



Live music
Industry
Venues and
Entertainment

UK live music: At a cliff edge

Carey & Chambers (October 2020)



media insight consulting

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Executive summary

The current context

The live music industry – which was worth **£4.5 billion** to the UK economy in 2019¹ – is one of the business sectors worst affected by the coronavirus pandemic, being among the first to close and very likely to be the last to fully reopen.

Key statistics

- In 2019, live music contributed **£4.5 billion** to the UK economy²
- Revenue has been almost zero since March and 2020 revenue will **fall by 81%** compared to 2019³
- In 2019, live music supported **210,000 FTEs** including **52,000 full time**, salaried roles
- **76%** of live music employees were supported by the furlough scheme, as of August 31st, 2020
- **50%** of permanent roles will be lost by the end of the year (**26,100 jobs**), while temporary and freelance roles have already been decimated
- Early analysis of the Culture Recovery Fund suggests that **10,000 FTE** roles will be saved (reflected in headline findings)

Continued ►

¹ Valuing Live Entertainment, Carey and Chambers (June 2020)

² Valuing Live Entertainment, Carey and Chambers (June 2020)

³ Carey and Chambers, Live Music Survey, September 2020

The current context (continued)

Following the lockdown in March and the ongoing UK Government restrictions on public assembly, event capacities and operational curfews, many of those working within the live music sector (ranging from artists, booking agents, promoters, venues, festivals and the various support agencies and their staff) have received no income at all.

The devastating global impact of COVID-19 on the live music industry has seen major international promoting group CTS Eventim report a Q2 2020 quarterly revenue fall of 97%⁴, while market leader Live Nation reported a similar figure in the same period⁵. These results reflect the immediate impact of COVID-19 on even the biggest players in the sector.

The impact of the pandemic is felt at every level of the business: in grassroots venues; local communities that lose their regular fundraising events; the suspension of concerts, tours and residencies; organisers forced to cancel their annual festival; arenas and stadia that shutter or pivot to become NHS facilities. Overall, UK live music income will fall 81% in 2020, while revenue has been close to zero since March

The UK Government has supported the national economy with a number of initiatives, some of which have also benefited the live music industry. The key support offered was via the furlough scheme which has been incredibly important until now in retaining a majority of the sector's directly employed FTE, their skillset and their experience within the industry.

Results of the £1.57bn Culture Recovery Fund are still emerging but the first two rounds have awarded £88m to music, including £65m to LIVE members (see page 5). Additionally, the reduction in VAT on tickets to 5% was also warmly welcomed by the industry, but very few tickets for new events have gone on sale since March, and so the benefit is yet to be felt.

Most recently the ending of the furlough scheme and the sector's exclusion from the Extended Jobs Support (new furlough) is a hammer blow when considered with the new Tier system of lockdowns and further restrictions on the industry restarting.

In effect the Government is now withdrawing support for those companies and jobs it does not consider viable in the short term, while also limiting the ability of the live music industry to relaunch.

Sector employment

In 2019, the live music industry accounted for 210,000 FTE⁶. However, the operational structure of the industry requires higher staffing (whether self-employed, freelance or zero-hours) on event days, but lower levels of employees retained on an annual basis. The total number of full time employees is relatively small in proportion to all of those whose employment is centred around the live music industry.

This serves to make the easy identification of direct job losses in the industry harder to define. And in particular as beyond these directly employed roles sits a supply chain of interdependent businesses also affected; from food, drink, and camping equipment sold at festivals, to the hotels and travel sectors servicing music tourists year round.

Our research reveals that there are 52,000 full-time postholders at risk in the UK. Of those, 50% (26,100) are expected to have been made redundant by Christmas without additional Government intervention. Further, these are people with specialist skills who will struggle to find meaningful work at a similar level, or at comparable terms.

The impact on the other 158,000 roles has already been catastrophic due to the sector being effectively closed since March, and with little activity expected before Q2 2021. There is simply no work for the vast majority of these individuals. Some may have had other employment which they have been able to scale up, others will simply leave the sector entirely.

The crew employed in many crucial support roles (including riggers, lighting technicians, sound engineers, caterers and transportation) rely on music or live events for their livelihood. They will be most hard hit, and are least likely to be able to find comparable employment in other sectors. The PSA estimates approximately 10,000 event production roles will disappear by the end of the calendar year.

The twin tsunamis of mass redundancies and talent drain facing the UK's live music business will imperil any successful industry relaunch in 2021 or beyond.

Continued ►

⁴ corporate.eventim.de/en/news-media/news/detail/News/cts-eventim-achieves-balanced-ebitda-in-hy12020-in-the-midst-of-the-coronavirus-crisis-and-thanks/

⁵ prnewswire.com/news-releases/live-nation-entertainment-reports-second-quarter-2020-results-301107033.html

⁶ Valuing Live Entertainment, Carey and Chambers (June 2020)

Research methodology

This paper refers to a combination of published industry data and primary research. The research cited has been carried out in collaboration with the various trade bodies working in live music in the UK. This collaboration allowed us to gather a representative sample of companies at each stage of the value chain and assess the impact of COVID-19 on their revenues, their current employment levels utilisation of the furlough scheme, the impact of the Job Support Scheme, and their projected future employment levels without continued government support.

We note that CEBR has recently released a report for the Arts Council predicting the impact of Covid-19 on music. This is based on SIC codes, which regularly struggle to capture difficult to measure industries. The fragmentation of the live music value chain meant that SIC code analysis gives a picture that is incomplete at best. Consequently, the approach was taken to start from the impact on industry sectors and deliver a weighted average of industry micro data to accurately reflect the catastrophic impact of Covid-19 on the live music industry.

Summary of findings⁷

UK full year live music industry revenues will fall by 81%, compared to 2019. Nearly 3-in-5 of employees in the sector are currently on a furlough scheme (76%), with 15% of the workforce having already left the sector.

If there is no ongoing sector specific Government support, factoring in the initial CRF results, it is expected that 50% of live music employees will be let go before the end of the calendar year. Freelancers and self-employed workers will also be forced to leave the sector, having been similarly affected with their annual income having fallen by 88%.

This equates to 26,100 full time employees, in addition to more than 140,000 FTE roles for freelancers, crew, and other support staff that have ceased to exist since March.

Beyond the initial economic impact, once people leave the sector, a significant skills shortage would be created, hampering the industry's ability to successfully relaunch in the period post-COVID.

Similarly, the devastating impact on the live music ecosystem would mean that some artists, promoters, venues, and festivals who fall away at this time may never return to the industry – which was previously a great British success story.

The Culture Recovery Fund: Rounds 1 + 2

Since the initial survey of the live music industry was carried out, the first two rounds of the Culture Recovery Fund (CRF) have been announced, with approximately £333million awarded to date. £88million has been designated by Arts Council England (ACE) as support for the music sector, of which £65million of that fund is captured by 362 organisations who are members of associations represented by LIVE.

As the largest single public investment in the UK's contemporary live music sector in history, the funding results were warmly welcomed across the sector. And according to early analysis the CRF grants have saved an average of 25% of the jobs at successful applicants. Early estimates suggest that 10,000 FTE roles will be saved as a direct result of the fund.

Whilst the CRF will have clear and meaningful impact on the 1,974 organisations it has so far reached, and on the many more it will yet support, there are significant gaps in coverage. Many small organisations did not meet the £50,000 minimum funding criteria, thousands of freelancers and suppliers in the supply chain were ineligible to apply, and some sectors such as electronic music and clubs were largely unsuccessful. However, conversations between ACE, DCMS and the sector regarding further funding rounds continue.

For larger organisations such as arenas the outcome is yet unknown. In mid October, the NEC Group announced layoffs of over 450 staff with the organisation apparently ineligible for additional funding. But as this report went to press, the results of the larger funds and loans were still to be announced. The greatest impact of the CRF will likely be felt once these higher sums are awarded.

⁷ These figures are based on representative surveys of each sector of the live music ecosystem, carried out in partnership with their representative trade bodies. Research carried out in partnership with The Entertainment Agents' Association (TEAA), Association of Festival Organisers (AFO), Association of Independent Festivals (AIF), Concert Promoters Association (CPA), National Arenas Association (NAA), Production Services Association (PSA), Music Venue Trust (MVT), Association for Electronic Music (AFEM), British Association of Concert Halls (BACH), Music Managers Forum (MMF), Featured Artist Coalition (FAC)



Sectoral analysis: The live music ecosystem

Value chain	Description	Revenue drop	% of staff on Furlough	% year end redundancies ***
Artists and managers	The artists on stage, and their management teams	-64%*	-	-
Booking agents	Live agents, booking shows on behalf of artists	-82.4%	52.9%	-41.6%
Promoters	Event organiser, who pays the artist and rents the venue	-78.4%	66.5%	-56%**
Grassroots music venues	Small local venues	-75.1%	70.5%	-60.4%
Concert halls, arena and stadia	Larger music venues	-74.0%	78.8%	-55.9%
Festivals	Multi day, typically open air, seasonal events	-90.2%	75.5%	-51.2%
Ticketing companies	Suppliers of ticketing services	-86.7%	49.8%	-43.9%
Technical supply	The suppliers of staging, lights, PA, etc.	-95.0%	-	-
Crew	Event tech experts	-87.6%	-	-
Support staff	Non-specialists supporting bars, stewarding etc.	-87.5%	-	-
Professional services	Offsite specialists (Accountants, Lawyers, Press etc.)	-52.9%	-	-
Industry Average	Weighted average of the industry.	-80.5%	76.0%	-54.9%

Unless otherwise stated, data was collected in an industry wide survey for this publication.

- data not collected

* estimated in conjunction with the MMF

** estimated in conjunction with the CPA

*** survey results prior to Culture Recovery Fund



Artists and artist managers

Revenues down 64%

Research from the UK Music Managers Forum (MMF) shows that live music makes up 80% of an artist's income. However, for emerging artists, particularly those who do not have established recorded music back catalogue, live can be even more important. While there are examples of some artists making money through live streams these are the exception, not the rule and such events are not sustainable for many artists.

While it would be easy to think only of the superstar, top 1% of artists, who can afford to sit out and weather this storm, the reality is that they are very much in the minority. The pandemic has devastating consequences for the middle class of artists and all the session musicians who would have been playing with them.

"There is no such thing as an average artist. Each is at the centre of their own unique business model, which sustains them and the teams around them. The average fall in income this year across the artist sector is 65%. This is a dramatic hit but it is not evenly distributed, many artists have lost closer to 100% of their income.

"Artists sit at the very core of the music industry, they are the engine rooms, creating the incredible music which sits at the centre of the recorded industry and producing the life-changing performances that power our live industry. That live activity is often what gives artists the means and inspiration to continue to create and thus sustain the whole ecosystem. This year's live music lockdown has stopped the UK's music industry in its tracks. A sector which is otherwise fiercely independent, notoriously sustainable and growing at multiple times the rate of the UK economy as a whole. The value to the public purse of this industry simple cannot be overstated and will be overlooked to the country's detriment."

David Martin, CEO of the Features Artist Coalition

"At the start of the pandemic our members were predicting a loss over £5m for managers from 6 months of live cancellations. The pandemic's impact on live music has been much, much greater than this initial estimation. Many management companies are letting staff go and independent managers are in huge financial difficulty with no end yet in sight."

Annabella Coldrick, CEO of the Music Managers Forum

Booking agents

Revenues down 82%, 53% on Furlough

Booking agents help artists, bands and performers to book concerts and tours. They secure the best deal for the bands and help to optimise touring logistics. They usually have a roster of established and developing talent who appear at a range of venues and festivals around the world. They negotiate with event promoters to secure the best deals for their artists.

At the start of the year the sector was anticipating growth of 10% year on year. Instead, they have received no income since mid-March 2020 and expected annual revenue has fallen 82% when compared to 2019. This has already had an impact on employment, with 8% of employees having been let go.

"Clearly the music agency business is struggling now as we only earn money when our clients perform and currently, they are prevented from playing live in any financially viable way due to the pandemic restrictions. Once government support ends, there will be many people with no alternative but to look for other income streams and once lost to the live concert industry they may never return.

"Musicians, technicians, designers, promoters, managers and so many more are vital parts of the live economy but are being prevented from working, never mind the loss of people that will never start work in this world class and vibrant industry as there will not be any opportunity.

"We are desperate to maintain a position where we can react quickly when shows start again so we can return to work and earn a livelihood. This cannot happen without targeted assistance to see us through, and to deny this leading industry a chance to survive is unacceptable."

Emma Banks, Agent, CAA

Continued ►



Our People



Liam Halpin
Sound System Designer & Touring Sound Engineer
DataSound Consulting,
Spalding (Lincs)
Years in industry: 28

I began learning audio at a church when I was 12. I quit my GCSEs to rewire the school lighting system and put all my efforts into becoming a touring rock 'n' roll Sound Engineer. At the time, there were no routes through education into the live sound business.

I'm now a professional sound engineer and have built a career over the past 23 years, working with artists such as The Who, Blur, Gorillaz, Tom Jones, Neil Young, Lou Reed, Tool, System Of A Down, and Sam Smith. Between January and March, I had travelled 1.6 times around the world with the band Tool. Since then, I have barely left the house.

I was in the USA when the cancellations began in March. Within four days, I was home with no idea when we would start again. Over the next few weeks I lost all the work I had booked. It was supposed to carry me through until at least autumn 2021.

As a single-director limited company, I have been eligible for only the most basic of furlough payments and have had to reduce my claims due to trying to get work in other sectors.

I took a bounce-back loan as it was the only option for working capital in the medium-term. I am now seeing that loan heading towards exhaustion and with no prospect of returning to my regular income, I am using the money set aside for tax to survive. Without some form of meaningful support, I expect that my company will fold by January. When that happens, I will lose all my tools and equipment built-up over the term of my career.

It has been hugely draining on my mental health. I am suffering from depression and anxiety. I sleep badly, and erratically. It has affected my home life and I have been told it is very difficult to explain the skills I have in a way that would be effective to a prospective employer. Friends tell me they have been turned down for jobs due to being overqualified or through concerns that, should events start, that they will quit to return to their usual job. Despite a wide array of advanced skills as a sound engineer, I am considered under-qualified for many "official" technical roles.



Anna Moulson
Freelance Live Music Promoter
Melting Vinyl,
Brighton
Years in industry: 22

I promote 50+ shows in the south-east each year, in Brighton & Kent. In Kent I develop live music in venues, but the organisation I work with has put this on hold for the foreseeable future. This has meant a breakdown in my company's infrastructure, and streaming does not bring in the income of live, in-person events. My company presently can only manage on reduced staffing costs until Christmas. I have already given back the keys to my office. My whole working life and career has been based around building up to a live show and seeing it happen – it's a complete life change, which has a big impact on your mental health.



Promoters

Revenues down 78%, 67% on Furlough

Promoters routinely take large risks for relatively low margins. They fund the artist performances, hire the venues and production teams, and underwrite ticket sales. They organise concerts, residencies, tours, and festivals in differing sizes, seasons, and locations across the UK. Without the ability to continue to promote the current wealth and diversity of concerts and festivals that the UK is renowned for, the live music industry would effectively contract to a vastly smaller number of community funded and localised events.

Projected annual revenues for 2020 is expected to fall by 78% from the 2019 sector performance. 55% of staff working for UK promoters are already making use of the furlough scheme. While the companies have thus far managed to hold onto many employees until now, they anticipate losing over half of the workforce by the end of the year.

“CPA members cannot return to profitable business under current rules. Those rules are likely to run into March or April next year. According to the Government, that makes the live music, comedy, sport and family entertainment business, everything my members promote, “unviable”. This is bonkers. It is our business that will fuel an economic recovery and give British people the necessary mental and emotional escape they need when we learn to live with this virus.

“Promoters are viable, but we are in forced hibernation. What we need is enough fuel to get out of hibernation and embrace the spring when it finally arrives. By not supporting us through this winter, Govt is scoring an own goal of spectacular harm to our fans, the economy, my members and all the crew and specialist freelancers and sole traders we employ.”

Phil Bowdery, Chair of the Concert Promoters Association

Grassroots Music Venues

Revenues down 75%, 71% on Furlough

Grassroots music venues (GMV) are a cornerstone of artist development. These are the venues where new musical talent is discovered, and where their craft and expertise first encouraged. The venues are embedded within their communities, providing opportunities for local artists, bands, DJ’s, and singers to publicly perform in front of their families, friends, and peers. In addition to staffing and administration costs, venues also need to pay rent, and rates, for their performance spaces, usually operating for only part of the evening, but since March many not at all.

The SME’s who operate in this part of the industry are often 1 or 2-person operations. Their income has fallen 75%, with some venues able to try to make some money by opening as socially distanced bars or pop-up coffee shops during the lockdown period.

“The GMV sector is flexible and creative, but its ability to adapt and survive is time limited when faced with ongoing fixed costs such as rent. Current plans to return to activity are not economically viable to implement and continued restrictions mean that even the keenest GMV cannot raise enough money to meet their financial needs. It costs in excess of £500,000 to open a new GMV so the loss of each and every existing venue will have a lasting impact on both the music industry and on communities across the UK.”

Mark Davyd, CEO of the Music Venues Trust

“For new artists the issue is both the loss of opportunity as well as financial loss as the lack of grassroots touring hinders the development of a fanbase which will be hugely career limiting for new British talent.”

Annabella Coldrick, CEO of the UK Music Managers Forum (MMF)

Continued ►

Concert halls, arenas and stadia

Revenues down 74%, 79% on Furlough

At the other end of the venue scale – yet suffering a similar fate – are the concert halls, arenas and stadiums. These large venues are major employers who typically also retain large numbers of event staff from the local area on an ad hoc basis. These larger venues are reporting 79% of staff are on furlough (higher for the biggest venue sites), with the arenas dramatically cutting back on event-only staff, with spend on crew and support staff down 75% year-on-year.

“Arenas are on their knees financially and sadly operators have had no other choice than to make redundancies because of the uncertainty ahead of us. Thousands of jobs will be lost and after October we will have no real financial support. Added to that – without a date for when we can open again fully, we are unable to plan, so have to prepare for the worse. Times are desperate.”

Lucy Noble, Chair of the National Arenas Association

“The concert hall sector with its many iconic buildings continues to face crippling challenges due to the lack of viable activity that can be presented. The crisis has also impacted on the numerous supply chains and freelancers that form part of the infrastructure of the operation of concert halls and our colleagues across the industry.”

Kevin Appleby, Chair of the British Association of Concert Halls

Festivals

Revenues down 90%, 75% on Furlough

Festivals have been decimated by the regulatory ban on public assembly and large-scale events. Across the sector festivals revenues are reported to have fallen by 90% year-on-year. Some creative operators are generating income from non-core activities such as socially distanced camping events and digital festivals, though this is an exception which generates a fraction of their typical revenue.

Festival spend on additional event support services is down dramatically, reflecting the almost complete lack of activity in 2020 with spend on crew services down 90%, and spend on additional support agencies down 98% year-on-year.

In addition to the dramatic reduction of core employees, thousands of skilled workers lost a whole summer of work in 2020 and face deep uncertainty regarding 2021.

“The catastrophic impact of Covid-19 on the independent festival sector and the surrounding supply chain cannot be understated. Our members are largely single event seasonal companies and have for the most part completely lost the ability to generate income for the entire year. Furlough is being wound down. The sector will suffer widespread job losses and without further support, its ability to work towards returning in 2021 will be seriously inhibited”.

Paul Reed, CEO of the Association of Independent Festivals

“After the dramatic shut down of almost all festivals and events, our industry is in dire straits. Many of our members are self-employed and running small businesses that do not have the reserves to get through this difficult time. Without targeted government support this innovative sector will be left high and dry.”

Steve Heap, General Secretary of The Association of Festival Organisers.

Continued ►



Our People



James Scarlett

Director
2000Trees festival and
ArcTanGent festival
Years working in industry: 14

We set up 2000trees Festival 14 years ago and it has taken a huge amount of hard work and financial risk to get where we are today. We're very proud of what we've built at 2000trees & ArcTanGent and it is terrifying and maddening to have no idea when we'll be able to work again. Despite being a vital part of the 'rock' festival scene and paying significant taxes over the years, neither my business nor me as an individual have received any government financial support.

It feels like we've been left alone to fend for ourselves and either survive or disappear forever. Things like music festivals, theatres and sports teams may not seem vital to our existence, but I strongly believe that they are the best bits of our lives. They are the things that make life fulfilling, enjoyable and worth living, and we won't know what we've lost until it's too late.



Tom Tunney

Technical Manager
Skan PA Hire Ltd
Years working in industry: 20

Personally my situation is getting serious. As of the end of furlough with no work coming into the company, we are all being offered 50% salary and 50% hours. Coupled with redundancies, both enforced and voluntary, this will mean that the remaining savings and sales that the company has will see us through the winter. But, for myself, this means the choice of giving up the job I love for something else, or taking part-time work to fill the void. I chose the latter and it's been much, much harder than I expected to find part-time work that comes close to being able to make up my salary.

Last year, Skan turned over nearly £3.9million, but this year it's projecting the loss to be over £1million. This company has always been profitable and always paid tax until now.



Ticketing

Revenues down 87%, 50% on Furlough

The ticketing sector that supports the live music industry has since March 2020 had to manage the process of cancellation and/or postponement of events, with no effective return date for concerts and festivals yet available. The communication with clients (whether artists, promoters, festivals, or venues) and those consumers requiring informational updates and/or a refund has meant that they were typically busy with multiple administrative tasks in the lockdown period.

However, as the pandemic continues to devastate the live music diary ticketing companies have fewer and fewer new events to sell with overall revenues down 87% year-on-year, and are planning massive redundancies (rising 10-fold from 4% to 44%) once the government furlough support scheme comes to an end.

"As the interface between events and customers, ticket sellers are an essential contributor to the success of the live industry. They help reach and build audiences as well as processing transactions, developing tech and providing on-site ticketing services for events and festivals. They also provide the excellent customer service which has been crucial in the past months and often tested to its limits. Ticket sellers have handled many, many thousands of enquiries from anxious ticket holders regarding rescheduled shows and cancellations as well as processing their ticket exchanges and refunds. With limited events there are few tickets to sell and, as furlough arrangements come to an end it is inevitable, but nevertheless devastating, that some companies now face the need to make skilled staff redundant."

Jonathan Brown, Chief Executive, Society of Ticket Agents and Retailers (STAR)

Technical supply services

Revenues down 95%

The last piece of the live music ecosystem, the support agencies and Rental Houses that supply much of the event hardware – lighting, sound, video, staging, fencing, trackway, toilets, and other infrastructure.

These companies would usually be supplying world leading tours around the world but instead they are seeing close to zero utilisation. Without these service suppliers, the rest of the industry will struggle to rebound quickly when things start to return.

"The UK's supplier base is world leading, our larger operators are suffering. One key company saw monthly revenue drop from 7 figures to 5, reflecting the cliff edge drop in revenue felt by the rest of the live music sector.

"Compounding the issue for these service suppliers is that much of the technology and equipment is purchased using asset finance, so it is accumulating interest even when it is not on the road. This is effectively turning an industry sector that grows using managed borrowing into a rapidly developing toxic pool of debt. Additionally, since most equipment is usually 'on the road' and not stored in a warehouse, companies are having to rent additional space in order to store idle equipment.

"The impact of this unserviced debt will be crippling to the long-term health of the service supply sector, and that harm will again undermine the pace at which UK live music can return to strength."

Andy Lenthall, PSA GM

Continued ►



The broader ecosystem

In addition to the employees directly employed across the live music industry there are many other job sectors impacted by the sector.

For any event production, there is an army of crew who work on site in specialist roles, such as sound engineers, riggers, and lighting engineers. These technical experts are usually freelancers, working job-to-job, or employed week-to-week. Additionally, at any event there are also large numbers of less specialised support staff who work as stewards, concierge, bar staff and more.

Lastly, there are also highly specialised sector professionals, including lawyers, accountants, insurers, graphic designers, social media & marketing, as well as press & PR agencies, who typically work on a retainer contract basis, who will all experience a substantive decline in demand from the live music industry.

Professional services

Revenues down 53%

While spending on specialist services can be cut, there are certain services (such as accounting and legal) which cannot be effectively reduced to zero. Other services might also operate on long-term contracts, which cannot easily be exited. As such, the expected spend in 2020 is down 45% year-on-year, but the longer that the live music industry is unable to return, the lower this spend will be in the future.

Crew

Revenues down 88%

Event production crew have been hit incredibly hard by the sudden shut down of shows. Many personnel have experienced a full year of planned work cancelled overnight. Overall spend on crew services from the live music sector has fallen by 88% when compared to 2019.

There is a significant risk that many of these highly skilled individuals will permanently leave the sector, and this will reduce the quality of UK productions for a long time and inevitably hamper the rate at which the sector can recover. The PSA estimates approximately 10,000 event production roles will disappear by the end of the calendar year.

Support services

Revenues down 88%

Spend on support services has fallen 87% year-on-year. While it could be argued that personnel in event support roles could be easily replaced when live music returns, there has been an immediate and significant impact on those who rely on ad hoc work to top up their income.



Conclusion

The research presented in this report makes for sobering reading. But it is important to remember that behind these numbers sit hundreds of thousands of talented people, desperate for the chance to get back to work and rebuild a vibrant and commercially successful live music industry.

However, this report shows that without further Government support, the sector is projected to lose the majority of its skilled people by the end of the year.

If that happens, the UK's world-leading creative hub will be set back significantly, with specialist skills disappearing from the sector, and infrastructure and organisations shuttered, some permanently.

But it does not have to be like that. While the sector has welcomed support from the Government, such as the furlough scheme and Cultural Recovery Fund, the recent announcement that current restrictions could be in place for a further six months, will mean a full year with next to no live music or revenues. Yet in the Government's latest financial support measures, those businesses most impacted by those Government restrictions, that cannot continue to profitably operate, stand to be supported the least.

During the lockdown the nation turned to the performing arts and the live music industry for its entertainment and relief with the broadcast of previous concerts, tours and festivals and live streaming new events.

According to recent research by Ticketmaster, four in five fans agree that live events have a positive effect on their mental wellbeing. But the people who bring so much joy and pleasure to others through music now need the country's support. The choices the Government makes in the coming weeks and months will to a large extent determine how this industry comes through the current crisis – bruised but intact or devastated and demoralised.



Report authors

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Chris Carey started his music career as an Economist at PRS for Music. In that role he published a national value of live music for the first time and co-created the 'Adding Up the Music Industry' series (with Will Page) which was the inspiration behind UK Music's 'Measuring Music' and 'Music by Numbers' reports. He moved to be Global Insight Director at EMI Group and then Universal Records, before setting up MIC. He has consulted for leaders in the music space including Spotify, Sony Music and The O2, as well as for LW Theatres. He now works as Head of International Marketing at ethical secondary platform, TicketSwap.

Tim Chambers

Managing Director, TJChambers Consultancy

Tim Chambers has over thirty years of leadership experience within the international live entertainment and ticketing sectors, including senior executive roles at Ticketmaster and Live Nation. A specialist in the live entertainment space, he has personally directed over \$110M+ of UK and European M&A and provides advisory services or growth project management for organisations seeking to strategically transform their business within ticketing and live entertainment.

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