

## The Georgia Touring/Live Event Investment Act

In 2015, 52% of all music spending went to live concerts. It is a \$20+ Billion dollar industry that supports a number of businesses and jobs (see list and graphics below).

### **Georgia has the ability to corner the market on Live Tour origination because of the following:**

Location, venues options, access, volume of hotel rooms, climate:

- 1) **Location** - Nashville is a hub for musical gear and storage as well as home base for many artists, however, many of the arenas and options for rehearsals for artists are booked for performances and not available long term. Atlanta could easily attract artists based in Nashville. National and international touring artists tend to be spread out and look for options based on convenience, ease and price. We could easily compete in all areas.
- 2) **Venue Options** - There are civic centers, arenas, amphitheaters and numerous sound stages and warehouses around the state that could provide ideal rehearsal venues for these productions. In the UK, Pinewood studios has been used for band rehearsal prior to tours. We have 14 + studios that could be ideal. This provides the studios another option in between film/TV bookings. Theatres such as the Fox, Lucas and Morton Theatre. Amphitheaters – Verizon Wireless, Aaron’s Amphitheatre, Wolf Creek, Southern Ground.
- 3) **Access** - Thanks to Delta, it is easier and faster to get into and out of the Atlanta area, even if the rehearsals are based in Macon, Augusta or Savannah there are more options and usually more economical than flights into New Orleans or Nashville.
- 4) **Volume of Hotel Rooms** - In speaking with touring companies, Georgia has a variety of hotels allowing the artists and bands to stay at the 5 star locations or rent homes with options for crew to be in hotels with lower cost options.
- 5) **Climate** - Of our competitors Louisiana’s, specifically New Orleans’ hot humid climate could deter many tours in the warmer months and on the opposite end of the spectrum is NY. The incentive is fairly new there, time will tell how difficult it will be for them to promote tour rehearsals in the winter months. We spoke with tour managers and bus companies and the threat of icy conditions in the Northeast could be a factor in deciding rehearsal locations.

We have the opportunity, like film, to expand infrastructure growth. Florida has facilities that focus only on live touring origination/rehearsals. New venues are in development around the country. We could easily attract/expand spaces in the state to do the same. <http://rocklitz.com>

Typically touring operations/productions prefer to start tours in smaller markets to get some practice in before going to bigger cities. Savannah, Augusta, Macon all have multiple civic center larger theatres that would be ideal. The boost to a city’s economy when crews of 200 + need hotels, food etc. for months at a time is significant. The venue staff who don’t work on a daily basis have more hours banked, additional fire and police/security personnel are needed, as well as around 100 crew for load/in load out. There is an additional need for specialized vendors including pyrotechnic and lighting specialists, sound engineers, music techs, stage designers etc. These industries will build and grow to support the live productions in the same manner as film and TV.

Rehearsals require single hotel rooms and suites, catering companies, casual and fine dining restaurants, taxis, limo services, rigging and parking for numerous trucks, Home Depot shopping sprees and dozens of similar support businesses.

The \$300,000 minimum threshold will apply to tours that are large in nature, amphitheaters (referred to as sheds in the industry), arenas and stadiums. Some examples of tours that would could take advantage of such a credit are: Rock and Country tours such as Foo-Fighters, Metallica, Taylor Swift, ACDC, Kenny Chesney, Katy Perry etc. and theatrical productions such as Cirque de Soliel, as well as other national touring theatre productions.

The size of these productions are quite large as they employ on average 100-170 full time staff. This includes sound engineers, tour managers, production assistants, stage managers, production accountants, stylists and designers, instrument techs, etc.

Additionally when setting up and tearing down shows they hire around 100-150 local day crews. Rehearsals can last from 1 week – 3 months with average salaries of the employees at around \$250,000 per week. Average cost of some of the larger line items:

Airfare and Hotel	\$80,000-\$350,000 based on number of crew and staff
Video	\$50,000 per week
Lighting	\$50,000 per week
Sound	\$70,000 per week
Venue rental	40,000-90,000 per week
Bus rental	\$1,200-\$1,500/day (Large tours take between 5-15 buses and up to 10 trucks of gear with them)

Supporting businesses include:

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|--|---|
| Sound                                  | Tour Promotion  |
| Staging/Equipment                      | Catering  |
| Transportation- Bussing and Trucking   | Tour Security   |
| Video/ Camera/Imag/ Projection mapping | Cartage   |
| Lighting                               | Gear Rental/Backline                                      |
| Booking Agents                         | Insurance Companies- Music                                |
| Promoters                              | Music Equipment(manufacturing, rental, repair and retail) |
| Ticket Companies                       | Music event management/activation                         |
| Entertainment Banks                    | limo/car services   |
| Tour Management                        | Stage Design/CAD Plans for multi staging                  |
| Pyrotechnic                            | Rigging   |
| Merchandising                          |   |

**See graphic next page**

Additionally, attracting pre-tour rehearsals would significantly impact music-related tourism and secondary spending.

This diagram illustrates some of the positions within live touring production:

