

# Sales, Streams and Socials: The Impact of Touring on the New Music Economy

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## Abstract

In the traditional model of the recorded music industry, artists were encouraged to tour in order to help drive album sales. As the industry has slowly shifted away from a focus on physical product to that of digital music and streaming in particular, touring has been increasingly viewed as the primary way for artists to generate revenue. Record labels who have secured 360 type deals with artists often get a piece of this revenue. In the current environment of the music business, what is the impact touring has on sales, streaming activity, as well as social media metrics for artists? Does touring still drive enough music sales and streaming activity to positively impact revenue for artists? This study samples artists' touring activity and explores the impact it has on sales and streaming of their music by territory/location. A broad range of artist tours is examined. Additionally an analysis of the social media activity of the artists in the sample provides greater insight into a broader impact that touring has on an artist's fanbase development and career trajectory.

Keywords: live music, touring, music industry, music streaming

**Jerry Brindisi's** passion for the music industry evolved from his great love of popular music. His interest and experience has progressed from a desire to perform, write songs, record, and ultimately create music product. Mr. Brindisi is an Associate Professor and Interim Chair of Business and Entrepreneurship

at Columbia College Chicago. Mr. Brindisi has an extensive background working in the music industry. He has been employed by Sony Music Entertainment Inc. as a Sales and Marketing Research Analyst in its Global Digital Business Group. He has also worked for the executive offices and the A&R departments of Warner Music Group's Asylum Records and Atlantic Records. As the studio manager for Ander's Music, he has had the opportunity to work closely with top industry leaders, attorneys, artists, managers, producers, and songwriters. Additionally, Mr. Brindisi has advised and counseled music artists and industry executives on various industry issues including career advancement, publishing, marketing, promotion, and artist branding.

His experience and research interests include record label operations, music publishing administration, audio production, and artist development. He previously served as a full-time faculty and program supervisor for the music business program at the State University of New York, Fredonia where he taught courses such as Music Contracts, Music Copyright and Publishing, Music Marketing and Promotion, and The Business of Music. Mr. Brindisi earned a Master's degree in Music Business from New York Univer-



sity. He holds a Bachelor's degree in Communication from SUNY at Buffalo with concentrations in public relations and advertising. Mr. Brindisi is a member of the Music and Entertainment Industry Educators Association (MEIEA) and is a recipient of the State University of New York Service to Students Award.

**Jeff Apruzzese** has over a decade of experience in the music industry and is a graduate of Berklee College of Music. Upon receiving his diploma, he became the bassist of Passion Pit (signed to Columbia Records) and was a member of the band for eight years. During his time in Passion Pit, he toured the world extensively,



performed at some of the largest festivals (Lollapalooza, Coachella, Summer Sonic, Austin City Limits, Glastonbury, Made in America), and played on some of the highest profile late night shows (Saturday Night Live, David Letterman, Jimmy Kimmel). Career highlights for Jeff include selling out the iconic Madison Square Garden in New York on February 12, 2013 during a blizzard and having the Passion Pit record "Gossamer" debut at #4 on the Billboard 200 chart. He is the current Program Director/Assistant Professor in the Music Industry Program at Drexel University.



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