

CMU

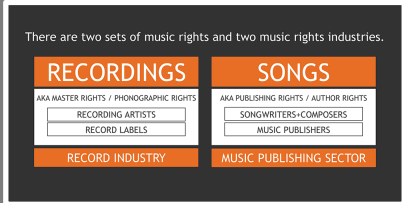
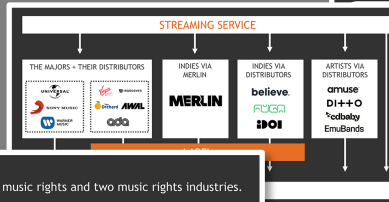
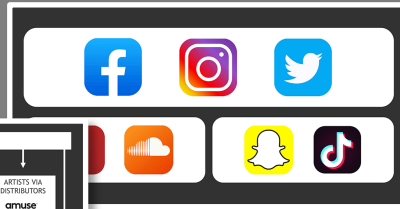
MEDIA



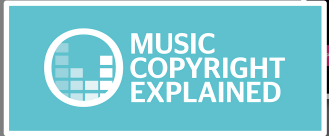
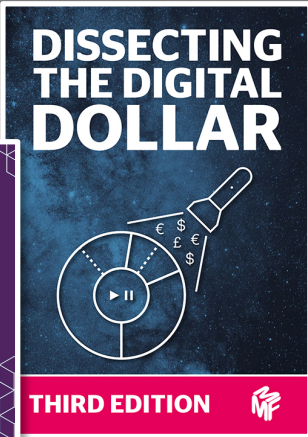
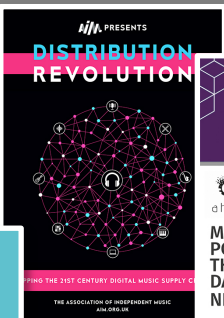
CMU TRENDS GUIDE TO MUSIC RIGHTS



TRAINING



RESEARCH



EVENTS



A:E DAY

ARTIST:ENTREPRENEUR DAY
with Roxanne de Bastion, Emma McGann and Kimberly Anne

completemusicupdate.com

CMU:DIY GUIDE
MAKING MONEY
FROM LIVE MUSIC

INTELLECTUAL PROPERTY

LIVE PERFORMANCE

FAN RELATIONSHIP

INTELLECTUAL PROPERTY

LIVE PERFORMANCE

FAN RELATIONSHIP

#01: for artists the key
live music revenues are
tickets, merch and royalties

MAKING MONEY FROM LIVE MUSIC: ARTISTS

**TICKET
MONEY**

**MERCH
STALL**

**SONG
ROYALTIES**

INTELLECTUAL PROPERTY

MAKING MONEY FROM LIVE MUSIC: ARTISTS

- From an artist perspective the most important live music revenue stream is ticket sales.
- The artist is either paid a fixed fee and/or a share of box office - but both will usually be linked to ticket income.
- However the artist can make money in other ways too - both actually linked to their intellectual property.
- If they perform their own music, they are due royalties from the venue or promoter (in addition to their fee) via PRS.
- The artist can also make extra revenue selling merch.

#02: for the industry the key
live music revenues are
tickets, food and drink,
and brand money

MAKING MONEY FROM LIVE MUSIC: THE INDUSTRY

**TICKET
MONEY**

**FOOD
& DRINK**

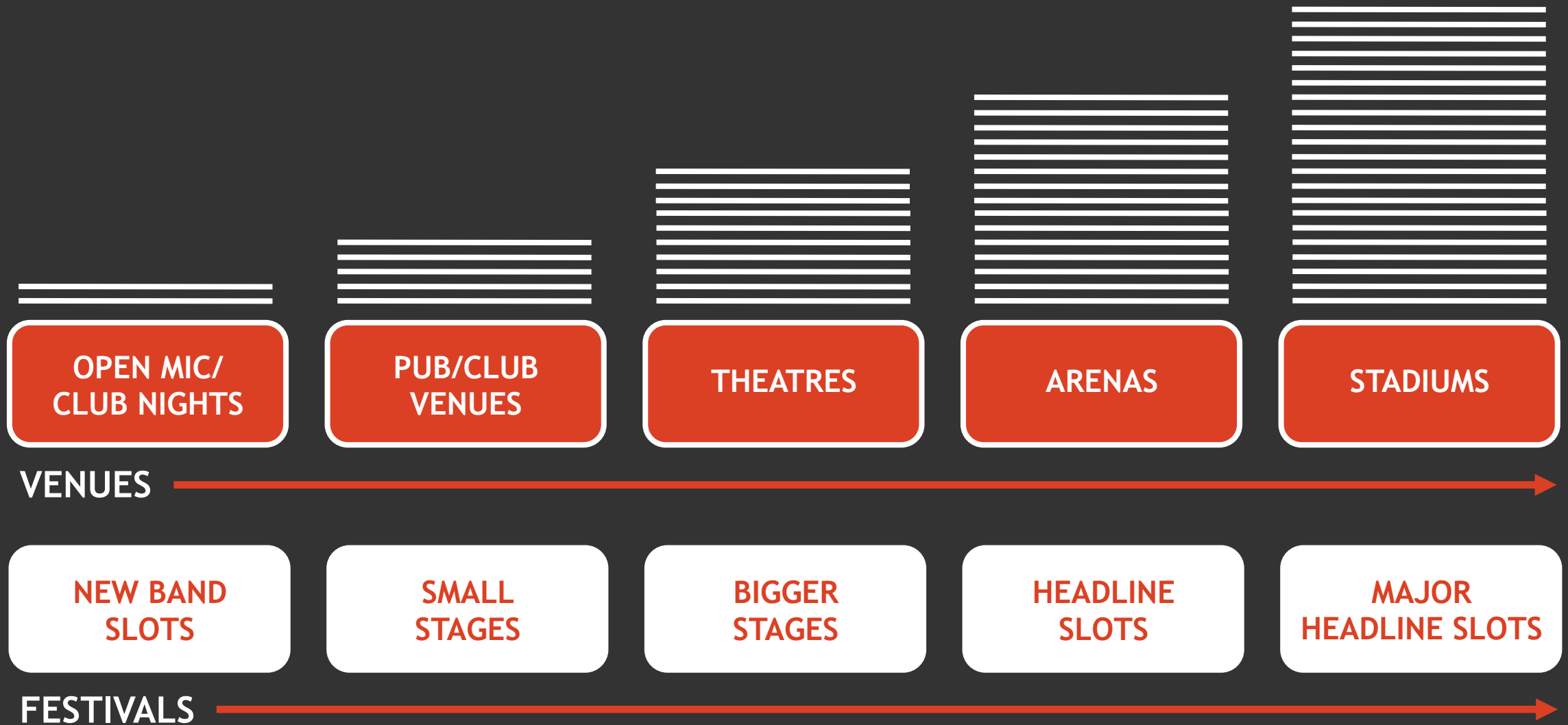
**BRAND
MONEY**

MAKING MONEY FROM LIVE MUSIC: THE INDUSTRY

- The live industry has other revenue streams.
- Once you have an audience captive for a few hours you can sell them other products and services.
- The most obvious is food and drink - money made at the bar is a crucial revenue stream for venues.
- Brands also put a lot of money into the live sector - they like having their logos above venues and stages, and/or access to tickets to share with customers or VIPs.
- These often benefit venues and promoters more than artists.

#03: artists work their way
the live music ladder -
early on gigs are as much
about fanbase building
as making money

THE LIVE MUSIC LADDER



THE LIVE MUSIC LADDER

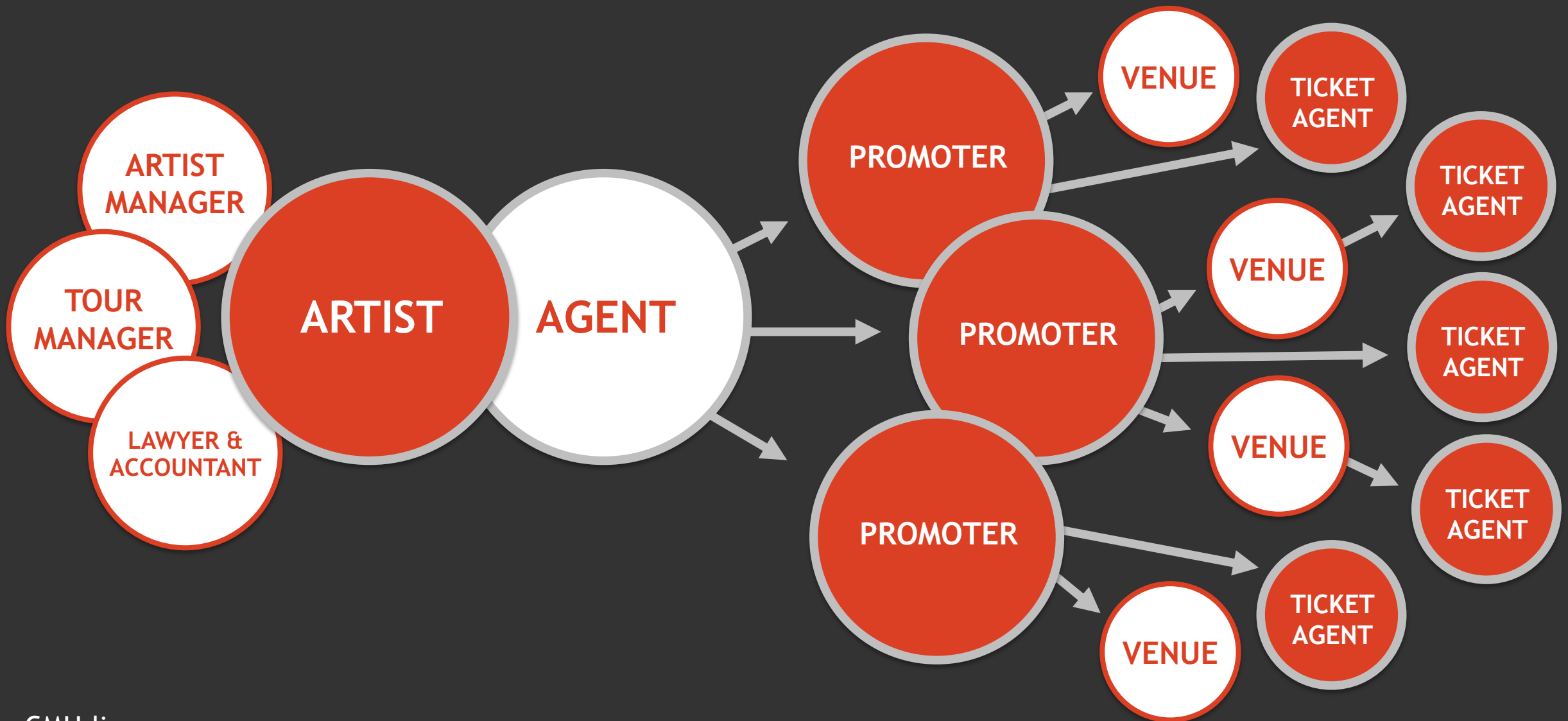
- Most artists have a similar live music career - the focus is on moving your way up the live music ladder.
- Because of economies of scale, live music only really becomes profitable around the big club and small theatre venues.
- It becomes lucrative around the big theatres and arenas.
- Artists can make some money out of live lower down the ladder providing they keep costs to the minimum, and they maximise merch sales and collect all PRS income.
- Though at the outset live is much more about marketing.

BUILDING A FANBASE

- Gigging is still the most effective way for new artists to find, build and connect with a fanbase.
- So new artists often lose money playing initial shows beyond their home town - it's a marketing investment.
- Early festival bookings and support slots can also be loss leaders - it's about getting to play in front of a new audience.
- So remember to get the most out of these shows in terms of fanbase building and marketing - this means having digital channels sorted and subtle on-stage/in venue promo.

#04: artists work with
business partners on
their shows and tours

THE LIVE INDUSTRY: KEY PLAYERS



THE LIVE INDUSTRY: KEY PLAYERS

- The promoter is the risk taker in the live music sector, they put on the show, rent the venue, sell the tickets.
- The agent is the member of the artist's team who coordinates their live career - seeking opportunities, negotiating deals.
- Ticketing companies don't just provide a sales platform - they are also important for marketing and cash flow.
- Some venues have in-house promoters and ticketing platforms.
- Some artists primarily work with one promoter on headline shows - though this may vary from country to country.

THE LIVE INDUSTRY: PUTTING ON THE SHOW

- At the outset, artists need to be very efficient when touring and staging shows, keeping personnel to the minimum.
- Self-sufficient solo artists have a real advantage here.
- Artists probably need to have different versions of their show, depending on budget, to utilise all opportunities.
- As the artist's career progresses, the scale of the show and the number of people involved will grow.
- Though obviously, the bigger the scale, the more people, the less profitable the tour for the artist and promoter.

#05: artists often stage
their own shows to get
their live careers started



GIGGING IS GREAT FOR FANBASE BUILDING

HOW DO YOU GET BOOKED?

HOW DO YOU SHOW YOU CAN SELL TICKETS?

PUT ON YOUR OWN SHOWS!

GOING LIVE: QUESTIONS TO ASK



ONE OFF SHOW - OR REGULAR NIGHT?

WHAT VENUE CAN YOU BOOK?

WHAT DEAL CAN YOU DO WITH THE VENUE?

HOW ARE YOU SELLING TICKETS?

GOING LIVE: QUESTIONS TO ASK



WHAT WILL THE SHOW CONSIST OF?

DO YOU NEED TO EVOLVE THE MUSIC?

SET? VISUALS? CHOREOGRAPHY?

BUDGET? SECURITY? LICENCE? INSURANCE?

GOING LIVE: GETTING AN AUDIENCE



MAKE SURE FRIENDS SHOW UP!

USE DIGITAL + SOCIAL TOOLS

COLLABORATIONS CAN HELP SELL TICKETS

ARE YOU INVITING INDUSTRY PEOPLE?

GOING LIVE: GETTING BOOKED

- Ultimately the aim is to persuade venues and promoters to start booking you to play their shows - to reduce your risk and workload.
- Use the early shows to demonstrate that you can pull in an audience.
- Look for regular nights, venues, tours and festivals where you think you'd fit well and find out who programmes them.
- There is a lot of networking to be done at this stage - later you will have a manager and agent to help with this process.
- Once you are being booked - what is the deal?
Be really clear on what you are getting and what you are bringing.

RESPONSIBILITIES

PROMOTER

- Stamp of approval
- Mailing list and socials
- Marketing
- Venue
- Door, security, sound
- Rider
- Artist's fee or guarantee

ARTIST

- Getting to the venue
- What happens on stage
- The show
- Any session musicians
- Mailing list and socials
- Marketing

**EVERY DEAL
IS DIFFERENT**

ASSUME NOTHING

completemusicupdate.com

CMU