paid a percentage of the door or paying to play, are a surprisingly high percentage. These increasingly frequent and less professional arrangements, particularly for the bar and club scene, are discussed further in Chapter 4.

¹¹ Base rates for members of Local 802, the American Federation of Musicians, from 9/12/06 to 9/11/07 are:

“Chamber Music (14 or fewer musicians)”
• \$252 for performances of 2-1/2 hours or less

• \$123.20 for rehearsals of a minimum of 2-1/2 hours.

“Classical Concert (15 or more musicians)”

• \$225 for performances of 2-1/2 hours or less

• \$110 for rehearsals of a minimum of 2-1/2 hours.

Plus pension contributions of 14% on gross scale wages and health benefit contributions of \$39.73 per performance and \$13.25 per rehearsal.

For those in the orchestra pits of Broadway musicals, base weekly wages were \$1,450.00 with an additional 6.125% for vacation, and gross wages of \$1,538.81.

Source: Website of Local 802 of the American Federation of Musicians, “Wage & Contract Info,” www.local802afm.org/wage/singleclassic.htm.

These alternative payment arrangements are a major problem, not just for younger and more experimental musicians throughout the city.

Without the stability of payment, being a professional musician in New York becomes less feasible.

The Entrepreneurial Side of Making Music

“Too much time is necessary for administration (scheduling, booking, promotion), and cost of living is so high, making it hard to find time for artistic development.”

While professional musicians often play under the auspices of non-profit groups, many operate independently as entrepreneurial small businesses, with the goal of making a living through their professional activities.

The day-to-day activities of musicians are seldom confined to their primary area of concentration – that is, performing or teaching music or composing or recording CDs or combinations thereof. As with any small business, musicians must handle time-consuming administrative responsibilities, such as:

- Scheduling and booking gigs
- Finding rehearsal and performance space
- Human resources, including selecting musicians to perform, and organizational management
- Marketing, including promotion and press
- General operations, such as equipment and instrument rental and maintenance
- Finance, including fundraising for grants or seeking sponsorships; invoicing, accounting and account management

To make a living, musicians in New York City are responsible for and enter into a variety of performing arrangements:

Performing Options

	Performers	Composers
Self-Produced	73%	88%
Presented by others	59	69
Present or produce others' work	40	31
Present or produce own and others' work	34	41
Other	4	3

Percentages add up to more than 100% because respondents could check more than one answer.

“If you assume that getting paid is a priority, that is a major problem.”

“Classical rentals . . . cost a bloody fortune; alternative spaces . . . mean working for a percentage of the door, which may mean losing money after expenses.”

“A grant application by a major orchestra can probably be written in approximately the same number of hours as an application from a small chamber ensemble . . . but the amount of time spent by the ensemble’s “staff” is not necessarily only one-tenth of the time spent by the large organization.”

For performers and especially for composers, with the attendant rehearsal, performance space and other costs, **in their entrepreneurial roles of self-producing, they must find financial sources and/or self-subsidize.**

A majority of musicians reported that they undertook the following tasks for their 2006 performances:

- Select and book venues
- Select or contract performers
- Manage the performance
- Organize and run programs
- Sell tickets
- Assist with or handle publicity

Self-Producing

The most frequent form of performing arrangement for performing is self-producing, used by 88% of composers and 73% of performers and educators.

Self-producing means retaining creative control, but facing much lower – if any – profit due to the time and money that must be invested in three main responsibilities:

1. Renting the space and handling all aspects of putting on one or more performances.

“As I become more self-produced, the cost of space becomes more daunting.”

2. Marketing the performances through all available means to attract a paying audience, to get the seats filled.

“I run a [weekly music series that] has been running two years. Although we . . . have garnered some impressive press . . . competition in NYC for audience, ticket price and with other events makes it hard to keep a consistent audience.”

3. Reaching out to press to review the performance, thereby building or enhancing a reputation for the performers.

Being Presented by a Venue or a Music Presenter

Almost 70% of composers and over 55% of performers and educators in our survey are presented. About 30–40% of musicians also present others' work.

Every performing group would prefer to be presented by a supportive venue, as opposed to renting a performing space and bearing all the expenses of self-producing a gig. Being presented has many positive aspects:

- *Legitimacy* – The status of being presented by a venue is significant, whether it is Carnegie Hall or a local church known for its music program.
- *Administration* – All aspects of staffing, box office, equipment (music stands, chairs, lighting) are provided.
- *Marketing and Advertising* – The venue handles the publicity to attract an audience.
- *Promotion* – The venue handles outreach to the press to invite critics to review the performance.
- *Payment to Performers* – Generally, a financial arrangement is worked out so that the performing group is guaranteed a payment, whether a percentage of the box office or a fee.

“Finding appropriate venues, getting audiences, high costs of doing business. I have been conducting [a vocal group] for 30 years and always need new venues for performances and clean rehearsal space. Musicians need audiences and there are a lot of choices in NY...and the marketing/publicity costs are very high.”

But there are also downsides to being presented. Variations of the following comments were frequent:

“It is much easier to be presented, but one must then adhere to the program of the presenter.”

“Presenters tend to go with the familiar, because they cannot take financial risks, and it is too much effort on their part to reach out of their inner circle.”

“For the band, it is always a challenge finding spaces that have [a] sufficient commitment of [the] presenter or partner organization to publicize the event.”

When given the opportunity to perform in public spaces for free on June 21, 2007, as part of the inaugural “Make Music New York” one-day event, 560 music groups appeared in 400 locations throughout the city’s boroughs. Most were emerging to mid-career musicians, hoping to get exposure for future paying gigs. Commitments for June 21, 2008, indicate more groups, corporate sponsors, and more press.

Expenses

Describing their primary music-related expenses,

- *Performers* listed purchase or rental of music-related equipment and supplies, instrument maintenance, paying their musicians, marketing, and recording.

- *Composers* ranked paying musicians as the major expense, followed by recording, marketing, purchase or rental of music-related equipment and supplies, and instrument maintenance.
- *Music educators* had two basic expenses: purchase or rental of music-related equipment and supplies and instrument maintenance.

For 74% of music educators, 66% of performers, and 61% of composers surveyed, music-related income covered these expenses. They said that the balance came from non-music sources, day jobs, or self-subsidizing. (See Appendix, page 49.)

For musicians who live in New York and vicinity, being self-supporting becomes much more feasible for those who are primarily music educators or perform with non-profit orchestras or in Broadway orchestra pits. For the rest, who are in the majority, cobbling together enough work to produce income to deal with the cost of living here is a fact of life.

Chapter 4

Realities and Challenges

“[The biggest challenges are] finding spaces in which to perform, finding audiences, finding money to pay for everything.”

Summary

“Where Can We Work?” shows that access to workspace affects musicians in two major ways:

- The limited supply of affordable, suitable rehearsal space and the resulting competition restricts availability as it drives up costs.
- The demands for performance opportunities from the large talent pool enable facilities and producers to increase rental rates and drive down musicians’ fees.

Given the real estate environment, the immediacy of need for workspace support and the lack of capital, the obvious solution of new dedicated music facilities are not feasible.

To be a musician in New York City means accepting the reality of most musicians’ professional lives and workspaces: competition and uncertainty.

Challenges exist on several fronts:

- Musicians’ partnerships are frequently in flux: they join groups, non-profit and for-profit; the groups continue or disband; and some musicians leave the city because they can’t make a living.
- Venues and facilities – both traditional and nontraditional – that host music rehearsals, recordings and/or performances open, expand, scale back, renovate, change rates, move or close, reacting to financial pressures and changing audience tastes.

“We do not emphasize performance because it pays too little and bookings are too far in advance and compromise our ability to rent for film/video, which pays more.”

Competition: The Club Scene and the Sellers’ Market

Pervasive in the study results was the fact that musicians must contend with increasing competition, for both rehearsal and performance spaces and for performing opportunities. The current supply-demand ratio causes musicians to spend a great deal of time searching for both. For some, this often means having to subsidize their own work.

“Fewer venues to perform in and more performers willing to work for far less than a live-able wage...”

“Clubs are not paying guarantees, and working for the door makes it impossible to make any money on a gig. There are fewer performance venues available and more are closing due to rising rents.”

- In April 2007, Tonic, a Lower East Side venue for avant-garde musicians, closed. Tonic provided opportunity that was difficult to find. Prominent artists wanted to perform there. “You would be able to go to three different shows in a week and have three completely different musical experiences,” said Daniel Blumin, former host of a WNYC radio show. But the rent doubled, and the business did not, said the owner.¹²
- In May 2007, Galapagos Arts Space, a “pioneering bar and performing arts space” that has been a draw in Williamsburg, Brooklyn for 12 years, announced it is moving. The rent had increased to \$10,000 a month in December 2005, and the landlords wanted a 30% increase in June 2007. Galapagos has been invited to move into twice as much space for half the rent in DUMBO, between the Manhattan and Brooklyn Bridges in Brooklyn.¹³

For performing in bars or clubs, the financial return to musicians can be much more problematic. Payment methods differ from venue to venue, ranging from an agreed-upon fee to a percentage of the bar to working for little or no income.

Musicians also find fewer hospitable facilities for various genres:

“Clubs that feature jazz in NYC are overwhelmed with musicians who want to play and they know they have a buyer’s market.”

“Less and less blues and rock clubs in NYC each year. [sic]”

Yet there are positive opportunities:

The Stone, with a maximum audience capacity of 70–80, is subsidized by saxophonist/composer John Zorn. Because of this, “100% of the door goes to the musicians.” Zorn, a 2006 MacArthur Fellow, programs from among the new music, rock and pop genres as well as, “‘uptown’ classical worlds.” Says Marc Ribot, “. . . Through a combination of market success, good (self) management and extremely disciplined and economical use of everything from musical notation through production technique, [Zorn] has been able to compete successfully with rates of pay in those worlds.”¹⁴

¹² Nate Chinen, “Requiem for a Club: Saxophone and Sighs.” *New York Times*, 16 April 2007.

¹³ Campbell Robertson, “Arts Space In Brooklyn To Get New Digs.” *New York Times*, 30 May 2007.

¹⁴ Ribot, 5 June 2007.

Barbès, a bar and performance space in Park Slope, Brooklyn, signs a wide variety of performers for weekly gigs. Barbès has embarked on an entrepreneurial joint venture with Concert Artists Guild (CAG), hosting a Classical series that features CAG musicians. Barbès pays a small fee to these musicians, which is then subsidized by CAG.

Real Estate Development Realities

During our November 2006 focus group of a cross section of musicians, those present proposed a cultural nexus for a mix of rehearsal and performance facilities that would serve as a musicians' center. Participants offered DIA Art Foundation and the museums and galleries in western Chelsea as a prototype. However, the real estate realities of Manhattan, in particular, militate against such an organic growth; perhaps for- and non-profit ventures in Brooklyn and Queens might allow natural groupings. The Williamsburg section of Brooklyn is an example, but it is succumbing to real estate pressures.

Rents on existing venues are increasing. [Incentives for developers to include cultural uses in new construction are generally not compelling](#), given their lower profit margin, the constant increase in construction costs and the seemingly inexhaustible demand for commercial and residential space, particularly in Manhattan.

As a consultant familiar with the development scene put it, "Developers hang the studio off the side of a project and let it fall victim to money."

Nonresidential construction contracts in the New York area in 2006 were estimated at \$10.4 billion, an increase of 73.3% over the previous year. For 2007, projected Manhattan office rents are expected to be \$65 per square foot, with a vacancy rate of 5.2%.¹⁵

[Few, if any, new dedicated small- or medium-sized music spaces have opened or are planned.](#) According to New York City's Department of Cultural Affairs (DCA), the only music project in the capital pipeline is the proposed Orchestra of St. Luke's classical music rehearsal center.¹⁶

In the dance community, at least four major companies have built their own rehearsal and performance spaces that are also made available for rent. Music – other than the establishment venues – is not on the cultural capital radar. [Musicians are more individualistic; most have not developed the allegiances to be able to advocate for infrastructure support.](#)

"Overall, there needs to be much more support for emerging musicians and not just those...well on their way as established artists."

"[Needed:] More gigs, more money, more press, more venues, more rehearsal spaces."

¹⁵ "2007 City Facts: Real Estate." *Crain's New York Business* (2 July 2007), 38, 40.

¹⁶ "Report on the Feasibility of an Orchestra-based Rehearsal Center in Manhattan," the 2004 study by Exploring the Metropolis (former name of NYC Performing Arts Spaces), stemmed from issues that arose during 2001 focus groups planning the nycMusicSpaces.org website. The study focused on the experiences of 12 free-lance orchestras and large professional vocal groups seeking and not finding suitable, affordable, consistent rehearsal space. The key recommendation was a new dedicated musicians' center of at least 30,000 square feet on Manhattan's West Side.

Based on our 2004 study, the Orchestra of St. Luke's (OSL) – the largest of the free-lance orchestras – is seeking space on Manhattan's West Side to develop and operate a rehearsal home for OSL, with access for the other orchestras and larger ensembles. Those ensembles are non-profit organizations, but they are not the only groups needing assistance.

The combination of lack of affordable, available rehearsal space and fewer performance opportunities that also pay is not positive for the cultural life of the city. The more often musicians perform or record elsewhere, the more New York City residents and tourists lose out on live performances.

“There are a number of spaces that have sprung up in recent years that present challenging new music, but they are self-supported and get very little income, thus they cannot afford to pay fees.”

“I wish there would be more venues to present my music, and more financial support from the city/state to pay for new commissions, pay the musicians, and pay for the rehearsal space. There is very, very limited support, which makes it extremely difficult to present new music on a regular basis.”

Every operation needs capital, which most of the available venues do not have: “When real capital is provided, a musician friendly business, co-op/non-profit or not, can succeed . . . The European gigs were almost always subsidized: usually by the city or state government completely donating the performance space itself.” The idea of a subsidy in New York City, Ribot concludes, should not be dismissed.¹⁷

Finding suitable rehearsal and performance spaces for the various genres of music and the sizes of music groups, and continuing to seek the funding to pay for them, has become a litany. For the overwhelming number of individual musicians in New York City who are not part of an established organization, a professional music life is a balancing act in which change is a constant.

¹⁷ Ribot, 5 June 2007.

Chapter 5

Fixing the Problems

Now is the time to take proactive measures to institutionalize cultural infrastructure support that will stabilize and encourage New York City's music community.

Kate Levin, Commissioner of the New York City Department of Cultural Affairs, has referred to the need for non-profit arts groups to put a value on their worth that is comprehensible to the public and corporate sector. To accomplish this, she proposes “banding together,” specifically “collaborations – among arts organizations and with the private and public sectors.”¹⁸

Strategic Recommendations

All of the following strategies are ways musicians, government, foundations and the for-profit world could “band together” to strengthen their contributions to the New York City's cultural life.

1. Create a Subsidy Program to Increase Lower-Cost Rehearsal Space

Affordable rehearsal space is a major need. One example from the dance community of how to accomplish such public sector investment in the arts is annual subsidies to dedicated non-profit dance facilities that provide “affordable” hourly rates. These dance facilities, selected by the New York State Council on the Arts (NYSCA) Dance Program, agree to offer at least 1,000 hours of subsidized rehearsal time at \$10 or less per hour to non-profit dance artists/companies, generally on a first-come, first-served basis. This program has made thousands of hours of rehearsal time affordable throughout the five boroughs.

Other examples of subsidy programs in dance include the non-profit Dance Theatre Workshop sponsorship of Outer/Space, an artist-in-residence program for studios outside Manhattan. Joyce SoHo's Harkness Space Grant Program for independent choreographers and non-profit dance companies offers a July rental rate special of \$5 per hour, in a program funded by foundations and NYSCA.

Several non-profit organizations also provide opportunities within their facilities for performing and visual artists. Lower Manhattan Cultural Council has a competitive program for its spaces, providing access to writ-

¹⁸ Kate D. Levin, “Cultural Investment: Banding together, arts groups make their case.” *Symphony* (January-February 2007), 65.

ing/studio space and a stipend, depending on funding. Non-profit chashama has a competitive program for vacant retail storefronts as interim creative spaces for visual and performing artists. The Field has a lottery for space residencies, supported in part by the NYSCA Dance Program.

Similar programs for musicians, such as a matching grant subsidizing rehearsal space or a blended public sector/foundation/corporation subsidy, would create more affordable rehearsal space opportunities in New York City.

2. Create a Residency Program for More Long-Term Space

A new music residency program underwritten by a corporate sponsor, foundation or the public sector would provide much-needed creative space. Such a residency program could make use of both public and private spaces, including libraries, academic institutions at all levels, music schools and conservatories, and religious facilities. For example, libraries are increasingly becoming centers of community life, “design[ing] services in collaboration with community partners.”¹⁹

A residency program would provide increased income to the facility and competitive free space for performers or composers, preferably including a stipend, to rehearse or compose for a period of months. It could also restrict eligibility to residents of that geographic or cultural community. A pilot project would be a logical first step.

For-profit businesses that operate 24/7, such as law, accounting and investment firms, could also offer in-kind participation by providing alternative venues, such as auditoriums and similar spaces. Potential for- and non-profit partnerships could be organized by a service organization focused on building relationships between the arts and the business community. These contributions to the city’s cultural life would be smart branding and marketing offerings.

3. Involve Government and Music Organizations in Joint Solutions

An effort already underway would provide proposed tax benefits for three tiers of clubs in return for their paying musicians at the prevailing wage rate. New York City Council Member Alan Gerson is working with tax specialists from the City Council to craft legislation – modeled on the existing “Film Tax Credit” – that would provide a business tax credit on city corporate taxes for “qualified expenses” to encourage venue owners to produce quality live music performances.

¹⁹ Dionne Mack Harvin, Executive Director, Brooklyn Public Library, speaking before New York City Council Committee on Cultural Affairs, Libraries and International Intergroup Relations and Committee on Libraries, November 14, 2007.

The particulars of the bill are still being negotiated prior to its introduction, but the basic idea is that “qualified expenses” would include prevailing wages to musicians, contributions to health and pension funds for musicians and professional fees for light, sound and booking services associated with the performance. Currently, the credit is proposed for rooms with a public assembly limit of 250 or less. Gerson’s office is working now with club owners to modify different scenarios’ numbers in a way that would encourage small to mid-sized venues to participate in the program. This bill is at the beginning of the legislative process and, therefore, is subject to change.

4. Enlist Music Makers on Their Own Behalf

A number of opportunities exist for musicians – the stakeholders who would benefit most directly from these strategies. Here are initial suggestions for their participation:

- Create a common space on the Internet to serve as an early alert for potential changes in facilities, particularly closings,
- Enlist the breadth of the music community to provide information on their rehearsal and performance space patterns, costs and needs, and income.

Respondents proposed other examples:

“...Maybe a special situation clause in our [Local 802] free-lance contract would encourage things to start up slightly under scale... new groups, church concerts... organizations that do not have a big budget for fundraising.”

“Talking to the Mom and Pop presenters (church series and small museum series) into obtaining the ASCAP/BMI [royalty] licenses...”

5. Establish a Music Funders’ Consortium

The dance community has an informal dance funders’ consortium that includes representatives from government arts agencies, private foundations, and corporations active in funding dance. The group meets periodically to discuss issues.

A parallel music funders’ consortium would look at issues, including, but not restricted to, the subsidy and residencies strategies described above. An initial working group would build the consortium membership.

Participants would be asked to reach beyond their usual collegial circles for potential members and also to problem-solve creatively and jointly.

- One initial effort could underwrite development of statistical profiles, both on demographic data of professional music makers and on comprehensive quantitative data on rehearsal and performance space, as a base for further support mechanisms.
- Another effort could reach beyond the establishment venues and performing companies to the breadth of New York musicians who need to be able to afford to rehearse and perform here and to be professionally compensated. Initially, those in the consortium could support the rehearsal space subsidy and residencies strategies for performers and composers described above.

Strengthening Musicians' Ability to Make Music

As the “Where Can We Work?” study documents, individual professional composers and performers are hindered by volatile situations beyond their control, particularly high costs, low pay and an inadequate or absent infrastructure. Literally, the physical foundations on which musicians rely determine the health and the future of this major New York cultural resource, irrespective of genres they perform. Now workspace factors also impede musicians’ professional contribution to the scope and vitality of New York’s cultural life.

If we value professional music makers as intellectual and economic capital, they deserve stability. The public, private and non-profit sectors need to work collaboratively – together and with the music community – to establish cultural infrastructure support that will stabilize New York City’s music community and strengthen its future.

Appendix

Acknowledgements

Seminal funding for “Where Can We Work?” was provided by the New York State Music Fund. We are very grateful to them and to the Christian A. Johnson Endeavor Foundation and the Amphion Foundation. Together, their grants enabled us to look more broadly at workspace supply and demand issues and their impact on the productivity of musicians working in New York City.

Many individuals, government arts agencies, music and service organizations, worked with us during the course of this study, and we are grateful to them for their support and counsel.

- New York City Department of Cultural Affairs (DCA), Kathleen Hughes, Assistant Commissioner for Program Services
- New York State Council on the Arts (NYSCA), Lisa Johnson, Director, The Music Program
- American Music Center
- Association of Hispanic Arts
- Harlem Arts Alliance
- Music Talks Sessions
- New York Foundation for the Arts (NYFA)
- Vocal Area Network
- The 361 respondents to the main survey
- The 112 survey respondents who “agreed to be consulted further on workspace needs,” half of whom responded to our follow-up survey
- Participants in the November 15, 2006, focus group
- And particularly Michael J. Leahy and Melinda Mulawka

The Study Team

Sponsor/Author

NYC Performing Arts Spaces

- Eugenie C. Cowan, Director
- David H. Johnston, Program Director
- Kirsten Nordine, Program Assistant
- Emily Bowles, Marketing Director

Research Consultant

Research Center for Arts and Culture

- Joan Jeffri, Director
- Lisa Ellerbee, Project Coordinator
- Virginia Graham, Technical Consultant

Survey Technology Administration

Americans for the Arts

- Eulynn Shiu, Research Manager

Graphic Design

Inside Out Design

- Brian Wu, Principal
- Stephen Loges

Publicist

Alan Metrick Communications

- Alan Metrick, Principal

The Study Process

The Pilot Survey

In fall 2006, NYC Performing Arts Spaces (NYC PAS) conducted a pilot for “Where Can We Work?”, our study of the impact of workspace on musicians, composers and music educators in New York State. The purposes of the pilot were:

1. To inform musicians, composers and music educators in the state of the need for information on this topic;
2. To determine whether local arts councils could be used as intermediaries for the larger survey and whether they would be willing to participate.

3. To determine whether the larger survey should be administered to all of New York State, only certain locations within the state, or restricted to New York City and environs.

Organizations around New York State that deal regularly with these artists were contacted for their lists and the following responded: NYSCA, DCA, American Music Center, NYFA, Vocal Area Network, the Westchester Arts Council. We also contacted musicians listed on our NYC PAS databases.

In addition, the Alliance of NY State Arts Organizations provided a listing of all the local arts agencies around the state. A sample of these were selected representing both urban and rural areas. They were: Arts Center of the Capital Region, Arts Council of Buffalo and Erie County, Arts and Cultural Council for Greater Rochester, Arts for the Southern Finger Lakes, Central New York Community Arts Council, Columbia County Council on the Arts, Cultural Resources Council – Syracuse, Genesee Valley Council on the Arts, Long Island Arts Council at Freeport, Lower Adirondack Regional Arts Council, and Westchester Arts Council.

The survey dissemination process involved our emailing a Web link to recipients so that we could track numbers sent and responses. Several local arts councils agreed to participate only if they could email the survey to their constituencies, and one arts council wanted to send a preliminary postcard. We therefore cannot calculate how many musicians actually received the invitation. We do know that 237 responded. These responses were primarily from lists we obtained from the agencies and service organizations. Few of the local arts councils were staffed for such an activity and could comply with the study protocol.

The 14 questions focused on where musicians worked (73% resided in New York City, 4% in Rochester and 1% each in Syracuse and Yonkers), distance from their residences (80% worked from home), and the adequacy of rehearsal and performance spaces in terms of size, acoustics (58% said “yes”), financial arrangements (48% rent, 54% own, 12% in donated or shared space, such as educational institutions).

Both the difficulty of the methodology and the content of the responses resulted in a decision to restrict the larger survey to musicians, composers and music educators in the greater New York City area (NYC + 50 miles).

Musicians’ Focus Group – November 15, 2006

For the focus group, government arts agencies and music and service organization nominated participants that would represent a cross-section of music making.

- *Participants* – Tanya Bannister, Ken Beasley, Gordon Beeferman, Mike Butler, Jack Hardy, Robert Kuchinov, Donna Maxon, Daniel Neer, Harold Ousley, Natalia Paruz, Pantera Saint-Montaigne, Barbara Sfraga, Cynthia Shaw Simonoff, Nadia Sirota, Christopher Dean Sullivan, Ben Yarmolinsky
- *Moderators* – Fred Sherry and Judd Greenstein, NYC PAS Board members and musicians; Joan Jeffri, Director, Research Center for Arts & Culture
- *Funders* – Kathleen Hughes and Elizabeth Bennett, NYC Department of Cultural Affairs; June W. Choi, Rockefeller Philanthropy Advisors; Shruti Adhar, New York State Music Fund; Rita Putnam, New York State Council on the Arts
- *NYC Performing Arts Spaces* – Eugenie Cowan, David Johnston, Kirsten Nordine

- *Research Center for Arts & Culture* – Lisa Ellerbee, Virginia Graham
- *Guest* – Melinda Mulawka

Musicians described significant financial barriers to rehearsing and performing in New York City.

Current Performance Workspace Conditions/Needs

In most cases musicians don't make any money performing in NYC; many actually have to pay to play. If they have to pay for rehearsal space and/or pay other musicians, most artists lose money performing. Most musicians living in the outer boroughs feel they need to perform in Manhattan. Queens doesn't have enough good performance spaces near subways, and people want to go to venues they're familiar with. Renting a space gives control over the event/performance. Clubs booking musical performances expect musicians to promote the events themselves.

Rehearsal

There is a distinction between *practicing* and *rehearsing*. Musicians can often practice at home, but to rehearse often need a better, larger space. Home studios can be invaluable financially but also too comfortable or a distraction.

It is important to have rehearsal spaces in Manhattan because it is convenient from all other boroughs. Rehearsal space is hard to get and afford, even in areas of Brooklyn, such as Fort Greene. Instrument storage for multiple rehearsals is also a problem: In Queens, some churches allow musicians to leave instruments at their space for rehearsals.

For music schools, if alumni can get access to rehearsal or performance space, it is generally free. Music groups that do some multimedia work (film, etc.) look for free use of galleries or museums, but equipment storage/security is an issue. For groups, sharing space can be expensive (\$200–\$300/month) but the positives are equipment storage/security and adequate soundproofing.

How many perform primarily in NYC?

Almost none. Many musicians play outside NYC in the tri-state area, some on the road more often. A few play colleges/universities or bars. Some work *anywhere* but NYC. Europe is a destination as a permanent home.

- *Basic Information* – Most pay less than 25% of their income on rehearsal/performance space because they cannot afford more. Most self-produce/promote. About half have day jobs, mostly part time, some music related.

Are there projects they would do if they had more/better access to space?

Yes!! If rehearsal space were easier to get and cheaper, there would be more music that hasn't been recorded or heard.

Future: New Approaches/New Models

Can other cities be used as a model for what can be done in NYC?

The ideal, of course, is a consistent rehearsal space, saving time in setting up equipment and getting used to sound and acoustics.

There should be a music rehearsal subsidy program similar to NYSCA's dance rehearsal subsidy.

But the need is bigger than one grant program or one new space.

Getting paid for performing is essential.

NYC needs performance spaces that work for more musicians and can showcase many different types of music. Can there be a venue run collectively by musicians for musicians?

Location of a performance space is important.

A concentration of venues would be good, similar to the concentration of galleries in Chelsea.

Survey Development

Development of the online survey followed the three-part protocol set up by consultant Research Center for Arts and Culture (RCAC) at Teachers College Columbia University.

- *Part 1: Assembling the Lists* – RCAC and NYC PAS staff assembled lists of individual professional musicians; RCAC conducted the merge/purge activity.
- *Part 2: Content* – RCAC and NYC PAS staff worked together on devising the survey questions, consulting with NYC PAS musician/Board members Earl Carlyss, Judd Greenstein and Fred Sherry. The market test to 26 diverse musicians on February 8, 2006, resulted in reducing length and complexity. The Policy & Research Department of Americans for the Arts (AFTA) developed the survey. RCAC was also required by parent Teachers College at Columbia University to submit the protocol for approval.
- *Part 3: Sending the Survey* – RCAC sent a qualifying email, both to alert potential respondents of the survey and to ensure that they live within 50 miles of Columbus Circle and would earn at least 25% of their 2006 music making income in New York City. The actual survey came from AFTA, with a cover letter noting that RCAC had received protocol approval from parent Teachers College at Columbia University. The survey was emailed to 2,905 musicians on April 11, 2006, with a reminder email from AFTA; the survey was available until April 30.

Responses

RCAC has provided the following statistical analysis of our target group of 2,905 musicians spread across multiple roles: Although 429 musicians responded to the survey, 68 completed less than half the questions. RCAC advised that (1) the survey was very long, and if respondents completed less than half, their responses were not credible and were not

counted; (2) discrete questions for performers, composers, and music educators may have deterred or confused musicians. RCAC considered the resulting 361 respondents to have provided answers that qualified as credible, for a 12% response rate.

Musicians' Workspace Priorities

Musicians were asked to rank their priorities for rehearsal and performance spaces from a list of 19 options. The tables below show their top priorities.

Musicians' Rehearsal Space Priorities in 2006

	Performers	Composers
Affordability/Cost/Rental Rate + Labor	14%	17%
Tuned Piano	12	12
Acoustics within the Space	12	9
Location	10	12

Musicians' Performance Space Priorities in 2006

	Performers	Composers
Acoustics within the Space	15.5%	13%
Affordability/Cost/Rental Rate + Labor	11	10
Location	10.5	10
Tuned Piano	10.5	10
Size of Space		9.8

Musicians' Primary Music-Related Expenses

Musicians were asked to check their primary music-related expenses from a list of eight and then to report on whether their income covered those expenses.

Musicians' Primary Music-Related Expenses

	Performers	Composers	Educators	Performers/ Composers/ Educators
Instrument Maintenance	56.5%	53%	58.4%	61.5%
Marketing	48.9	55.4	41.1	56.3
Paying Musicians	53.6	63.7	46	63.5
Performance Space Costs	31.3	34.5	28.7	33.3
Purchase/Rental of Music-related Equipment/Supplies	56.5	53	55.4	57.3
Recording	46.4	60.1	42.6	63.5
Rehearsal Space Rental	37.4	41.7	34.7	46.9
Other	20.9	19.6	16.8	22.9
Does your music-related income cover these expenses?				
Yes	66%	60.9%	74.1%	75.8%
No	34	39.1	25.9	24.2

Additional Population and Income Information

One of the most elusive dimensions for this study is the inability to find reliable definitions of population and income data on professional musicians in New York City and our study area from government or private sector sources. Examples from three different sources follow.

1. Population: “Creative New York”, the 2005 report of the Center for an Urban Future (CUF), tallied 10,000 instrumentalists and vocalists as “employed”, based on data from the American Federation of Musicians (AFM), Local 802. The report noted that under “People Working Within Firms With Employees”, counted as “musical groups & artists”, were 364 firms and 9,271 working in firms plus 5,969 individuals involved in music production, such as sound recording studios and industries, music publishers, record production and distribution and

908 “Sole Proprietors” [CUF p. 9]. AFM New York membership also separately counts musicians who work part time or project-by-project. Another 4,543 are counted as “embedded” in non-musical jobs. The CUF study also notes that the entrepreneurial aspect of individual performing artists is generally not included in employment analyses. The CUF study cited 39% of musicians and singers as self-employed, either in primary or secondary jobs.

2. Income: The Freelancers Union (FU) surveyed New York City freelancers in 2005. Freelancers are defined by FU as those in publishing, media and entertainment, technology and the arts, referred to in the report as “a key component of New York City’s creative economy.” They are not salaried and refer to themselves as consultants, entrepreneurs, freelancers, independent contractors or temps. Their “median income is \$50,000, 20% higher than the median

for the city.” [Crain’s New York Business January 1, 2007, “Independent workers come of age”]:

- 18% had incomes below \$25,000
- 30% between \$25,000 and 44,999
- 23% between \$45,000 and \$65,000
- 13% between \$65,000 and \$85,000
- 5% were above \$85,000

According to the New York State Department of Labor 2005 survey, the average income for individuals employed in the Arts, Entertainment and Recreation industries was \$56,000.

3. North American Industry Classification System (NAICS) Code 711, Performing Art, Spectator Sports and Related Industries covers a very broad spectrum, with the following explanation:

“The classification recognizes four basic processes: (1) producing (i.e., presenting) events; (2) organizing, managing, and/or promoting events; (3) managing and representing entertainers; and (4) providing the artistic, creative and technical skills necessary to the production of these live events.

“The industry structure for this subsector makes a clear distinction between performing arts companies and performing artists (i.e., independent or free lance). Although not unique to arts and entertainment, freelancing is a particularly important phenomenon in this subsector. Distinguishing this activity from the production activity is a meaningful process differentiation. This approach, however, is difficult to implement in the case of musical groups (i.e., companies) and artists, especially pop groups. These establishments tend to be more loosely organized, and it can be difficult to distinguish companies from free lancers. For this reason, NAICS includes one industry that covers both musical groups and musical artists.”

In addition, in the information below provided by RCAC, the U.S. Department of Labor characterizes musicians as “Musicians and Singers” (not as “Instrumentalists and Vocalists”), “Music Directors and Composers”, and, along with Art and Drama,

“Music Teachers.” Data also focus only on “employed” musicians. Thus no accurate numbers of musicians are available.

Information Provided by Research Center for Arts and Culture

National Overview

According to the US Department of Labor’s Occupational Outlook Handbook there were 249,000 people employed in music related jobs in 2004. These jobs were concentrated in areas that were rich in entertainment and the music recording industry, such as: New York City, Los Angeles, Las Vegas, Chicago, and Nashville. Only 60% of these jobs were full-time and about one-half of them were self-employed. Religious organizations offer a wide array of employment opportunities as 2/3 of the musicians are employed in this area. Performing arts organizations such as professional orchestras, ballet companies, or musical theatres employ 1/4 of the nation’s musicians.

- *Earnings* – Musicians and singers average hourly wage in 2004 was \$17.85, with the lowest 10% reported at \$9.68 and the highest 10% at \$53.59. Those who were employed in performing arts organizations earned more than the national average, \$20.70 while those who worked at religious institutions earned less, \$12.17. Music directors and composers earned a median wage of \$34,570 with the lowest 10% at \$15,960 and the highest 10% at \$75,380.

Musicians’ yearly salaries are comprised of a combination of factors including total number of performances, number of hours of contract work, in conjunction with the performers’ reputation. According to the American Federation of Musicians, weekly minimum salaries ranged from \$700 to \$2,080 during the 2004–2005 performing season. Many musicians negotiated higher contract fees

above and beyond that. Other unions that musicians may belong to are the American Guild of Musical Artist and the American Federation of Television and Radio Artists.

Statistics – National/State/Local

The Bureau of Labor Statistics publishes information for over 770 occupations. They are grouped together using the Standard Occupational Classification System. The data below are all from the year 2005 for the following categories:

- Musicians and singers
- Music directors and composers
- Art, drama, and music teachers, postsecondary

2005 Musicians’ Employment Data

	Number Employed	Mean Hourly Wage	Mean Annual Wage
Musicians and Singers – National	50,410	\$25.16	Not Available
Musicians and Singers – NY State	10,140	\$20.82	Not Available
Musicians and Singers – NY City	7,260	\$24.13	Not Available
Music Directors and Composers – National	8,610	\$20.90	\$43,470
Music Directors and Composers – NY State	1,920	Not Available	Not Available
Music Directors and Composers – NY City	1,210	\$22.15	\$44,080
Art, Drama, Music Teachers – National	69,260	Not Available	\$55,340
Art, Drama, Music Teachers – NY State	3,400	Not Available	\$70,110
Art, Drama, Music Teachers – NY City	2,350	Not Available	\$76,060

NYC is defined as New York–White Plains–Wayne, NY–NJ Metropolitan Division

New York City

Demographics

According to the US Census, in 2000, New York City had a population of 8,008,278, of which 47% were female and 53% were male. The average age was 34.2 years, and 76% of the population was over the age of

18. The city was 44.66% white, 26.59% black or African American, 0.52% American Indian and Alaska Native, 9.83% Asian, 0.07% native Hawaiian and other Pacific Islander, 13.42% other, 4.92% two or more races.

New York City Musicians

In 2000, RCAC conducted two major surveys of jazz musicians for the National Endowment for the Arts. Data were obtained from New York City jazz musicians who were members of the American Federation of Musicians (AFM) and from more “grassroots” non-union jazz musicians through a method called Respondent-Driven Sampling (RDS). The musicians were questioned regarding their practicing habits, education, professional management, internet use as it relates to their music, insurance and retirement, salary, and general demographics.

According to this study, many of these musicians had a college degree or higher. Of the union members surveyed, 39.3% had a college degree and 43.4% had a graduate degree. Of those in the RDS group, 42% had a college degree and 21% a graduate degree. About three quarters of the respondents in the survey indicated that they continue to study with a private teacher. Additionally, 76%–83% have stated that they have received music-related training in New York City. These musicians spent between two and three hours a day practicing music. The jazz musicians spent an average of six hours a week composing music.

Union members reported a higher mean salary of \$45,518 (median, \$50,000) than the non-union members who earned a mean salary of only \$17,962 (median, \$16,001). Of union members, 86.2% reported that their salaries covered their expenses while only 65.3% of non-union members reported the same. Of the AFM union members, 35.7% are very satisfied and 51% satisfied with their music. Of non-union musicians, 56.7% are satisfied with their music.

The Survey

Where Can We Work?

A Study of NY Musicians' Workspace Availability

About the Study

This is a survey of professional musicians living within 50 miles of midtown Manhattan. The purpose is to find out how the spaces you use to practice, rehearse, perform, teach, and compose in New York City promote or hinder your ability to get your music out. The cumulative results will form a print and online report that will guide public and private sector actions.

We obtained your name from one of [these NYC-based arts organizations](#).^{*} Responses will be kept confidential, and data will be reported only in the aggregate, with no individual names identified. Your participation is voluntary. Your completing and returning the survey is your consent to participate.

The survey will take approximately 20-30 minutes to complete. At any point you may save your answers, exit the survey, and re-enter later on using the link contained in the e-mail you received. *Please save the e-mail until you have completed the survey.*

Study Sponsors

This study is a project of non-profit NYC Performing Arts Spaces, and is supported by [these organizations](#).^{*} Our consultant is the Research Center for Arts and Culture, Teachers College, Columbia University. Survey technology is administered by Americans for the Arts.

This study has been approved by Teachers College Internal Review Board (IRB). The Protocol Number for this survey is #07-135. If you have any translation, content, or technical difficulty, click [here](#).^{*}

^{*}These were hypertext links that were included in the emailed invitations.

Where Do You Work and Live?

For the purposes of this study, we define New York City (NYC) as the five boroughs and a 50-mile radius from Columbus Circle.

Are you a professional musician who conducts at least 25% of your composing, rehearsing, performing or teaching music in New York's five boroughs? An answer is required to continue.

- Yes
- No

What is your ZIP code?

ZIP code (five-digit format): _____

About Your Music

Which of these were you in 2006? Check all that apply (we will ask you a different set of questions for one you select). An answer is required to continue.

- Performer
- Composer
- Music educator

In what genre(s) of music do you work (such as: jazz, Latin, classical, etc)? List them here:

[short answer space]

For the music activities you carried out in NYC in 2006, please check all the locations you used.

Activities	Practice	Rehearse	Perform	Teach	Compose	Record	Office Admin
At home or others' home(s)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Music school/conservatory	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other educational institution with music facilities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Professional rental rehearsal space	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Professional recording studio	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Performance space	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other performing spaces within NYC	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Your Performing Activity in 2006

In 2006, which of these were you? Check all that apply.

- An instrumentalist
- A vocalist
- A conductor
- Other

Did you perform as...? Check all that apply.

- A soloist
- A guest soloist
- Part of a group

Approximately how many different groups did you perform with in 2006?

- N/A
- Number of groups: _____

What sizes/types of groups did you perform with?

Check all that apply.

- Duo
- Trio
- Quartet
- Orchestra
- Chorus
- Band
- Other (specify) _____
- Not applicable

Whether as a soloist or as part of a group, about how many times did you perform within NYC?

Number of times: _____

In which boroughs? Check all that apply.

- The Bronx
- Brooklyn
- Manhattan
- Queens
- Staten Island

Do you have any on-going performing commitments in NYC?

- Yes
- No

About how many times did you perform outside NYC in 2006?

Number of times: _____

In 2006, did you perform...? Check all that apply.

- In the U.S
- In other countries

Do you foresee relatively the same performance pattern in 2007 and 2008 as in 2006?

- Yes
- No

If no, how will your performance pattern be different?

[long answer space]

Your Summer 2006 Performing Activities

For the questions in this section, think only of the performing activities you engaged in during last summer.

Did you perform in NYC? If so, for how long?

- Yes (specify length) _____
- No

If yes, is this an annual commitment?

- Yes
- No

Did you perform outside NYC?

- Yes (specify length) _____
- No

If yes, is this an annual commitment?

- Yes
- No

Both in and outside NYC, is this about the same as, more than, or less than, you plan to perform in 2007 and 2008? Check one only.

- Less
- Same
- More
- Don't know yet

The Rehearsal Spaces You Use

What are your top five (5) priorities in booking/using rehearsal space in NYC (1= highest priority, 5 = lowest priority)?

- _____ Acoustics within the space
- _____ Air conditioning
- _____ Barrier-free access
- _____ Column-free space
- _____ Electronics
- _____ Equipment (e.g., chairs, music stands, etc.)
- _____ Full-time staffing of the facility
- _____ Instrument rental
- _____ Location
- _____ Near public transportation
- _____ Near parking
- _____ Piano
- _____ Rental rate plus labor, etc.
- _____ Secure overnight storage
- _____ Security
- _____ Size of space
- _____ Sound proofing between spaces/buildings 24/7 access
- _____ Other

If you ranked "Other" among your top five rehearsal space priorities, please explain what that priority is.

[long answer space]

About how many different rehearsal spaces did you use in NYC in 2006?

Number of rehearsal spaces: _____

In what boroughs? Check all that apply.

- The Bronx
- Brooklyn
- Manhattan
- Queens
- Staten Island

How important is it for you to use the same space for a rehearsal period/cycle and/or for a full rehearsal season?

- Very important
- Somewhat important
- Not Very Important

If it is Very or Somewhat important for you to use the same rehearsal space, please explain why.

[long answer space]

What is the major problem you face in finding suitable, affordable rehearsal space in NYC?

[long answer space]

The Places You Perform or Have Your Work Performed

What are your top five (5) priorities in booking/using performance space in NYC (1= highest priority, 5 = lowest priority)?

- _____ Acoustics within the space
- _____ Air conditioning
- _____ Barrier-free access
- _____ Column-free space
- _____ Electronics
- _____ Equipment (e.g., chairs, music stands, etc.)
- _____ Full-time staffing of the facility
- _____ Instrument rental
- _____ Location
- _____ Near public transportation
- _____ Near parking
- _____ Piano
- _____ Rental rate plus labor, etc.
- _____ Secure overnight storage
- _____ Security
- _____ Size of space
- _____ Sound proofing between spaces/buildings 24/7 access
- _____ Other

If you ranked "Other" among your top five performing space priorities, please explain what that priority is.

[long answer space]

What kinds of performance spaces do you use?

- Concert halls
- Clubs
- Orchestra/theater pit
- Religious institutions
- Schools (specify educational level) _____
- Other _____

Are you able to find performance spaces in NYC that fit your priorities?

- Always
- Sometimes
- Never

If you responded Sometimes or Never in the previous question, please explain the problems you have.

[long answer space]

How do performance spaces available to you in NYC compare to spaces elsewhere that you have used within the last two years?

[long answer space]

If there is one feature you need but currently do not have in the rehearsal and/or performance spaces available to you, what is it?

[long answer space]

Your Composing Activities

What formats do you use to compose? Check all that apply.

- Notated
- Electronic music
- Collaborative/workshop-generated/improvised music

What type of musicians did you write for in 2006? Check all that apply.

- Self or other soloist
- Instrumental group(s)
- Vocal group(s)
- Electronic/mechanical (non-human performers)
- Other (specify) _____

Approximately what percentage of your 2006 compositions were commissioned?

Percentage: _____

Is this the same as, more than, or less than, your schedule for 2007 and 2008?

- Less
- Same
- More
- Don't know yet

Please comment on the choice you made in the previous question.

[long answer space]

Are you able to find rehearsal spaces and/or performance venues in NYC that fit the needs of your compositions?

- Always
- Sometimes
- Never
- N/A

If you selected Sometimes or Never in the previous question, please explain.

[long answer space]

Your Music Education Activities

Where do you teach? Check all that apply.

- NYC
- Outside NYC

What kinds of places do you teach in? Check all that apply.

- Conservatory
- Music school
- Private school
- Private lessons at students' homes
- Private lessons at teacher's home
- Private lessons at school
- Public school
- Rental music studio
- Other (specify) _____

What level(s) do you teach? Check all that apply.

- Pre-K through 8th grade
- High school (grades 9 -12)
- Summer music school/camp
- College
- Music conservatory
- Graduate school
- Other (specify) _____

What do you teach? (e.g., theory, jazz, strings) List briefly here:

[short answer space]

If the space where you teach is rented to outside organizations on a regular basis, does that conflict with your rehearsal and/or performance needs?

- Yes (how?) _____
- No
- N/A

Do you have your own classroom?

- Yes, one entirely to myself
- Yes, but it is shared
- No, and I need one
- No, and I don't need one

Do you have adequate rehearsal space in your school for your class(es)?

- Yes
- No
- N/A

If you do not have adequate rehearsal space in your school, describe how you accommodate for lack of space.

[long answer space]

Your Summer 2006 Teaching Activities

For the questions in this section, think only of your teaching activities for last summer.

In summer 2006, did you teach in NYC?

- Yes (for how long) _____
- No

If yes, is this an annual commitment?

- Yes
- No

In summer 2006, did you teach outside NYC?

- Yes (for how long) _____
- No

If yes, is this an annual commitment?

- Yes
- No

Is this the same as, more than, or less than, you plan to teach in 2007 and 2008?

- Less
- Same
- More
- Don't know yet

Getting Your Work Out

Your Performance Opportunities in NYC

What are your financial arrangements? Check all that apply.

You...

- Are presented
- Get paid a fee
- Get paid a percentage of the door or the bar
- Pay to play
- Pay to play and take the door
- Pay to rent the space
- Other (please specify) _____

If you pay to rent the space, what do you need to supply to be able to perform?

[long answer space]

As a performer, music educator or composer, is your music...? Check all that apply.

- Self-produced
- Presented by others
- Presenting or producing the work of others
- Presenting or producing your own work and the work of others
- Other (specify) _____

When your music is performed in NYC do you also: Check all that apply.

Frequency	Always	Sometimes	Never
Organize and run recitals, concerts, festival, summer music programs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Select and book the venues	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Select or contract the performers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Manage the performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sell tickets	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Assist with/handle publicity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Recording Your Music

Do you or your group record?

- Yes
- No

Where do you record?

In NYC (list places)
[short answer space]

Outside NYC (specify cities/countries)
[short answer space]

If you or your group records, where do you rehearse?

- In NYC
- Outside NYC

If you rehearse outside NYC, where and why?

[long answer space]

Who releases your recordings? Check all that apply.

- Self/own label
- Major label
- Independent label
- Other (specify) _____

Is your work distributed as an MP3 file or other download?

- Yes
- No

If yes, do you charge for downloading and/or get paid royalties?

- Yes
- No

If you use the internet for your music, do you have your own website?

- Yes
- No

What else do you use the internet for? Check all that apply.

- Communicate with people in the industry
- Find out what is going on in the field
- Disseminate music
- Promote music
- Sell music
- Listen to music
- Research
- Find suitable rehearsal and performance spaces
- Find gigs (specify) _____
- Other (specify) _____

Demographics

Are you:

- Male
- Female

Are you:

 Check all that apply.

- Asian
- Native American/American-Indian/Alaskan Indian
- Black/African-American
- Hispanic/Latino
- White
- Other (specify) _____

Why do you live in the NYC area?

- Your music work
- Your non-music work
- Other (specify) _____

Do you belong to any unions and/or trade associations?

- Yes (specify) _____
- No

Financial Information

What range best reflects your total income as an individual in 2006?

- Under \$20,000
- \$20,000–49,999
- \$50,000–99,999
- \$100,000–200,000
- \$200,000–249,999
- \$350,000–500,000
- Over \$500,000

Note: The range \$250,000–349,000 was inadvertently omitted.

Approximately what percentage of your total income comes from your performing, teaching and/or composing?

Percentage: _____

What are the sources of your music income?

 Check all that apply.

- Contractual work
- Commissions
- Fellowships/prizes
- Performance fees
- Performance royalties
- Performance/teaching residencies
- Recordings, including royalties & residuals, music downloads/royalties
- Teaching salaries or fees
- Other (specify) _____

What are your primary music-related expenses?

 Check all that apply.

- Instrument maintenance
- Marketing
- Paying musicians
- Performance space costs
- Purchase or rental of music-related equipment/supplies
- Recording
- Rehearsal space rental
- Other (specify) _____

Does your music-related income cover your music workspace-related expenses?

- Yes
- No

And finally...

What are the key challenges you face in making music in NYC?

[long answer space]

Please feel free to tell us more about your music-related needs and realities in NYC.

[long answer space]

You have completed all the questions. Thank you!

“There should be five places in Manhattan that are 80% subsidized by Wall Street profits. This city is going to die as an artist center if it goes the way it’s going...”

“Of course, the biggest challenge is the Money. Anyone can do any type of performances in any space in New York City if they had money.”

“No venue should deny their performers payment. We add value to their business and need to be compensated fairly.”

“There really should be more funding and support for musicians, composers and artists in general.

NYC is supposed to be the creativity capitol of the country.”



NYC Performing Arts Spaces

10 Gracie Square, New York, NY 10028-8031

212-650-0211 www.nycPASpaces.org