UK Live Music 2023

Live music
Industry
Venues and
Entertainment

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Contents

LIVE Music Manifesto 2023 Priority areas

1. **Unleash the economic potential of live music**

   Policy proposals:

   - Retention of Business Rates Relief for grassroots, hospitality and leisure venues
   - Reintroduction of a lower rate of VAT on tickets
   - Orchestra Tax Relief to be made permanent
   - Creation of a Live Music Council
   - Reform of the apprenticeship levy to permit more tailored skills training

2. **Strengthen a safe and secure live music sector**

   Policy proposals:

   - Rethink Terrorism (Protection of Premises) Bill

3. **Enable UK artists to tour internationally more easily**

   Policy proposals:

   - Introduce a cultural exemption to the Trade and Cooperation Agreement
   - Secure member state level solutions to ease the 90/180-day issue
   - Support to navigate existing requirements
   - Speed up processing of A1 forms

4. **Protect fans from ticket touts**

   Policy proposals:

   - Calling on tech companies to stop promoting touts
   - New ticketing laws that bring the UK into line with other progressive music markets

5. **Build a sustainable live music sector**

   Policy proposals:

   - Accelerate the sector's transition to net zero through increased funding and technical support

Welcome to the
UK Live Music Report

2023 was a year that delivered strong numbers for many elements of the UK live music ecosystem as we enjoyed a full year clear of COVID cancellations and restrictions. However, it was also a year that saw pressure build across our industry as lingering lockdown habits, a fracturing of supply and demand, the twin cost of living and cost of production crises, soaring interest rates and double-digit inflation all made themselves felt.

More positively, thanks to LIVE's efforts, politicians started to take live music seriously in 2023. The then-Chancellor, Jeremy Hunt MP, singled us out as a key driver of economic growth and challenged his Cabinet colleagues to help us deliver that growth. The Culture Secretary, Lucy Frazer MP, unveiled a sector vision for the creative industries which included more money for bands to tour internationally, and for venues, festivals and promoters to support their work at the grassroots. Recognising that a General Election was on the horizon, LIVE produced its first manifesto (see previous page) and was pleased to see consistent recognition from Labour of the economic, cultural and societal value of live music. Labour promised support on everything from EU touring and business rates to secondary ticketing and skills training.

2023 was the year the crowds came fully back, and the ongoing backlog of shows, festivals and tours meant they were spoilt for choice. It was also the year 36 festivals cancelled and 125 grassroots venues closed. These moves were indicative of the ongoing pressures in the more grassroots elements of the sector where, to be frank, operators felt they could not raise ticket prices to the point required to cover costs — at a time when we were being blamed for an increase in inflation.

The headline figures in this report tell a story of growth. Crossing annual revenue of £6 bn for the first time is evidence of the UK public's love of the world-class live music we offer—from open mics in tiny rooms to the biggest names on the planet bringing their spectacular shows to our stadia. And on that point, we should celebrate Burna Boy becoming the first African artist to headline a UK stadium in the summer of 2023.

All the positives of 2023—a wealth of talent, COVID receding, no-show rates down and more—battled for much of the year with the negatives of soaring costs in multiple areas. Add in audiences waiting to buy tickets and it was a challenging time for all involved in shows, tours and festivals. It is testament to their passion, experience and expertise that our sector was able to deliver joy on a nationwide scale. A scale that, as this report highlights, means we employ around 230,000 people up and down the UK.

One final note: this year's report is the first produced by LIVE alongside the highly respected CGA by NIQ, part of the world's largest market research company. We thank CGA for their work in producing this report and also take the opportunity to thank Chris Carey, who led production of previous reports in his role as LIVE's Chief Economist. Chris was a pleasure to work with and we wish him well with his future plans.

So, a year of growth and closures, a year of challenges and opportunities, and a year we showed Government just what a valuable ally and asset we can be.

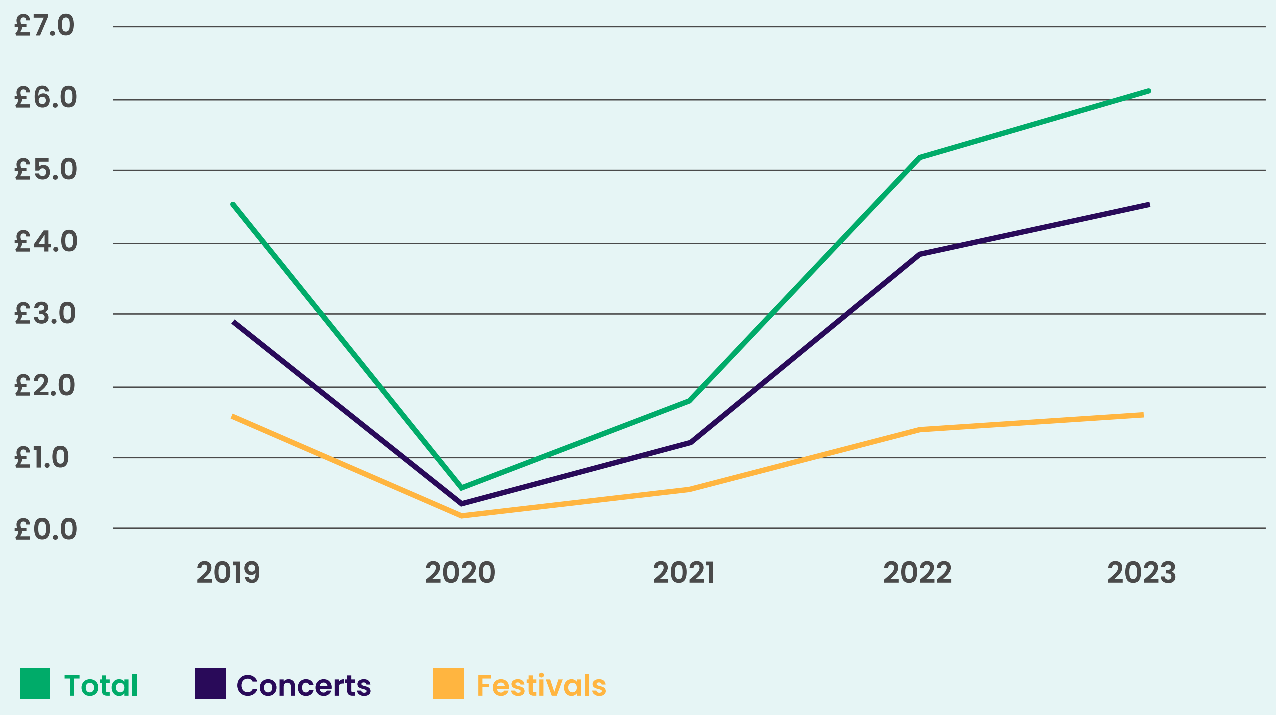
Jon Collins, CEO, Live

The Value of
Live Music

As well as being integral to the UK's culture and social life, performed music makes enormous economic contributions. Here we set out its full value in revenue and employment terms, and explore the event types, locations and genres that power our dynamic sector.

	2019	2020	2021	2022	2023	2023 Share	2023 v 2022	2023 v 2019
Total market value	£4.5	£0.6	£1.8	£5.2	£6.1	-	+17.0%	+35.6%
Concerts	£2.9	£0.4	£1.2	£3.8	£4.5	73.5%	+19.0%	+55.2%
Festivals	£1.6	£0.2	£0.6	£1.4	£1.6	26.5%	+12.0 %	+1.2%

Live music concerts, 2019 to 2023 (£ bn)



While still facing lockdown legacies, supply cost inflation and pressure on audience disposable income, 2023 saw the live music industry moving back up to full speed. As a result, this report puts total revenues at £6.1 bn—a year-on-year uplift of **17.0%** and the first time the headline figure has topped £6 bn.

Some of this increase was generated by higher ticket prices, which have been inevitable in light of the soaring costs of labour, energy and other key inputs for event organisers. However, it is well above the rate of inflation throughout 2023, and reflects a strong programme of live events and a steady improvement in consumers' spending confidence as the year went on.

Beneath the headline growth, there were contrasting trends for concerts and festivals. Concert revenues jumped by **19.0%** year-on-year, and accounted for nearly three quarters **(73.5%)** of the total. This side of the market was boosted by the further release of a backlog of tours by major artists that had been put on hold for much of 2020 and 2021. That said, it is clear that the bulk of growth comes from larger shows with grassroots venues fighting hard to overcome those cost pressures and post-lockdown audience habits.

Like those grassroots venues, festivals had a more challenging year, though still delivered growth of **12.0%**. Some of the festivals that had to be cancelled during COVID restrictions did not return, and those that did faced substantial increases in running costs. High inflation was particularly challenging for smaller festival organisers, who did not have the financial reserves or buying power of bigger companies to draw on. Festivals that were forced to raise ticket prices typically sacrificed margin but often still found that some music fans, who faced pressures of their own, were unable or unwilling to pay. A minority of consumers continued to stay away from crowded festivals because of COVID safety concerns, though this number steadily fell as the year progressed and the pandemic faded.

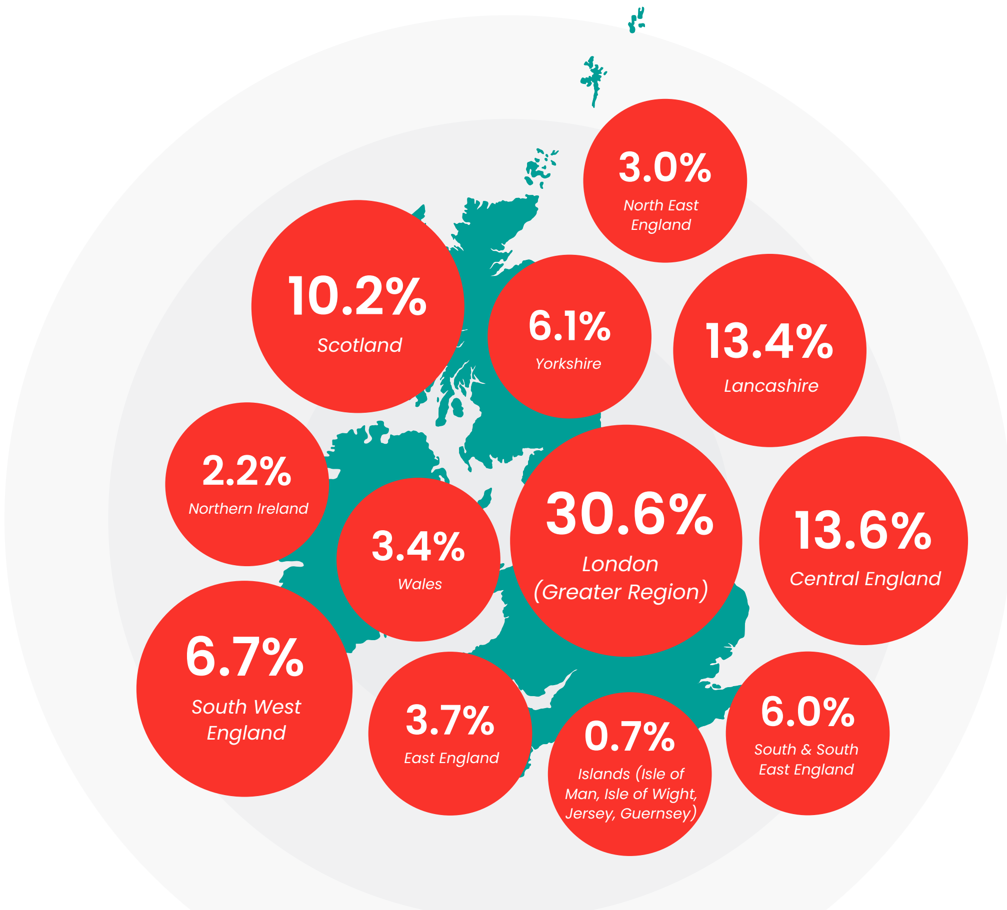
With revenue of £1.6 bn in 2023, festivals did at least return to their pre-COVID revenues of 2019—though with high inflation in the meantime, the figure was substantially down in real terms. Concerts have bounced back much more strongly, and their revenue in 2023 was **55.2%** higher than in 2019. This has offset festivals' flat performance and means that last year's total live music revenue was more than a third **(35.6%)** higher than four years ago.

This represents an impressive recovery from all the upheaval since the start of the pandemic. The effect has clearly been uneven, with stadia, arenas, big festivals and major-league artists all benefiting much more than grassroots music venues, small festivals and aspiring bands and individuals. But while the sector continues to face some stiff challenges, growth in 2023 shows that consumers are as eager as ever to experience live music in the UK.

Revenue by place

Share of concert, festival and total revenue by region / country

Ranked by share of total revenue



	City	% share of total revenue
1	London (Central)	28.0%
2	Manchester	7.4%
3	Glasgow	5.5%
4	Birmingham	3.6%
5	Edinburgh	2.2%
6	Cardiff	2.1%
7	Belfast	1.9%
8	Leeds	1.8%
9	Sheffield	1.6%
10	Liverpool	1.5%

A breakdown of 2023 revenue for the Live Music Report shows the dominance of London in the sector. Nearly a third **(30.6%)** of total live music revenue was generated in the city's capital—and it took an even greater share **(37.8%)** of concert income. London dominates, in part because of its place on global tour schedules for acts of all sizes, and because it has a higher concentration of venues than anywhere else. Its relative affluence and live music culture also make it better insulated from the recent difficulties facing smaller, grassroots venues.

Beyond London, two cities compete for the title of the UK's secondary music capital: Manchester, which took a **7.4%** share of revenue in 2023; and Glasgow, which had a **5.5%** slice. Alongside London, they are the three most frequent destinations for big tours in the UK, with secondary stops like Birmingham **(3.6%)**, Edinburgh **(2.2%)** and Cardiff **(2.1%)** taking smaller shares of total revenue. Other renowned centres of music, like Sheffield and Liverpool, also make the top ten *(see table)*.

While London leads in live music, there is a long tail of cities and regions benefiting from live music. The ten biggest cities by revenue share **56.4%** of total income—which leaves **43.6%** for the rest of the UK. While larger cities continued to grow their revenue in 2023, they lost some share to secondary cities, which are now back to their pre-COVID vibrancy for live music. The regions meanwhile benefit in particular from the festival sector, where London is a smaller player and takes only **10.6%** of revenue. Central England **(23.3%)**, South West England **(15.4%)** and Lancashire **(12.4%)** all have a larger slice of the festival pie *(see map)*.

Live music by genre

Share of total revenue by genre: top ten

Genre of artists at the top 2,000 events of 2023 by revenue

	Genre	% share of total revenue
1	Pop	27.4%
2	Rock	15.0%
3	Indie	13.7%
4	Electronic	8.0%
5	Rap	5.5%
6	R&B	4.7%
7	Classical	4.3%
8	Alt Rock	3.3%
9	Metal	2.3%
10	Prog Rock	2.2%

The UK has a rich variety of live music, but the majority of revenue continues to come from pop, rock and indie concerts.

A breakdown of genres of the top 2,000 grossing events in 2023 shows more than a quarter **(27.4%)** of revenue is generated by pop acts. Rock **(15.0%)** and Indie **(13.7%)** artists share another large slice of events. When Electronic music **(8.0%)** is added in, we can see that the top four genres account for nearly two thirds of all live music income.

However, this still leaves sizeable revenue for many more genres. Rap, R&B, Classical, Alt rock, Metal and Prog rock share another **22.3%** of revenue. Beyond that, Choir, K-pop, Country and Ska all had a **1%** -plus slice of the top 2,000 events of 2023, while swing, Afropop, punk, emo, soul and folk each have more than **0.5%**. While these and many more genres might be termed niche, they add up to a remarkable diversity of live music that supports the UK's economy and employment.

Live music employment

	2019	2020	2021	2022	2023	Share	2023 v 2022	2023 v 2019
Total	210,000	-	180,600	228,340	229,683	-	+0.6%	+9.4%
Of which permanent	52,000	-	44,720	51,696	49,357	21.5%	-4.4%	-5.1%
Of which casual	158,000	-	135,880	176,644	180,287	78.5%	+2.1%	+14.1%

The live music sector is a vital and growing employer in the UK. A total of nearly 230,000 people now work here—a fractional increase year-on-year, but **9.4%** more than in 2019, before the pandemic hit. This demonstrates how well live music has rebounded from the extended closure of venues during COVID. Given that live music revenue increased at a much higher rate in the last four years—by **35.6%** (see above)—it also indicates a sharp rise in the productivity of staff, the efficiencies of employers and the increased length of hours that people are working.

Employment trends vary significantly between permanent and casual staff. COVID sadly led to a reduction in full-time teams, as some venues permanently closed and others cut costs. In the festival sector, the folding of events led to redundancies of event founders and their staff. As a result of all this, the number of permanent staff in live music is still just short of pre-COVID levels, and in 2023 it fell by **4.4%** year-on-year.

Trends in casual employment have been very different. Since the return of live music, many venues and other businesses have sought to employ freelance, self-employed and agency staff, who provide them with greater flexibility to respond to demand. Outsourcing has reduced many employers' labour overheads, a trend reinforced by more efficient resourcing and rostering.

Some businesses have also tried to cap labour costs by consolidating roles and increasing their expectations of full-time teams—though this comes with risks to staff wellbeing and retention. Replacing permanent hires with casual staff also means employers need to be vigilant about skills and training to minimise the impact of any loss of the experienced and time-served crew required to deliver top quality live music.

The migration from permanent to casual employment means that **21.5%** of live music staff are now casual, compared to **24.7%** just two years' previously. With revenue rising significantly in 2023, and the skills shortage easing, it will be interesting to see if businesses continue to switch from full-time to temporary employment, or seek to invest in more permanent staff to facilitate longer term planning.

About the research

Analysis for this report combines LIVE's experience in the live music sector with the research capabilities of CGA by NIQ, a long-established and widely-respected analyst of trends in the UK's hospitality sector. CGA's expert team deliver a wide range of sales, outlet and consumer research solutions that deepen businesses' understanding of pubs, bars, restaurants and other licensed premises.

For this report, LIVE and CGA liaised with operators, associations, music licensing bodies and ticket agencies to agree an approach to valuation that focuses on core live music. Combining data from these key stakeholders and CGA's own proprietary hospitality research sources created a robust model for the calculation of the revenue and employment of the sector. Revenue is based on data from more than 55,000 gigs, concerts, festivals and events where music was a core part of the entertainment, and captures box office income, venue spend and spend immediately before and after attending events.

The value of the live music sector extends well beyond measurable revenue and employment sources. It does not capture the contribution of the myriad events that take place in pubs and bars across the UK, incidental music like open mic nights, live background music, unticketed bands or DJ sets or karaoke, and the grey area of arts and other festivals that have a large musical element. This means that while these figures are accurate and impressive indicators of the core live music sector, there is even more value out there.

LIVE Insights:
Audience Behaviour

LIVE's bi-annual survey of live music audience habits has helped us and our members understand how COVID and cost pressures have changed behaviours. The rolling research, conducted for LIVE by Opinium, and drawing on its nationally representative panel of 2,000 people, has tracked attitudes to attendance, ticket purchasing and ticket usage, while adding in snapshots on issues such as sustainability and crowd behaviour.

The April 2023 data showed how economic pressure and the after-effects of Covid measures—especially concerns about crowds—were continuing to shape audience behaviour. Consumers were pausing before buying tickets and waiting later to make purchases—both in sharp contrast to pre-COVID habits. Younger adults were increasingly sharing transport with other audience members to lessen their environmental impacts, and had an increased expectation as to what organisers could and should do to improve the sustainability of their events.

The fourth wave of our research, conducted in October 2023, indicated that we were nearing a 'new normal' in going out, ticket purchasing and usage. However, cost of living pressures persisted, with **16%** still reporting that they had less disposable income than before. The 25 to 34 year old demographic were a complex target: they were waiting longer to buy, confident of getting tickets, but also were most concerned about the total costs of events.

More positively, concerns about illness in crowds fell significantly. While **15%** still had some concerns, that was barely half the total of **28%** in May 2022. Similarly, those concerned about refunds had fallen from **11%** to just **7%**. Fundamentally, people love live music, with just **10%** saying that they do not think about going to gigs, compared to **15%** in May 2022. Concerns continued to ease in our third wave of research in April 2024—though late purchasing appears to be here to stay, and while top shows sell out at breakneck speed, on the whole consumers are happy to wait longer before buying.

Our latest research also explored unusual and atypical behaviour demonstrated by audience members at the time—not just in mosh pits but at previously unaffected events like classical concerts and musicals. This has created new challenges for venue staff and wider audiences. One in five respondents believed that higher ticket prices brought increased expectations, which can lead to tensions if they are not met, and the number rose to one in three among 18 to 34 year-olds. **31%** (and **41%** of 18 to 24 year-olds) felt queuing for drinks had become more painful than they remembered, and **36%** agreed that other people have forgotten how to behave in crowds (rising to **43%** in London and **50%** among country and metal fans). A quarter **(25%)** said audiences felt less tolerant, rising to **33%** in London and **34%** among 18 to 34 year-olds, and the same number **(25%)** felt they were more easily frustrated, rising to **31%** in London and **44%** among house fans.

10%
Of the population do not think about going to gigs

15%
Of consumers still had concerns about COVID at live music—down from 28% in 2022

36%
Thought other people had forgotten how to behave in crowds

16%
Said they had less disposable income than before

LIVE Talks

LIVE Talks is a series of free online workshops and talks with a focus on EDI, sustainability and wellbeing. They aim to make the UK live music industry a more inclusive, enlightened and positive place in which to work.

The 2023 programme built on the success of LIVE's first two workshops in 2022, in partnership with Black Lives in Music, AFEM & Safer Dance. Those talks saw over 350 people come together to learn the basics of race and ethnicity language and join the conversation around misogyny and sexual harassment within the music industry.

Conceived as a series of online discussions covering topics that affect those working in live music, there have been 15 talks to date, all of which can be accessed via the LIVE website (livemusic.biz/live-talks).

Guided by LIVE's Head of Partnerships, Gaby Cartwright, we believe that LIVE Talks makes a really positive contribution to people's experiences of working in the live music industry. We are very appreciative of the support we receive from our committed partners who have fully engaged with what we are trying to achieve with LIVE Talks.

Across 2023, Gaby hosted free talks on:

- Stress and Resilience on Tour with Music Industry Therapist Collective
- Understanding Addiction & Supporting Recovery with Music Support
- Trans Education & Inclusion in the Music Industry with Saskhia Menendez
- Importance of Mental Health First Aid with Music Support
- LGBTQ+ Inclusion with Come Play With Me
- Racing to Net Zero with A Greener Future
- Post-Festival Peer Support for Artists and Backstage Workers with Tonic Rider
- Journey Into Industry: Seeing is Believing with Association of Black Event Professionals
- How Can we Better Support Carers in the Music Industry? with PiPA

LIVE Year in Review

LIVE's expert groups

LIVE is fortunate to be able to draw on a wealth of insight and experience from across the live music sector (and associated expert groups) to inform and guide our work on a range of issues. These five groups all meet on a bi-monthly basis, bringing a currency to our discussions that means we keep on top of the issues that matter to our members.

LIVE Festivals (Chair: John Rostron, AIF)

The LIVE Festivals group grew out of a joint festivals and outdoor events group developed by LIVE and DCMS during the pandemic. As such the group's initial focus was on how large scale events could emerge safely from lockdown and a consideration of the impact lockdown had had on those events. That legacy is still apparent today, with officials from Department of Culture Meida and Sport (DCMS) and the Home Office (primarily) invited to attend LIVE Festivals. In 2023 this was of use to Home Office officials leading on anti-spiking work as access to the group (and LIVE's wider network) helped inform official and ministerial thinking on the proportionate steps to take and tone of communications to adopt when issuing guidance and public facing materials.

The tough trading environment was a consistent topic of consideration for the group as the joint cost of living and cost of production crises squeezed already tight margins. Festival organisers, suppliers, artists' reps and others came together to discuss cost pressures like supply chain inflation and audience behaviour including lower disposable income and later purchasing. These concerns were highlighted to Government alongside our call for a return to **5%** VAT on tickets to build back margin for operators.

LIVE Festivals also served as an expert sounding board for officials, the LIVE team and third parties dealing with everything from terrorism preparedness and energy usage to accessibility issues and audience engagement in tackling the climate crisis.

LIVE Green (Chair: Carol Scott, TAIT)

LIVE Green sees LIVE's place at the heart of the UK live music sector put to excellent use as we bring actors from across the industry together with expert organisations such as A Greener Future, Hope Solutions, Julie's Bicycle and Vision 2025. LIVE Green coordinates industry efforts to meet the LIVE Green pledge to be net zero by 2030. Through knowledge sharing, networking, and supporting and initiating research, LIVE Green seeks to improve our understanding of the current sustainability position in live music.

LIVE Green also looks to grow understanding and expertise, including in the language of sustainability, while building wider awareness of LIVE Green's work. 2023 saw the group begin work on two initiatives that would bear fruit in 2024: the development of model sustainability contract clauses and the appointment of a LIVE Green Coordinator. On this latter point, we were helped greatly by our developing partnership with Earth/Percent, the music industry's climate foundation that supports organisations that meaningfully address the climate and nature crises. E/P has proven an excellent partner of LIVE, helping us play a coordinating role while directly supporting our work via grant funds.

LIVE Touring (Chair: Craig Stanley, Marshall Arts and then Dave Webster, Musicians' Union)

A truly expert group, LIVE Touring continued to focus on the impact of EU touring arrangements on the live music industry. Over 2023, we heard how roles and services were moving to the EU with large tours having to switch out catering, drivers, crew and suppliers (increasing cost, environmental impact and complexity), while smaller tours were increasingly proving to be unviable. LIVE Touring shaped messaging to Government and Parliament on how this was reshaping the UK's position as a net music exporter and our provision of world class talent and world leading support crew and tour services.

LIVE Touring worked on proposals to improve the situation, building support amongst policymakers for a simplified approach. The group helped shape LIVE's approach to the UK Domestic Advisory Group (DAG) to the Trade and Cooperation Agreement (TCA) between the UK and EU. The DAG is a lead voice informing Government as to current issues and challenges. LIVE secured the DAG's support for musicians and other artists and associated technical support staff to be allowed to travel visa-free for longer than 90 in 180 days, with complementary initiatives around merch and carnets/cabotage.

Over the course of 2023, LIVE built out its network with Labour and multiple government departments—briefing the Culture Secretary, co-hosting events with the Department of Business and Trade, and securing increased funding for international touring and a commitment to improve the information available to musicians seeking to tour. This latter point was amplified by the Lords European Affairs Committee who challenged the Government to bring forward clearer and current information, make EU touring reform a priority and engage with individual member states.

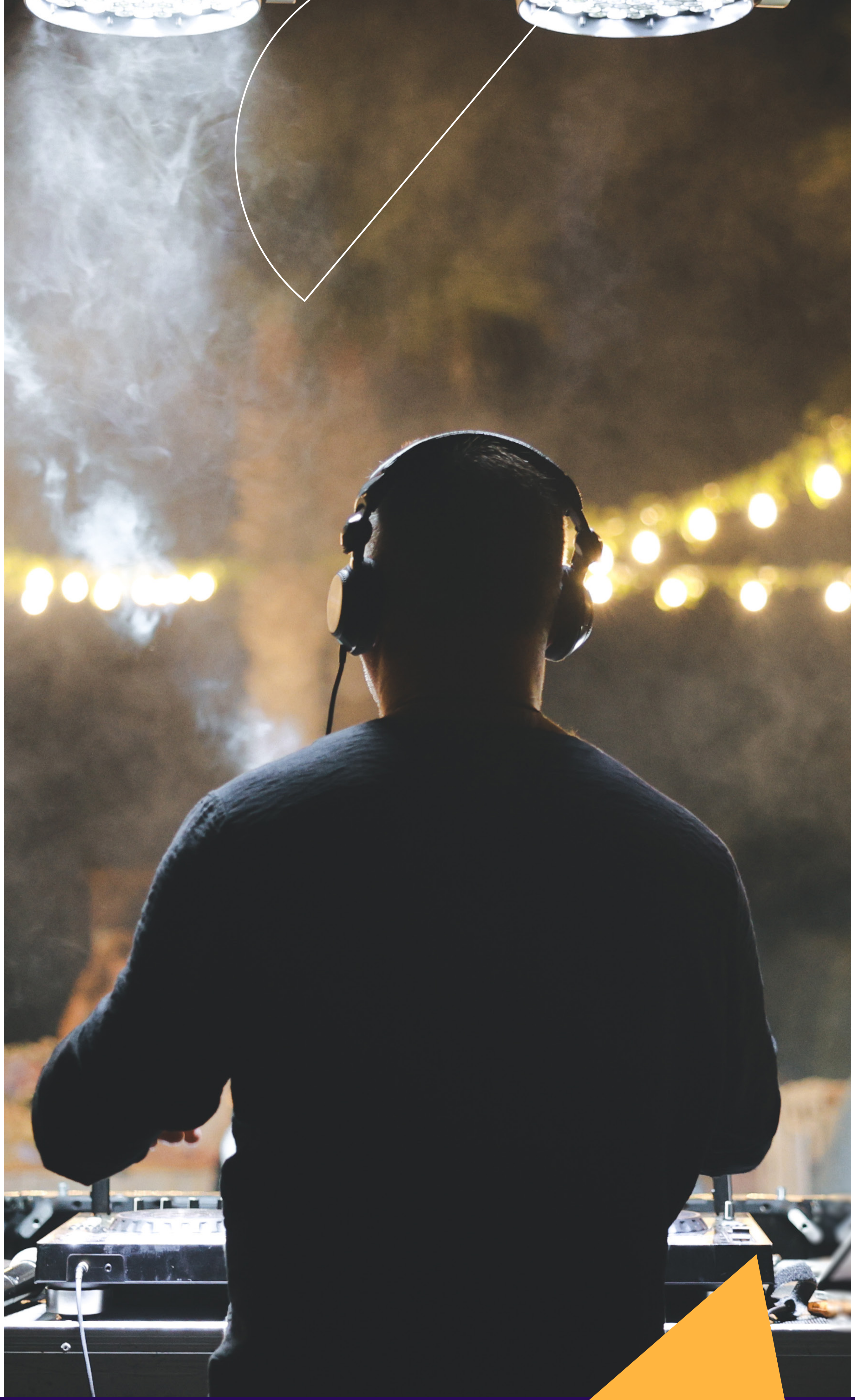
LIVE Touring also played its part in securing an extension to improved touring arrangements in Greece, supported the cross-industry efforts to delay and reform US visa proposals, and showcased live music at a joint meeting of the UK and EU DAGs that underlined the need for touring to be addressed. Pleasingly, the group also provided a focus to LIVE's efforts to push the Government to improve processing times for A1 forms. Delays were proving particularly problematic for smaller artists so LIVE was delighted when the Government committed to a recovery strategy that delivered the required service standards by April 2024.

LIVE Venues (Chair: Guy Dunstan, NEC Group)

LIVE Venues is unique in its ability to bring together venue operators from across the UK live music sector. Grassroots venues, mid-caps, concert halls and arenas are all represented on the group, creating a thorough and holistic consideration of issues. As with LIVE Festivals the challenging trading environment was a regular topic of interest for LIVE Venues, with soaring energy bills, a skills shortage, consumer confidence and rail strikes all building pressure—particularly for smaller venues.

Safety measures such as spiking and the Terrorism (Protection of Premises) Bill featured regularly on the agenda with group members able to provide expert insight into how such concerns are addressed. Such insights were invaluable when LIVE looked to support colleagues at Black Lives in Music and the Musicians' Union in their efforts to address ongoing discrimination in music and entertainment licensing. Project REMEL, supported by the GLA, has been informed by operator experience of the police and council approach to event and venue licensing. Sustainability remained a significant consideration with reusable cups, audience engagement and the Arts Green Book all being supported by the group.

Trading challenges were prevalent throughout the year after initial optimism and signs that big-name shows at bigger capacity venues were performing well. That was offset to some extent by signs that audiences were buying tickets later, cost of living concerns were increasing and no-show rates remained historically high. As the year progressed conditions toughened, particularly for lower-capacity venues, with closure rates amongst grassroots venues increasing. The year ended with no show rates returning towards the norm, though younger audiences in particular remained a challenge.



LIVE Workforce (Chair: Jane Beese (then Factory International) and Charisse Beaumont (BLiM))

Bringing together a range of industry operators and subject matter experts, LIVE Workforce is our people strand, seeking to move UK live music forward on issues such as skills, employment, equity, diversity and inclusion. In 2023, LIVE Workforce developed and made progress against a core set of objectives. On 'People Support' we offered backing for expert bodies to develop new policies while seeking to add to the knowledge base through our own research, developing a freelancer survey that was completed and published in 2024. The group also provided a focus to LIVE's efforts to ensure the LIVE Awards and work of our other expert groups and Board are reflective of the wider industry.

One of the group's key objectives is to provide a 'matchmaker' platform for networking and partnership, linking campaigners with festivals, venues and other actors to help translate their objectives into business practice. For LIVE members, access to experienced, expert organisations can only enhance and improve how they operate.

Over the course of 2023, LIVE Workforce heard from expert speakers from the likes of Parents and Carers in the Performing Arts (PIPA), The Wrd, Sound City Satellite, Association of Black Event Professionals (ABEP), Attitude is Everything, Black Lives in Music, Production Futures, The Music Works, Keychange, Young Voices, Arts Council England, Off the Record and Small Green Shoots. The group worked particularly closely with the Creative Industries Independent Standards Authority (CIISA), which aims to uphold and improve behaviours across the creative industries and deal with bullying and harassment. LIVE and LIVE Workforce have worked closely with Jen Smith and the team at CIISA to raise understanding of the particular dynamics in our sector and how CIISA plans to operate.

LIVE Group Objectives

In order to manage LIVE's resources and focus the work of the Board and expert groups, we have developed objectives for each work stream with each relevant group.

LIVE Objectives 2023					
Primary	To be recognised as a credible, expert and valued partner of policymakers at a national and regional level.				
LIVE Festivals	Data: to improve our research base starting with a festival mapping exercise.	Knowledge Share: to assist festivals in carrying out their events efficiently and sustainably.	Policy/ Engagement: to work with policymakers on issues such as anti-spiking work and Terrorism (PoP) Bill.	Trading: to acknowledge current challenges and seek to support.	
LIVE Green	Data: to build understanding of current sustainability position in live music.	Knowledge Share: to grow understanding and expertise e.g. the language of sustainability.	Policy/ Engagement: to build awareness of LIVE Green's work.	Develop model sustainability contract clauses.	Appoint a LIVE Green Coordinator to assist with our work.
LIVE Touring	To secure improvements in EU touring arrangements.	To engage with Government departments and MPs to build awareness of challenges and opportunities.	To provide an informed view of the impact of current trading arrangements (data and anecdotal).	To offer expert input into departmental, opposition and parliamentary work on touring.	
LIVE Venues	Data: to build the first dynamic view of live music venue numbers across the UK.	To support venue sustainability work through introductions to SMEs and commissioning of research.	To underline our commitment to venue safety through work on the draft Terrorism (PoP) Bill and GLA's work on guidance.	Reflect the range of venues across the UK live music sector and differences in current performance.	
LIVE Workforce	Matchmaker: to identify six projects and introduce industry actors.	People Support: to engage with PRS Foundation and Help Musicians to support their objectives.	Carers: to support the development of PIPA's work in the live music sector.	LIVE Awards: to work to ensure greater visibility and participation for a diverse range of individuals.	Group Membership: to work to ensure all LIVE groups are representative of the wider sector.
ALL	**To secure a return to a lower rate of VAT on tickets in line with competitor markets.**				

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Acknowledgements

LIVE would like to thank all the members, operators, associations, PRS for Music, Ticketmaster and others who supported this report with data and insights.

LIVE's membership includes:
Association of British Orchestras (ABO)
Association of Independent Festivals (AIF)
Association for Electronic Music (AFEM)
Association of Independent Promoters (AIP)
British Association of Concert Halls (BACH)
Concert Promoters Association (CPA)
Entertainment Agents' Association (TEAA)
Featured Artists Coalition (FAC)
Musicians' Union (MU)
Music Venue Trust (MVT)
Music Managers Forum (MMF)
National Arenas Association (NAA)
Production Services Association (PSA)
Society of Ticket Agents and Retailers (STAR)

CGA by NIQ

CGA by NIQ provides definitive On Premise consumer intelligence that reveals new pathways to growth for the world's most successful food and drink brands. With more than 30 years of best-in-class research, data, and analytics, CGA by NIQ provides the Full View(TM). CGA by NIQ works with food and beverage suppliers, consumer brand owners, wholesalers, government entities, pubs, bars, and restaurants to protect and shape the future of the On Premise experience. Using the most complete and clear understanding of measurement and insights, CGA by NIQ provides a competitive edge to guide winning strategies for On Premise businesses.

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