

# Live AM: ARTIST MONITOR

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Edition

Analysis of attitudes and behavioral trends of music professionals in **Germany** during the Covid-19 pandemic.

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Supported by:

**iu** INTERNATIONAL  
UNIVERSITY OF  
APPLIED SCIENCES



**LiveInnovation.org** is an independent academic initiative. Its mission is to develop and share research and educational content. It focuses mainly on marketing related topics applied to contexts of live experiences.

**Live AM: Artist Monitor** is a research project aimed to collaborate with and contribute to industry stakeholders, students, academics and life learners. We aim to share research findings in an accessible format and shed light to relevant issues in the entertainment sector.

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# WELCOME

## Live AM: Artist Monitor

### 2020 Edition

The year of 2020 will be forever remembered as a year, which brought unprecedented challenges to the live entertainment industry. The nature of the Covid-19 meant that human gatherings were no longer possible and all live concerts should be banned.

The consequences and future perspectives for professionals of live events in the music industry were extremely difficult. To say the least.

The shift towards the consumption of music in digital format mainly through streaming meant that the key revenue stream of professionals in the music industry are live events. So the question is: how can the industry survive if live events are, for long, not possible?

Moreover, in challenging times as these, the music industry can play a pivotal role in communicating and co-creating with society as a whole. The hedonistic nature of music allows for a close and constructive relationship between professionals and fans.

Thus, in face of this challenging scenario, we envisioned the need to develop and start a project to permanently evaluate perceptions, sentiments and intended behaviors of musicians and professionals in the industry on the years to come.

The plan quickly became reality and here is present the first edition of the "Live AM: Artist Monitor". This first edition is focused on professionals working in Germany and the German market.

Given the impact of the Covid-19 pandemic, the research focused on the impact it has caused on music professionals. We investigated how it affected their well-being, their sense of financial and social loss, and other relevant constructs. Moreover, we also investigated the solutions found to deal with the current scenario and how professionals believed it supported them. For example, the use of social media, collaborations with brands and perceptions towards governmental support.

Results shown here will help elucidate some of these key issues. Unfortunately, though, the sample size is an important limitation and results cannot be generalized. Nevertheless, they allow for relevant insights.

In future editions, our main goal is to increase the number of respondents to allow for a greater overview of perceptions and intended behaviors of music professionals in Germany.

Hope you enjoy the 2020 edition of the **Live AM: Artist Monitor**.



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# METHODOLOGY

The data here presented was collected online in Germany between the months of September and November of 2020. The measurements were defined through a thorough discussion among the scholars and industry stakeholders. The population of the study was defined as musicians and professionals, which actively work in positions directly related to the music industry in Germany.

For the data collection, a non-probability sampling technique was applied, as convenience and snowball sampling methods were conducted. The survey was distributed directly and indirectly on mailing-lists, shared on social media platforms of the institutions and of the researchers, to industry stakeholders and on LiveInnovation.org.

The project was not funded and no reward was offered for participation. Overall, a total of 95 respondents answered the survey. After data screening, a final valid sample of 70 respondents was used for the analysis. An online survey platform was used for the online questionnaire and the analysis was conducted on SPSS V25. Tests of frequencies, cross-tabulation, Chi-Square, independent Samples t-Test and ANOVA were applied to the data with the purpose of understanding patterns of behaviors and perceptions across groups.

## LIMITATIONS

The non-probability sampling technique, the rather small final valid sample size and the homogeneous character of the profile of respondents represent limitations of the study. Thus, findings are not representative of the populations, and results cannot be generalized.

Moreover, the data was collected during a period of constant attitude change and general uncertainty, given the developments of the pandemic. In such scenarios, cross-sectional data collection represent another limiting factor.



# PROFILE OF RESPONDENTS



**70 valid respondents**



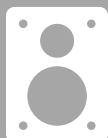
73.9% male respondents  
17.4% female respondents  
1.4% chose "diverse" as gender



50.7% between 25 and 54 years old  
40.5% between 55 and 75 years old



73.9 % are independent musicians  
11.6% are signed to labels  
7.2% does not apply



91.3 % are musicians (performers, composers)  
5.8% are recording artists (do not perform)  
2.9% work on management



**Topic of investigation**

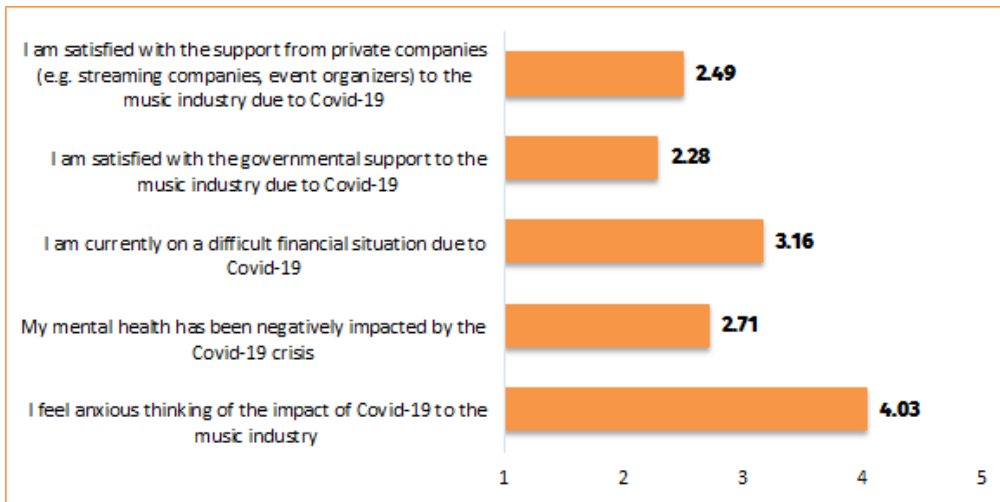
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**01**

**COVID 19 CRISIS  
AND MUSIC  
INDUSTRY**



## How much do you **agree** with the following statements?



Scale ranging from 1- Fully disagree, to 5 - Fully agree.

Overall, results revealed that music professionals were not satisfied with the support from the German government, neither from private companies. Also, that the pandemic affected deeply their mental health and anxiety towards the industry.

Further investigation indicated no statistical difference across genders, nor age groups.

# 72.4%

of respondents revealed to **feel anxious** with the impact of the Covid 19 crisis on the music industry.

# 34.7%

of respondents revealed that their **mental health** had been negatively impacted by the Covid 19 crisis.

# 1.4%

of respondents were very satisfied with the **support from private companies** to the music industry due to the pandemic.

# 44.9%

of respondents revealed to be on a **difficult financial situation** due to the pandemic.

# 7.2%

of respondents were very satisfied with the **governmental support** to the music industry due to Covid-19.





How many of your paid events (e.g. concerts, presentations, recording sessions) were **cancelled** due to Covid-19 crisis?

**1-200** Events  
Cancelled

The sample of respondents contained a wide amplitude of answers (minimum and maximum), when analyzing the number of **events cancelled** due to the Covid-19 pandemic.

Total number of events cancelled in 2020, among all 70 respondents of the study.

**1.734**

What is your approximate **financial loss** due to cancellations related to the Covid-19? (in Euros).

**€50-€40.000**

The amplitude of financial loss revealed by respondents (minimum and maximum) number of **events cancelled** due to the Covid-19 crisis.

**Total: €806.490**

Total estimated financial loss among all 70 respondents of the study, due to the Covid 19 crisis.



**Topic of investigation**

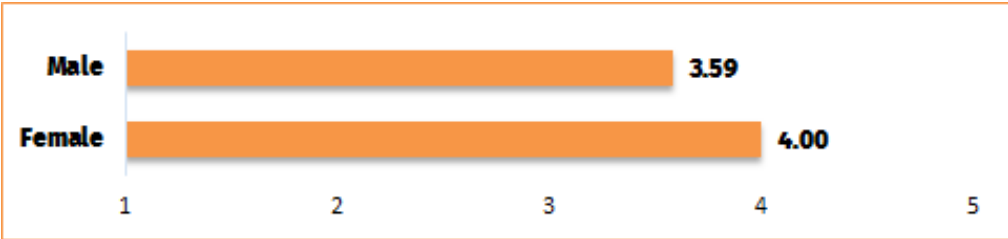
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**02**

**CREATIVITY  
DURING THE  
COVID 19  
CRISIS**



**Statement:** "Overall, at the moment I feel I am being productive".



Scale ranging from 1- Fully disagree, to 5 - Fully agree.

Interestingly, despite the toll taken on musicians mental health and anxiety levels, responses suggested a high perceived productivity and creativity.

**Statement:** "Overall, I am currently having many creative ideas related to my job".



Scale ranging from 1- Fully disagree, to 5 - Fully agree.

Further analysis revealed no statistical difference when comparing genders. However, it must be noted the uneven distribution of participants (more males than females), which compromises the analysis.

Nevertheless, such positive self-evaluations represent a relevant indication on a societal context of high stress and uncertainty.

57.2%

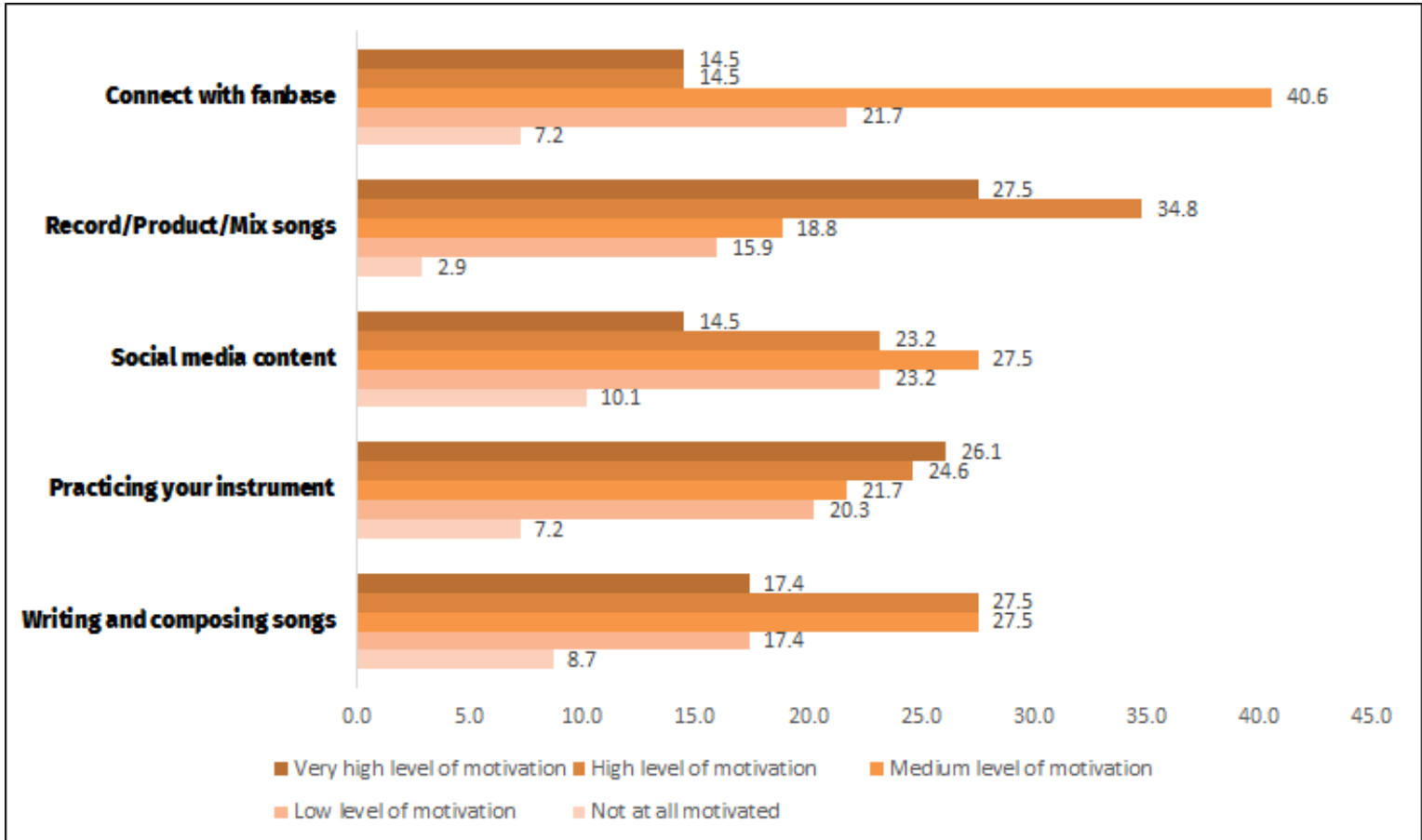
of respondents revealed to feel very productive during the Covid 19 crisis.

68.6%

of respondents revealed to have been having many creative ideas during the Covid 19 crisis.



How has your **motivation** been during the Covid-19 crisis to do the following creative tasks?



Scale ranging from 1- Not at all motivated, to 5 - Very high level of motivation.

The pandemic resulted on an unusual context where social contact had to be avoided. As findings indicate, **recording, mixing and producing tracks** represented tasks with which professionals worked with high motivation, along with practicing the instrument.

**Producing social media content** and **connecting with the fan base**, although being of extreme importance, represented the tasks for which professionals felt less motivated to. This must be interpreted in light of the fact that the lock-down measures enhanced immensely the screen time and online interactions among people.



**Topic of investigation**

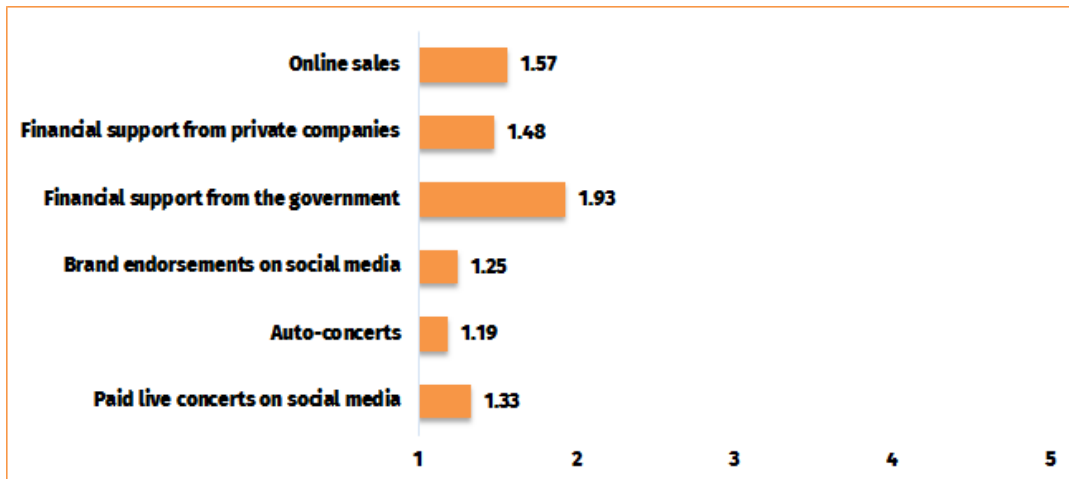
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**03**

**SOLUTIONS TO  
THE CURRENT  
SITUATION**



How **helpful** have the following revenue streams been for you during the Covid-19 crisis?



Scale ranging from 1- Not at all helpful, to 5 - Extremely helpful.

Overall, results suggested that musicians did not have a single significant solution to deal with the economic impact of the pandemic. None of the solutions asked were perceived as a helpful revenue stream for musicians.

This is especially worrisome given that the industry already has limited revenue streams and depends on live events as its main source. Also reveals, once more, the need to better integrate activations and partnerships between musicians and brands as a viable solution for both partners.

# 71.0%

of respondents found live events on social media "NOT AT ALL HELPFUL".

# 84.1%

of respondents found brand endorsement on social media "NOT AT ALL HELPFUL".

# 53.6%

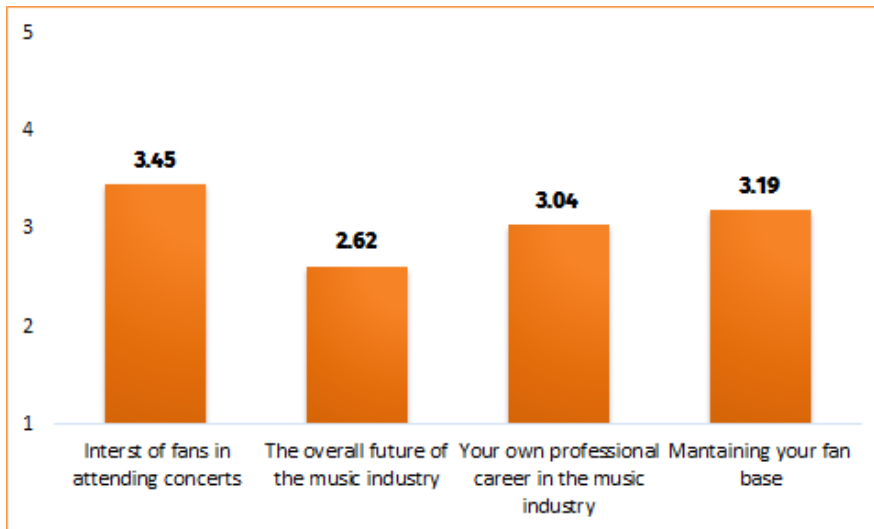
of respondents found financial support from the government "NOT AT ALL HELPFUL".

# 54.9%

of respondents found online sales (e.g. merchandise, CD's, vinyl) "NOT AT ALL HELPFUL".



## How do you feel about the following issues in the next 12 months?



Scale ranging from 1- Very pessimistic, to 5 - Very optimistic.

Given the financial and health toll caused by the pandemic, it was to be expected that professionals would be skeptical or rather pessimistic towards the future of the industry.

Nevertheless, respondents were, overall, rather indifferent in regards to their own careers and maintaining their fan base, despite the pandemic.

# 48.5%

of respondents are pessimistic or very pessimistic about the overall future of the music industry in Germany.

# 23.5%

of respondents are optimistic or very optimistic about the future of their own careers in the music industry.

# 42.0%

of respondents are optimistic or very optimistic they will maintain their fanbase despite the pandemic.

# 56.5%

of respondents are optimistic or very optimistic that fans will be interested in attending concerts again in 12 months.



**Topic of investigation**

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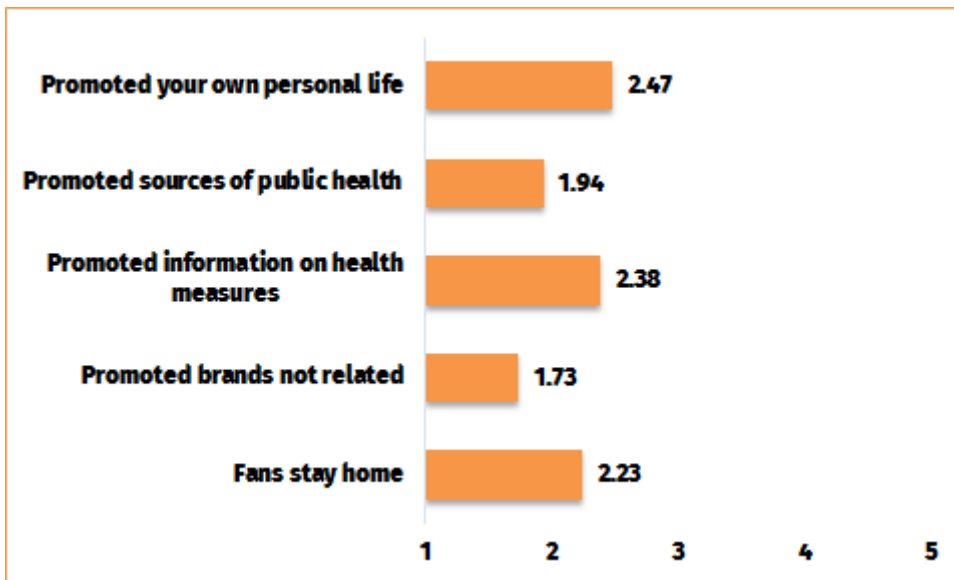
**04**

**SOCIAL  
MEDIA**





How often have you done the following activities on **social media** since the start of the Covid-19 pandemic?



Scale ranging from 1- Never, to 5 - A great deal.

As revealed previously, professionals of the music industry in Germany did not feel much motivated to produce social media content during the pandemic.

Results here reveal that this was the case for a wide range of possible topics, including raising awareness of public health measures and sources.

**17.2%**

of respondents promoted on social a moderate amount and a great deal of information for fans to **stay at home** during the pandemic.

**76.5%**

of respondents never or rarely promoted **brands not related to the pandemic** during a pandemic.

**20.4%**

of respondents shared a moderate amount of **health related information** during the pandemic.

**70.4%**

of respondents never or rarely promoted **sources of public health organizations** to help inform fans during the pandemic.



46.4%

of respondents agree or fully agree it is acceptable for professionals of the music industry to promote **brands and lifestyle** during a pandemic .

31.6%

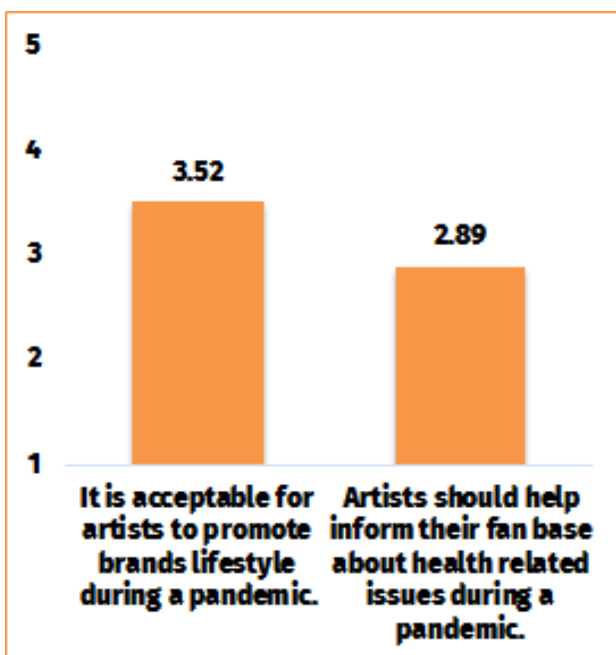
of respondents agree or fully agree that artists should help inform their fan base about **health related issues** during the pandemic.

What is the role the music industry during a pandemic?

Results reveal that professionals believe that it is more acceptable to promote brands and lifestyle than health related issues during a pandemic.

Furthermore, no statistical differences were found when comparing different demographic groups.

To which extent to you **agree** with the following statements?



Scale ranging from 1- Fully disagree, to 5 - Fully agree.

Results highlight the need to further investigate the perceptions of professionals towards content production on social media.

Fear of a cancel culture, sensitivity of topics (such of health), information overload, and challenging financial situations may be some relevant factors influencing the criteria of content which is promoted by professionals of music industry online in Germany.

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## KEY INSIGHTS

Findings from the analysis of professionals of the music industry in Germany revealed important insights:

1

As expected, the pandemic created an immense challenge for the mental health of professionals of the music industry. High levels of anxiety, financial strains and the dissatisfaction with financial support from the private and public sectors, represented some of the key factors.

2

Interestingly, despite the challenges, respondents revealed a positive self-evaluation in terms of productivity and creative ideas related to their jobs. Tasks which require social isolation, such as recording/mixing/producing tracks and practicing an instrument were the most popular. Motivation towards producing social media content was rather low.

3

None of the possible sources of financial support (public and private) were perceived with as helpful. Findings simply emphasize how the industry has become mostly dependent solely on live events and requires urgently to develop additional revenue streams.

4

Overall, professionals of the music industry considered more acceptable to promote content on social media related to brands and personal life, rather than of public health. Overall, respondents revealed to develop a amount of content for social media during the pandemic.

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## FINAL CONSIDERATIONS

Musicians and professionals of the music industry have always played a pivotal role in society, setting trends, raising awareness to relevant topics of discussions and, importantly, entertaining. The Covid-19 pandemic, however, stopped the music and caused unprecedented challenges to an industry that had long searched for new revenue streams and more sustainable and fair business models. Especially for independent artists.

The 2020 edition of the Live AM: Artist Monitor has revealed important insights on how the pandemic affected professionals of the industry emotionally and financially. These two factors have, logically, always been highly correlated. Thus, it is crucial to further investigate such factors on a longitudinal perspective. And this is something we aim to do in future editions of the monitor.

The industry is showing promising signs of re-opening in Germany for late 2021 and many festivals and shows have been booked for 2022. However, it is of great relevance for both private and public sectors to continue, and enhance, their financial support to the industry. The damages caused will have long-lasting effects. Therefore, we will continue our task of monitoring the feelings, perceptions and intended behaviors of professionals of the music industry in Germany.

As always, the industry will need to be creative offstage. Old solutions will not solve future problems.

Hope to see you on the 2021 edition of the Live AM: Artist Monitor.

# Team



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# Acknowledgment

We thank the support from IU University of Applied Sciences (Germany).



# Support

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**Educate** to inspire.

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