

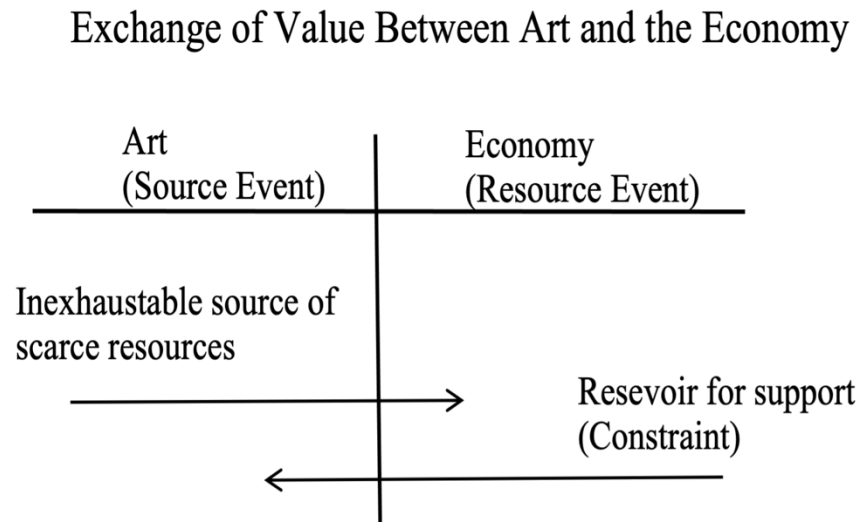
Value Based Approach Workshop Wolfson College

Artist Values & A Production Function for Music:
Lessons from Covid

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September 27, 2024

Artist Values & A Production Function for Music: Lessons from Covid

Motivation for Research:



Cultural economics, work preference model
Spontaneous order
State-theory
Administrative state liberalism (values)
Vocation, avocation and job creation
American 'project'
Praxis & Axiology

Hutter 1996: "The Value of Play,"
Towards a Theory of Interdependent Self-organisation

Artist (Musician) Values: Lessons from Covid

Research Question One:

Who is artist ?

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Research Question One: Who is artist ?

“Ah, a pianist! I see,” said Mr. Rodgers, “an excellent pianist, but perhaps hardly a musician. Very reserved, very honest, and with a great love of animals”.

Trevor was a painter. Indeed, few people escape that nowadays. But he was also an artist, and artists are rather rare.

-Oscar Wilde

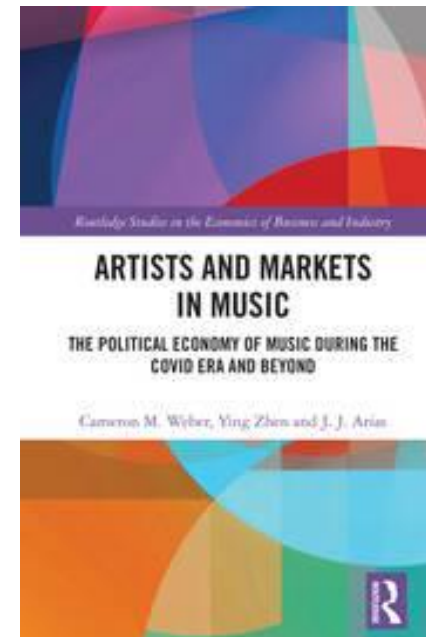
Artist (Musician) Values: Lessons from Covid

Research Question One:

Who is artist ? Self-defined

Lists, statistics, organizations,
awards => selection bias

Snowball method survey



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Research Question Two:

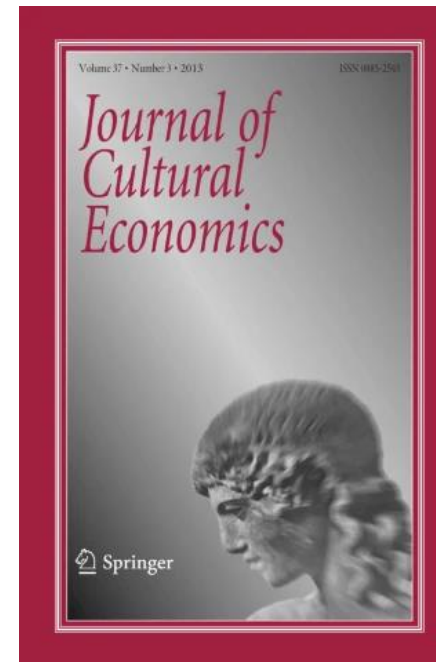
What can we say about musician values?

“Musicians are an exceptionally mobile and elusive population”

- Pew Research Center 2004

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Samuel Cameron's SAD Production Function for Music (2015, 2016)



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Social Production Function for Music:

$$Q = f(K, L, \mathbf{S}, \mathbf{A}, \mathbf{D})$$

Is metaphor and heuristic (Solow residual, Shaikh 2018, Cambridge Capital Controversy)

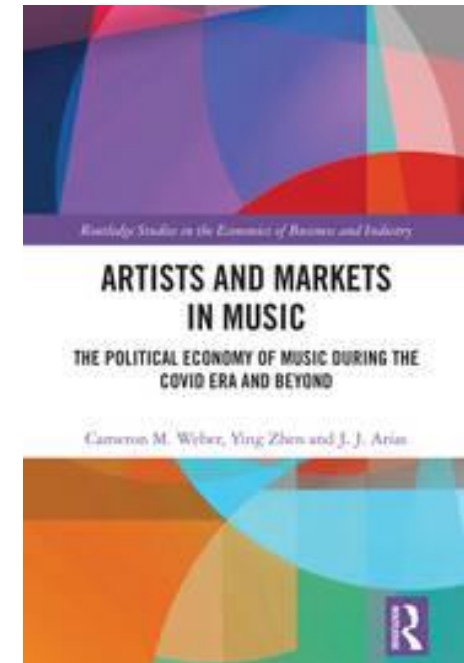
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Snowball method on Survey Monkey, open January to September 2022

- 1) Self-definition of musical artist (musician)
- 2) Test SAD production function
- 3) Other questions from cultural economics

US “National Emergency” declared March 2020 and ends April 2023

Book to press December 2022

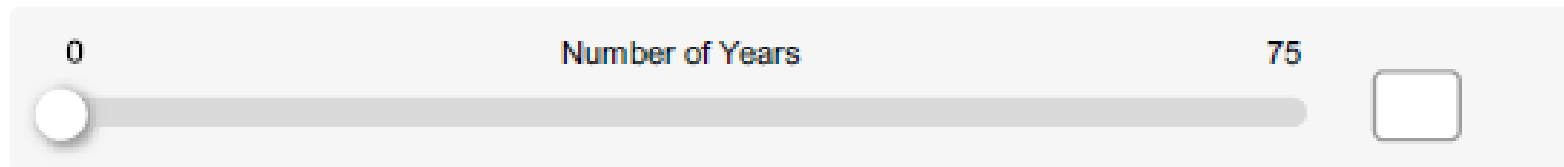


How are values uncovered in our research?

Copy of Cultural Economics Musician's Survey

1. How long have you considered yourself a musician?

0 Number of Years 75



2. Do you think formal education is important in the success of a musical artist?

- | | |
|---|---|
| <input type="checkbox"/> Extremely important | <input type="checkbox"/> Very important |
| <input type="checkbox"/> Somewhat important | <input type="checkbox"/> Not so important |
| <input type="checkbox"/> Not at all important | |

Serendipity
Authenticity
Copyright protection
Gender identity
Entrepreneurship
English language ability

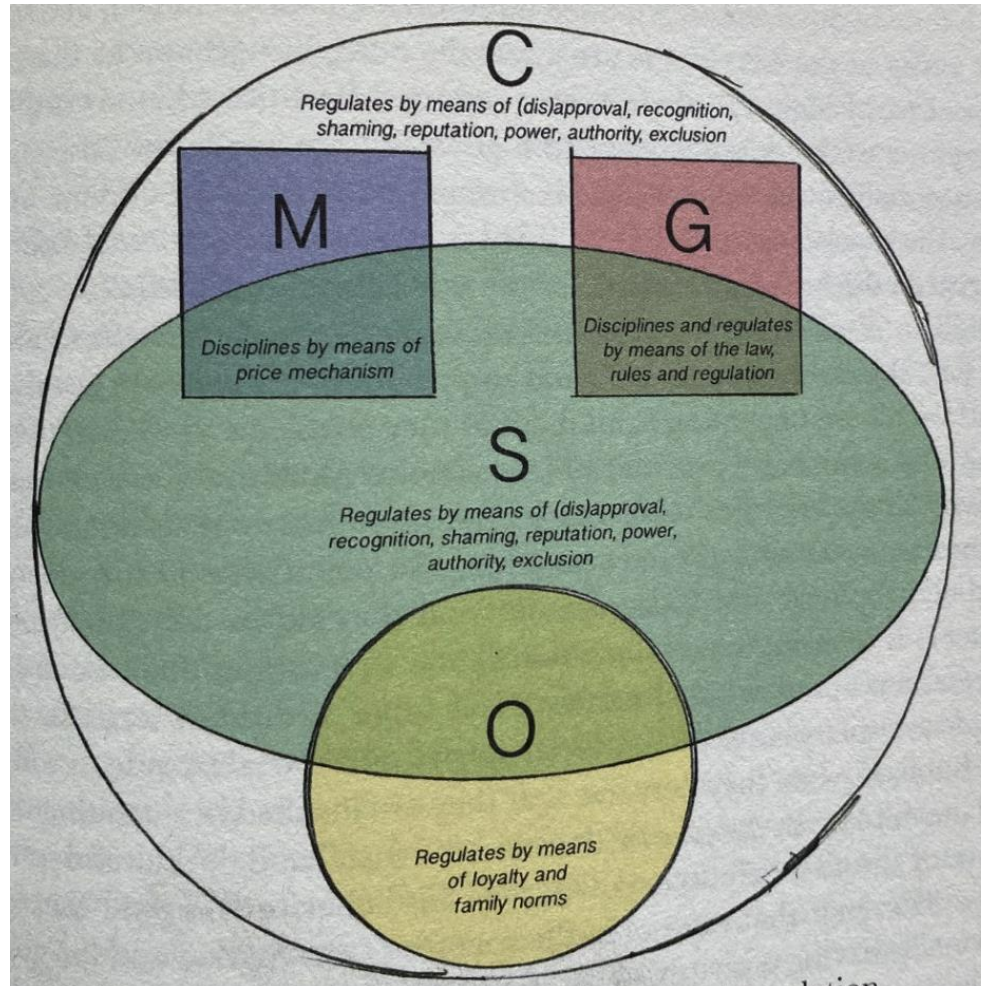
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16. Do you use stimulants (tea, coffee, marijuana, wine, liquor, etc.) as part of the creative process?
- | | |
|---|-----------------------------------|
| <input type="radio"/> A great deal | <input type="radio"/> A little |
| <input type="radio"/> A lot | <input type="radio"/> None at all |
| <input type="radio"/> A moderate amount | |

Note: We did not find any correlation between level of drug use and length of time as a musician.

This might be due to 1) Survivor selection bias or 2) Use is part of creative process and not an occupational hazard.

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Klamer 2016

Musician & Success of a Musician

Cultural sphere is dominant for artist

Coordination of plans in Social sphere

Higher order good (value) as Praxis

[As G grows spontaneous order diminishes]

Table 5.1 Subjective Importance of Serendipity and Authenticity in the Success of a Musician

	<i>Do you think serendipity plays a role in the success of a musical artist?</i>	<i>Do you think authenticity plays a role in the success of a musical artist?</i>
# of respondents	115	114
Extremely important	17%	22%
Very important	35%	44%
Somewhat important	37%	25%
Not so important	9%	6%
Not at all important	3%	2%

Table 5.2 Subjective Importance of Drugs in the Creative Process of a Musician

	<i>Do use stimulants (tea, coffee, marijuana, wine, liquor, etc.) as part of the creative process?</i>
# of respondents	115
A great deal	9%
A lot	18%
A moderate amount	23%
A little	22%
None at all	22%

We cannot refute proposed SAD production function for music

Artist (Musician) Values: Lessons from Covid

Research Question Two:

What can we learn about artist (musician) values and practice from the covid “event”?

How do values relate to practice?

10. How have you been doing *creatively* during the last two years of the covid era?

Better than before covid-era Worse than before covid-era

11. How have you been doing *economically* during the covid era?

Better than before covid-era Worse than before covid-era

Table 5.4 Results on Subjective Well-Being During the Covid Era

	<i>Better or Worse</i>	<i>Better or Worse</i>
	<i>Creatively During Covid Era?</i>	<i>Economically During Covid Era?</i>
<i>All Respondents</i>		
Ordinal response (“0” = Better, “100”=Worse)	52	56
(# of respondents)	(115)	(115)
Serendipity	<u>56</u> (59)	56 (59)
Authenticity	52 (75)	57 (74)
Drugs	<u>49</u> (30)	55 (30)
Entrepreneurship	52 (77)	57 (77)
Union	<u>58</u> (8)	<u>77</u> (8)

Note: 25% of respondents are a member of a labor union yet only about 7% value union membership toward the success of a musician.

Table 5.6 Funding Sources by Practice Value-Type During Covid Era

		<i>Respondents Believing</i>	<i>Respondents Believing</i>
	<i>All Respondents</i>	<i>Education is Important to Success</i>	<i>Entrepreneurship is Important to Success</i>
(# of Respondents)	(32)	(14)	(23)
I have received private grants for the arts during the covid era	50%	60%	60%
I have received government “relief” money during the covid era	57%	<u>86%</u>	57%
I am a member of a music-related labor union	25%	15%	17%

Note: 1) Education and entrepreneurship as forms of social capital, 2) social capital not important to labor union members

Common result is that art education has little or no effect on artist income but that education leads to more non-art income (Throsby 1994, Alper & Wassall 2006).

Table 5.10 Education and Music and Non-Music Income

	<i>Respondents Declaring that Education is Not</i>	<i>Respondents Declaring that Education Is</i>
	<i>Extremely or Very Important in Success</i>	<i>Extremely or Very Important in Success</i>
# of respondents	93	21
1. Average income	\$55,000	\$38,000
2. Music income only	\$8,000	\$8,000
3. Non-music income (1–2)	\$47,000	\$30,000
% of income which is non- music income (3/1)	86%	79%

Our results: Artists (musicians) who *value* education more earn less both in music and non-music income. Consistent with Bourdieu (1984) on distinction and cultural capital.

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	<i>Streaming More or Less</i>	<i>More or Less Time for Creativity</i>
	<i>During Covid Era?</i>	<i>During Covid Era?</i>
<i>All Respondents</i>		
Ordinal response (“0” = Better, “100”=Worse)	45	38
(# of respondents)	(104)	(113)
Serendipity	43 (52)	40 (58)
Authenticity	46 (70)	38 (73)
Drugs	<u>39</u> (26)	<u>46</u> (29)
Entrepreneurship	44 (71)	39 (76)
Union	47 (7)	<u>53</u> (8)

Our cohort of musicians are both streaming more and have more time for creativity, except for those who value unions

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Table 5.3 Creative Optimism and Union Membership

	<i>How much do you agree with this statement, "Good art can come from bad times"?</i>	
	<i>All Respondents</i>	<i>Those who find union membership is extremely or very important for success</i>
# of Respondents	114	8
Strongly agree	38%	38%
Agree	41%	25%
Neither agree nor disagree	17%	25%
Disagree	1%	0%
Strongly disagree	2%	12%

Note: We also find that those valuing labor union membership are less likely to cooperate with other musicians during the covid era and believe that English language ability is more important in the success of a musician.

Artist (Musician) Values: Lessons from Covid

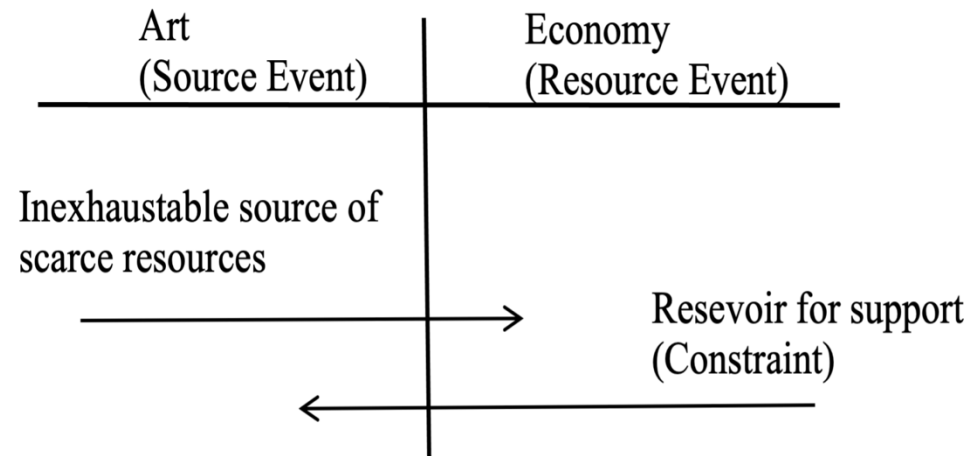
Lessons*:

- 1) Musicians (artists) fair better *creatively* than *economically* during covid-era mandates
- 2) Those who value serendipity (spontaneous order) more are worse-off creatively than cohort
- 3) Musicians are entrepreneurial and successfully “pivot” into streaming from live music
- 4) Musicians remain creatively optimistic despite covid-era mandates
- 5) Those who value education more have more social capital and more access to field of power

* With the exception of those who value labor unions in the success of a musician (8% of cohort)

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Exchange of Value Between Art and the Economy



Research Question Three:

From where the reservoir for support?

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19. Please check the box which best relates to your income situation.
- I earn *all* of my income from creating music
 - I earn *most* of my income from creating music
 - It is about half and half
 - I earn *all* my income not related to music creativity
 - I earn *most* of my income not related to music creativity
 - I am mostly supported by a family member or a patron

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	<u>Respondents</u>	<u>%</u>
All of income from music	11	9.6%
Most of income from music	13	11.4%
Half and half	10	8.8%
All income not music	25	21.9%
Most income not music	51	44.7%
Mostly supported by family member or patron	4	3.5%
	114	100%

14% earn all income from music or family/patron => 86% earn income outside of music. Confirms findings that artists use outside income to subsidize their own art.

22% earn no music income at all, yet consider themselves musicians.

Why subsidize art production, when there is an over-supply?

Fed's Total Assets, From Crisis to Crisis

Trillion \$, week ending Wednesday

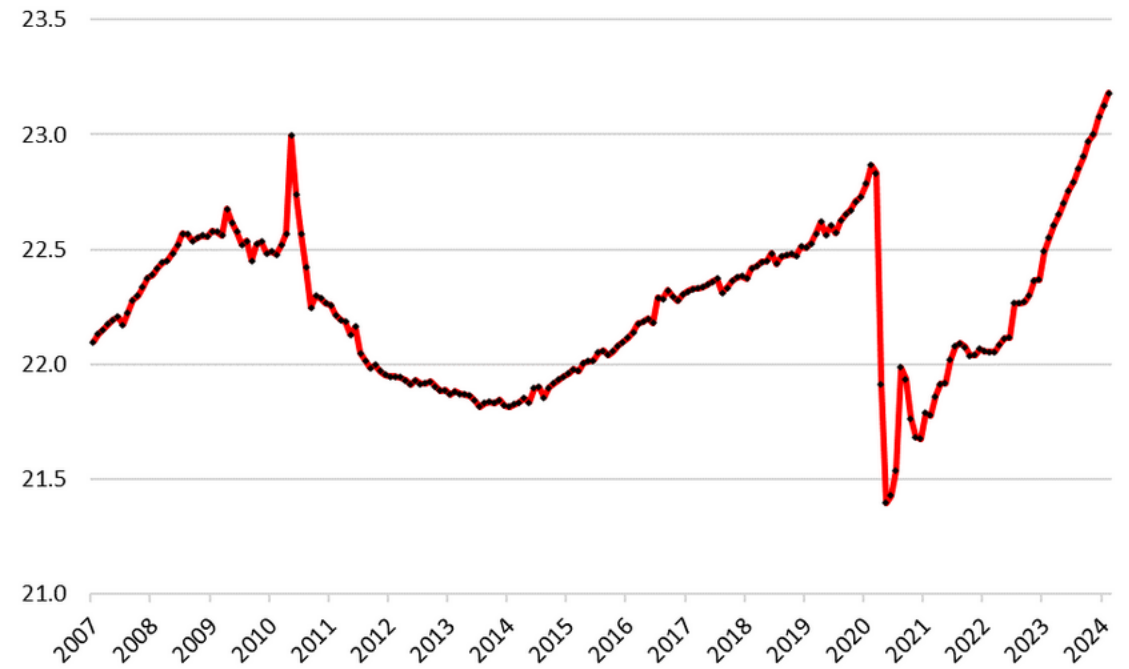


Source: Fed H.4.1. Balance Sheet

WOLFSTREET.com

Jobs in Government: Federal, State, Local, incl Education

Million workers

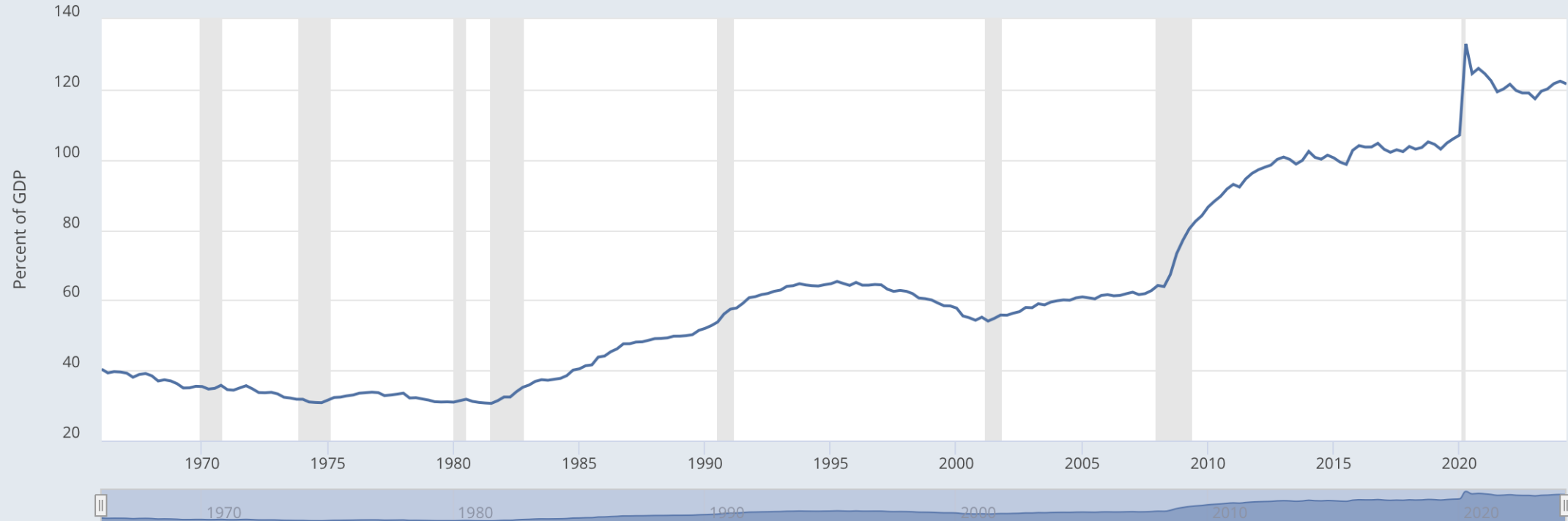


Source: BLS

WOLFSTREET.com



Federal Debt: Total Public Debt as Percent of Gross Domestic Product



Shaded areas indicate U.S. recessions.

Sources: OMB; St. Louis Fed

fred.stlouisfed.org



60% as magic number

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Thank you