



THE U.S. MUSIC
INDUSTRIES:
**JOBS &
BENEFITS**

THE 2024 REPORT

ROBERT STONER | Managing Director

JÉSSICA DUTRA | Director

SECRETARIAT | Washington, D.C.

PREPARED FOR

Recording Industry Association of America (RIAA)

The U.S Music Industries – Jobs & Benefits: The 2024 Report is the third iteration prepared for the Recording Industry Association of America (RIAA) since 2018

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ABOUT THE AUTHORS

Robert Stoner is a Managing Director, Secretariat, 135 Main Street, Suite 1850, San Francisco, San Francisco, CA 94105, www.secretariat-intl.com. He received a Ph.D. in economics from the University of California, Berkeley, specializing in industrial organization. Dr. Stoner has written widely regarding intellectual property issues, including the importance of intellectual property in a standard setting context and methodologies for computing royalty rates and damages for patent-protected technologies. He has also written about potential reforms in the U.S. patent system. He has particular expertise in matters at the intersection of antitrust and intellectual property, given his previous position as an economist and manager at the Federal Trade Commission.

Jéssica Dutra is a Director, Secretariat, 2121 K Street NW, Suite 1100, Washington, DC 20037, www.secretariat-intl.com. She received a Ph.D. in economics from the University of Kansas, specializing in industrial organization and antitrust. She has experience estimating regional economic impact of local businesses and for a wide range of industries, including the U.S. copyright industries, music, publishing, and pharmaceuticals. Dr. Dutra specializes in the application of economic principles and state of the art quantitative methods in the context of litigation and damage calculation. She has published papers, taught classes, and delivered presentations on competition and intellectual property matters.

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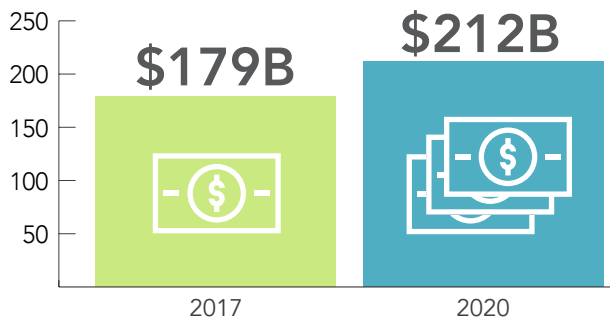
I. EXECUTIVE SUMMARY

Music plays an outsized role in American culture. It is unique among art forms in being so widely enjoyed and shared, creating connections between people across geography and even time. It's a meaningful part of our everyday lives, and something we turn to in both times of joy and sorrow.

As important as these cultural touchstones are, music plays another role in the lives and livelihoods of so many. According to IFPI, the global trade body for recorded music, **the United States has the largest music economy in the world, and accounts for more than a third of the world's recorded music revenues.**¹ This report explores music's role in the economy, including jobs and businesses like music publishing, streaming music services, musical instrument manufacturing, musicians, music teachers, agents, concert promoters, and many others.



MUSIC INDUSTRY VALUE TO THE U.S. ECONOMY



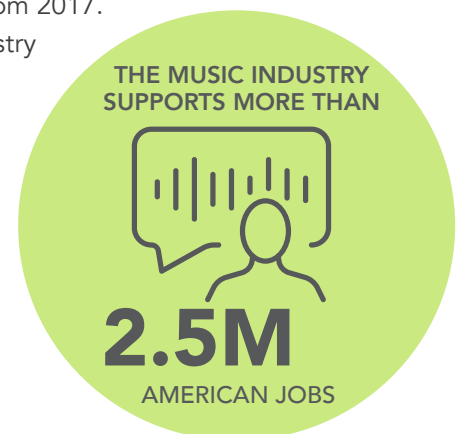
The findings of this report show that music had a significant, broad, and growing impact on the U.S. economy.

In 2020, the music industry added **\$212 billion in value to U.S. GDP**, an 18% increase in music industry value added from 2017.

Across a wide array of occupations, **the music industry directly or indirectly supports more than 2.5 million American jobs**, an increase of more than 350,000 jobs from 2017.

The number of music industry businesses and establishments from brick-and-mortar shops, to digital platforms, and everything in between grew to 252,085 – over 25,000 more than 2017.

While music connects us nationally and even internationally, so much of what matters to individuals is far more local. This report also looks at state by state contributions to better understand the importance of music in local economies. The biggest state contributors –California,



¹ IFPI Global Music Report, 2024, page 112.

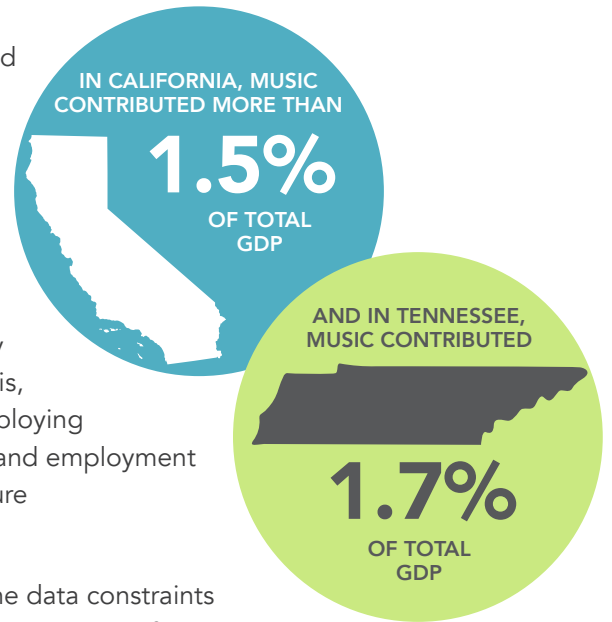
New York, Florida, Tennessee, Texas, and Pennsylvania – are noted for all 50 states and the District of Columbia. For example, in music contributed more than \$51 billion, or 1.5% of the state’s And in Tennessee, music contributed an even higher 1.7% of

This update follows “*The U.S. Music Industries: Jobs and* from April 2018 and December 2020 by the same name. It builds on and refines the work of those previous reports while maintaining a fundamentally similar core methodology. This study was conducted using Census Bureau, Bureau of Economic Analysis, and private-sector datasets covering hundreds of industries – employing a macroeconomic analysis to determine music’s direct economic and employment impacts and then a downstream RIMS II multiplier model to capture the full value generated by the American music industry.

Of course, there are limitations on any study of this kind due to the data constraints of working from national-level, aggregated datasets. Further, the rapid pace of change experienced in the music sector introduces additional uncertainty as national data collection and classification systems work to catch up with the industry’s evolution. We have vetted the data and made necessary estimates to ensure the report reflects the full contributions of all participants within the music ecosystem to the greatest extent possible.

It is important to note that this report includes data covering periods both before and after the onset of the COVID-19 pandemic in March of 2020. Although now several years out we have better understanding of pandemic effects, it is still difficult to fully understand or measure the myriad of impacts it had on the economy broadly and the music industry specifically. For example, we’ve already seen the live music industry virtually shut down in 2020 but more recently return to pre-pandemic levels. We have done our best to work with the data available and note areas where we think the pandemic has impacted our analysis.

In the previous iteration of this report, we wrote that we hoped the data would provide “...a necessary benchmark that will be vital to understanding the economic and human consequences of the COVID-19 period for the music sector and the people who depend on it.” This report is another steppingstone following on that insight. Our hope is that it continues to provide consistent, useful, transparent, and interesting look at such a vital part of our culture and economy.



INTRODUCTION

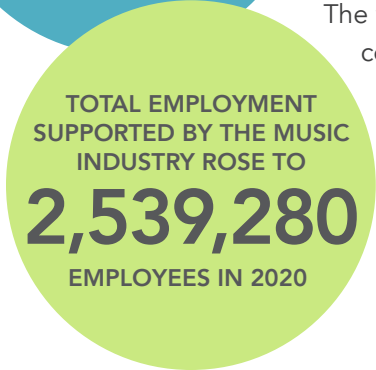
As set forth in this report, in 2017 (the base year we first considered) the U.S. music industries earned more than \$118 billion in receipts from consumers and service providers. In the same year, employee earnings supported by the music industries (i.e., what we call the “final demand” value, which includes ripple effects into the greater economy) reached \$93 billion while value added supported by the industry exceeded \$179 billion.

By 2020, these figures had increased meaningfully. Music industries’ receipts reached \$141 billion in 2020 while employee earnings supported by the industry surpassed \$109 billion. The value added supported by the music industry to the U.S. economy was over \$211 billion. In the three-year period from 2017 – 2020, the U.S. music industry grew its final contribution to GDP, again accounting for ripple effects, from \$179 billion to over \$211 billion, an increase of 18% (5.7% annually). Moreover, as shown in the latter section of this report where we project values for 2021, most of these metrics continued their growth (albeit at a lower rate due to impact of the pandemic) and benefitting music producers and consumers.



Employment supported by the U.S. music industries also increased substantially during the period 2017 – 2020. In those years, total employment supported by the music industry rose from 2,165,543 employees in 2017 to 2,539,280 employees in 2020.² The average growth rate achieved by final demand employment within that period exceeded 17%.

Although not an economic impact indicator *per se*, we also provide an estimate of music industry establishments in the U.S., showing the brick-and-mortar footprint of 225,131 in 2017 to 252,085 in 2020, and average annual growth rate of 3.8%.



The values in this report reflect the authors’ view of the U.S. music industries as comprising a broad collection of input and output providers of music. Crucially, the analysis attempts to capture the total contributions made by a wide range of music industries in the U.S., including their benefit in supporting wider economic activity in other sectors through ripple effects.

² A main source for the employment and economy environment dynamic estimates of this report is the U.S. Census Bureau County Business Patterns (“CBP”), which includes the number of establishments as well as employment during the week of March 12.

I. THE UNITED STATES IN THE GLOBAL MUSIC ARENA

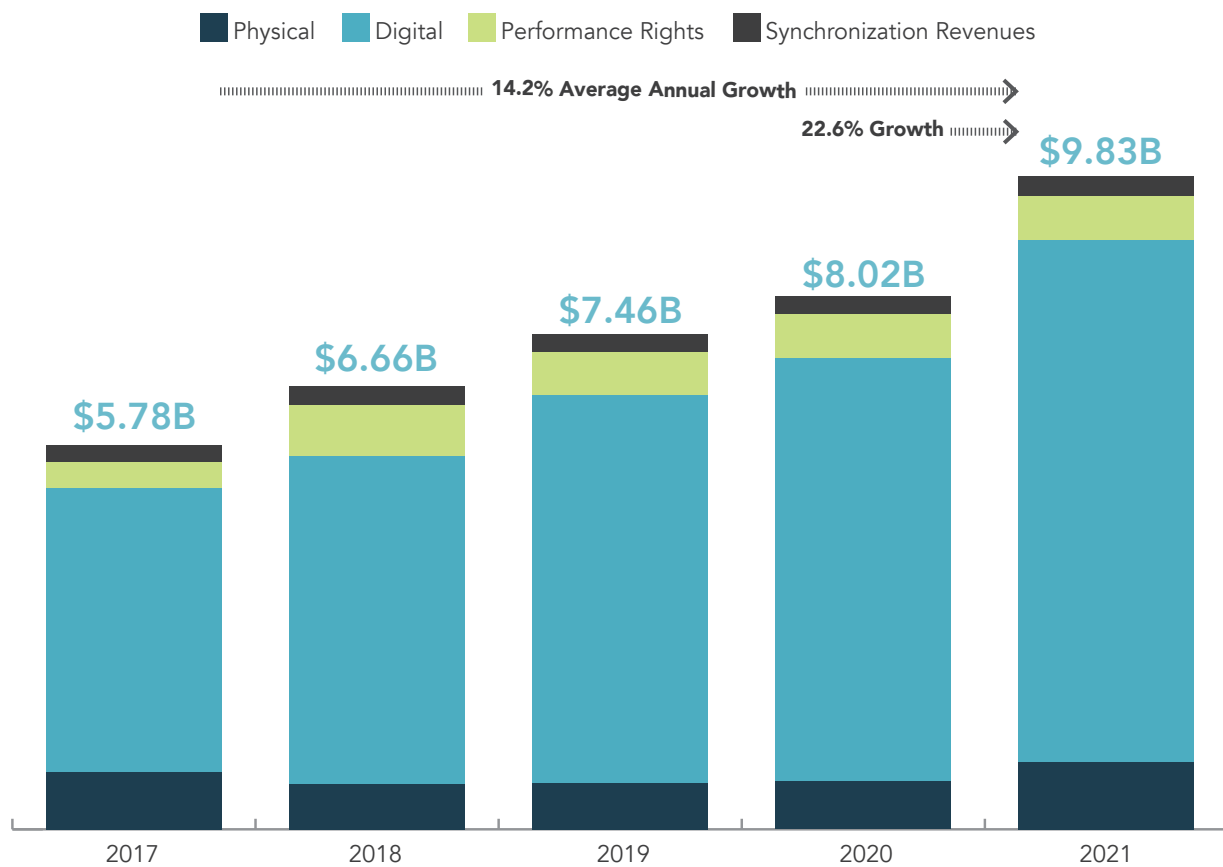
The International Federation of the Phonographic Industry (“IFPI”), representing the recording industry worldwide, is a non-profit members’ international organization registered in Switzerland.

As part of its mission, IFPI develops statistics that illuminate trends in music revenues by country and by format. Their Global Music Report 2022 provides a good example of the data compilations that are developed and published by the IFPI. According to the IFPI, the U.S. ranks first in the following music industry categories: global market music revenue, performance rights, synchronization, streaming, and other digital (including downloads) revenue. In terms of the physical music media category, the U.S. ranks second.

The IFPI reports direct music revenue in the U.S. by category and by year. The figures are reproduced here in Figure 1.0., which shows U.S. trends in music revenues differing dramatically across music industry with an intertemporal change in consumption patterns between formats. For example, direct digital revenue increased from \$4.27 billion in 2017 to \$7.86 billion in 2021, while physical revenue initially decreased from \$860 million in 2017 to \$700 million in 2019, and then went back up to \$1.01 billion in 2021, primarily because of the resurgence of vinyl.³

³ See, for example, RIAA, “Year-End 2022 RIAA Revenue Statistics,” available at www.riaa.com; Kaitlyn Radde “Vinyl records outsell CDs for the first time since 1987,” NPR, March 10 2023; Ginger Adams Otis “Vinyl Records Outsell CDs for the First Time Since 1987,” The Wall Street Journal, March 9 2023.

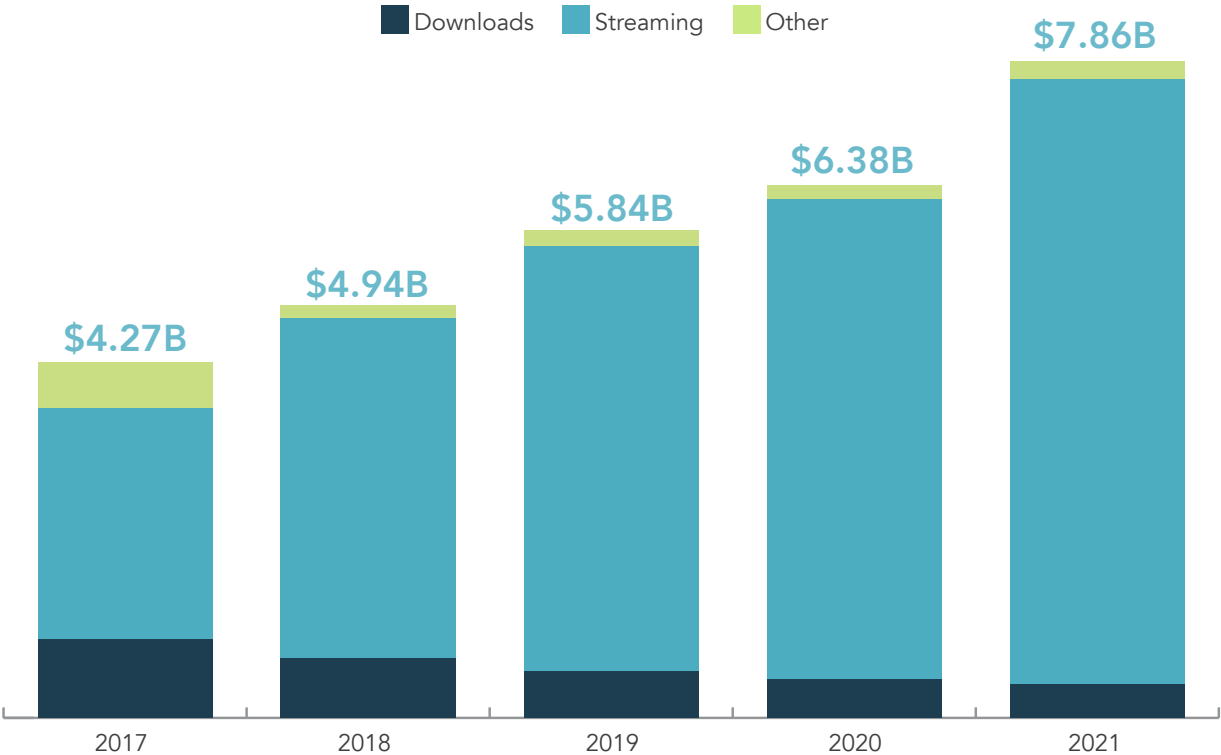
FIGURE 1.0: U.S. RECORDED MUSIC REVENUE, 2017 - 2021 (\$ BILLIONS, WHOLESALE)



Source: IFPI

Within the digital music sub-category, the divergence of trends by medium has been, if anything, more dramatic. As shown in Figure 1.1, download revenues declined over the period 2017 – 2021 to less than half while streaming revenues of recorded music more than doubled in the same interval.

FIGURE 1.1: U.S. DIGITAL RECORDED MUSIC REVENUE, 2017 - 2021
(\$ BILLIONS, WHOLESALE)



Source: IFPI

Figures 1.0 and 1.1 serve to illustrate the critical changes experienced by the U.S. music industry in the early 21st century. In latter sections of this report, efforts will be made to describe how these changes potentially make the music industry an important contributor to the digital economy, and to also point out how the extent of this contribution might be underestimated under the current definition of digital economy, such as failing to include music recording despite it being a very digitally intensive activity.

The IFPI’s Global Music Report presents a conservative assessment of the music industry today, excluding music receipts earned indirectly through suppliers and vendor which we attempt to capture in this report. Moreover, the analyses in the IFPI study focus on a much narrower definition of music industry firms and activities as compared to the industry definition assumed in the present report. The complete series of music industries assumed in this analysis are described subsequently in this report.

II. DETERMINING ECONOMIC IMPACT IN THE MUSIC INDUSTRY

2.1 | THE NORTH AMERICAN INDUSTRY CLASSIFICATION SYSTEM (“NAICS”)

In this study we give continuity to the methodology developed in the previous ones, in which industry-specific data for music are generally identified on the basis of classifications developed in the North American Industry Classification System (“NAICS”).

An industrial classification system such as NAICS “facilitates the collection, tabulation, presentation, and analysis of data relating to establishments and ensures that data about the U.S. economy published by U.S. statistical agencies are uniform and comparable. NAICS ensures that such data are uniform and comparable among Canada, Mexico, and the United States.”⁴ In particular, the data classifications and industry framework developed in NAICS have been widely implemented by U.S. statistical agencies including the Census Bureau and the Bureau of Economic Analysis (“BEA”).

The NAICS provides a production-oriented framework that groups establishments into industries according to similarity in the processes used to produce goods and services. When an industry is defined on a production-orientated concept, “producing units within the industry’s boundaries share a basic production process; they use closely similar technology.”⁵

NAICS uses a six-digit coding system “to identify particular industries and their placement in the hierarchical structure of the classification system.”⁶ “The first two digits of the code designate the sector, the third designates the subsector, the fourth designates the industry group, the fifth designates the NAICS industry and the sixth designates the national industry.”⁷ A zero as the sixth digit generally indicates that the NAICS industry and the U.S. industry are the same.

The NAICS is also reviewed consistently by OMB to guarantee that the classifications best reflect the industries and dynamics they are trying to portray: “[t]he dynamic nature of world economies continues to affect classification systems. The creators of NAICS agreed that the classification system should be reviewed every five years, and revised as appropriate to reflect the changing economies [...]”⁸ NAICS Codes are updated every five years across North America, including the U.S., Canada, and Mexico, to reflect changes and innovations in the regional economy. This report used the 2017 NAICS codes but future reports will utilize the most recent classifications published for 2022.

4 Executive Office of the President – Office of Management and Budget, *North American Industry Classification System, United States, 2017*, page 77.

5 Executive Office of the President – Office of Management and Budget, *North American Industry Classification System, United States, 2017*, pages 15-16.

6 Executive Office of the President – Office of Management and Budget, *North American Industry Classification System, United States, 2017*, page 18.

7 Executive Office of the President – Office of Management and Budget, *North American Industry Classification System, United States, 2017*, page 18.

8 Executive Office of the President – Office of Management and Budget, *North American Industry Classification System, United States, 2017*, page 13.

2.2 | IDENTIFYING THE MUSIC INDUSTRY

In this report, NAICS data are typically included as part of the broader groups within the overall music industry. At the most aggregated level, such industry groups can provide a useful perspective from which to assess the size and scope of the U.S. recorded music industries. These industry groups are then adjusted, as necessary, to reflect the percentage attributable to music/audio goods and services.

Table 2.0 lists the NAICS codes used in this analysis to represent the music industry through 2021. The NAICS codes have been grouped based on the first three digits of the code.

TABLE 2.0: ILLUSTRATION OF INDUSTRIAL CLASSIFICATION SYSTEM

NAICS Grouping	NAICS Code	NAICS Mapping
300- 399: Software and Disc Production	334310	Audio/video equipment mfg.
	334614	Software, other prerecorded CD, tape, record reproducing
	339992	Musical instrument mfg.
400- 499: Retail and Wholesale Activities	423990	Misc. durable goods wholesaler*
	443142	Electronics stores*
	451140	Instrument/music supply stores
500- 599: Music Production and Distribution	512230	Music publishers
	512240	Sound recording studios
	512250	Record production and distribution
	512290	Other sound recording industries
	515112	Radio stations
	515210	Cable and other subscription programming*
	518210	Data processing/hosting*
	519130	Internet publishing, broadcasting, and web search portals*
600- 699: Music Education	532289	Other consumer goods rental*
700- 799: Agents, Managers, Promoters	611610	Fine art schools*
	711130	Musical groups and artists
	711310	Promoters of performing arts, etc.
	711410	Agents/managers for artists, etc.
	711510	Independent artists, etc.

* Receipts are adjusted to reflect the percentage attributable to music/audio goods and services.

The first grouping of interest is software and disc production, which encompasses NAICS codes 300-399, and this analysis considers audio and video manufacturing, software, other prerecorded discs, tape and record reproductions, and musical instrument manufacturing.

NAICS codes 400-499 encompass retail and wholesale activities, including miscellaneous durable goods wholesalers, electronic stores, and instrument/music supply stores. Data for the wholesaler and electronic store industries are adjusted to reflect the percentage attributable to retail and wholesale of audio goods.

Music production and distribution (NAICS 500-599) is the largest grouping in this analysis and includes industries ranging from sound recording studios and record production to terrestrial radio stations and internet broadcasting. Data for other consumer goods rental are adjusted to reflect the percentage attributable to audio goods. Similarly, data processing/hosting and internet publishing/broadcasting industries are adjusted to reflect the percentage attributable to music streaming.

Music education (NAICS 600-699) is the smallest grouping and is represented in this analysis by a single industry – fine art schools. Data for fine art schools are similarly adjusted to reflect the percentage attributable to music education.

The grouping covering agents, managers and promoters (NAICS 700-799) includes musicians, artists, promoters, agents and managers of performing artists, and independent artists.

2.3 | A MODEL FOR THE ECONOMY

For subsequent sections of the report that look to determine the overall economic impact of the U.S. Music Industry, we use an input-output model⁹ that produces industry specific “multipliers” that differ by product, year, and geographic unit to estimate the ripple effects emanating from direct music-related activity. In this instance, the multipliers were developed by the U.S. BEA in an input-output model known as the Regional Input-Output Modeling System (“RIMS II”).¹⁰ Models like RIMS II describe the “interconnectedness of the industries, households and government entities in an area...the output of an industry will appear as the input of other industries.”¹¹

We followed the same methodology developed in the last report,¹² where we accounted for the value generated both within and across state borders. For the current analysis, RIMS II Multipliers (2012/2018)¹³ were implemented. The same multipliers were applied for every year for a given industry and geographic unit; hence any changes in economic impact can be viewed as economic growth and not changes in spending pattern or interconnectedness across sectors in the economy. As it is appropriate, when calculating economic impact, receipts were expressed on the same currency year as the RIMS II multipliers. Once impacts were obtained, they were adjusted to 2022 dollars as to be more easily interpretable on the time this report is being published.

We show economic impact using several measures: *Employment*, *Earnings*, and *Value Added* (which is equivalent to GDP contribution).

- a. *Earnings* includes wages, salaries and proprietors’ income (the compensation a proprietor receives in exchange for the work put into the business). Employer contributions for health insurance are also included in this computation.
 - i. Similarly, *Employment* is a measure of the number of jobs tied to the music industry or adjacent sectors, depending on whether we are talking about direct or ripple effects.
- b. *Value Added* refers to the difference between input costs and value of the output supported by the music industries.

9 “[T]he fundamental purpose of the input-output framework is to analyze the interdependence of industries in an economy,” Miller, R.E, and Blair, P.D. “*Input-Output Analysis: Foundations and Extensions*” 2nd Edition.

10 The Bureau of Economic Analysis does not endorse any resulting estimates and/or conclusions in this report.

11 Economic Modeling Specialists Inc. (2006) “*Practical Input-Output Modeling for Regional Development*.”

12 See *The U.S Music Industries – Jobs & Benefits: The 2020 Report*, by Robert Stoner and Jéssica Dutra of Secretariat, prepared for the Recording Industry Association of America (RIAA), December 2020, available at www.riaa.com, section VI.

13 When calculating RIMS II, the BEA used 2012 national benchmark input-output data and 2018 regional data. These multipliers were first released in June 2020.

In this report, we describe and quantify the music industry’s economic impact in two dimensions: direct effects, and ripple effects (both indirect and induced).

- a. *Direct Effects* are associated with the initial production of the industry. In the case of the music industry, the output produced is comprised of record labels’ production and purchases of goods, services, the production of audio equipment, discs, musical instruments, the digital music streaming and radio stations’ broadcasting, live performance, etc., and labor in the local economy and from more distant suppliers. It will also capture other components devoted to specific projects like construction of facilities.
- b. *Ripple Effects* account for all production along the supply chain for both sound recording industries and its suppliers with inputs, and the additional production triggered by spending on payroll and purchases of these suppliers.
 - i. *Indirect Effects* account for the fact that each supplier of goods and services to a manufacturer purchases its inputs from other suppliers.
 - ii. *Induced Effects* account for employees within the directly and indirectly affected industries spending their increased income and thus triggering additional production.

III. MUSIC INDUSTRY METRICS BY GROUP

In order to generate the metrics for each of the industry groups described above in section 2, and ultimately the metrics for the aggregate of the music industries, one starts with the individual NAICS codes and uses their respective RIMS II multipliers to estimate earnings (which can be broken into direct and ripple values), employment (which can also be broken into direct and ripple effects), and value added.¹⁴ In Tables 3.0 through 3.8, the value for each metric is provided by NAICS grouping. These data are presented for the years 2017 and 2020 and values are expressed in 2022 U.S. dollars. Receipts and final demand metrics on the individual NAICS code level are presented in Appendix I. They are also organized by NAICS grouping.

3.1 | RECEIPTS

TABLE 3.0: U.S. TOTAL MUSIC INDUSTRY RECEIPTS BY NAICS GROUPING (\$1,000)

NAICS	2017	2020	Average Annual Percentage Change	Cumulative Change
300 - 399	\$7,408,157	\$10,522,246	12.4%	42.0%
400 - 499	\$6,295,179	\$6,438,066	0.8%	2.3%
500 - 599	\$44,388,939	\$52,704,037	5.9%	18.7%
600 - 699	\$106,569	\$117,911	3.4%	10.6%
700 - 799	\$60,478,347	\$71,277,640	5.6%	17.9%
Total	\$118,677,191	\$141,059,899	5.9%	18.9%

Note: Estimated receipts with Census SUSB and CBP.

¹⁴ RIMS II doesn’t offer a breakout of direct and ripple effects for value added.

Receipts are our starting point to estimate economic impacts. Table 3.0 above reports the growth of U.S. music industry receipts by NAICS grouping from 2017 to 2020. Total receipts grew by 18.9% from \$118.7 billion in 2017 to \$141.1 billion in 2020, with an average annual percentage change of 5.9%, which is a very healthy growth. Each music industry grouping experienced growth on its own, with software and disc production (NAICS 300-399) experiencing the fastest cumulative growth at 42% (average annual percentage change of 12.4%),¹⁵ and retail and wholesale activities (NAICS 400-499) experiencing the slowest cumulative growth at 2.3% (average annual percentage change of 0.8%).

3.2 | EARNINGS

Earnings is an important measure of economic impact. It consists of wages, salaries and proprietors' income. Employer contributions for health insurance are also included in this computation. Table 3.1 below measures final demand earnings (*i.e.*, not only earnings generated directly by the music industry, but also earnings emanating from music industry-related ripple effects). Total final demand earnings grew 16.8% from \$93.5 billion in 2017 to \$109.3 billion in 2020, representing an annual average growth rate of 5.3%.

TABLE 3.1: U.S. TOTAL FINAL DEMAND EARNINGS BY NAICS GROUPING (\$1,000)

NAICS	2017	2020	Average Annual Percentage Change	Cumulative Change
300 - 399	\$5,777,739	\$8,264,582	12.7%	43.0%
400 - 499	\$5,740,946	\$5,860,617	0.7%	2.1%
500 - 599	\$31,840,111	\$36,033,103	4.2%	13.2%
600 - 699	\$104,934	\$116,122	3.4%	10.7%
700 - 799	\$50,074,872	\$58,996,287	5.6%	17.8%
Total	\$93,538,602	\$109,270,711	5.3%	16.8%

Note: Estimated using estimated receipts and RIMS II multipliers.

TABLE 3.2: U.S. TOTAL DIRECT EARNINGS BY NAICS GROUPING (\$1,000)

NAICS	2017	2020	Average Annual Percentage Change	Cumulative Change
300 - 399	\$2,249,074	\$3,143,447	11.8%	39.8%
400 - 499	\$2,601,922	\$2,654,867	0.7%	2.0%
500 - 599	\$11,325,637	\$12,654,936	3.8%	11.7%
600 - 699	\$44,240	\$48,948	3.4%	10.6%
700 - 799	\$23,670,225	\$27,783,038	5.5%	17.4%
Total	\$39,891,097	\$46,285,237	5.1%	16.0%

Note: Estimated using estimated receipts and RIMS II multipliers.

¹⁵ While this growth cannot all be attributed to the resurgence of vinyl as an important media consumption category, it definitely has contributed to it. See footnote 3.

TABLE 3.3: U.S. TOTAL INDIRECT/INDUCED EARNINGS BY NAICS GROUPING (\$1,000)

NAICS	2017	2020	Average Annual Percentage Change	Cumulative Change
300 - 399	\$3,528,665	\$5,121,134	13.2%	45.1%
400 - 499	\$3,139,024	\$3,205,750	0.7%	2.1%
500 - 599	\$20,514,474	\$23,378,166	4.5%	14.0%
600 - 699	\$60,694	\$67,174	3.4%	10.7%
700 - 799	\$26,404,647	\$31,213,250	5.7%	18.2%
Total	\$53,647,504	\$62,985,474	5.5%	17.4%

Note: Estimated using estimated receipts and RIMS II multipliers.

Final demand earnings figures presented in Table 3.1 above are broken out between direct earnings in Table 3.2 and ripple effect (indirect and induced) earnings in Table 3.3. Ripple effect earnings accounted for about 57.4% of final demand earnings in 2017 (at \$53.6 billion) and accounted for about 57.6% of final demand earnings in 2020 (at \$63.0 billion). Both direct and indirect/induced earnings have grown significantly within the observed time period.

As such, the U.S. music industry has shown an earnings multiplier of 2.36x over the 2017-2020 timeframe (i.e., for every \$1 in direct earnings in the music industry, an additional \$1.36 is supported in other sectors of the economy).¹⁶ This multiplier is higher, for example than the U.S. video game industry (2.03)¹⁷ and the U.S. retail industry (2.25).¹⁸

3.3 | EMPLOYMENT

TABLE 3.4: U.S. TOTAL FINAL DEMAND EMPLOYMENT BY NAICS GROUPING (\$1,000)

NAICS	2017	2020	Average Annual Percentage Change	Cumulative Change
300 - 399	84,261	123,033	13.4%	46.0%
400 - 499	136,410	139,018	0.6%	1.9%
500 - 599	470,499	533,517	4.3%	13.4%
600 - 699	2,626	2,906	3.4%	10.6%
700 - 799	1,471,745	1,740,806	5.8%	18.3%
Total	2,165,543	2,539,280	5.5%	17.3%

Note: Estimated using estimated receipts and RIMS II multipliers.

Final demand employment provides an estimate of part and full-time employment resulting from activities of the music industries and the ripple effects in the wider economy. Table 3.4 shows that U.S. total final demand employment grew at a slightly faster annual rate than the aforementioned final demand earnings at an average of 5.5%, with cumulative growth of 17.3%, increasing from 2.17 million jobs in 2017 to 2.54 million jobs in 2020. Final demand employment cumulative growth was strongest in the software and disc production grouping (NAICS 300-399) at 46%, and slowest in the retail and wholesale activities grouping (NAICS 400-499) at 1.9%.

¹⁶ 2.36 = 90,761,877 / 38,445,206 for 2020.

¹⁷ TEconomy Partners, LLC "Video Games in the 21st Century: The 2020 Economic Impact Report", prepared for The Entertainment Software Association.

¹⁸ PWC and National Retail Federation, "The Economic Impact of the US Retail Industry" May 2020. Calculation based on Table 14a.

TABLE 3.5: U.S. TOTAL DIRECT EMPLOYMENT BY NAICS GROUPING (\$1,000)

NAICS	2017	2020	Average Annual Percentage Change	Cumulative Change
300 - 399	24,024	35,397	13.8%	47.3%
400 - 499	77,563	78,932	0.6%	1.8%
500 - 599	115,868	128,018	3.4%	10.5%
600 - 699	1,490	1,649	3.4%	10.6%
700 - 799	907,810	1,073,641	5.8%	18.3%
Total	1,126,755	1,317,638	5.4%	16.9%

Note: Estimated using estimated receipts and RIMS II multipliers.

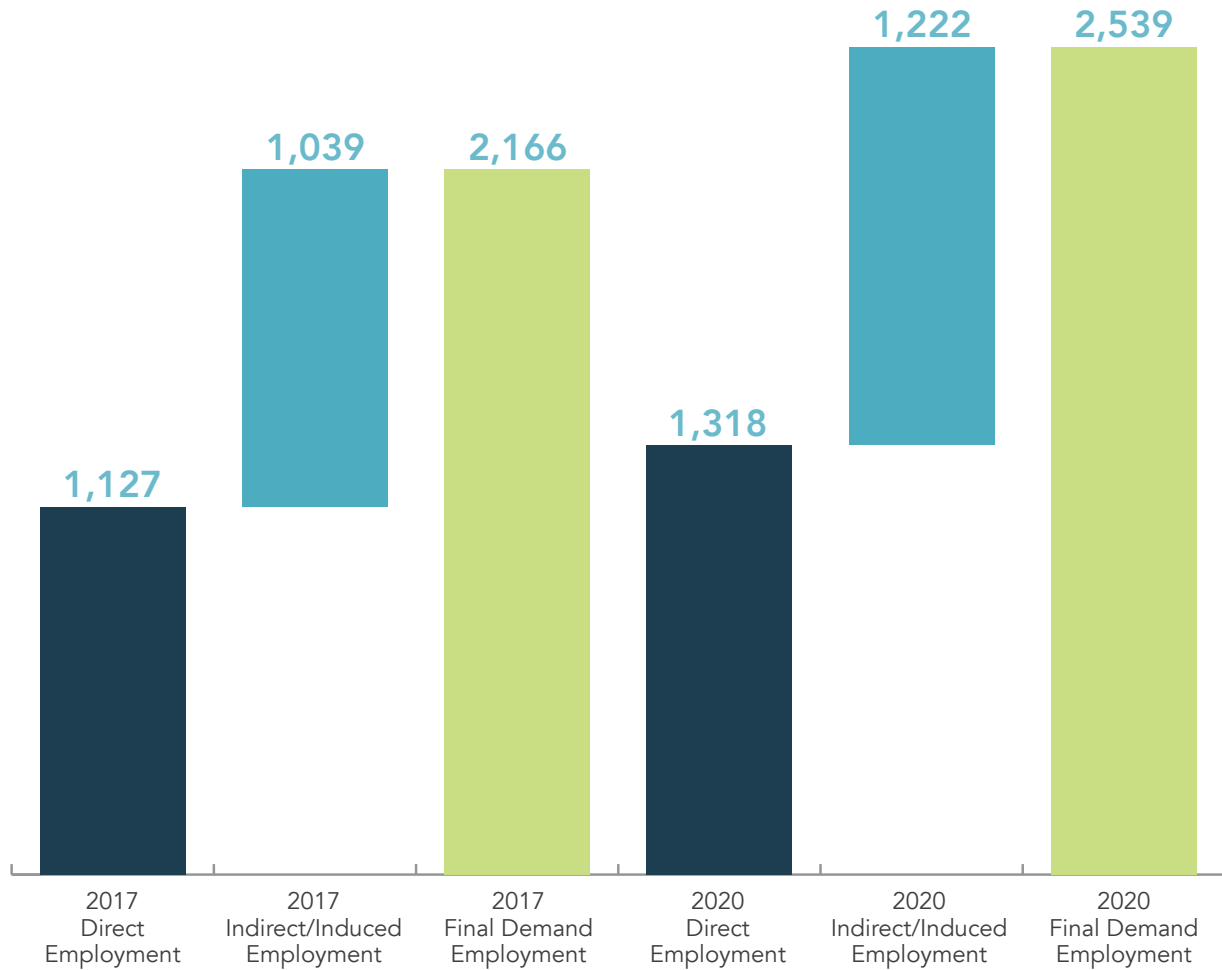
TABLE 3.6: U.S. TOTAL INDIRECT/INDUCED EMPLOYMENT BY NAICS GROUPING (\$1,000)

NAICS	2017	2020	Average Annual Percentage Change	Cumulative Change
300 - 399	60,237	87,636	13.3%	45.5%
400 - 499	58,848	60,086	0.7%	2.1%
500 - 599	354,631	405,499	4.6%	14.3%
600 - 699	1,136	1,257	3.4%	10.7%
700 - 799	563,936	667,164	5.8%	18.3%
Total	1,038,787	1,221,643	5.6%	17.6%

Note: Estimated using estimated receipts and RIMS II multipliers.

Final demand employment figures presented in Table 3.4 above are broken out between direct employment in Table 3.5 and indirect/induced employment in Table 3.6. Ripple effect (indirect and induced) employment accounted for approximately 47.9% of final demand employment in 2017 with 1.04 million jobs, and 48.1% of final demand employment in 2020 with 1.22 million jobs. Direct employment contributed to about 1.13 million jobs in 2017 and 1.32 million jobs in 2020, representing 52.0% of final demand employment in 2017 and 51.8% of final demand employment in 2020. Ripple effect employment grew at a faster rate than direct employment, with a growth rate of 17.6% versus 16.9%.

FIGURE 3.7: TOTAL MUSIC SUPPORTED EMPLOYMENT, 2017 AND 2020 (THOUSANDS)



Note: Note: Estimated using receipts and RIMS II multipliers.

Figure 3.7 above shows the direct employment and final demand employment (which includes ripple effects) supported by the music industry over the observed time period. The U.S. music industry had a 1.93x employment multiplier (*i.e.*, for every one job in music, an additional 0.93 job was supported in the larger economy).¹⁹ This multiplier is higher than, for example the employment multiplier in the U.S. retail industry (1.62).²⁰

¹⁹ $1.93 = 2,539,280 / 1,317,638$ for 2020.

²⁰ PWC and National Retail Federation, "The Economic Impact of the US Retail Industry" May 2020. Calculation based on Table E-6

3.4 | VALUE ADDED

TABLE 3.8: U.S. TOTAL FINAL DEMAND VALUE ADDED BY NAICS GROUPING (\$1,000)

NAICS	2017	2020	Average Annual Percentage Change	Cumulative Change
300 - 399	\$10,704,266	\$15,157,172	12.3%	41.6%
400 - 499	\$10,004,349	\$10,220,417	0.7%	2.2%
500 - 599	\$64,762,366	\$75,674,021	5.3%	16.8%
600 - 699	\$172,741	\$191,165	3.4%	10.7%
700 - 799	\$93,824,572	\$110,569,105	5.6%	17.8%
Total	\$179,468,293	\$211,811,879	5.7%	18.0%

Note: Estimated using estimated receipts and RIMS II multipliers.

Value Added can be thought of as contribution to Gross Domestic Product (GDP). For the music industry, the U.S. total final demand value added experienced an 18% cumulative growth from \$179.5 billion in 2017 to \$211.8 billion in 2020, as reported in Table 3.8.

Similarly to our last report, we found a 1.50x value added multiplier (*i.e.*, for every \$1 of revenue generated in the music industries, a total of \$1.50 is generated in the economy in contribution to GDP).

3.5 | ESTABLISHMENTS

TABLE 3.9: U.S. TOTAL MUSIC ESTABLISHMENTS BY NAICS GROUPING (\$1,000)

NAICS	2017	2020	Average Annual Percentage Change	Cumulative Change
300 - 399	1,770	1,765	-0.1%	-0.3%
400 - 499	9,053	8,356	-2.6%	-7.7%
500 - 599	7,659	7,726	0.3%	0.9%
600 - 699	206	219	2.1%	6.5%
700 - 799	206,443	234,018	4.3%	13.4%
Total	225,131	252,085	3.8%	12.0%

Note: Estimated using estimated receipts, RIMS II multipliers, and CBP data.

An estimate of music industry establishments broken down by NAICS groupings can be seen in Table 3.9, showing the brick-and-mortar footprint of the U.S. music industry. The number of overall music establishments has increased about 3.8% annually from 2017-2020, for a cumulative increase of 12%, or 26,954 new establishments. The overwhelming number of establishments come from the “Agents, Managers, Promoters” NAICS grouping (700-799), which had a substantial base and an impressive increase in this time interval, with a 13.4% cumulative increase.

IV: U.S. ALL-INDUSTRY TABLES

The NAICS industry groupings provided in most of the tables in this report can be combined to reflect “all industry” figures presented below.

TABLE 4.0: U.S. TOTAL ALL-INDUSTRY TABLES, 2017-2020

	2017	2020
Music Industry Receipts (\$ billions)	\$118.7	\$141.1
Earnings (\$ billions)	\$93.5	\$109.3
Employment	2,165,543	2,539,280
Value Added (\$ billions)	\$179.5	\$211.8

Note: Estimated using estimated receipts and RIMS II multipliers.

Table 4.0 reports U.S. totals for all NAICS groupings used in this analysis to represent the music industry. Earnings, employment and value added figures are final demand metrics that include the multiplied effects in the greater economy measured by the RIMS II model. All metrics experienced positive growth between 2017-2020.²¹

TABLE 4.1: U.S. TOTAL ALL-INDUSTRY TABLES, 2017-2020

	2017	2020
Direct Employment	1,126,755	1,317,638
Indirect/Induced Employment	1,038,787	1,221,643
Direct Earnings (\$ billions)	\$39.9	\$46.3
Indirect/Induced Earnings (\$ billions)	\$53.6	\$63.0

Note: Estimated using estimated receipts and RIMS II multipliers.

Additional U.S. total metrics for the music industry corresponding to earnings and employment are reported in Table 4.1. Direct employment increased from 1.127 million in 2017 to 1.318 million in 2020. Indirect/Induced employment grew from 1.039 million in 2017 to 1.222 million in 2020. Direct earnings increased from \$39.9 billion in 2017 to \$46.3 billion in 2020, while Indirect/Induced earnings increased from \$53.6 billion to \$63.0 billion in 2020.

The summary level tables presented thus far all reflect some form of aggregation by industry, by metric, or by year. The detailed values by NAICS for each of the metrics can be seen in Appendix I for the year 2020.

²¹ As the CBP includes the employment during the week of March 12, it still does not capture the full effect of the pandemic of the COVID-19.

V: GROWTH IN MUSIC INDUSTRY METRICS, PROJECTED 2021

We also have attempted to project the music industry's economic impact into 2021 by estimating growth rates. The components of our growth rate analysis are presented in Table 5.0 below.

**TABLE 5.0: MUSIC INDUSTRY GROWTH RATE COMPONENTS, 2019 - 2021
AVERAGE ANNUAL GROWTH**

NAICS	Real Revenue/ Value Added Growth	Employment Growth
300 - 399 ¹	15.4%	-1.0%
400 - 499, Retail Industries ²	-0.2%	0.5%
400 - 499, Wholesale Industries ³	2.7%	-1.6%
500 - 599 ⁴	10.2%	-5.2%
600 - 699 ⁵	-3.5%	0.2%
700 - 799 ⁶	-7.0%	-9.9%

Notes:

¹ Real revenue growth comes from IFPI U.S. Physical Recorded Music Revenue data and CPI discounting. Employment growth comes from BEA Full-Time and Part-Time Employees by Industry Computer and Electronic Products data.

² Real value added growth comes from BEA Real Value Added by Industry Retail Trade data. Employment growth comes from BEA Full-Time and Part-Time Employees by Industry General Merchandise Stores data.

³ Real value added growth comes from BEA Real Value Added by Industry Wholesale Trade data. Employment growth comes from BEA Full-Time and Part-Time Employees by Industry Wholesale Trade data.

⁴ Real revenue growth comes from IFPI U.S. Total Recorded Music Revenue data and CPI discounting. Employment growth comes from BEA Full-Time and Part-Time Employees by Industry Motion Picture and Sound Recording Industries and Broadcasting and Telecommunications data.

⁵ Real value added growth comes from BEA Real Value Added by Industry Educational Services data. Employment growth comes from BEA Full-Time and Part-Time Employees by Industry Educational Services data.

⁶ Real value added growth comes from BEA Real Value Added by Industry Arts, Entertainment, and Recreation data. Employment growth comes from BEA Full-Time and Part-Time Employees by Industry Arts, Entertainment, and Recreation data.

Sources: IFPI, *Global Music Report, 2022*; BLS *CPI for All Urban Consumers (CPI-U)*; BEA *Full-Time and Part-Time Employees by Industry, Released September 30, 2022*; BEA *Real Value Added by Industry, Released December 22, 2022*.

In order to capture the impact of the pandemic in the U.S., the growth rates applied to the various subsectors of the music industry depicted in Table 5.0 are the average of annual growth from 2019-2021, which enables us to account more fully for the retraction that occurred in most sectors of the economy at the height of the pandemic in 2020, as well as to reflect the partial recovery observed in 2021.

Additionally, unlike our previous reports where we had a single growth rate applied uniformly across the music industry in order to project future values, the present report aims to capture a fuller picture and recognize that

the music industry, although comprising a consistent group of goods and services, responds to the economic environment in different ways and by distinct magnitudes depending on subsector. Therefore, growth rates for receipts, earnings, and value added were estimated by either real revenue or real value-added growth within each subsector, whereas employment growth was estimated by the employment growth for each subsector. Specific sources are fully described in the notes to Table 5.0.

TABLE 5.1: GROWTH IN MUSIC INDUSTRY METRICS, PROJECTED 2021

	2020	Growth	Projected 2021
Music Industry Receipts (\$ billions)	\$141.06	1.014	\$143.09
Music Industry Earnings (\$ billions)	\$109.27	1.008	\$110.10
Music Industry Employment	2,539,280	0.921	2,338,829
Music Industry Value Added (\$ billions)	\$211.81	1.011	\$214.16

Note: Estimated using estimated receipts and RIMS II multipliers. Growth comes from IFPI and BEA.

In Table 5.1, the resulting calculated growth rates are applied to this report’s 2020 metrics of the music industry (which for earnings, employment and value added include ripple effects) to project 2021 receipts (\$143.0 billion), earnings (\$110.1 billion), employment (2,338,829) and value added (\$214.2 billion).

TABLE 5.2: MUSIC INDUSTRY VALUE ADDED SHARE OF TOTAL U.S. REAL GDP, 2017-2021 (\$ BILLIONS)

	2017	2018	2019	2020	Projected 2021	2017-2021 Average Annual Growth	2017-2020 Average Annual Growth
Music Industry, U.S. Estimate	\$179.5	\$205.2	\$211.7	\$211.8	\$214.2	4.5%	5.7%
Total U.S. Real GDP	\$23,449.3	\$24,257.0	\$24,694.4	\$23,997.4	\$24,820.0	1.4%	0.8%
Share of U.S. Real GDP	0.77%	0.85%	0.86%	0.88%	0.86%	--	--

Source: Estimated using estimated receipts and RIMS II multipliers. Growth from IFPI and BEA, U.S. GDP comes from BEA.

As seen in Table 5.2, the music industry’s contribution to total U.S. real GDP grew from 0.77% in 2017 to projected 0.86% in 2021. Music industry value added has also been growing at significantly faster rate than U.S. GDP. The compound annual growth rate of music industry value added is 4.5% from 2017– 2021 and 5.7% from 2017- 2020, while total U.S. real GDP has grown 1.4% from 2017- 2021 and 0.8% from 2017- 2020.

TABLE 5.3: MUSIC INDUSTRY EMPLOYMENT SHARE OF TOTAL U.S. EMPLOYMENT, 2017-2021

	2017	2018	2019	2020	Projected 2021	2017-2021 Average Annual Growth	2017-2020 Average Annual Growth
Music Industry, U.S. Estimate	2,165,543	2,466,026	2,548,026	2,539,280	2,338,828.59	1.9%	5.5%
Total U.S. Employment	150,654,000	153,176,000	155,324,000	146,542,000	150,740,000	0.0%	-0.9%
Share of U.S. Employment	1.4%	1.6%	1.6%	1.7%	1.6%	--	--

Source: Estimated using estimated receipts and RIMS II multipliers. Growth and U.S. employment comes from BEA.

Table 5.3 reports the music industry’s contribution to total U.S. employment. The music industry accounted for 1.4% of U.S. employment in 2017 and is projected to account for 1.6% in 2021. Music industry employment grew 1.9% between 2017-2021, compared to U.S. employment growth that stayed constant for the same period.

VI: STATE BY STATE VALUES

The analyses presented thus far in this report have focused on national metrics for various music industry calculations (some built up from state values). While U.S. music industry values are obviously useful, there may be additional insights to be gained through a review of music industry metrics by state. The data presented in Appendix II show state-by-state analyses (for all fifty states and the District of Columbia) for each music industry variable.

Below we also present data on six states which maintain significant business in the music industries and have consistently ranked at the top in terms of various economic measures previously described. These states are California, New York, Tennessee, Florida, Pennsylvania, and Texas.

In Table 6.0 music industry value added data for each of the prominent six states (as well as the aggregate U.S. number) are compared to their respective state GDP in order to assess the percentage music industry contribution. For example, the music industry in New York generated \$24.9 billion in music industry value in 2020. In the same year, state GDP in New York was \$1983.6 billion. Dividing music industry value added by state GDP results in a music industry value added contribution in New York of 1.3% of state GDP. This value-added percentage can then be compared with a U.S. average percentage of $211.8/23,997.3 =$ or 0.9%. Thus, the music contribution to GDP of New York is about 1.3x the rate that music contributes to U.S. GDP. As another example, Tennessee’s music industries contribute nearly twice as much to that state’s GDP (1.7%) as national music industries contribute to U.S. GDP (0.9%).

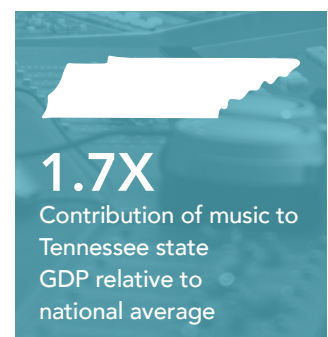
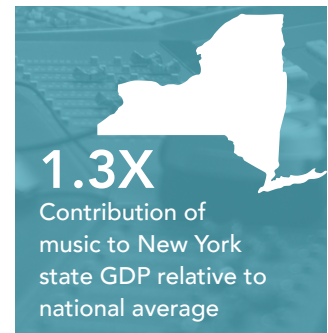
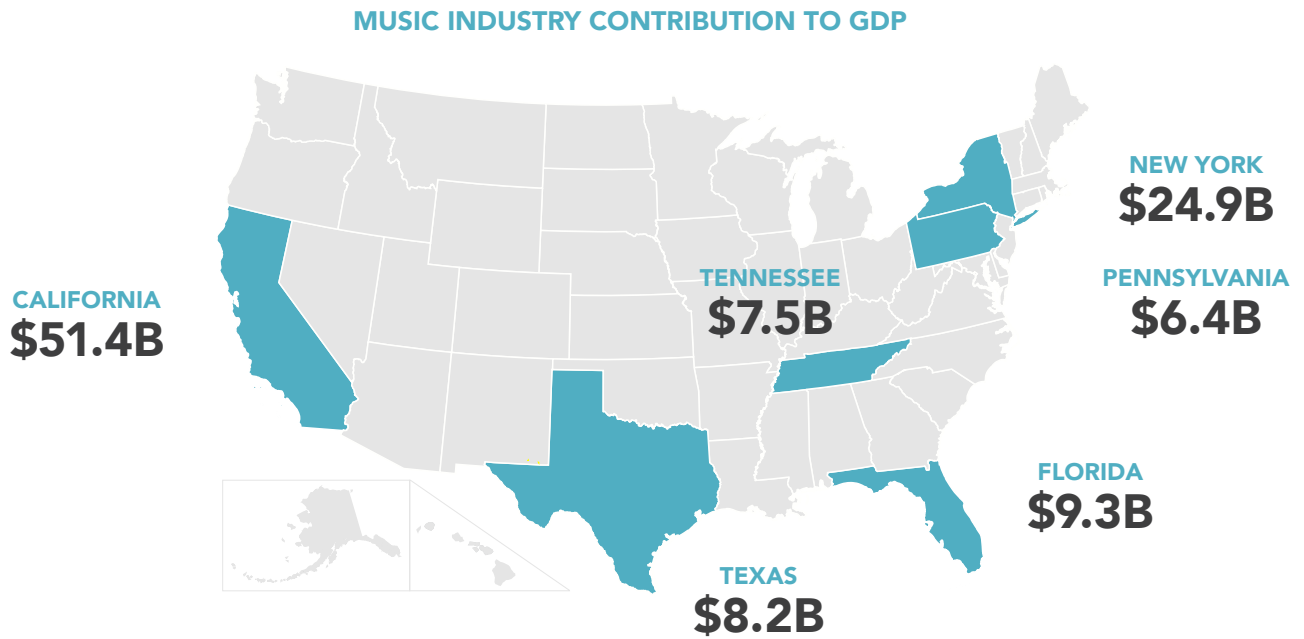


TABLE 6.0: MUSIC INDUSTRY CONTRIBUTION TO GDP BY STATE, 2020

	Music Industry GDP (\$ billions)	GDP (\$billions)	Music Industry Contribution to GDP
U.S.	\$211.8	\$23,997.3	0.9%
California	\$51.4	\$3,441.3	1.5%
Florida	\$9.3	\$1,272.5	0.7%
New York	\$24.9	\$1,983.6	1.3%
Pennsylvania	\$6.4	\$879.2	0.7%
Tennessee	\$7.5	\$431.9	1.7%
Texas	\$8.2	\$2,039.5	0.4%

Note: Estimated using estimated receipts and RIMS II multipliers. State and US GDP come from BEA.



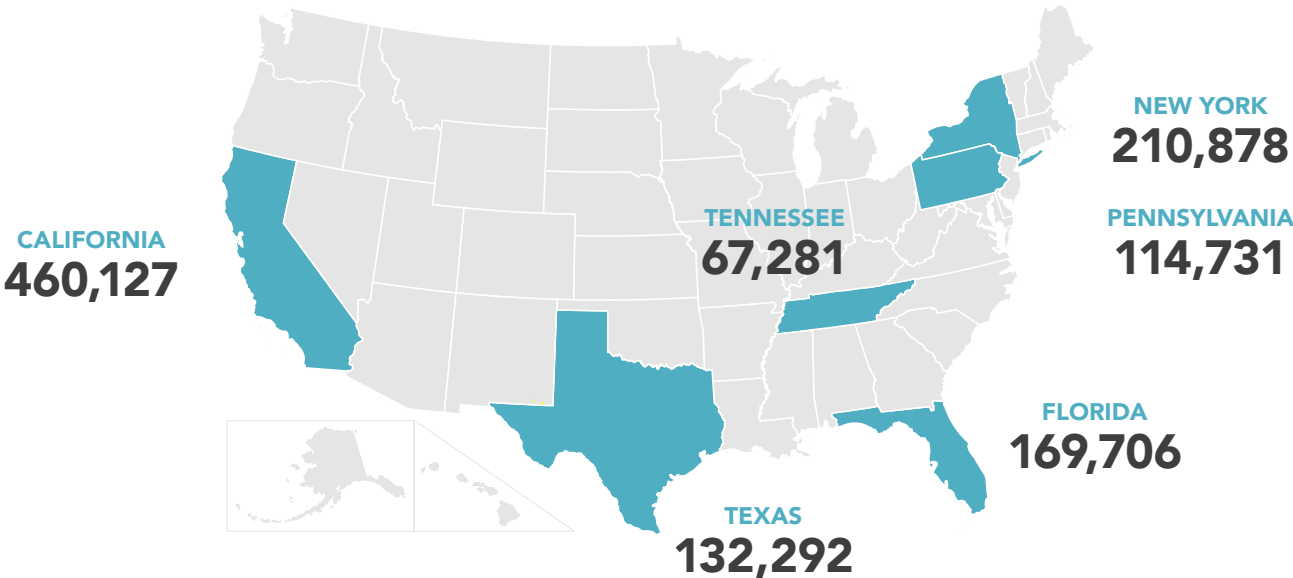
An important element in the overall state-based picture is which states rank at the top of each performance metric within the U.S. Table 6.1 shows a summary of the top six states for each of the relevant measures (earnings, employment, and value added). For a complete list of metrics used in this report for all 50 states and DC, please refer to Appendix II.

TABLE 6.1: MAJOR CONTRIBUTORS STATE SUMMARY, 2020

	California	New York	Florida	Texas	Tennessee	Pennsylvania
Final Demand Earnings (\$ millions)	\$24,392.29	\$10,351.02	\$4,976.81	\$4,469.54	\$3,083.96	\$3,258.30
Final Demand Employment	460,127	210,878	169,706	132,292	67,281	114,731
Final Demand Value Added (\$ millions)	\$51,355.71	\$24,912.82	\$9,327.23	\$8,228.34	\$7,457.27	\$6,398

Note: Estimated using estimated receipts, and RIMS II multipliers.

MUSIC INDUSTRY CONTRIBUTION TO EMPLOYMENT



In Table 6.2 music industry establishments data for each of the prominent six states (as well as the aggregate U.S. number) are compared to the state’s total number of establishments in order to assess the percentage music industry contribution. For example, the music industry in California accounted for 80,433 music industry establishments in 2020. In the same year, the total number of establishments in California was 5,854,299. Dividing music industry establishments by the total results in music industry contribution to establishments in California of 1.4%. This value can then be compared with a U.S. music industry contribution to establishments of 252,085/46,604,029 = or 0.5%. Thus, the music industry contribution to establishments in California is over two and a half times the rate that music contributes to U.S.

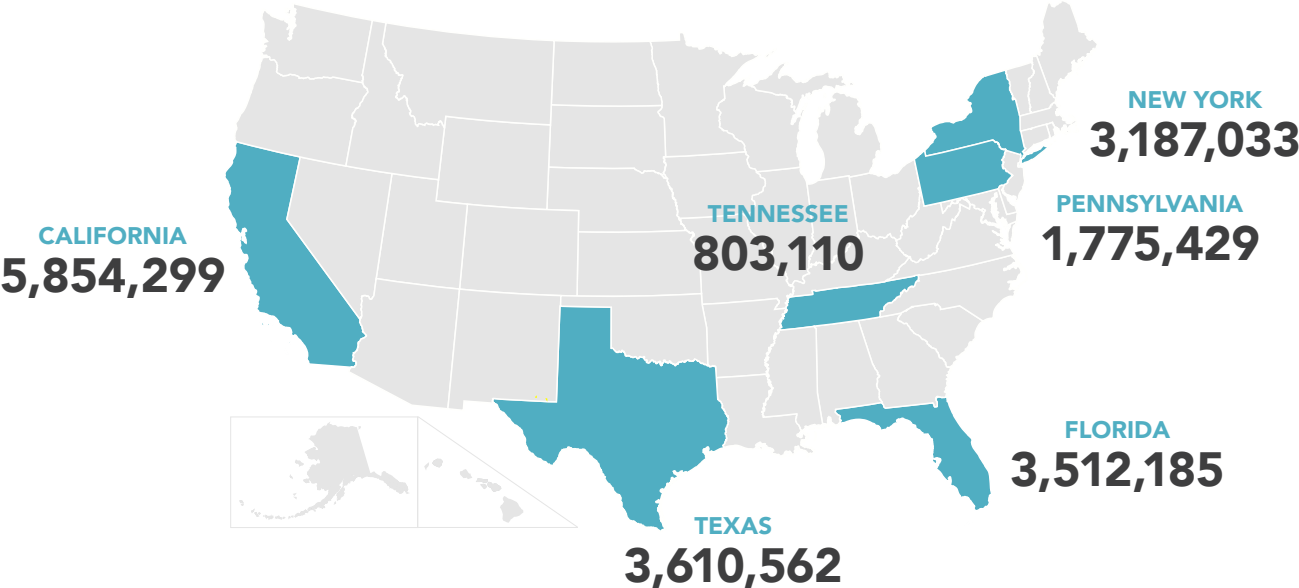
establishments. Similarly, New York’s music industries contribute 40% more to that state’s establishments than national music industries contribute to U.S. establishments.

TABLE 6.2: MUSIC INDUSTRY CONTRIBUTION TO TOTAL ESTABLISHMENTS BY STATE, 2020

	Number of Music Establishments	Total Establishments	Music Industry Contribution to Total Establishments
U.S.	252,085	46,604,029	0.5%
California	80,433	5,854,299	1.4%
Florida	22,533	3,512,185	0.6%
New York	22,017	3,187,033	0.7%
Texas	12,408	3,610,562	0.3%
Pennsylvania	5,364	1,775,429	0.3%
Tennessee	4,754	803,110	0.6%

Note: Estimated using estimated receipts, RIMS II multipliers, and CBP data.

MUSIC INDUSTRY CONTRIBUTION TO NUMBER OF MUSIC ESTABLISHMENTS



VII: MUSIC INDUSTRY IN THE DIGITAL ECONOMY

Measuring and tracking the digital economy has been an effort taken not only in the U.S. but also in different economies around the world. The goal is to understand the contribution to the overall economy of the industries that heavily rely on the conversion of information into digital form. It has been shown, for example, that the copyright industries are responsible for nearly 65% of the U.S. Digital Economy Value Added, and 58.9% of its employment.²² The music industry has also been an important contributor to the digital economy as it is currently defined²³ given the strong presence of streaming as a format of music consumption.²⁴ However, other aspects of the music industry, such as sound recording and music publishing weren't accounted for as part of the last digital economy definition put forth in the U.S., nor are they presently accounted for in several other economies despite strongly relying on digital processes in their production and distribution. In contrast, U.S. trade agreements – including the most recent adopted by the U.S. Congress (*i.e.*, the U.S.-Mexico-Canada Agreement) – which govern the trade in goods and services across the U.S. boarder, incorporate legally binding commitments on the parties with respect to “digital products,” which include sound recordings and other creative content.²⁵

From the music industry, while digital music streaming is included in the U.S. digital economy, sound recording and music publishing isn't, a stark contrast with motion picture, where both streaming/broadcasting, and motion picture and video production are included in the BEA's definition. The music industry is also accounted for in the U.S. digital economy through e-commerce margins of musical instruments, retail and wholesale of physical media.

The decision not to account for sound recording and music publishing in the U.S. digital economy need not be a permanent one. In fact, there had been a few signs pointing to potential changes. Some areas of potential change had been signaled by the BEA, including additional digital goods and services, accounting for digital inputs to production, among others.²⁶ The main reason for the current imprecision is that there is currently no universally accepted definition of what constitutes the digital economy,²⁷ and organizations such as the OECD meet regularly to propose comprehensive yet relatively broad definitions that each member country can adjust to its particular situation in order to compare indicators.

Sound recording and music publishing are listed in the OECD *Guidelines for Supply-Use tables for the Digital Economy* as non-digital products that are significantly affected by digitalization, and thus should be more closely analyzed, adding that “[t]he products included in this sub-group have been selected on the basis that the way that the associated services are delivered to consumers has been significantly, or soon will be, affected by the digital transformation – either because the services are digitally delivered or because the sector has been significantly affected by digital intermediation platforms.”²⁶ While the UK currently defines

22 *Copyright Industries in the U.S. Economy: The 2022 Report*, by Robert Stoner and Jéssica Dutra of Secretariat, prepared for the International Intellectual Property Alliance (IIPA), December 2022, available at www.iipa.org

23 For the latest definition of the digital economy by the BEA, see NAICS listed in Appendix Table 1 at <https://www.bea.gov/system/files/2022-05/New%20and%20Revised%20Statistics%20of%20the%20U.S.%20Digital%20Economy%2005-2020.pdf>

24 Digital distribution of music accounted for 84% of revenues in 2022 (RIAA, “Year-End 2022 RIAA Revenue Statistics”, available at www.riaa.com). Most music streaming platforms are allocated under NAICS codes data processing/hosting (NAICS 518210) and internet publishing/broadcasting (NAICS 519130) and hence are part of the current definition of the U.S. digital economy.

25 US-Mexico-Canada Agreement, Chapter 19, Article 19.1, “digital product means a computer program, text, video, image, sound recording, or other product that is digitally encoded, produced for commercial sale or distribution, and that can be transmitted electronically. For greater certainty, digital product does not include a digitized representation of a financial instrument, including money”; available at: <https://ustr.gov/sites/default/files/files/agreements/FTA/USMCA/Text/19-Digital-Trade.pdf>

26 OECD. (2019). “Guidelines for Supply-Use Tables for the Digital Economy”, paper presented at Working Party on National Accounts, Paris, 1-2 July 2019. Section 3.2.5.

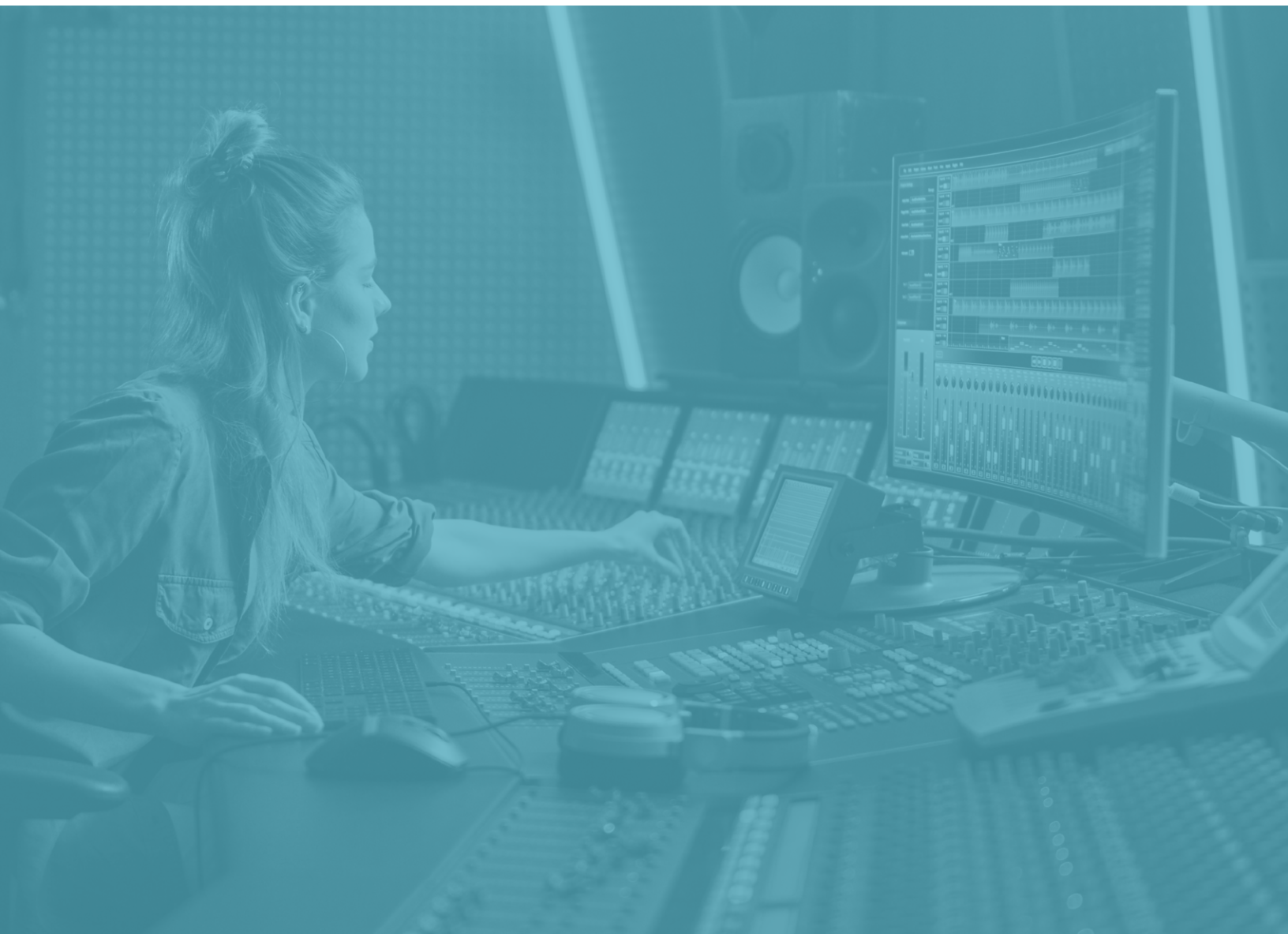
its digital economy excluding this category of products, it has listed them as its next phase of expansion.²⁷ Canada on the other hand already integrates sound recording and music publishing in their digital economy definition and computation.²⁸

The U.S. has much to gain through a more comprehensive understanding of the breadth of the digital economy, because digitalization is one of the primary forces pushing economic growth and innovation. This, in turn, would enable a better documentation of the music industry's full contribution to the digital economy.

Unfortunately, the BEA's Digital Economy Satellite Account is no longer produced due to budget constraints. The last update was December 6, 2023.

27 Office of National Statistics, "UK Digital Economy Research:2019". Released 28 January 2022 [UK Digital Economy Research: 2019 - Office for National Statistics \(ons.gov.uk\)](#)

28 Statistics Canada, "Measuring digital economic activities in Canada" Release date: May 3 2019, Correction date May 9, 2019 . See Annex A SUPC codes MPS512201, MPS512202, and MPS512203 [Measuring digital economic activities in Canada: Initial estimates \(statcan.gc.ca\)](#)



VIII: CONCLUSIONS

Over the time frame presented in this and earlier reports, the music industries have occupied an important place as a driver of U.S. economic prosperity and growth – by sustaining rates above those of the U.S. economy as measured by the GDP, fostering employment that supports over 2.5 million jobs and generating value for the U.S. economy through the addition of \$211.8 billion to GDP.

The U.S. music industries have been able to remain relevant, and to reinvent themselves to meet consumer needs in an increasingly digitalized world, through the rise of streaming technology and intra-industry competition which has fostered innovation. However, the music industry's contribution to the digital economy shouldn't be thought of as confined simply to streaming.

Our continuing goal is to strive to improve the methodology to give the most accurate picture of the impact of the relevant music industries on the economy. We have expanded on the sources used to project the latest year of economic impact to accommodate for sub-sector specificities within the music industry.

The report also provides a detailed review of the full extent of music industry activities nationally and for each state and DC. These music industries are identified across multiple NAICS codes and industry groupings, meaning the results give the widest view of the economic impact of the music industries in any summary report.

APPENDIX I

Appendix Table 1.0:

NAICS 300-399, SOFTWARE AND DISC PRODUCTION, U.S. TOTAL FINAL DEMAND 2020

NAICS Code	NAICS Mapping	Estimated Receipts (\$ thousands)	Final Demand Earnings (\$ thousands)	Final Demand Employment	Final Demand Value Added (\$ thousands)
334310	Audio and Video Equipment Manufacturing	4,714,745	4,196,594	57,468	7,197,058
334614	Software and Other Prerecorded Compact Disc, Tape, and Record Reproducing	1,433,797	918,634	12,271	2,008,893
339992	Musical Instrument Manufacturing	4,373,704	3,149,354	53,294	5,951,222
	Industry Total	10,522,246	8,264,582	123,033	15,157,172

Appendix Table 1.1:

NAICS 400-499, RETAIL AND WHOLESALE ACTIVITIES, U.S. TOTAL FINAL DEMAND 2020

NAICS Code	NAICS Mapping	Estimated Receipts (\$ thousands)	Final Demand Earnings (\$ thousands)	Final Demand Employment	Final Demand Value Added (\$ thousands)
423990	Other Miscellaneous Durable Goods Merchant Wholesalers (Adjusted *)	402,238	290,090	4,434	584,371
443142	Electronics Stores (Adjusted *)	487,933	450,706	10,887	779,693
451140	Musical Instrument and Supplies Stores	5,547,895	5,119,821	123,696	8,856,353
	Industry Total	6,438,066	5,860,617	139,018	10,220,417

Notes:

*Receipts have been adjusted to reflect that the wholesale/retail of audio goods accounts for 0.66% of total wholesale/retail receipts.

Estimated using estimated receipts and RIMS II multipliers.

Appendix Table 1.2:

NAICS 500-599, MUSIC PRODUCTION AND DISTRIBUTION, U.S. TOTAL FINAL DEMAND 2020

NAICS Code	NAICS Mapping	Estimated Receipts (\$ thousands)	Final Demand Earnings (\$ thousands)	Final Demand Employment	Final Demand Value Added (\$ thousands)
512230	Music Publishers	6,543,721	2,269,363	34,889	8,021,293
512240	Sound Recording Studios	1,214,794	420,842	6,475	1,488,200
512250	Record Production and Distribution	12,096,619	4,192,837	64,484	14,823,503
512290	Other Sound Recording Industries	624,170	216,462	3,328	765,108
515112	Radio Stations	15,270,221	17,302,259	247,141	26,696,707
515210	Cable and Other Subscription Programming (Adjusted *)	882,432	761,923	10,702	1,344,370
518210	Data Processing, Hosting, and Related Services (Adjusted **)	8,552,407	5,970,116	95,118	12,069,053
519130	Internet Publishing and Broadcasting and Web Search Portals (Adjusted ***)	7,475,667	4,859,619	70,694	10,396,584
532289	All Other Consumer Goods Rental (Adjusted ****)	44,006	39,681	685	69,202
Industry Total		52,704,037	36,033,103	533,517	75,674,021

Notes:

*Receipts reflect BMI data that has been adjusted to account for BMI market share.

**Receipts have been adjusted to reflect that video and audio streaming accounts for 3.84% of total data processing/hosting receipts.

***Receipts reflect streaming revenues from the IFPI Global Music Report

****Receipts have been adjusted to reflect that the retail of audio goods accounts for 0.66% of total retail receipts

Estimated using estimated receipts and RIMS II multipliers.

Appendix Table 1.3:

NAICS 600-699, MUSIC EDUCATION, U.S. TOTAL FINAL DEMAND 2020

NAICS Code	NAICS Mapping	Estimated Receipts (\$ thousands)	Final Demand Earnings (\$ thousands)	Final Demand Employment	Final Demand Value Added (\$ thousands)
611610	Fine Arts Schools (Adjusted *)	117,911	116,122	2,906	191,165
	Industry Total	117,911	116,122	2,906	191,165

Notes:

*Receipts have been adjusted to reflect that music education accounts for 1.6% of fine arts schools. Estimated using estimated receipts and RIMS II multipliers.

Appendix Table 1.4:

NAICS 700-799, AGENTS, MANAGERS, PROMOTERS, U.S. TOTAL FINAL DEMAND 2020

NAICS Code	NAICS Mapping	Estimated Receipts (\$ thousands)	Final Demand Earnings (\$ thousands)	Final Demand Employment	Final Demand Value Added (\$ thousands)
711130	Musical Groups and Artists	8,029,229	7,291,115	244,008	12,919,822
711310	Promoters of Performing Arts, Sports, and Similar Events with Facilities	23,674,114	19,324,922	662,736	36,365,628
711410	Agents and Managers for Artists, Athletes, Entertainers, and Other Public Figures	12,079,224	9,866,779	338,305	18,567,458
711510	Independent Artists, Writers, and Performers	27,495,073	22,513,472	495,756	42,716,197
	Industry Total	71,277,640	58,996,287	1,740,806	110,569,105

Note: Estimated using estimated receipts and RIMS II multipliers.

APPENDIX II

Appendix Table 2.0:

MUSIC INDUSTRY FINAL DEMAND VALUE ADDED BY STATE, 2020

State	Final Demand Value Added (\$ millions)	State	Final Demand Value Added (\$ millions)	State	Final Demand Value Added (\$ millions)	State	Final Demand Value Added (\$ millions)
AK	\$190.34	ID	\$384.50	MT	\$219.72	RI	\$500.35
AL	\$692.50	IL	\$5,237.29	NC	\$2,514.96	SC	\$1,032.22
AR	\$342.25	IN	\$1,304.23	ND	\$154.28	SD	\$300.43
AZ	\$1,961.49	KS	\$498.31	NE	\$600.00	TN	\$7,457.27
CA	\$51,355.71	KY	\$520.19	NH	\$438.66	TX	\$8,228.34
CO	\$2,882.81	LA	\$1,463.33	NJ	\$2,849.69	UT	\$1,377.90
CT	\$1,371.31	MA	\$3,529.15	NM	\$492.75	VA	\$1,914.72
DC	\$1,161.58	MD	\$1,522.63	NV	\$1,698.35	VT	\$271.07
DE	\$204.30	ME	\$269.99	NY	\$24,912.82	WA	\$3,370.08
FL	\$9,327.23	MI	\$2,454.74	OH	\$3,081.09	WI	\$1,625.15
GA	\$2,830.56	MN	\$2,771.22	OK	\$560.44	WV	\$114.22
HI	\$377.54	MO	\$1,575.28	OR	\$1,801.45	WY	\$82.29
IA	\$390.34	MS	\$124.19	PA	\$6,397.73		

Note: Estimated using estimated receipts and RIMS II multipliers.

Appendix Table 2.1:

MUSIC INDUSTRY FINAL DEMAND EMPLOYMENT BY STATE, 2020

State	Final Demand Employment	State	Final Demand Employment	State	Final Demand Employment	State	Final Demand Employment
AK	3,650	ID	7,912	MT	2,920	RI	9,855
AL	13,028	IL	64,729	NC	43,820	SC	19,671
AR	6,158	IN	18,599	ND	1,795	SD	7,637
AZ	30,934	KS	6,495	NE	10,316	TN	67,281
CA	460,127	KY	8,282	NH	4,216	TX	132,292
CO	50,146	LA	30,749	NJ	44,068	UT	23,734
CT	15,195	MA	45,200	NM	10,198	VA	29,246
DC	4,811	MD	18,980	NV	23,343	VT	4,122
DE	3,204	ME	3,975	NY	210,878	WA	47,120
FL	169,706	MI	38,663	OH	49,067	WI	22,189
GA	44,934	MN	40,376	OK	9,000	WV	2,085
HI	4,207	MO	26,161	OR	28,118	WY	1,070
IA	5,712	MS	1,709	PA	114,731		

Note: Estimated using estimated receipts and RIMS II multipliers.

Appendix Table 2.2:

TOTAL NUMBER OF MUSIC ESTABLISHMENTS BY STATE, 2020

State	Establishments	State	Establishments	State	Establishments	State	Establishments
AK	476	ID	1,031	MT	687	RI	603
AL	778	IL	7,531	NC	5,750	SC	1,757
AR	599	IN	1,321	ND	186	SD	805
AZ	4,424	KS	582	NE	781	TN	4,754
CA	80,433	KY	1,273	NH	310	TX	12,408
CO	8,221	LA	1,829	NJ	6,345	UT	4,240
CT	1,257	MA	3,167	NM	1,278	VA	3,325
DC	266	MD	2,260	NV	3,294	VT	403
DE	1,144	ME	646	NY	22,017	WA	6,636
FL	22,533	MI	2,272	OH	2,610	WI	1,629
GA	11,426	MN	2,810	OK	1,341	WV	79
HI	643	MO	3,065	OR	4,391	WY	299
IA	546	MS	261	PA	5,364		

Note: Estimated using estimated receipts, RIMS II multipliers, and CBP data.

A grayscale photograph of a woman with her hair in braids, wearing a black top and light-colored pants, sitting at a piano and playing. The background shows a recording studio with various pieces of equipment.

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ROBERT STONER - Managing Director

JÉSSICA DUTRA - Director

SECRETARIAT

PREPARED FOR

Recording Industry Association of America (RIAA)

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