



Review of Pay and Conditions in the Music Industry in Ireland in 2022

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June 2023

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Executive Summary

Earnings in the arts and entertainment sector are down

The average weekly earnings for the Arts and entertainment sector in Q4 of 2022 was €582.36, 65% of the average for all employees. This is down by 1.8% compared to the same quarter in 2021. Just two other sectors saw a fall. Accommodation and Food Services saw a 4.5% increase.

National average hourly earnings for the arts and entertainment sector were down by 1.2% compared to the same quarter in 2021. All other economic sectors saw a rise.

91% of established artists and workers in the music industry earned less than the national average weekly earnings.

Although average weekly earnings in the arts and entertainment sector were down by 1.8% compared to the same quarter in 2021, the Consumer Price Index rose by 7.8%.

Basic Income for the Arts

9% of individual respondents working in the music industry said they had received Basic Income for the Arts in 2022. On average, they received €4,297 from the scheme.

“The artist income scheme is life changing”

“A successful UBI for artists decouples work from institutional objectives. It is ... a worthy scheme as it can link artists with distributed community-based networks who may need them, for example a community orchestra directed by a professional musician or a musician who teaches music with a community organisation. For artists who work from project to project ... a UBI or similar steady income scheme would make their career more stable and viable.”

Individual respondents working in the music industry

Barriers to entry

Just 12% of individual respondents got their first paid job through an open call or application process. 43% got their first paid job through a friend or other personal contact made through socializing or networking. 54% of individual music industry respondents entered the sector by starting their own band or company, setting up as a sole trader or promoting themselves.

Recruitment crisis

65% of music industry enterprises that needed to recruit in the last quarter of 2022 reported that they encountered difficulties filling full-time, part-time, casual or freelance roles. The situation is likely to become worse with 34% of individual respondents saying they are very or extremely concerned that financial pressures will force them to leave the sector in the next six months.

Introduction

This research was carried out in partnership with Theatre Forum, Ireland's support organisation for the performing arts, and the Association of Irish Stage Technicians (AIST). The Key Findings across both the performing arts and music sectors are available here [\[insert link\]](#). This report focuses on the music industry.

It is in three sections:

Section 1 analyses pay and conditions in the music industry in 2022 compared to other economic sectors.

Section 2 lists the salaries, flat and weekly fees, and hourly rates paid by music industry enterprises across a range of jobs.

Section 3 sets out the qualitative information provided by artists, makers, creative practitioners, enterprises and enterprises in response to the questions:

- What challenges or barriers did you face in the early stages of establishing your chosen career in the music industry? Please tell us as much or as little as you wish.
- What challenges or barriers do you now face in further developing a sustainable career in the music industry?
- What would help address these challenges or barriers?

Aim

To benchmark pay and conditions within the music sector on the island of Ireland against other economic sectors so that First Music Contact can:

- advocate for the sector in a co-ordinated way
- enable employers to compare their pay policies with norms for their organisation type and sub-sector
- enable musicians to price their work effectively
- design interventions to support the sector.

Methodology

Links to online surveys were sent to individuals, enterprises and organisations working in the music industry. These were designed to gather quantitative and qualitative information about pay, conditions and career pathways in 2022.

323 individuals working in the music industry responded with 151 of them providing information about their career stage and income in 2022. 142 music industry enterprises from across Ireland responded to the first survey question, however only 38 of them went on to provide information about payrates and employment practices.

About the respondents

90% of individuals responding to the music industry survey said they created and/or performed music in 2022 but the majority also fulfilled other roles within the industry.

53% of the individual respondents were from outside Dublin. They were at various stages in their careers: 11% defined themselves as aspiring to be professional musicians, 49% as emerging and 34% as established in their careers. See Appendix for a demographic profile of individual respondents.

Sixteen different types of music industry enterprise responded with music management companies and tour/production/event management companies best represented. Turnover ranged from €3,000 to €15.2m. See Section Two for a profile of the enterprises.

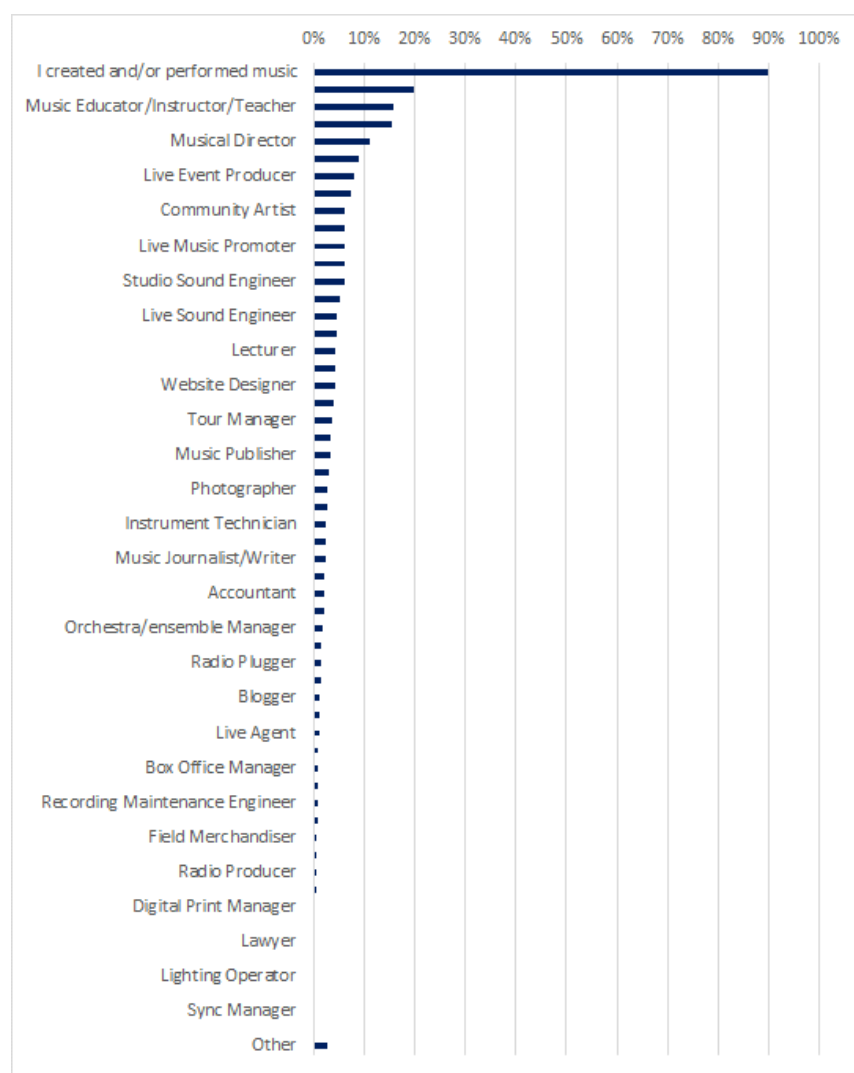
Definitions

Average refers to the arithmetical mean unless otherwise stated. The analysis also uses *medians* – the mid-point in the data where half of the responses are higher and half lower – as the mean can be distorted by a small number of outliers which are much higher or much lower than the rest of the responses.

Career structures

90% of individuals responding to the music industry survey said they created and/or performed music in 2022 but the majority also fulfilled other roles within the industry.

Figure 1: Percentage of individual respondents working in each role



Base: 323 respondents

On average, respondents creating and/or performing music undertook three roles and those who did not undertook two. 13% of those creating and/or performing appear to have taken responsibility for many aspects of their career, fulfilling more than five roles. There was little difference between Aspiring, Emerging and Established musicians.

Career stage

There is no frequently used measure for career stage within the music industry. The performing arts study carried out in parallel with this research uses the number of years the respondent has worked in the sector. Musicians, however, can create and perform for decades with no intention of relying on this work to generate a proportion of their income. Respondents were therefore asked to self-define by selecting the stage at which they consider their career to be: Aspiring, Emerging or Established.

Of those saying they created and/or performed music, 10% defined themselves as Aspiring artists, 49% as Emerging and 34% as Established.

Total income appears to be a poor indicator of career stage. The two respondents earning the most in 2022, both more than €100,000, defined themselves as Emerging artists. Many of the Established artists responding to this survey earn less than those starting out because they have left jobs unconnected to their music to focus on their careers. Emerging artists report that they need to invest money to develop their careers so can make a loss in any

particular year depending on the stage they are at in the creation and production cycle – in this research, two respondents defining themselves as Emerging artists made a loss in 2022:

“I’m putting out an album - the upfront cost feels pretty punitive and I don’t know how / if I will make it back. I have a fairly secure background so can take the risk but not sure how others do it.”

Emerging creator and/or performer

62% of respondents create and perform original music, 8% create original music and 2% perform original music. Some genres are, by definition, based predominantly on an existing canon i.e. classical, folk and traditional music. If respondents giving these as their primary genre are excluded, just 3% of respondents only perform or cover music created by other people.

43% of respondents are solo performers and 37% are a member of at least one band.

Table 1: Engagement with original music or covering others’ music

Area of work	No. of respondents	% of respondents
I create and perform original music	178	62%
I perform/cover other people's music	55	19%
I am a session musician	27	9%
I create original music	24	8%
I perform original music	5	2%
Base:	289	100%
No response	1	

Table 2: Performance format

Type of performer	No. of respondents	% of respondents
Solo performer	102	43%
Member of band(s)	87	37%
Solo performer and band/ensemble member	17	7%
Member of an ensemble/orchestra	14	6%
Solo performer with backing band	7	3%
Director/conductor of ensemble/choir/orchestra	5	2%
Band and ensemble member	2	1%
Other	4	2%
Base:	238	100%

Genre

Respondents creating and/or performing music were asked to give what they considered to be their primary musical genre. This was a free text response and participants gave a total of 39 different primary genres. This means the number of respondents giving any one primary genre is too small to allow for analysis of subsets.

Table 3: Primary musical genre cited by six or more respondents

Genre	No. of respondents	% of respondents
Classical	32	11.4%
Folk	27	9.6%
Pop	25	8.9%
Rock	24	8.6%
Irish Traditional	20	7.1%
Hip Hop	12	4.3%
Alternative	10	3.6%
Jazz	10	3.6%
Indie	8	2.9%
Singer/songwriter	8	2.9%
Electronica	7	2.5%
R&B	7	2.5%
Choral	6	2.1%

Base: 280 respondents

Respondents were then asked to select the other genres they align themselves with from a list based on previous research by First Music Contact. On average, respondents aligned themselves with four genres, including their primary genre.

Just 14% of respondents aligned themselves only with their primary musical genre, selecting none of the other genres. These respondents were not from any particular musical genre.

Fourteen of the primary musical genres given by respondents were not included in the list of genres provided in the survey. The following genres omitted from the list were cited as primary genres by at least six respondents: Choral (6 respondents), Folk (27 respondents), Indie (8 respondents), Irish Traditional (20 respondents).

Table 4: All genres selected by at least 10% of respondents (includes primary musical genre)

	No. of respondents	% of respondents
Singer/songwriter	127	40%
Alternative	124	39%
Pop	106	33%
Indie Rock	81	26%
Classical	78	25%
Rock	74	23%
Jazz	66	21%
Instrumental	61	19%
R&B	52	16%
World	49	15%
Blues	38	12%
Electronica	35	11%
Hip Hop	35	11%
Experimental Rock	33	10%

Base: 317 respondents

Income

Of the 323 respondents, 2% did not do any paid work in 2022, 51% did not provide any data about their income and 2% gave invalid or incomplete data. The following analysis therefore focuses on the 143 respondents who gave valid information about their income.

Weekly income

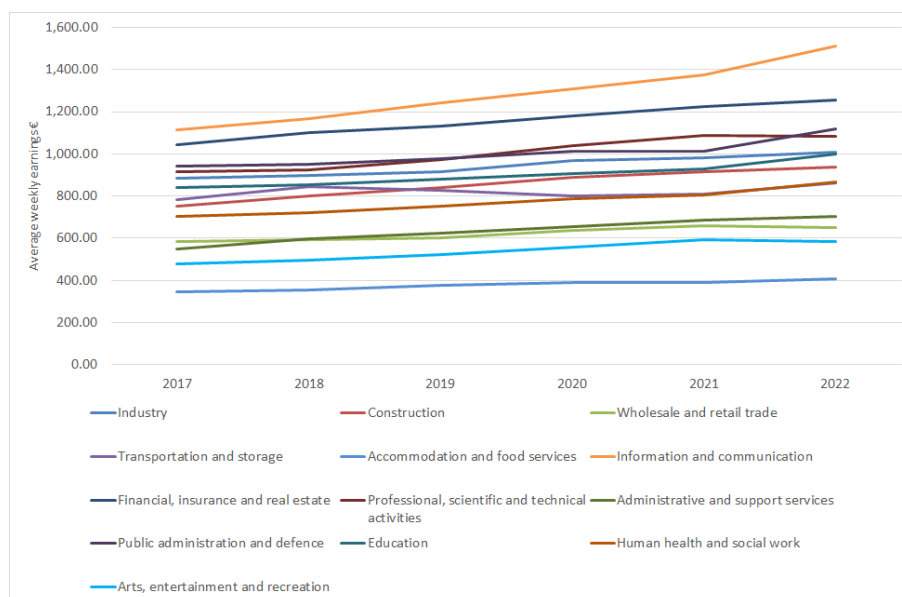
Median weekly income from all sources among the music industry respondents was €557.69. Outside Dublin this was €563.79 and in Dublin it was €557.69. As this is a median, by definition, half of respondents earned less.

Official national data

The Central Statistics Office's Earnings and Labour Costs survey indicates that the national average weekly earnings for all employees in the last quarter of 2022 was €900.26, up 4.2% compared to the same quarter in 2021.¹

¹ This includes regular earnings, overtime earnings and irregular earnings and is based on on all enterprises in the Republic of Ireland with 50 or more employees and a sample with between three and 49 employees. <https://www.cso.ie/en/releasesandpublications/ep/p-elcq/earningsandlabourcostsq32022finalq42022preliminaryestimates/>

Figure 2: Quarter 4 average weekly earnings by economic sector 2017 - 2023



The average weekly earnings for the Arts and entertainment sector was €582.36, 65% of the average for all employees. This is down by 1.8% from €592.75 in the last quarter of 2021. Just two other sectors saw a fall, both smaller than for Arts and entertainment. (Wholesale and retail trade -1.1%, Professional, Scientific and Technical activities -0.3%). Accommodation and Food Services saw a 4.5% increase.

Although average weekly earnings in the arts and entertainment sector were down by 1.8% compared to the same quarter in 2021, the Consumer Price Index rose by 7.8% in 2022 compared to 2021.

Overall, the private sector showed a 2.0% increase and the public sector had a backdated pay increase of 3% which resulted in an uplift of 10.8%.

Figure 3: Quarter 4 average weekly earnings in the public sector compared to the arts and entertainment sector 2017-2023

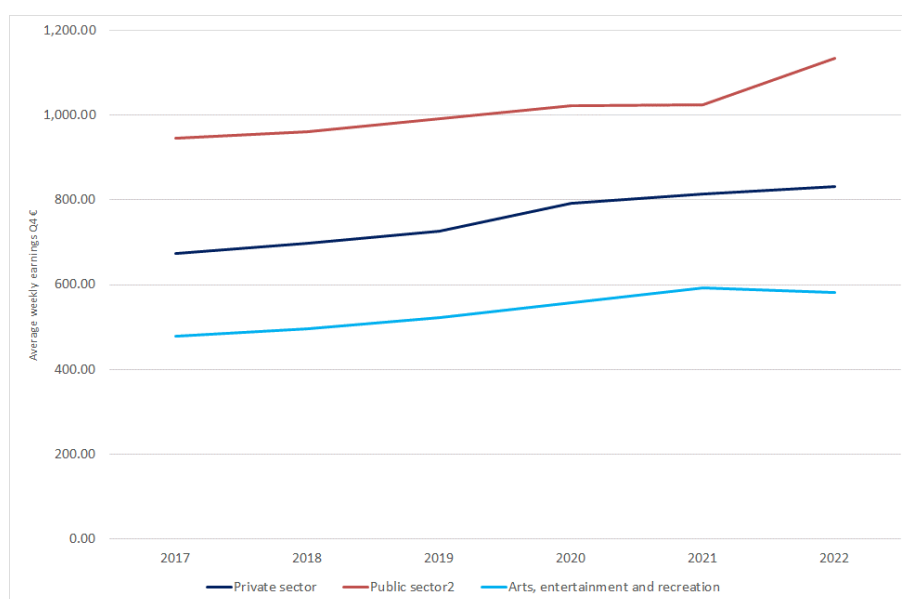
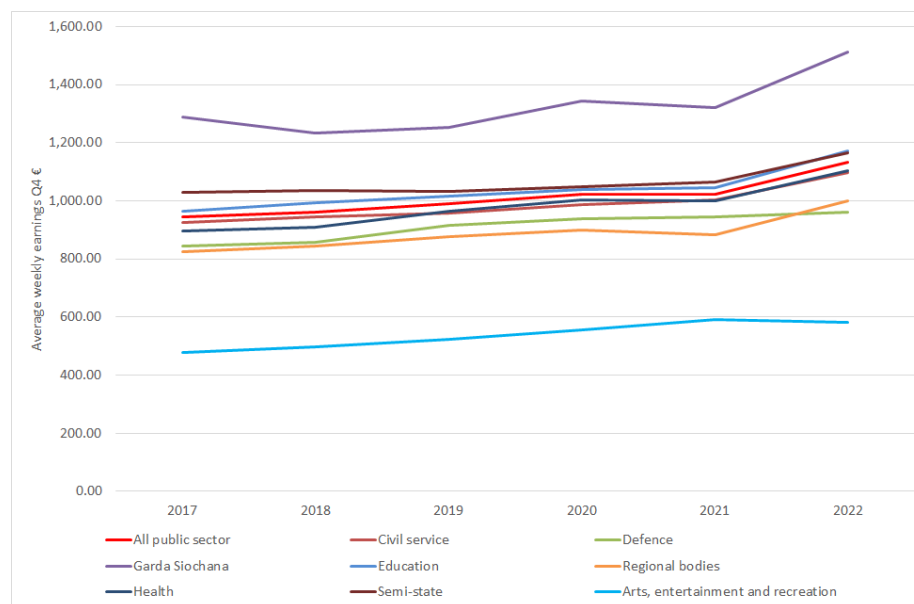


Figure 4: Quarter 4 average weekly earnings in the public sector by subsector compared to the arts and entertainment sector 2017-2023



Enterprises with less than 50 employees saw a fall of 0.3% in weekly earnings, while larger enterprises saw uplifts 1.9% in companies with 50-250 employees and 6.7% in companies with more than 250 employees.

The five economic sectors with the lowest average weekly earnings are:

	€
Accommodation and food services	408.63
Arts, entertainment, recreation and other service activities	582.36
Wholesale and retail trade; repair of motor vehicles and motorcycles	652.08
Administrative and support services	703.99
Transportation and storage	862.62

Career stage

Career stage affects income. On average, Aspiring artists and sector workers' weekly earnings from all sources was €713.12, Emerging artists and sector workers €704.37 and Established artists and sector workers €586.48.

78% of all individual respondents earned less than the national average weekly earnings for all economic sectors. This rises to 91% of Established artists and workers.

Comparison with national data for the arts and entertainment sector

57% of all individual respondents to the music industry survey earned less than the national average weekly earnings in the arts and entertainment sector of €582.36.

Annual income

The median annual income from all sources for individual respondents working in the music industry is €29,000. This ranges between €2,800 and €220,000.

Hourly earnings

Official national data

National average hourly earnings for all employees including regular earnings, overtime earnings and irregular earnings in the last quarter of 2022 was €27.72. For the arts and entertainment sector it was €20.35, down by 1.2% compared to the same quarter in 2021. All other economic sectors saw a rise in hourly earnings.

The five sectors with the lowest average hourly earnings are as follows:

	€
Accommodation and food services	15.33
Arts, entertainment, recreation and other service activities	20.35
Wholesale and retail trade; repair of motor vehicles and motorcycles	21.47
Administrative and support services	21.97
Transportation and storage	23.78

Figure 5: Quarter 4 average hourly earnings by economic sector 2017 - 2023

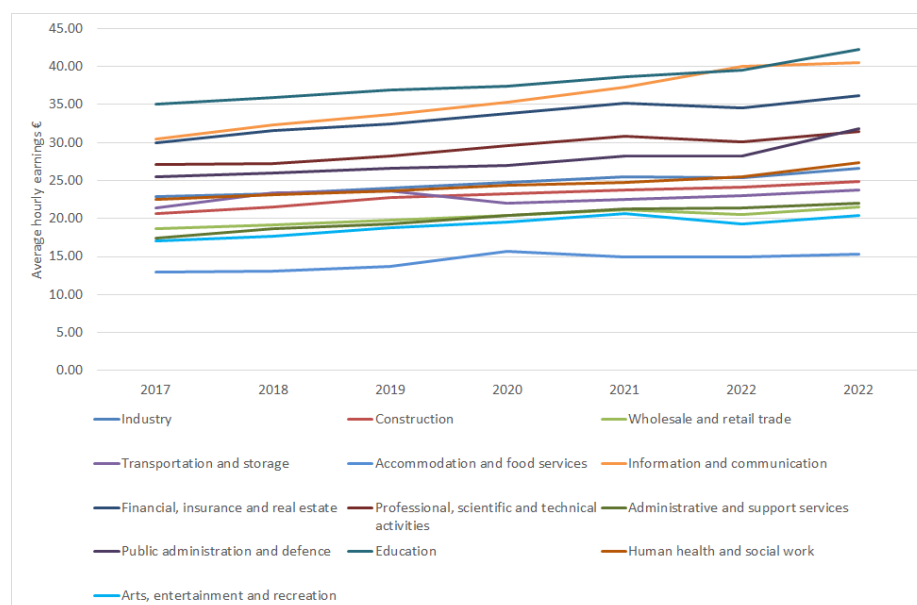
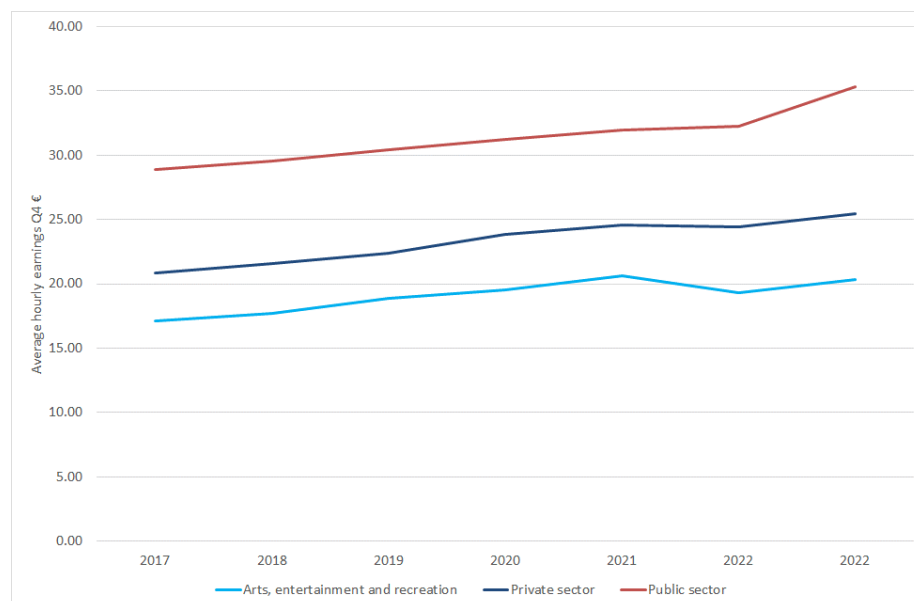


Figure 6: Quarter 4 average hourly earnings in the public sector by subsector compared to the arts and entertainment sector 2017-2023



Music industry

The median hourly earnings for the music industry respondents was €15.00. 82% of respondents earned less than the overall national average hourly earnings and 78% earned less than the national average for the arts and entertainment sector. 29% earned less than the national minimum wage of €10.50. This varied depending on career stage with 12% of Aspiring, 32% of Emerging and 38% of Established artists earning less than the national minimum wage.

Income from music

On average, individual respondents to the music industry survey in paid work earned €14,553 from work related to their music in 2022. The median, however, is €5,500 as earnings from music-related work ranged vastly from a loss of €4,585 to a maximum of €220,000.

“I feel like, in the original music industry, it costs more to be involved than you make back. You are paying for distribution, recording costs, PR, Facebook ads, etc. and you only make back on streams or merchandising but it's hard to balance out the thousands of euros it costs to release music.”

Emerging solo performer

38% earned more than 80% of their total annual income from music-related work but 41% earned less than 20% from music-related work. Those involved with Classical music (62%) and Folk music (45%) are most likely to earn more than 80% of their income through music. Rock musicians (21%) and Traditional Irish musicians (29%) are least likely. Among music industry workers, Recording Engineers (7%), Producers (16%) and Artist Managers (20%) are least likely to earn at least 80% of their income from the music industry.

34% of individual respondents earned all their income from music, 13% earned none of their income from music. The median proportion of total annual earnings from all sources

derived from music-related work is 38% with no difference between those based in Dublin and those based elsewhere.

“With a large number of part-timers/hobbyists on the gigging scene, making a full-time living as a performing musician is problematic, especially when the running costs are factored in - transport, maintaining web presence, instrument and equipment purchase/ maintenance. There will always be somebody doing it as a hobby who's willing to accept an unrealistically low fee.”

Individual respondent from the music industry

Basic Income for the Arts

9% of individual respondents from the music industry said they had received Basic Income for the Arts in 2022. On average, they received €4,297 from the scheme.

“The artist income scheme is life changing”

Emerging creator and performer

“A successful UBI for artists is ... a worthy scheme as it can link artists with distributed community-based networks who may need them, for example a community orchestra directed by a professional musician or a musician who teaches music with a community organisation. For artists who work from project to project ... a UBI or similar steady income scheme would make their career more stable and viable.”

Established creator and performer

Comparison with 2019

16% report a substantial reduction in their income compared to 2019 and 15% report a substantial increase. Basic Income for the Arts has had only a limited impact with just 8% of these respondents receiving it.

Other support

33% of individual respondents in the music industry relied wholly on their earnings from the sector (including teaching related to their creative practice or the industry).

16% of all respondents rely on income from another member of their household, family or friends. 46% rely on work outside the music industry, rising to 60% for Established artists.

Figure 7: In 2022, was your work in the music industry made financially possible by:

	No. of respondents	% of respondents
Income from work outside your sector	72	46%
Income from another source in 2022 eg another member of your household, family or friends?	25	16%
Social welfare payments or benefits	36	23%
Housing benefits eg HAP or Rent Supplement	3	2%
None of these	51	33%
Can't remember	1	1%

Base: 156 respondents

33% of respondents also earn income from teaching related to music or the music industry. It appears, however, that it has become more difficult for musicians to supplement their income through teaching:

“Lack of permanent [teaching] contract Lack of scalable contract Hours can rise OR fall, depending on student numbers No possibility of progression in current University role No pension No sick pay No payment on Bank Holidays Unemployed in Summer months Work and policy dictated to me from above - no scope to improve or make suggestions for positive change Have to teach most of the week just to pay the bills, not much time or energy left for creativity, promotion, etc. The Teaching Council do not recognise any of my qualifications (including a PhD), so I cannot work in any school that requires a Teaching Council number.”

Emerging sector worker

Financial security

Pension

35% of individual respondents to the music industry survey earned more than the threshold for Pay Related Social Insurance. Of these 63% did not make any pension contributions in 2022.

67% of the 38 music industry enterprises did not have a pension/PRSA arrangement in place for staff at the end of December 2022. Half of those with an arrangement in place did not make contributions on behalf of employees.

Health insurance

51% of individual respondents did not have health insurance in 2022. Of those who did have health insurance, 29% were not the policy holder.

Maternity Pay

Just two music industry enterprises said they provide a top up to state maternity benefit, one to full salary (an education institution) and one to a proportion of salary (a music

management company). An additional respondent said they didn't know what was provided.

Paternalty leave

Three music industry enterprises offer paternalty leave, all at ten days.

Difficulty in recruiting

65% of the music industry enterprises that needed to recruit any full-time, part-time, casual or freelance roles in the last quarter of 2022 said they had difficulty filling the post. This encompassed 21 different roles with technical and production staff and crew, marketing and administrative roles particularly difficult.

The situation is likely to become worse with 34% of individual respondents saying they are very or extremely concerned that financial pressures will force them to leave the sector in the next six months.

"I am lucky enough to be a salaried employee, but my earnings are not high enough for me to create a sustainable future for myself. I am unable to save significantly and I haven't started a pension as I can't afford to and [am unable] to achieve other personal things in life such as buying a home, affording to have a family and being able to travel more. I have been seriously considering leaving the industry to work full time in a more fruitful industry, e.g tech, so that I am more financially comfortable ... why would I want to keep working in a role that doesn't value or pay me enough?"

Established industry worker

"Getting enough money so that I can dedicate time to the creation of new art and not have to constantly focus on making money. Constant poverty makes it difficult to foresee any difference in the future. After a few years of being a musician, I wonder does anybody make any music within the industry at all. I am constantly working and regularly concerned about my next meal and eviction."

Emerging creator and performer

Barriers to entry

Just 12% of individual respondents got their first paid job through an open call or application process. 43% got their first paid job through a friend or other personal contact made through socializing or networking. 54% of individual music industry respondents entered the sector by starting their own band or company, setting up as a sole trader or promoting themselves.

Just 3% of individual respondents had accessed none of the career development opportunities listed. On average, respondents had accessed six of the opportunities during their career to date.

Table 5: Percentage of respondents accessing career development opportunities

	No. of respondents	% of respondents
None of these	7	3%
Arts Council grant or bursary	99	35%
Free workshop or seminar on career development or creative practice	74	26%
Inclusion in local or national showcase	69	25%
Entered a competition (free entry)	66	24%
Inclusion in online music showcase, directory or portal	60	21%
Local or national networking opportunity	58	21%
Free expert information, advice and consultancy	57	20%
Local authority grant or bursary	57	20%
Paid-for BA or MA related to the performing arts or creative industries	48	17%
Free mentoring	43	15%
Inclusion in international showcase	41	15%
Entered a competition (with an entry fee)	40	14%
Private individual advanced tuition related to creative practice	40	14%
Other grant or bursary	38	14%
Paid-for workshop or seminar on career development or creative practice	37	13%
Support in kind eg free rehearsal space or studio time	34	12%
Paid-for short course on career development or creative practice	30	11%
International networking opportunity	28	10%
Free or heavily subsidised short course on career development or creative practice	19	7%
Other opportunity	8	3%
Base:	153	

The most frequently cited barriers to accessing support are not knowing that it is available (50% of respondents), unsuccessful applications (42%) and feeling that the opportunity was not meant for them (35%).

Table 6: Barriers to accessing career development opportunities

Reason	No. of respondents	% of respondents
I didn't know this kind of opportunity is available	76	50%
I applied but was not successful	64	42%
I felt this kind of opportunity was not meant for me	54	35%
I didn't have the time	44	29%
I was not eligible	41	27%
It cost too much	34	22%
I couldn't afford the time off work	33	22%
I wasn't interested in the opportunity	30	20%
This kind of opportunity was not accessible to me	29	19%
I didn't feel ready for this kind of opportunity	23	15%
My socio-economic background	11	7%
Another reason	16	10%
Base:	153	

Key issues for respondents

In order of importance:

1. The expectation that they will work unpaid or for very low fees compared to the cost of composing/performing/touring
2. Financial insecurity
3. The need for funds or backing to progress their careers
4. Difficulty of balancing developing a music career with the need to work to earn a living and home responsibilities (therefore lack of time, availability for music-related work and impact on mental health)
5. Few opportunities in Ireland/the sector is very competitive
6. Success depends on who you know/limited access to networks
7. Musicians are exploited by the music industry, specifically by venues, festivals, artistic leaders, employed administrator and broadcasters
8. Getting exposure eg radio, TV, live performance

The majority of respondents' ideas for addressing these challenges focus on increasing income (65%) and increasing exposure (36%).

Table 7: Ideas for addressing challenges and barriers by theme

Fix	All		Emerging		Established	
	No.	%	No.	%	No.	%
Income						
Extension of UBI for a broader range of musicians and people who support musicians in defined ways that links to an output e.g. community music	26	22%	19	28%	6	18%
Enforceable standard rates and expenses for performance and recording work and for composers	23	19%	12	18%	9	26%
More grants and other financial support for musicians	12	10%	10	15%	1	3%
More active Musician's Union or other body to enforce minimum pay and conditions	5	4%	2	3%	3	9%
Better pay and conditions for music teachers	3	3%	2	3%	1	3%
Make application processes less onerous	3	3%	2	3%	0	0%
More full-time contracts in the arts	2	2%	2	3%	0	0%
Mapping and making visible salaries and fees including future growth expectations	1	1%	0	0%	1	3%
Parity of pay and conditions for Irish and international acts	1	1%	1	1%	0	0%
Increased streaming income	1	1%	1	1%	0	0%
Exposure						
Incentives to increase exposure of a broader range of music by a broader range of Irish artists	11	9%	9	13%	1	3%
More exposure for Irish music on mainstream national radio	10	8%	9	13%	0	0%
National radio station/show dedicated to new original music by musicians resident in Ireland across all genres	7	6%	4	6%	1	3%
More small venues and different types of spaces paying musicians to play original music	6	5%	3	4%	1	3%
Promotional campaign for emerging Irish music with strong PR and radio play	6	5%	3	4%	1	3%
Support						
More access to information, networking events, databases and showcases	16	14%	11	16%	2	6%
Tax incentives for venues to stage professional live music	2	2%	1	1%	0	0%
Help with getting visas	2	2%	0	0%	2	6%
Support musicians with disabilities to livestream from home	1	1%	0	0%	1	3%
Status						

More respect and fair play for musicians across the sector especially from the top and from welfare agencies	12	10%	6	9%	4	12%
Support for unsigned artists to develop and implement a release plan	1	1%	1	1%	0	0%
Make working in music a viable career	1	1%	1	1%	0	0%
	All		Emerging		Established	
Fix	No.	%	No.	%	No.	%
Training						
More opportunities for all children and young people to sing and play music	1	1%	0	0%	1	3%
Free training courses in music software and tech.	5	4%	3	4%	1	3%
Training in self-promotion	3	3%	2	3%	0	0%
More access to business training	3	3%	2	3%	0	0%
Resources						
Subsidised/shared rehearsal space and studio facilities eg local music hubs	7	6%	5	7%	1	3%
More support for original music outside Dublin eg local music hubs	3	3%	2	3%	0	0%
Team						
Subsidised access to professional administration, managers, technicians and producers for emerging artists	5	4%	4	6%	1	3%
More managers and booking agents	2	2%	1	1%	1	3%
Admin support for projects	1	1%	0	0%	1	3%
Entry routes						
Dedicated recruitment agency/website for musicians and music industry workers	2	2%	1	1%	1	3%
Routes into work opportunities for musicians without third level qualifications	2	2%	2	3%	0	0%
Ban unpaid internships and promote open application processes	1	1%	0	0%	0	0%
Cost of living						
Resolve the housing crisis - cheaper rents	4	3%	3	4%	0	0%
More state support for development of the music industry	4	3%	3	4%	0	0%
Financial security						
Incentives for employers to offer subsidised health insurance	1	1%	0	0%	1	3%
Free childcare	1	1%	1	1%	0	0%
Sick pay for freelance and project-based performers	1	1%	1	1%	0	0%

Don't know	8	7%	4	6%	4	12%
Total	118		68		34	



Section Two: rates of pay

Profile of enterprises

38 enterprises completed the survey.

Table 8: Main activity of responding enterprises

	No. of respondents
Agent	1
Booking Agency	1
Education / Training	1
Festival	1
Mastering Studio	1
Music Management Company	9
Music Marketing Company	2
Music/Arts Organisation eg orchestra/ensemble, sector support organisation etc	4
Other	3
Photography	2
Record Label - Independent	1
Record Label - Major	2
Recording Studio/Services	3
Tour/Production/Event management	7
	38

Spend on salaries

The median percentage of turnover spent on salaries is 51% although it varies considerably depending on turnover.

Table 9: Percentage of turnover spent on salaries

	No. of enterprises	% of enterprises	Average % of turnover spent on salaries
€1m+	3	8%	10%
€500k - €1m	4	11%	41%
€100k - €499k	12	32%	50%
< €100k	18	49%	63%
	37		

Six of the enterprises do not employ anyone, although they do contract freelancers. The remainder employ a total of 199 people.

Pay rates

The following sets out the salaries, fees and hourly rates for roles where more than one enterprise from the same industry subsector provided pay rates.

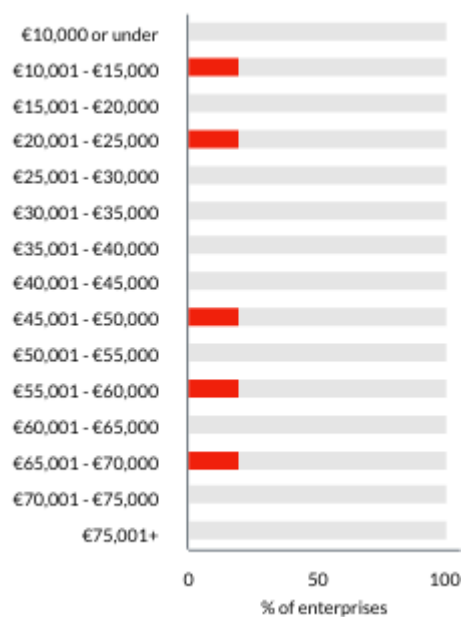
Music Management

General Manager

5 responses

Average pay: €43,000

Range: €10,000 - €70,000



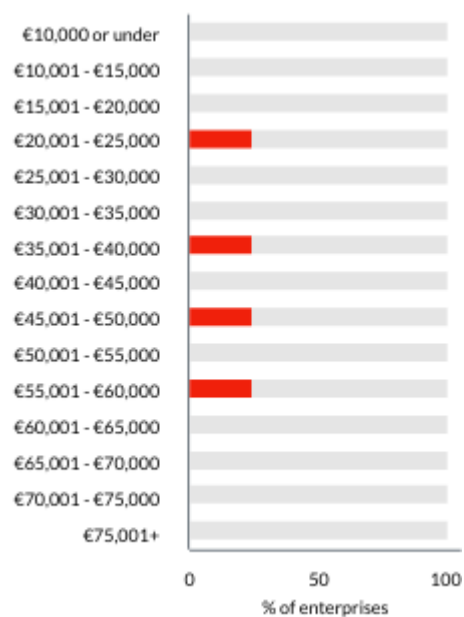
Music/Arts organisation

General Manager

4 responses

Average pay: €41,953

Range: €21,012 - €60,000



Tour/Event Management

Tour/Event Manager

5 responses

Average pay: €47,800

Range: €19,000 - €74,000

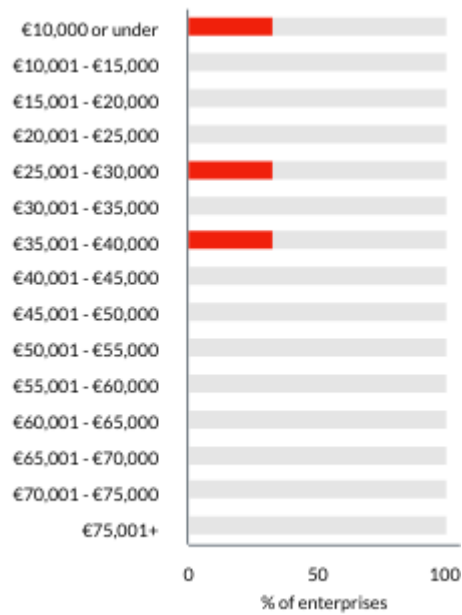
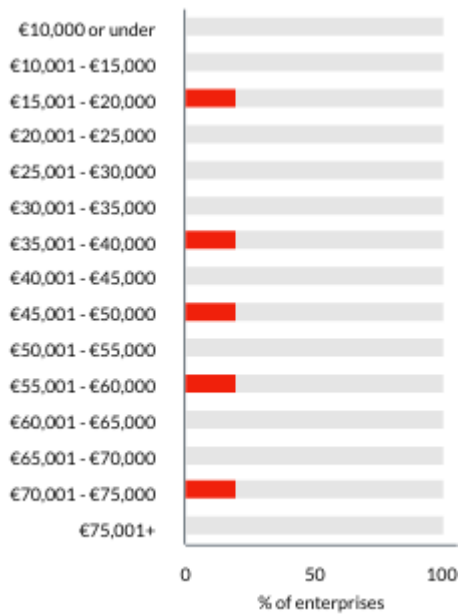
Music Management

Artist / Composer Manager

3 responses

Average pay: €23,333

Range: €4,000 - €36,000



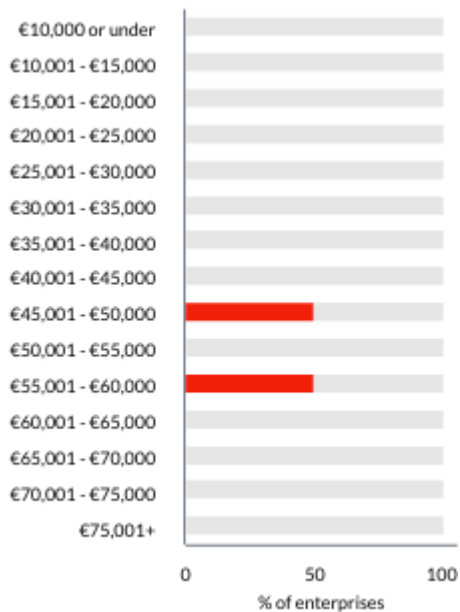
Music/Arts organisation

Artistic Director

2 responses

Average pay: €54,500

Range: €49,000 - €60,000



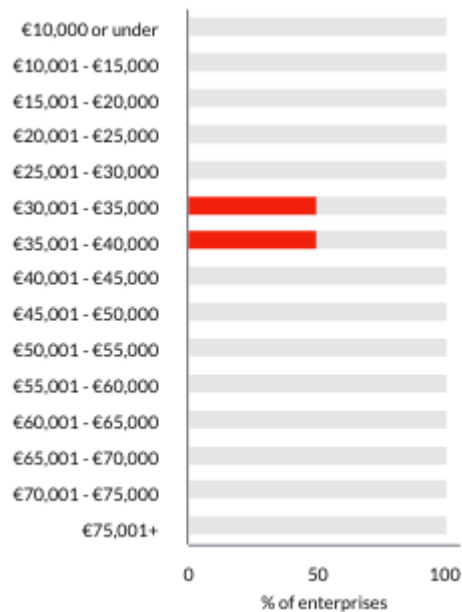
Music/Arts organisation

Orchestra/ Ensemble Manager

2 responses

Average pay: €33,214

Range: €30,225 - €36,202



Music/Arts organisation

Production Manager

2 responses

Average pay: €45,000

Range: €40,000 - €50,000

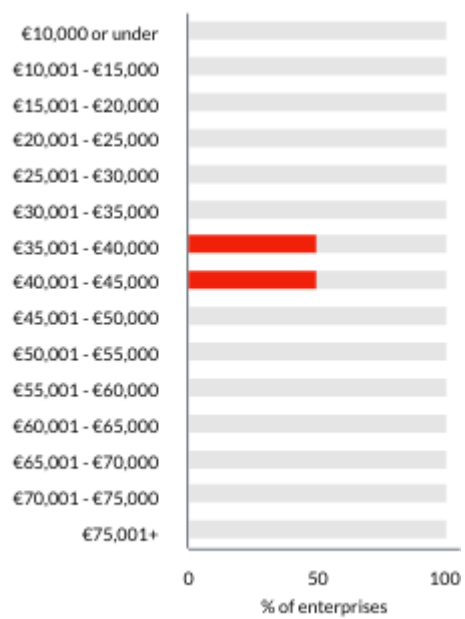
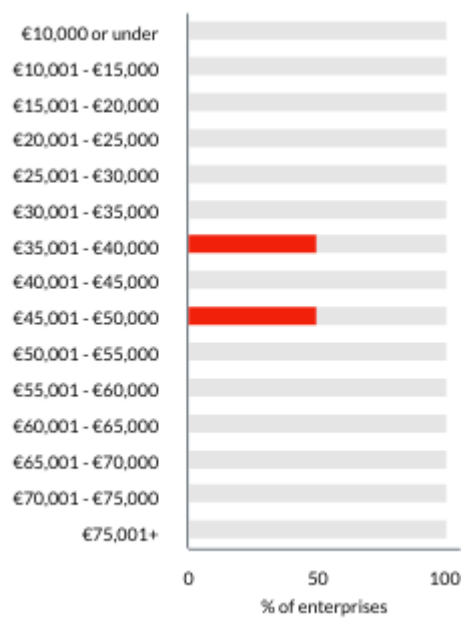
Music/Arts organisation

Marketing Manager

2 responses

Average pay: €39,200

Range: €36,400 - €42,000



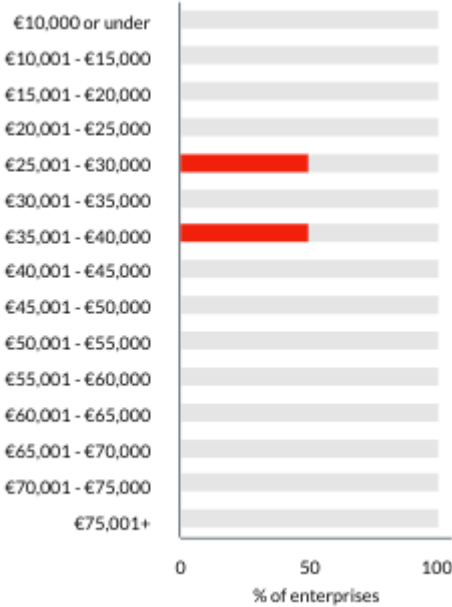
Music Management

Administrator

2 responses

Average pay: €32,500

Range: €25,000 - €40,000



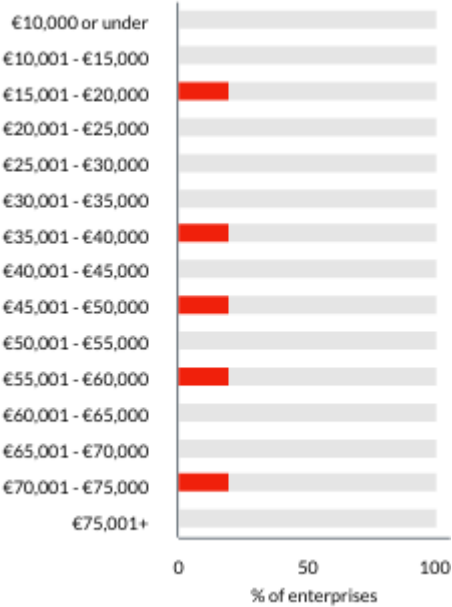
Music Management

Tour Manager

2 responses

Average pay: €42,500

Range: €25,000 - €60,000

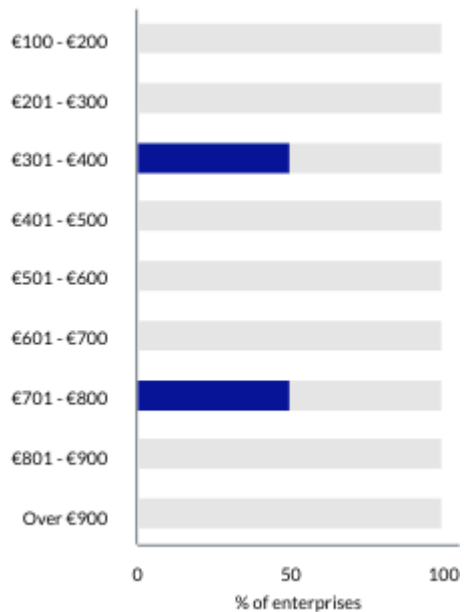


Tour Management
Tour/Event Manager

2 responses

Average fee: €575

Range: €400 - €750

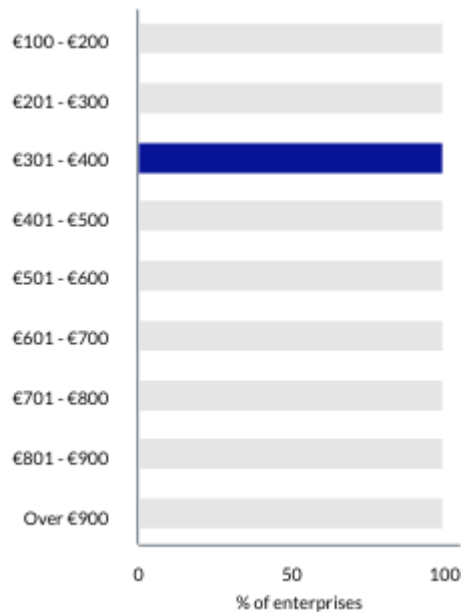


Tour Management
Production Manager

3 responses

Average fee: €375

Range: €350 - €400

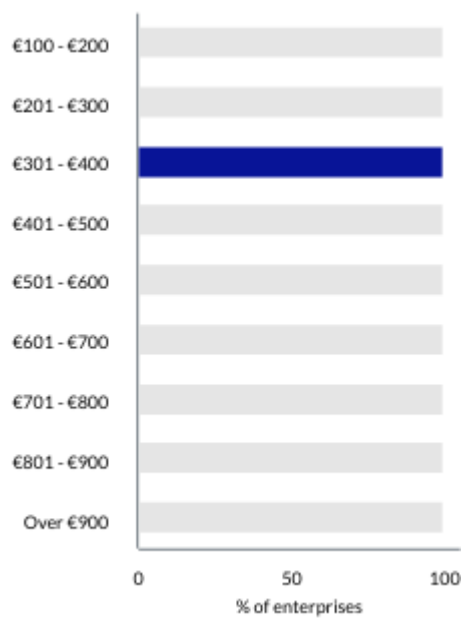


Tour Management
Stage Manager

2 responses

Average fee: €375

Range: €350 - €400



Flat fees per activity

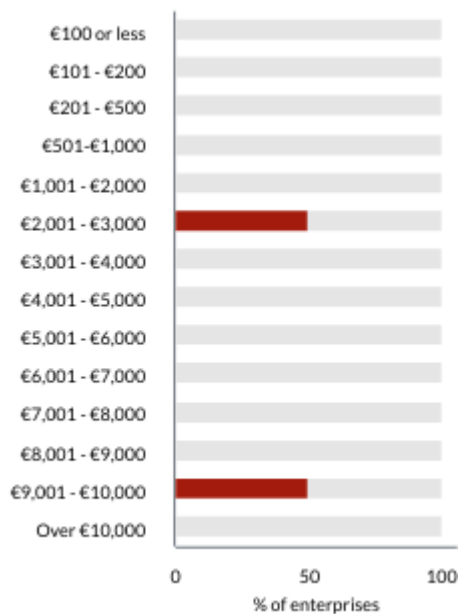
Music Management

PR Manager / Press Rep

2 responses

Average pay: €6,500

Range: €3,000 - €10,000



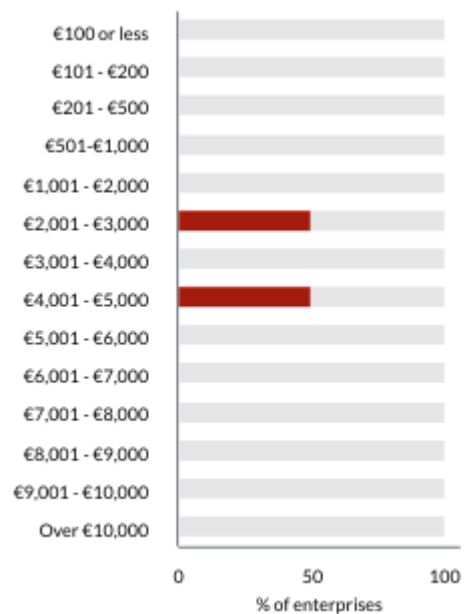
Music Management

Tour Manager

2 responses

Average pay: €4,000

Range: €3,000 - €5,000



Hourly rates

Music/Arts Organisation

Musician/singer

2 responses

Average pay: €44.50

Range: €33.00 - €55.00

Minimum



Maximum

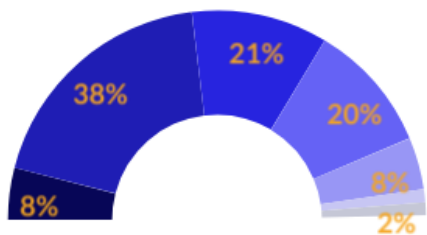




Appendix

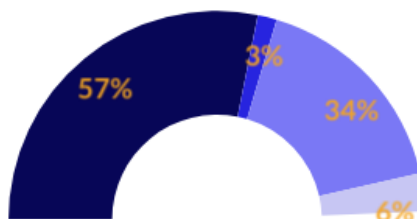
Demographic profile of individual respondents

To which of these age groups do you belong?



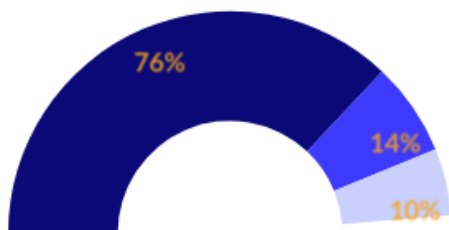
■ Under 25
 ■ 25 - 34
 ■ 35 - 44
■ 45 - 54
 ■ 55 - 64
 ■ 65+
■ Prefer not to say

What is your gender?



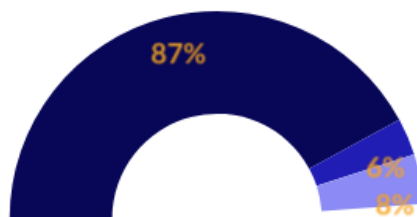
■ Man
 ■ Non-binary
 ■ Woman
■ Prefer not to say

Do you self-identify as LGBTQIA+?



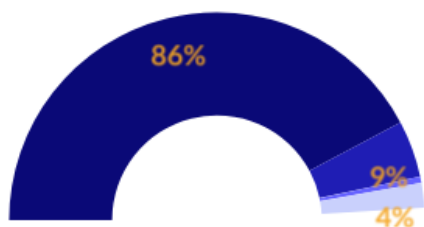
■ No
 ■ Yes
 ■ Prefer not to say

Do you consider yourself to be d/Deaf or to have a disability?



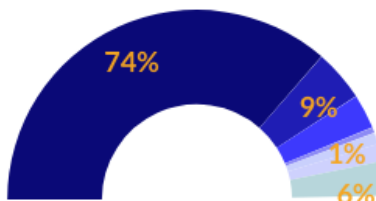
■ No
 ■ Yes
 ■ Prefer not to say

Do you hold citizenship of:



■ A country in the EU
■ A country not in the EU
■ I don't hold citizenship of any count...
■ Prefer not to say

What is your ethnic group or cultural background?



■ White Irish
■ Any other White background
■ Black or Black Irish - African
■ Irish Traveller
 ■ Mixed ethnic group
■ Any other ethnic group
■ Prefer not to say

