



Live music
Industry
Venues and
Entertainment

in collaboration with

THE BACK LOUNGE



UK Live Event
Freelancers
Forum

handle
freelance solutions

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Live Music Edition 2024



About LIVE

The UK live music industry entertains over 30 million fans each year. The sector boasts world-class performance spaces, culture-defining festivals, and our passionate, creative workforce builds global superstars that are the pride of the United Kingdom.

LIVE (Live music Industry Venues & Entertainment) is the voice of the UK's live music and entertainment business. LIVE members are a federation of 16 live music industry associations representing 3,150 businesses, over 34,000 artists and 2,000 backstage workers.

LIVE works to ensure that the interests of live music in the UK are understood and communicated to Government, policymakers,

regulators, the public and the wider music and entertainment industries. Through collective representation, LIVE promotes the interests of artists, venues, festivals, promoters, booking agents, crew and production suppliers.

LIVE was initially formed in response to the unprecedented pressure and devastation faced by the industry due to COVID-19 and is structured around four pillars: lobbying, economic analysis, messaging, and skills & diversity. Its work is driven by a series of sub committees on topics including festivals & outdoor events, venues, touring, and sustainability.

www.livemusic.biz

METHODOLOGY

This survey was open from 01/02/24 to 29/02/24 and 1,281 freelancers and temporary workers contributed to the findings. 87% of respondents stated that 'freelance work provides my primary income' and 94% were based in England, Scotland, Wales, or Northern Ireland. All responses were anonymous, and we offered no incentive or reward for their participation.

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Freelancers are crucial to the success of the live music ecosystem and our industry relies on them to deliver unforgettable experiences for fans. That is why LIVE was delighted to partner with Handle Freelance Solutions, THE BACK LOUNGE and UK LIVE Event Freelancers Forum to produce this report and, in doing so, deliver invaluable insight into the freelance experience.

Much in the report is great to see. Not least the resoundingly positive response from people when asked if ours is a great industry to be in and if they enjoyed their last job. Though it should be noted that, while this optimism and enthusiasm is widespread, there are clear differences when considered by age and gender.

Of course, reports like this will always highlight opportunities for improvement. A disconnect between difficulty in landing roles relative to the number of opportunities out there suggests we could sharpen up recruitment. While the widespread use of verbal agreements does seem to contribute to unnecessary pressure, when work is cancelled at late notice, and inefficiency, when work is double booked or poorly briefed.

I hope you find this report of interest and of use. It sets a benchmark for our sector. One we will use to measure progress over the months and years to come.



Jon Collins
Chief Executive



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Introduction

LIVE has partnered with Handle Freelance Solutions, The BACK LOUNGE and UK LIVE Event Freelancers Forum to create 'Powered by Freelancers'.

The results of this survey help to understand and identify the changes required to improve the experience of freelancers who are crucial to the success of the live music industry.

It also explores pay transparency and the personal experiences of freelancers, to help freelancers understand their true value and benchmark their own experience. It also celebrates what makes live music a great industry for freelancers.

Creating, promoting, and analysing this research has been a truly collaborative process. Each partner has brought an informed and expert perspective which has strengthened the final output.

**handle**
freelance solutions**THE BACK LOUNGE** **UK Live Event
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Forum**

Headquartered in the UK, Handle was founded in 1978 and our heritage, passion, and specialisms are rooted within the media and entertainment industries. Handle Freelance Solutions was established in 2014 and has become the preferred outsourced payroll and compliance solution for an impressive base of media, entertainment, and fashion brands. [Find out more](#)

The BACK LOUNGE is a peer support group for anyone working professionally across live music, founded in June 2020 to provide support and connection when COVID lockdowns decimated our industry and livelihoods.

As our community grew, encompassing over 3500+ participants in all career stages and roles, our aim has become to improve touring by promoting positive mental and physical health, diversity and best practice in a tough industry without HR and often, accountability. [Find out more](#)

The UK Live Event Freelancers Forum was set up to bring together the industry freelancers to offer some helpful advice and share information to support one another. The industry was facing a huge financial impact and none more than the freelancers who put their life and soul into the events across the world. It was founded on 13th March 2020 when the events industry shut down. [Find out more](#)

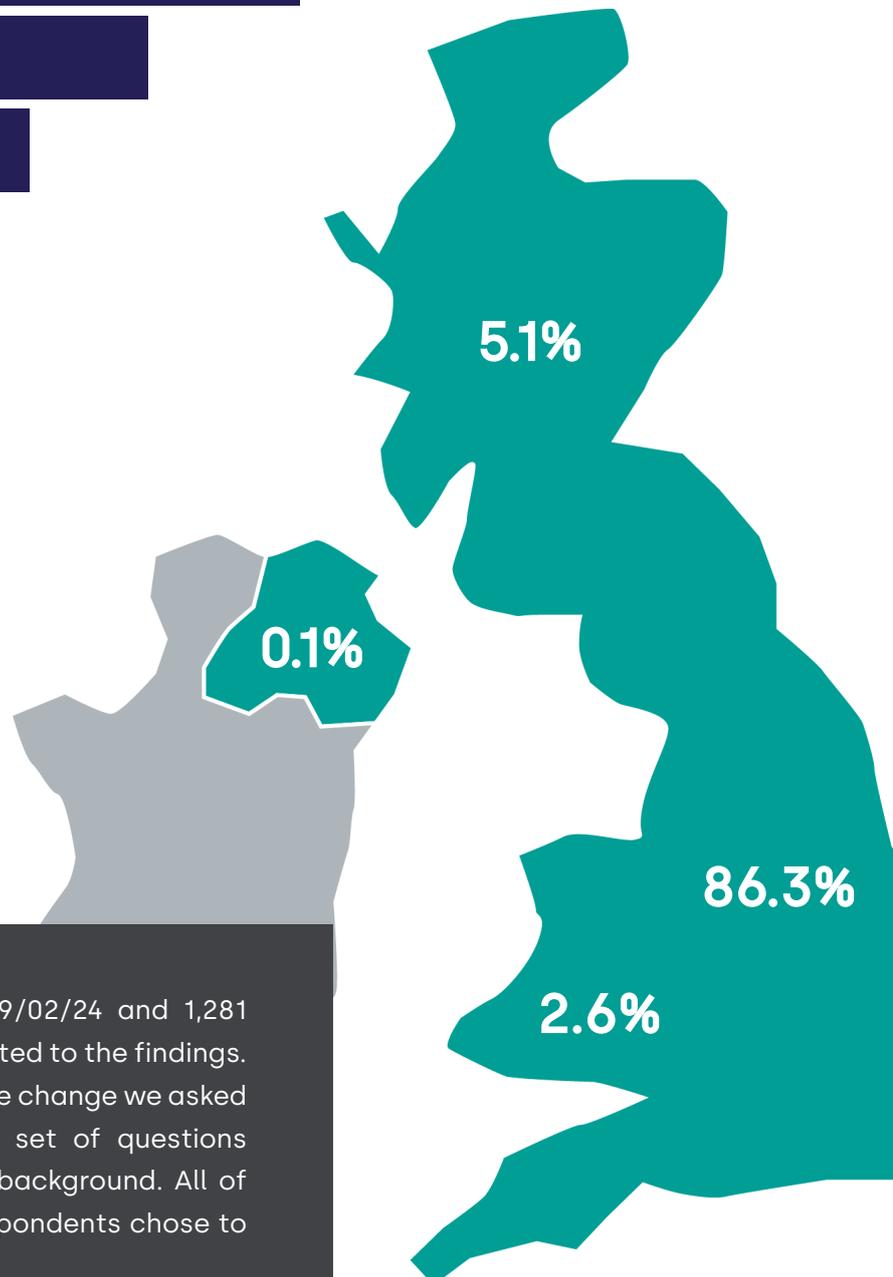
About the respondents

Years experience as a freelancer...



Where do you primarily live?

England	86.3%
Northern Ireland	0.1%
Scotland	5.1%
Wales	2.6%
Outside the UK	5.9%



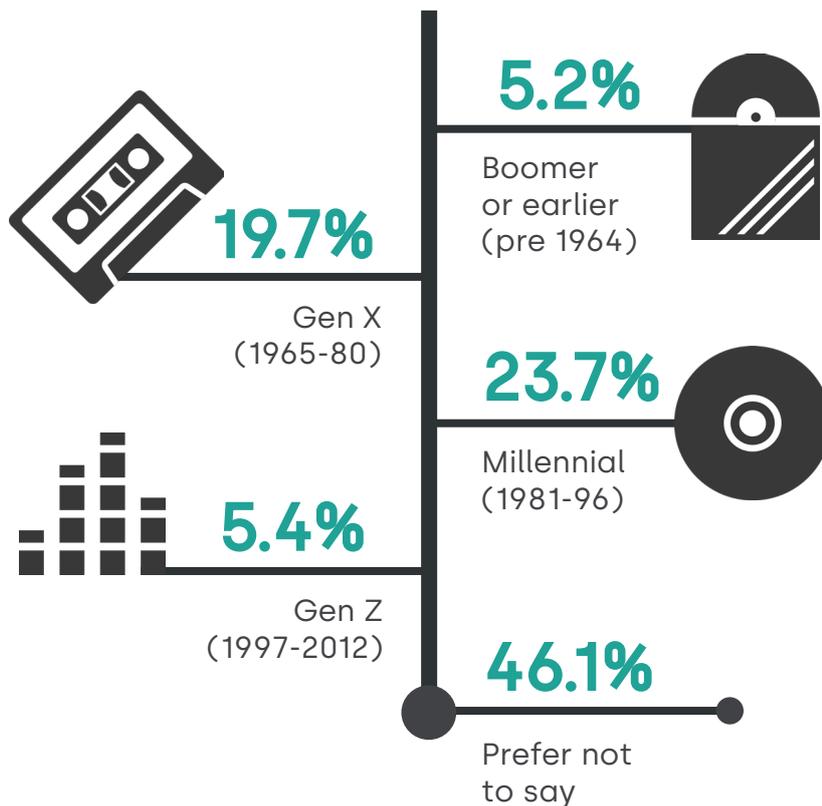
This survey was open from 01/02/24 to 29/02/24 and 1,281 freelancers and temporary workers contributed to the findings. To help us use this survey to influence positive change we asked our respondents to answer an additional set of questions focused on their personal experience and background. All of the questions were optional and 55% of respondents chose to provide this information.

Please select one of the following that most closely describes your ethnic group or background.

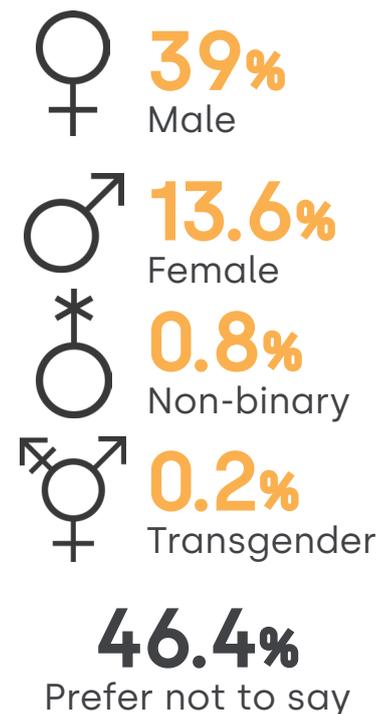
White: English, Welsh, Scottish, Northern Irish or British	44.5%
White: European	1.5%
White: Other	1.4%
White: Irish	1.2%
White North American	0.4%
White: Gypsy or Irish Traveller	0.4%
Mixed or Multiple ethnic groups: White and Asian	0.4%
Asian / Asian British: Indian	0.3%
Mixed or Multiple ethnic groups: White and Black African	0.3%

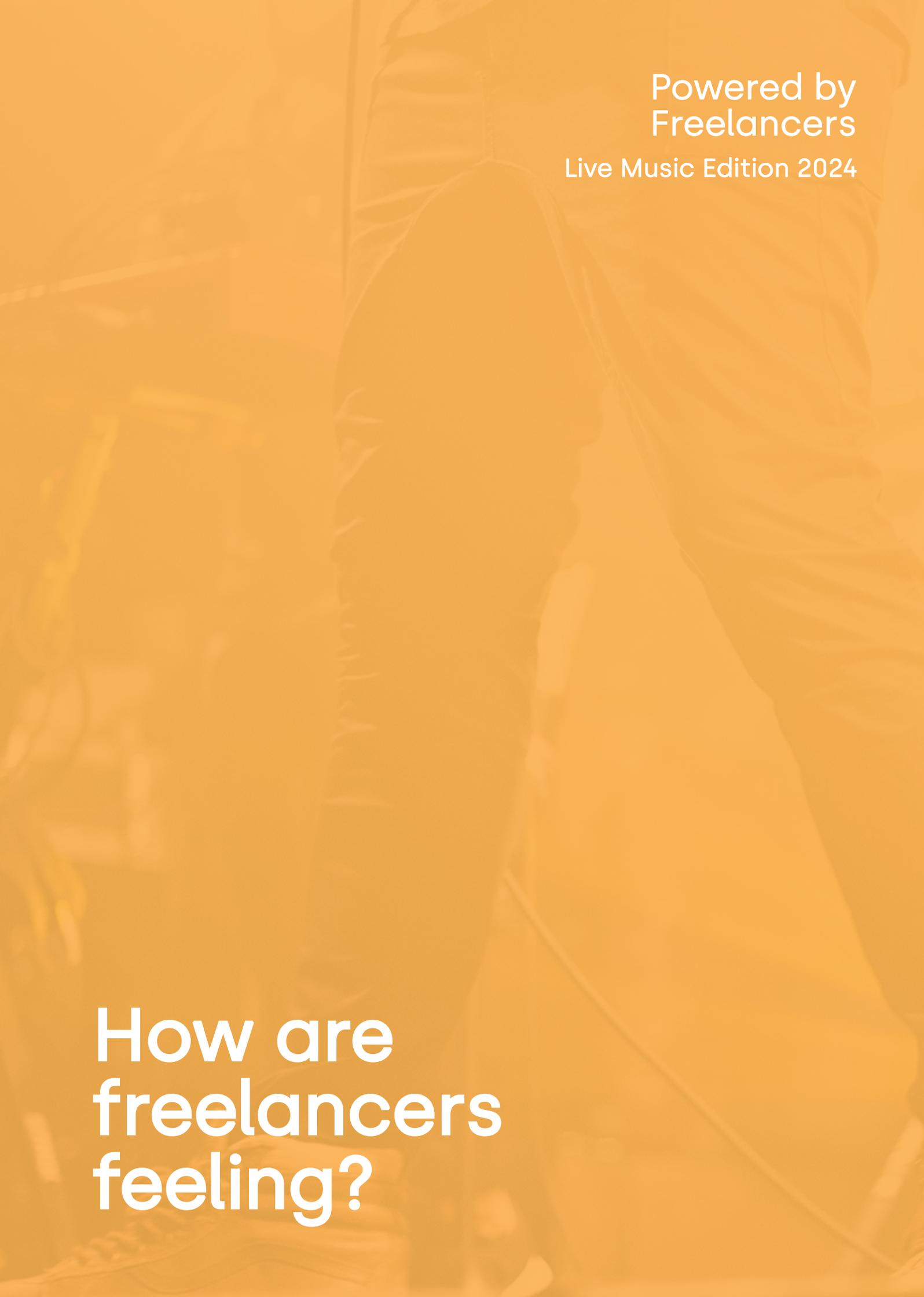
Asian / Asian British: Chinese	0.3%
Arab	0.3%
White African	0.3%
Black / African / Caribbean / Black British: Caribbean	0.3%
Black / African / Caribbean / Black British: African	0.1%
Mixed or Multiple ethnic groups: White and Black Caribbean	0.1%
Asian / Asian British: Pakistani	0.1%
Any other ethnic group not listed above	1.2%
Prefer not to say	46.9%

Which of these generations do you fall into...



Which of the following do you most closely identify with?





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How are
freelancers
feeling?

I have been representing freelancers for many years, so I am thrilled to be able to help voice their opinions and I am excited to share these findings with both the freelance community and colleagues who are at the forefront of the live music industry.

The data that has been collated will help us to better understand how we assist and gain valuable support for the live music industry from both the government and the general public.

We are at a critical point where if we do not act NOW, we will see venues continue to close and festivals cancelling to a point where the access to music and culture will become unsustainable. Everyone in this sector must ensure we are able to sustain live events well into the future and

understand just how much value this brings to the public and people's mental well-being in general. The protection of jobs and the financial future of freelancers is now at breaking point.

We have a wide and varied workforce which has become more inclusive but there is a need to further embrace diversity and to entice more people from all walks of life into the sector to continue to offer a world-class service that is respected globally.



Paul

Paul Jones
Event Production &
Management Specialist

How are freelancers feeling?

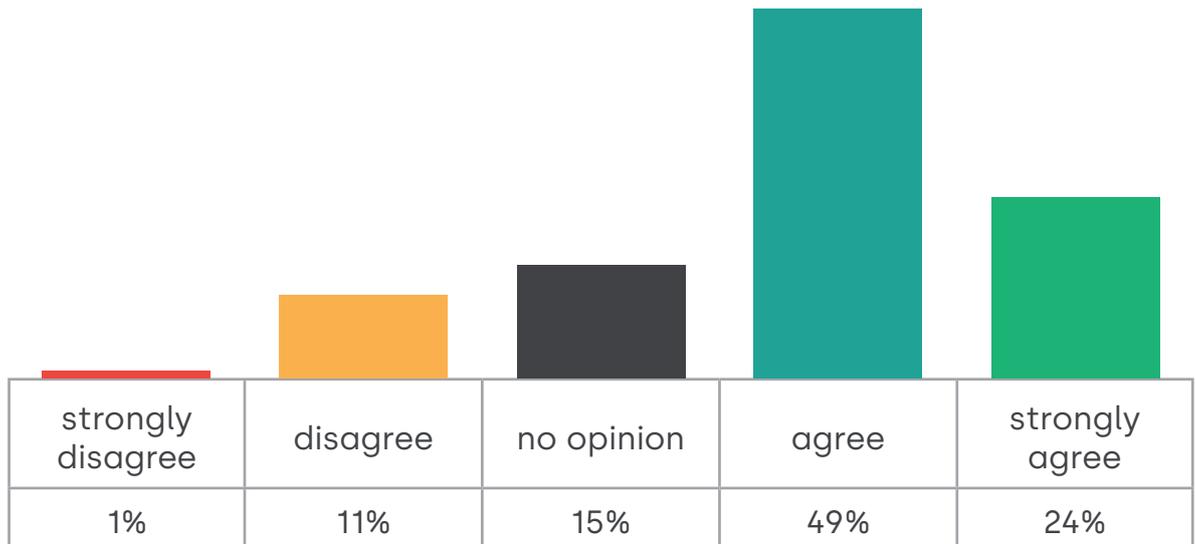
The resounding positives from the survey are that the freelance community is feeling optimistic about the next 12 months and that many feel that the industry is a great place to work, and it is. A key takeaway is the need for better pay and flexibility and companies recognising that you are not just doing it for the love, but to make a decent living, with decent returns for hours worked.

“

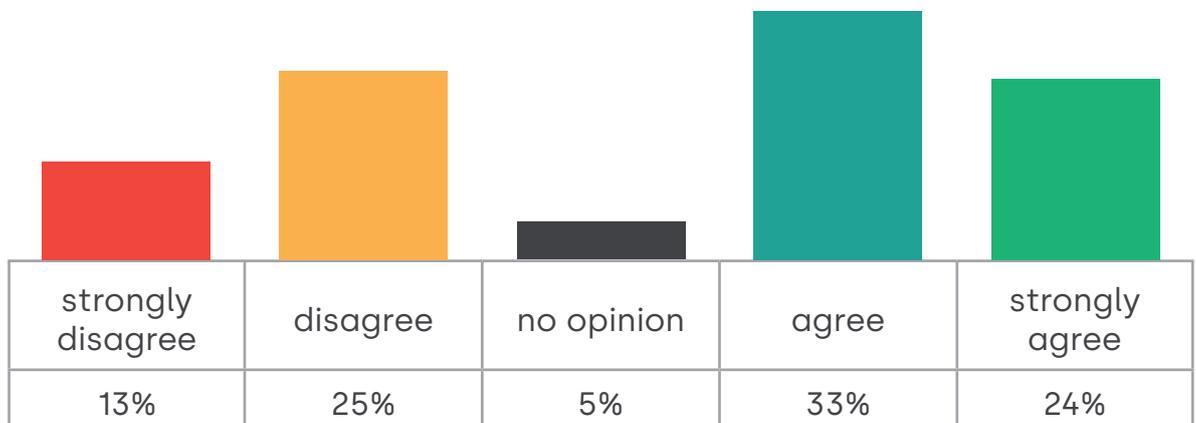
Companies need to recognise that we are not just doing it for the love of rock and roll, but that we are doing it to make a decent living, with decent returns for hours worked, sensible scheduling of working hours, and decent living conditions.

”

Live music is a great industry for freelancers

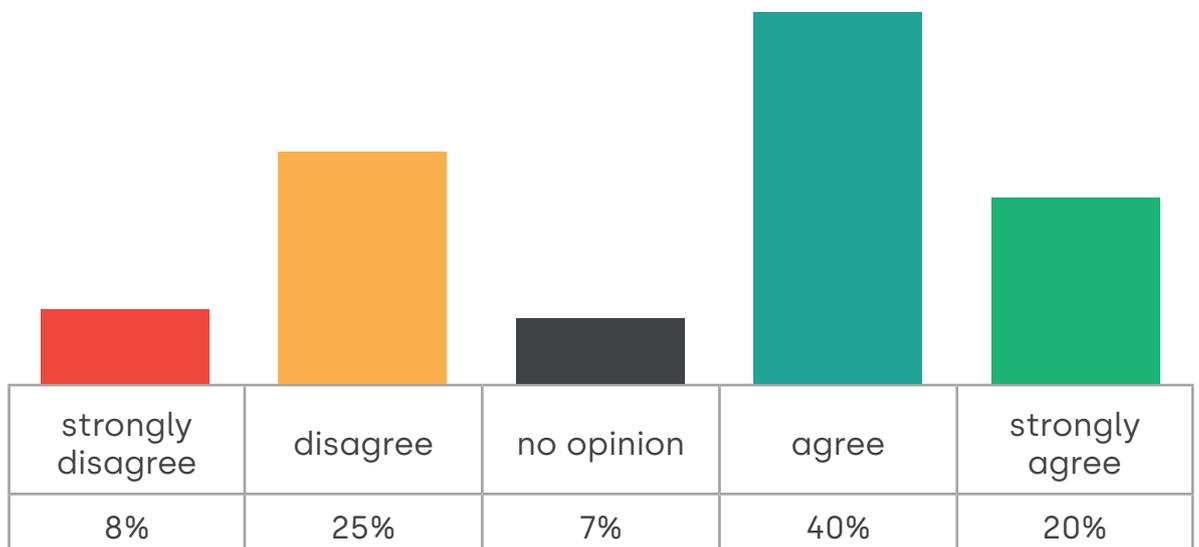


I am financially secure in the short term (0-6 months)



How are freelancers feeling?

I am optimistic about the next 12 months as a freelancer.



I am optimistic about the next 12 months as a freelancer.



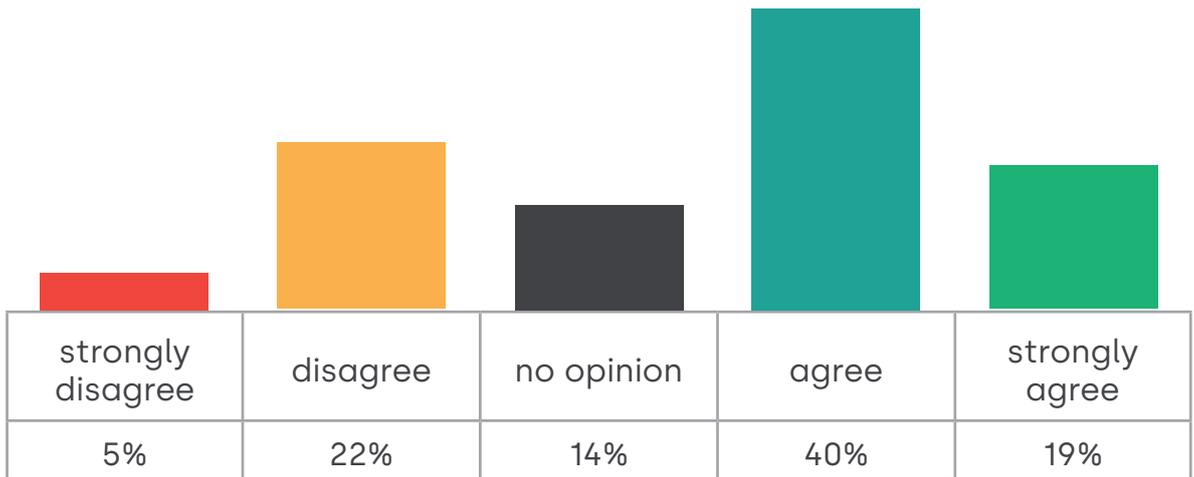
Which of the following do you most closely identify with?	Male	Female	Non-binary	Trans-gender	Prefer not to say
■ strongly agree	22%	18%	0%	0%	19%
■ agree	46%	33%	38%	0%	37%
■ no opinion	5%	10%	13%	50%	9%
■ disagree	22%	26%	38%	50%	27%
■ strongly disagree	5%	14%	13%	0%	9%

I am optimistic about the next 12 months as a freelancer.

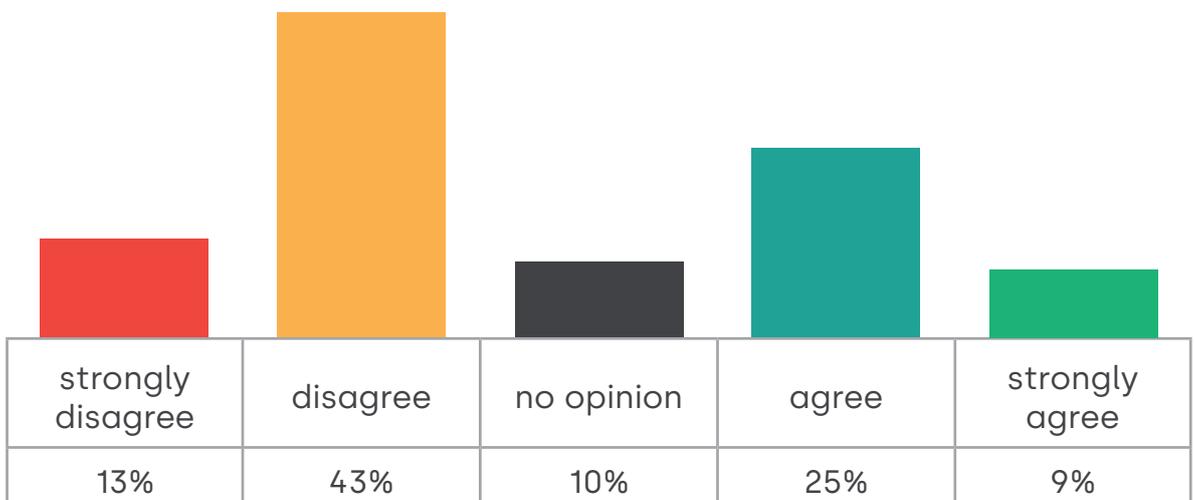


Which of these generations do you fall into?	Boomer or earlier (pre-1964)	Gen X (1965-80)	Millennial (1981-96)	Gen Z (1997-2012)	Prefer not to say
■ strongly agree	24%	21%	20%	19%	19%
■ agree	31%	41%	46%	36%	38%
■ no opinion	6%	6%	5%	13%	9%
■ disagree	29%	24%	22%	27%	26%
■ strongly disagree	10%	8%	7%	6%	9%

There are enough opportunities for my skill set



I find it easy to secure new freelance job roles



“

Gigs getting bigger every day and crew levels are staying the same. People will burn out sooner.

”

“

I have loved doing my job and it has made me a worldly person. The fun times outweigh the shite times.

”

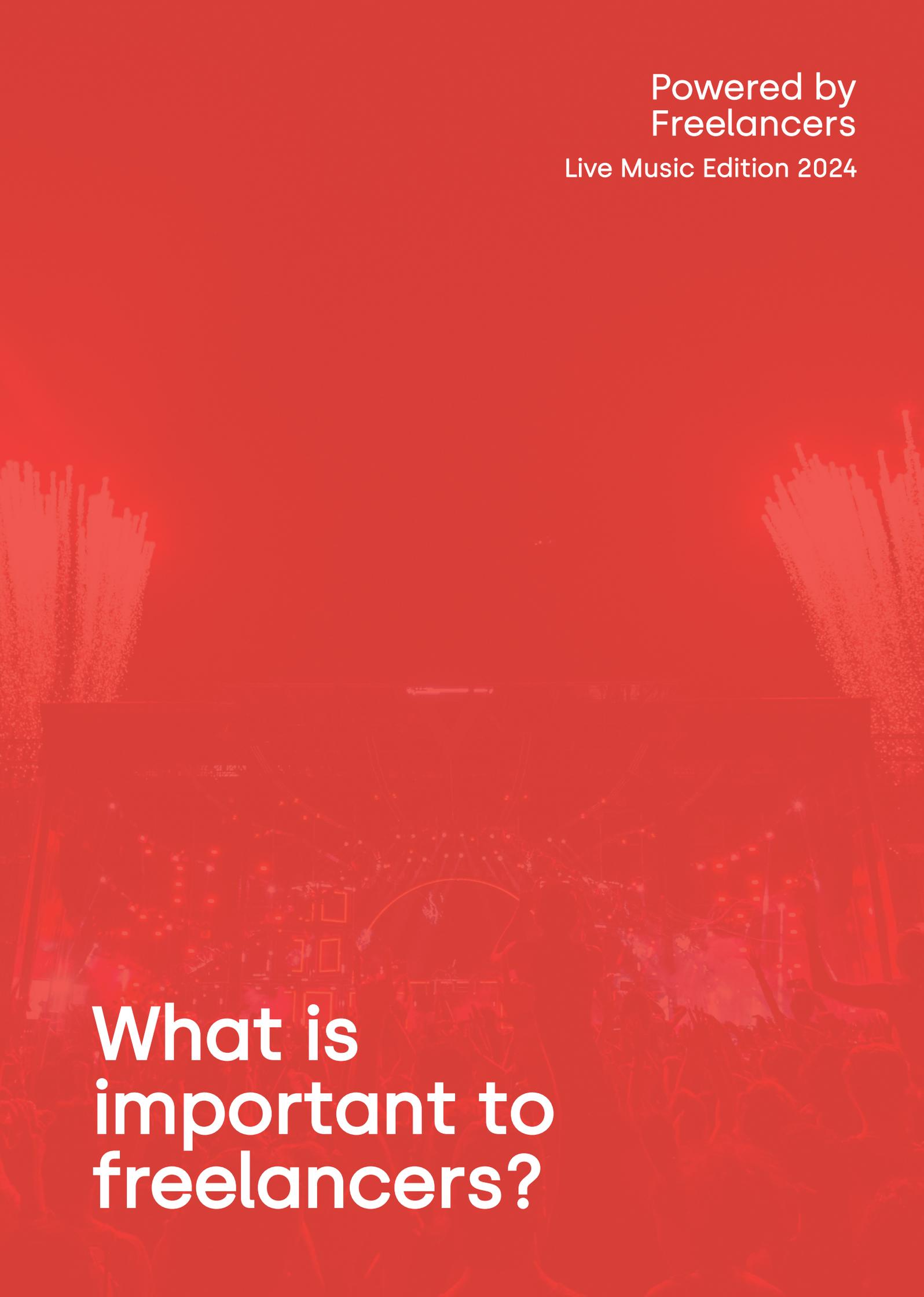
“

I'm a bit concerned that I won't be able to sustain myself in this career forever. I've struggled with getting a mortgage and purchasing property due to my role and I don't know how much longer I can sustain a career especially as a freelancer.

”

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**What is
important to
freelancers?**

Behind the data

You might wonder why a mental health support group would want to get involved in pay rates and the freelance experience, but a number of issues that we hear in the weekly meetings are played out both in the survey's data and the comments regarding fair terms of employment.

This survey was born out of discussions that had arisen in The BACK LOUNGE – the peer support group for live event and touring folks that began in June 2020 when COVID was decimating our industry. After approaching LIVE with the seed of an idea and reaching out to Paul Jones at Ethix Management, Handle Freelance Solutions' involvement helped to hone our conversations into practicality, as our focus groups attempted to identify the kind of questions that would encompass the good and the bad across the huge variety of roles that so many live industry professionals move between.

What you are viewing here are the results of that survey and we're hugely grateful to everyone who took part. Our hope is that the information it provides will offer

a gauge of not only current pay rates, but also the important personal and practical issues that confront many of us working in the live music industry, with comments from individual respondents which put what would otherwise be just a bundle of statistics into context. Equally important is the wish that the insights quoted will bring home to others the realisation that they are not alone in their concerns about the present and the future of the live music industry.

I think we would have expected to see the high scores from those that value a diversity of projects, as well as the flexibility that comes with working freelance, but it's significant how strongly the importance of better pay was also expressed. [[continues](#)]

Pay security underpins pretty much everything. It's hard to focus on self-care when you're not sure if you can pay your rent long-term or if you'll have employment this time next year. Whilst the majority of participants are positive about the industry's long-term prospects, some of the figures and answers bring to light issues that may throw that confidence into doubt.

In particular, the subject of cancellations and the lack of governance thereof is the most striking, illustrating the danger of not having the foresight or confidence to negotiate and/or define employment terms, either before the role is confirmed or when circumstances change once it has started. If level of pay is a large part of job validation, the fact that so many freelancers have run up against a wall of no financial compensation at all when cancellations

occur is a major concern. Some of the comments from respondents on this subject are simply shocking.

Another noteworthy point was that half of the respondents said that a work-life balance was very important. This is interesting, because with the length of days worked and workloads undertaken often extending beyond what other industries may deem reasonable, only a third achieve this.

On a positive note, the passion that continues to fuel why we work in this industry is clearly evident; we love our jobs, with their variety and flexibility. But there's also an increasing awareness of the right to be treated well and with respect by employers, which, once again, includes the way cancellations, for whatever reason, are handled.



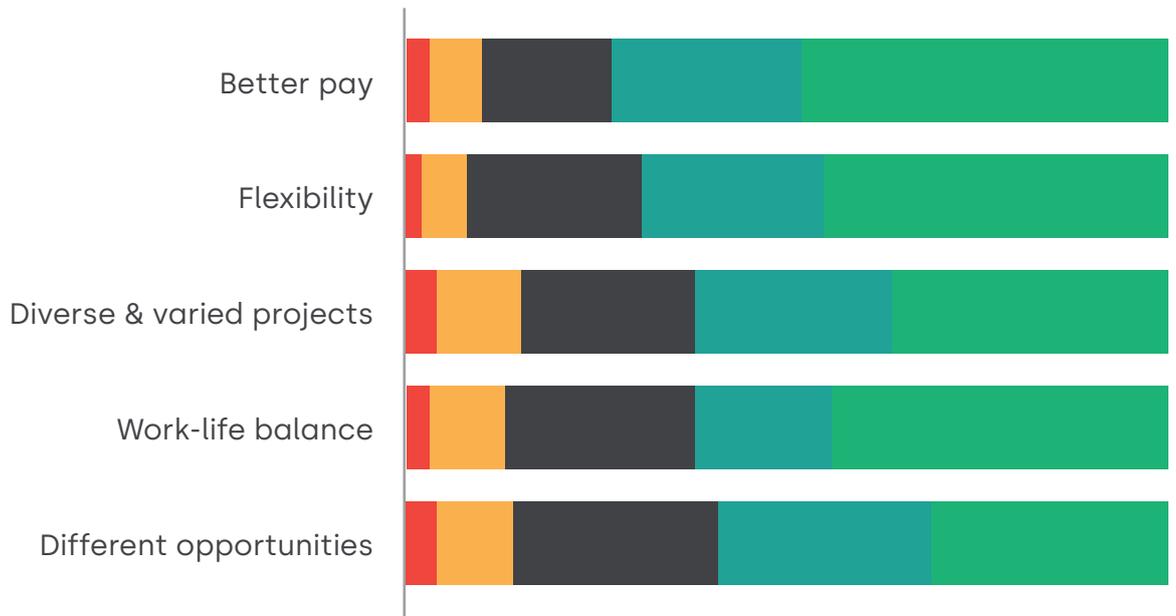
Suzi Green
Tour Manager

THE BACK LOUNGE

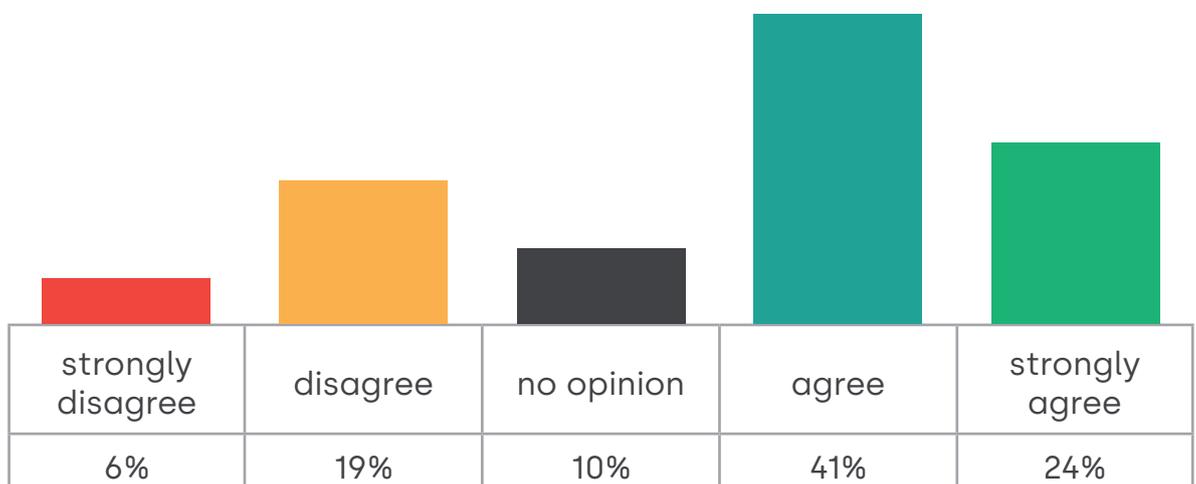
[www.healthy-touring.com/
the-back-lounge](http://www.healthy-touring.com/the-back-lounge)



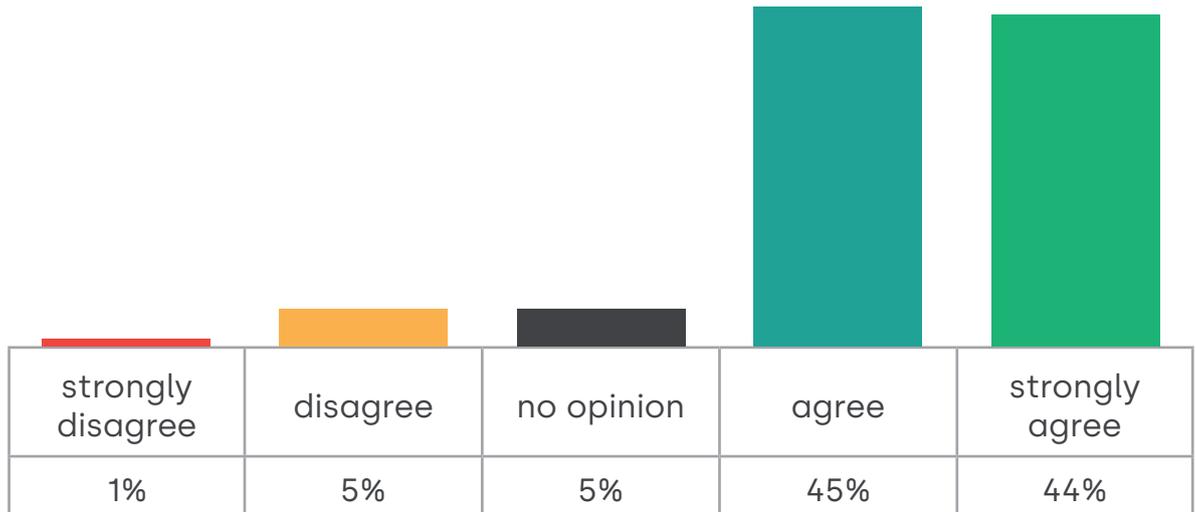
Comparing freelancing to full-time employment, how important are these to you...



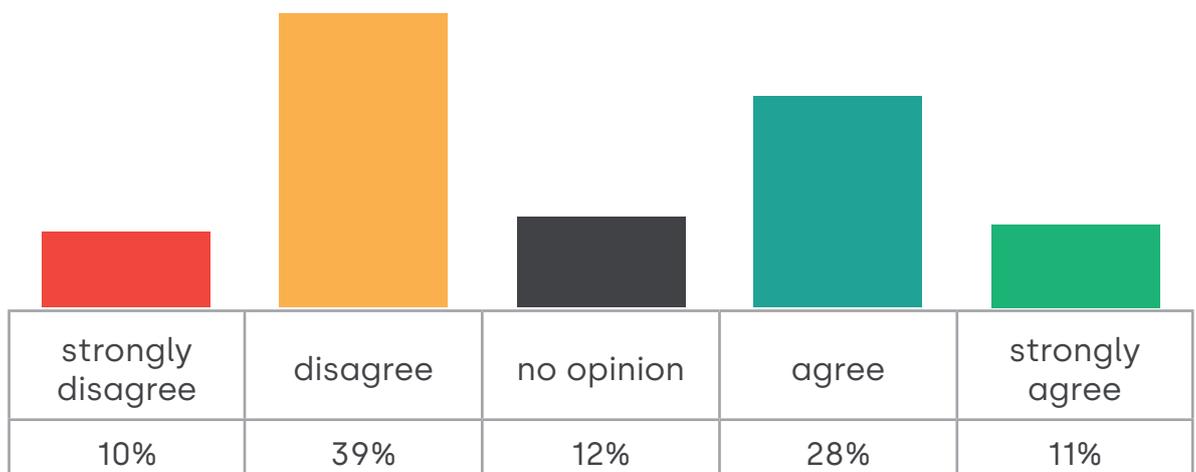
In my last role I was paid fairly



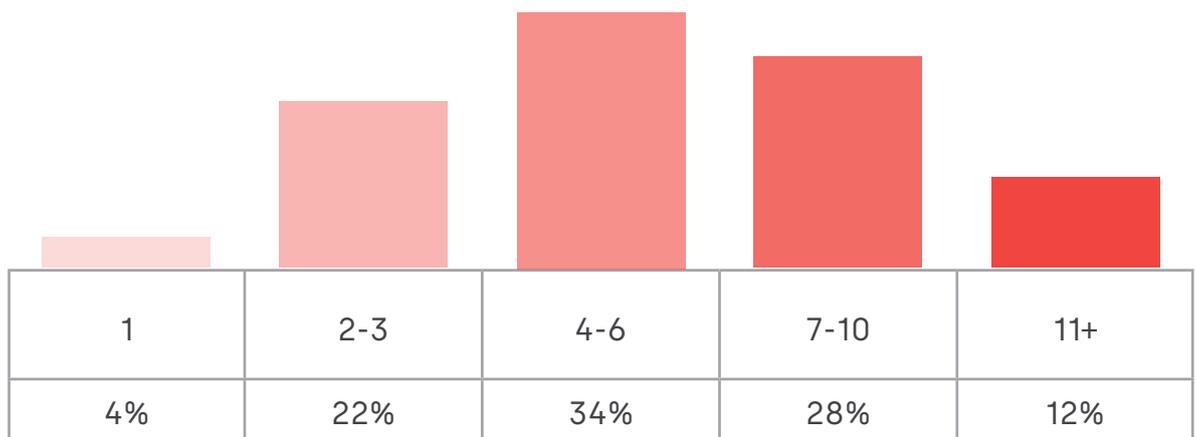
I enjoyed my last job role...



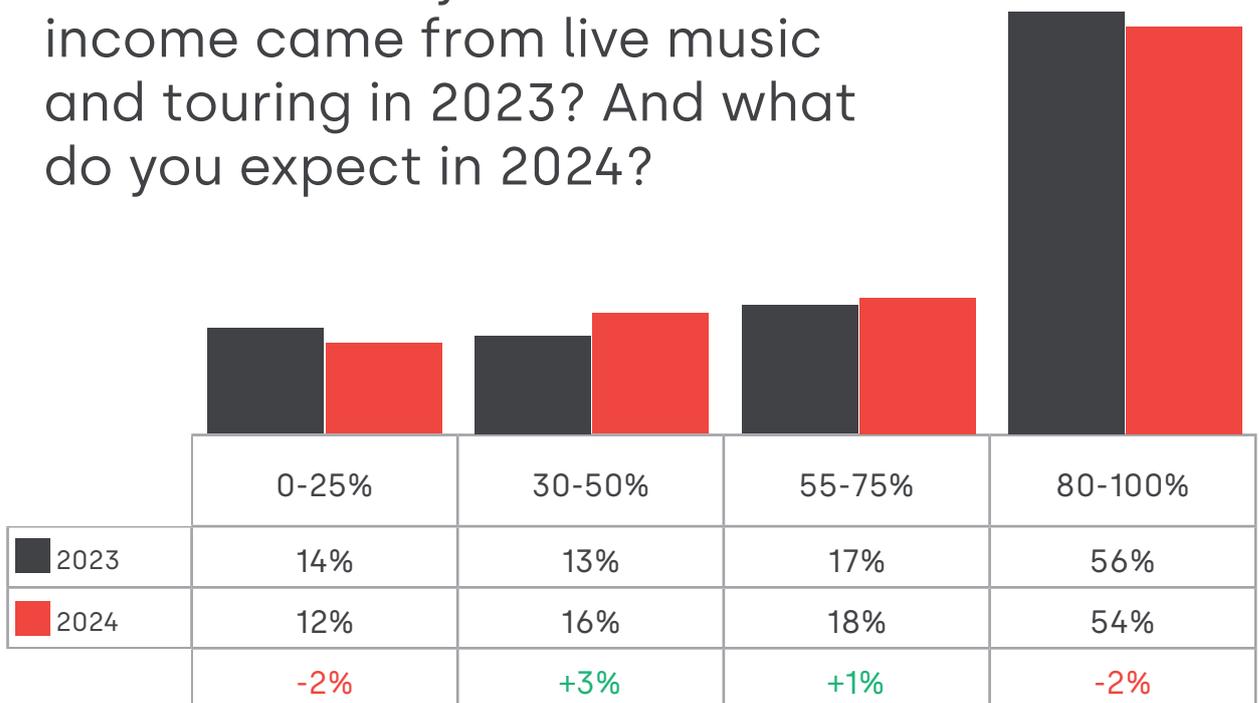
I am happy with my work-life balance



How many different clients/ organisations have you worked with in the previous 12 months?



What share of your total income came from live music and touring in 2023? And what do you expect in 2024?



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A musician performing on stage with an audience in the foreground. The musician is wearing a light-colored jacket and is holding a microphone. The audience is visible in the foreground, with many people holding up their phones to record the performance. The background is dark, suggesting a concert venue.

Cancellations, Terms & Pay.

The research shared over the following pages mirrors the conversations that we have daily. It highlights a significant concern where late payments and a lack of formal contracts can often be normalised within the freelance community.

But this isn't about pointing fingers and blaming individuals or companies because there are many reasons why freelancers are paid late. From ambiguous payment terms to processes that struggle with peak time hiring, administrative delays, communication breakdown, or just unforeseen circumstances.

I strongly believe that if freelance talent is onboarded quickly, always paid on time, and feel supported, they'll be more creative. Our commitment is to provide the guidance and

solutions to help companies understand how they can deliver an exceptional freelancer experience and this research is invaluable to helping us do exactly that.

Some of the challenges highlighted in the data, from cancellations to the need to increase the ease and availability of job roles, are not simple fixes but we hope that this survey also provides additional insight into the many things that can be controlled.



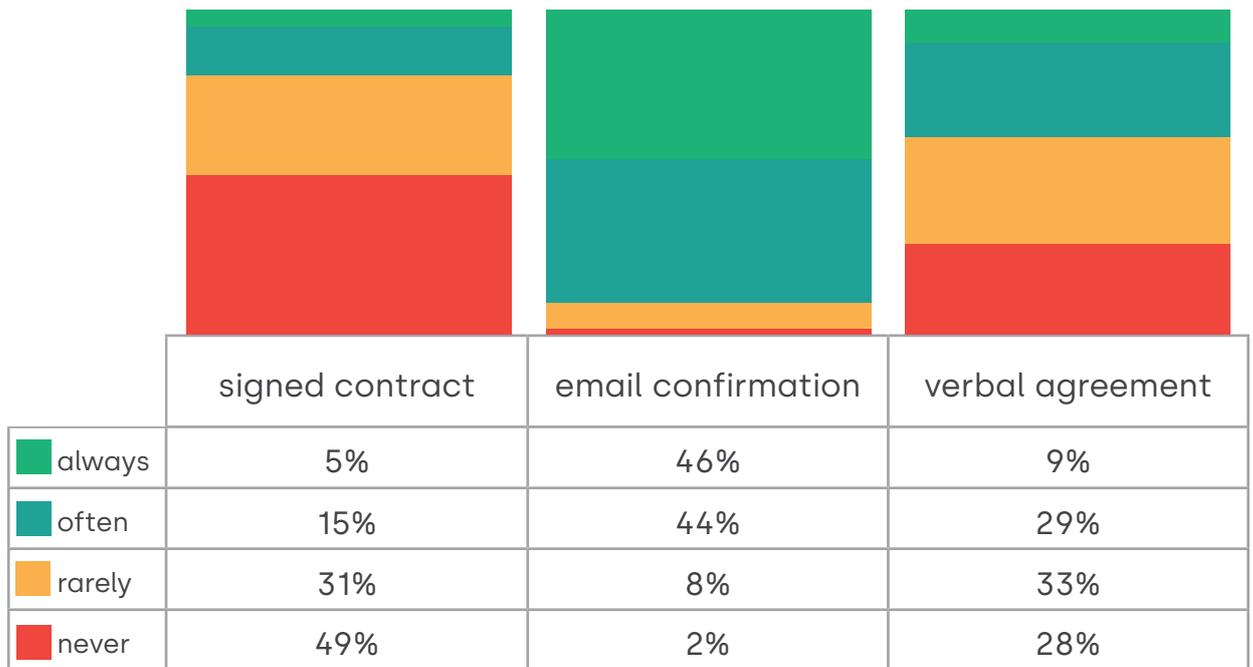
Darren

Darren Woolnough
Managing Director

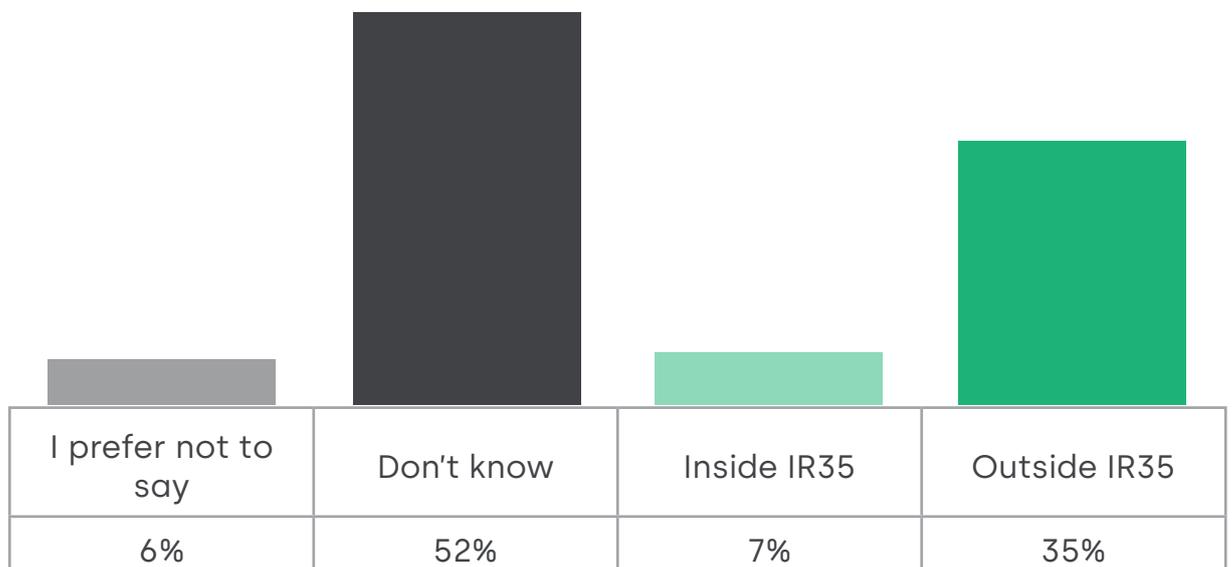
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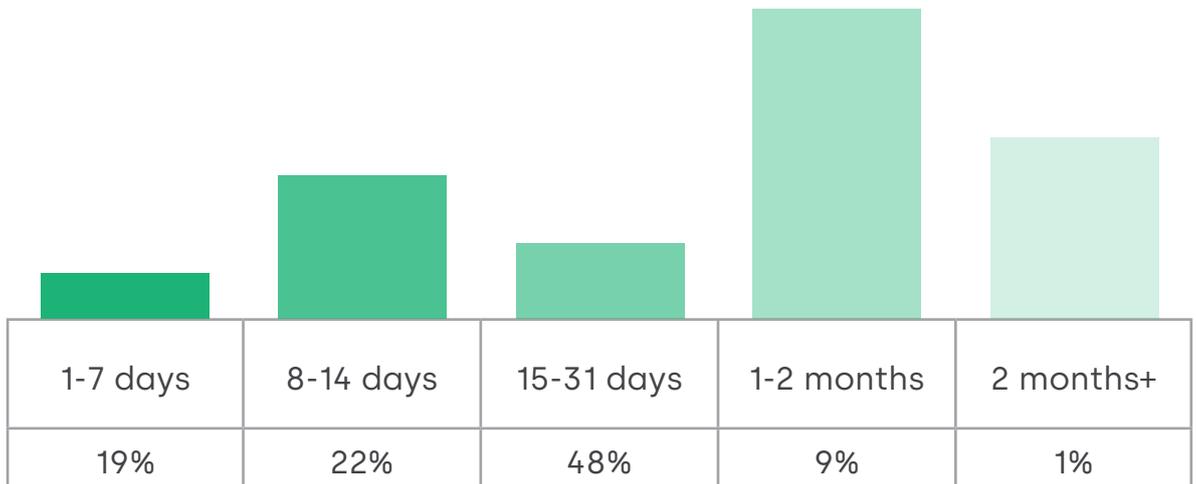
In the last 12 months, how have you agreed your terms of work?



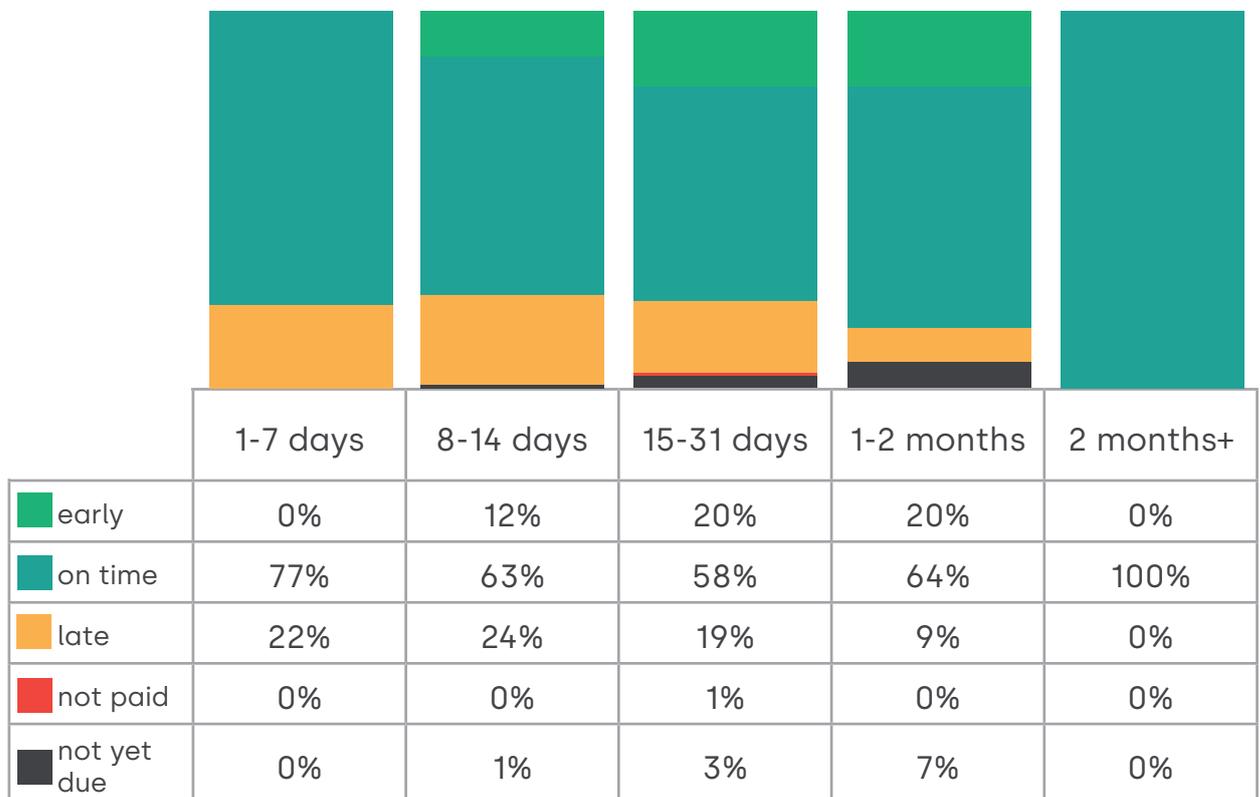
What was the IR35 status?



In your last job role, how quickly did you expect to be paid?

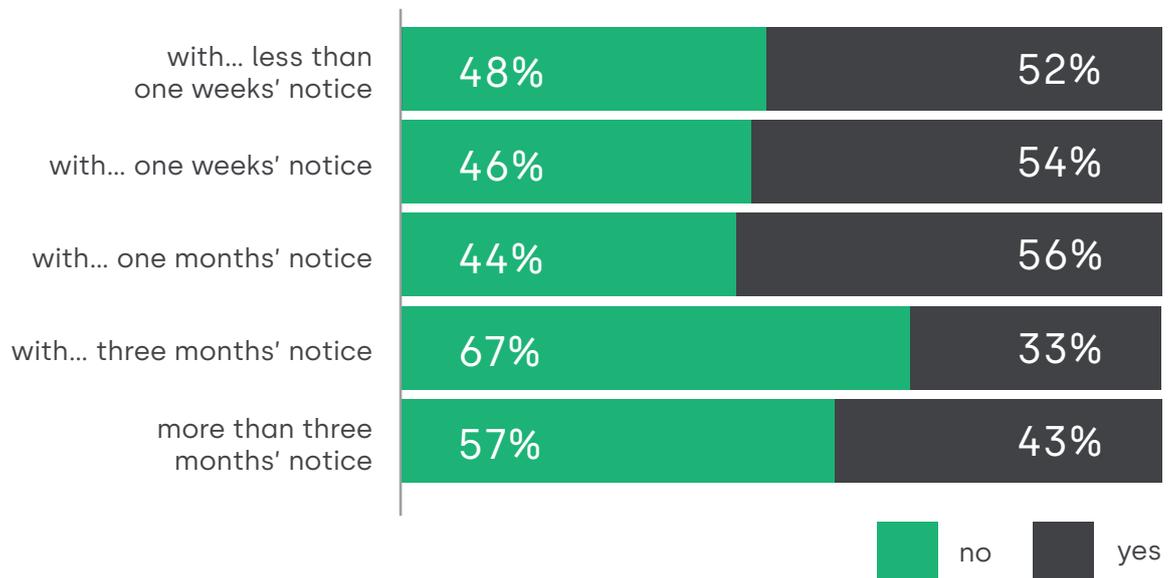


When were you actually paid vs. expectations



Cancellations

In the last year, have you experienced a cancellation of a job role on the following timelines?



What is your worst experience of a cancellation (in your own words)?

“

Not within the last 12 months, but... landing at an airport on the way to a 3 week run of shows and receiving the message that the promoter had gone bust and shows cancelled. Many negotiations with the airline to try to rebook return flights to UK.

“

86 Day Tour, planned and worked towards for six months. With two weeks notice, they replaced me with someone else for no valid reason.

“

Being given 6 hours notice for a flight to NYC for a gig that was in the calendar for weeks.

“

Called 24 hours before after being booked 6 months in advance.

“

Tour being pulled when I was already on my way to the airport. Was a three month tour and I didn't get a penny of compensation.

“

Being airside with a visa and the artist cancelled and went missing.

“

An entire year-long world tour cancelled with no cancellation fee less than a month before starting.

“

Event cancelled the day before I was due to fly out. I found out via the news before I'd been informed by my employer.

“

Not being told they chose to cancel us until a hire company mentioned it!

“

Arrived on site in France to be told the job wasn't going ahead.

“

Just the standard not being told and finding out by myself. why can't they tell everyone INCLUDING freelancers when cancelling events?

“

Losing two weeks work at short notice because the crew booker had "forgotten" to inform crew that the gig had been cancelled a few weeks previously.

“

Turning up to a job and being told by the venue the event was cancelled.

“

Travelling to a show. Client goes dark. No deposit or payment ever.

“

An 8 week tour cancelled at prep because the company had accidentally booked 2 lots of crew.

“

Receiving a contract & turning down other work for the contract to be cancelled two days later!

“

When I was offered a job role and agreed the terms via email. Turned up to the job to find that my role did not exist and that the person that hired me had not been given permission to hire another person.

And a lucky few...

“

Well it wasn't the worst really, show was cancelled but I still got paid in full. I'd like more of these!

“

I haven't had it too bad - in my whole career of 20 years I think I have had two tours get cancelled and always got notified at least 3 months in advance. I suppose the exception would be Covid, I had a May 2020 tour get cancelled but it was 2 months in advance, and I had a March 2021 rescheduled tour get postponed again - pretty short notice.

“

I've been pretty lucky in my career and had few cancellations and a few compensated. I don't feel like my situation is common though.



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Rates.

We know this is a complex area and there are multiple variables, but we recognise the value of having a more defined sense of what rates are being charged for various jobs.

Our motivation for exploring pay rates arose due to reports of fluctuations post-pandemic. Anecdotally, rates went up during the summer of 2022 when there was a shortage of crew due to an increased amount of events and tours playing out. The following year, rates plateaued and in 2024 there seems to be less work available, which we think could be down to a break in touring cycles, an increase in cancelled festivals or due to the steep rise in touring costs.

The reason it is important to shine a light on current rates is so that we can benchmark where we are as a whole and to enable us to track future fluctuation. We fully understand that variation in roles and experience is vast and so we wanted to make sure that was identified throughout the survey and reporting process.

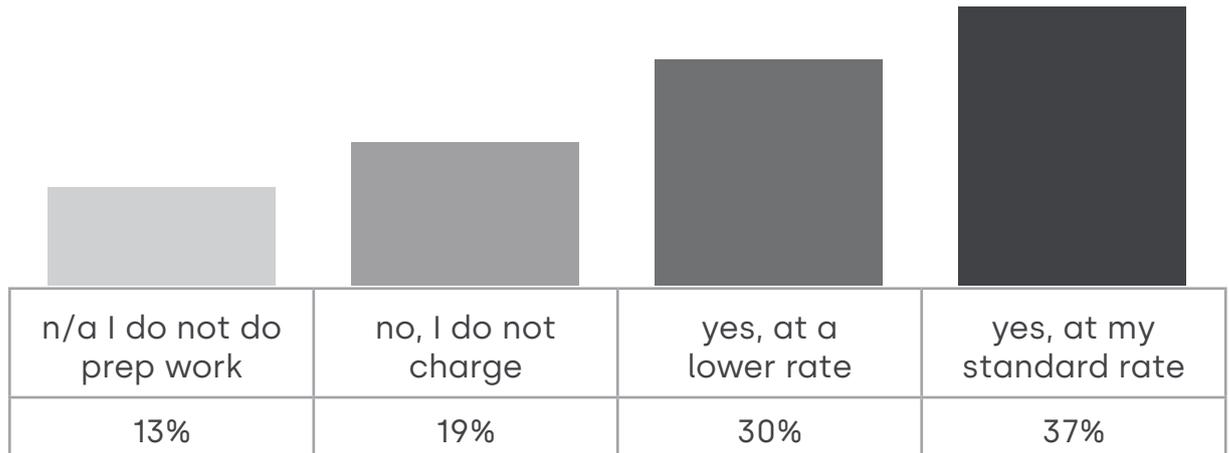
Hearing your feedback has been invaluable so far and we hope conversations are further sparked and the information provided can be put to good use when pitching and negotiating going forward.

About this data

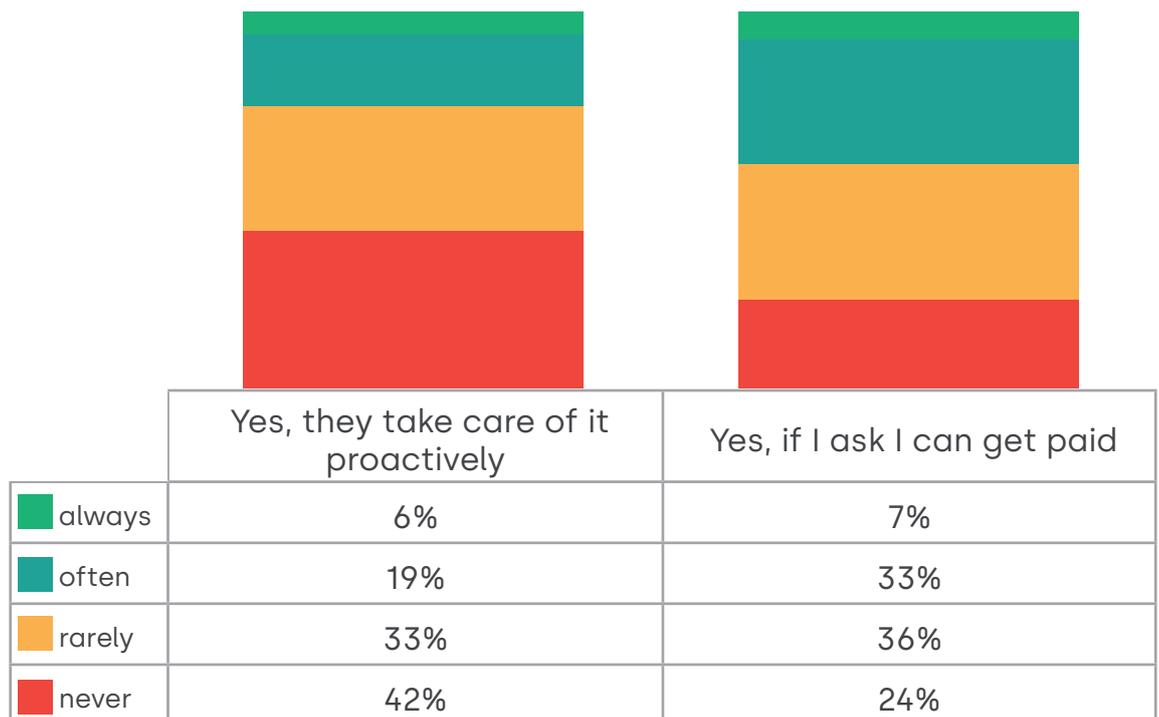
This section is based on data from 1,423 individual job roles completed over the last 12 months and is not representative of the industry as a whole.

Due to the volume of data collected and the variety of job roles available, we can only provide a limited sample of individual rate tables. This information should only be used as a guideline. If access to more comprehensive rates data proves valuable to the freelance community and those that rely on freelancers, we will consider expanding this dataset in the future.

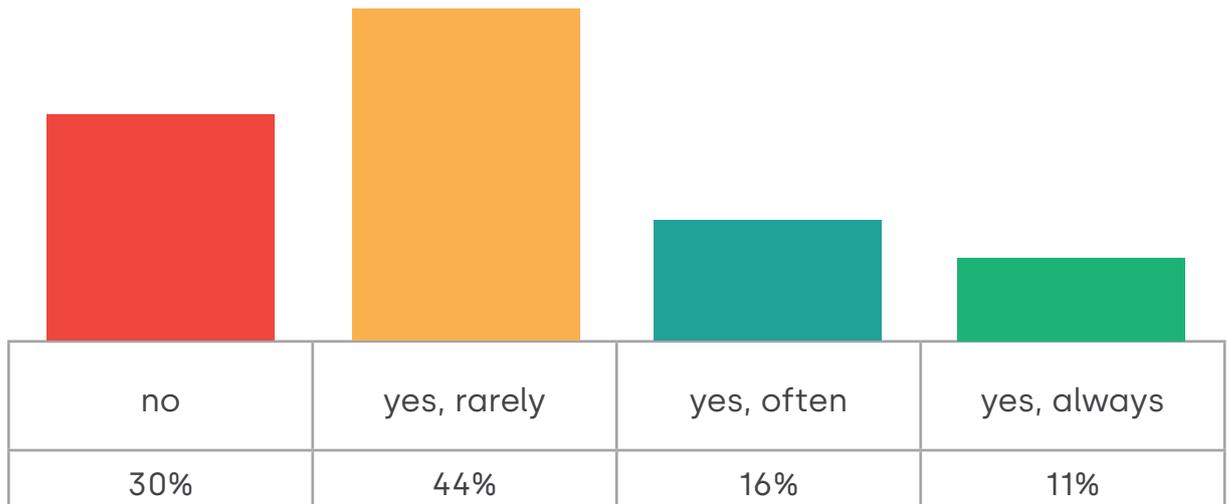
Do you typically charge for preparation ahead of a job role?



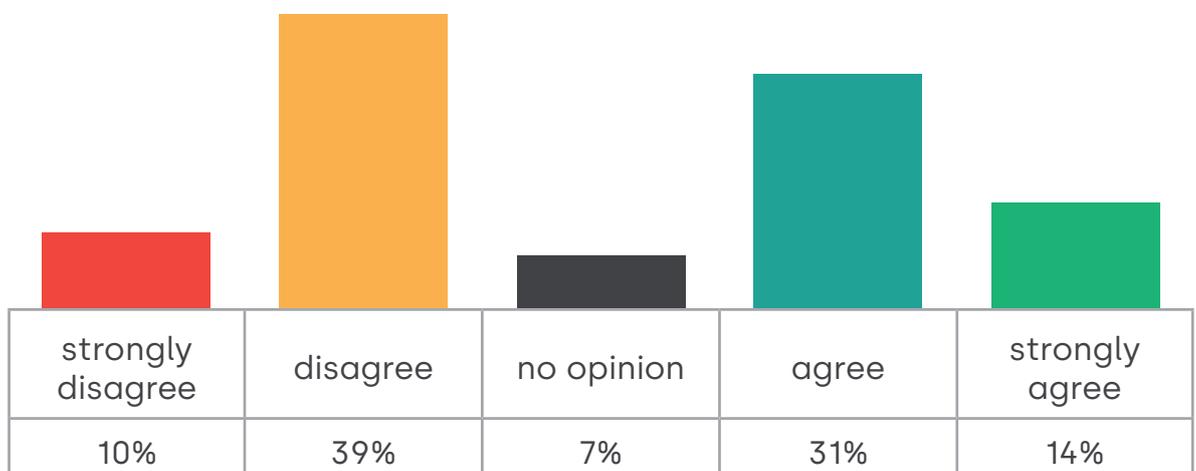
When you work overtime, do you get paid?



Do you renegotiate your fee if a job is bigger than expected/was explained?



I feel comfortable negotiating terms and conditions



Audio Production

Job Title	Size of venue	Day rate	I was paid fairly
FOH Engineer	All venue sizes	£298 (£150- £650)	3.9/5
	Small (<500)	£219	3.9
	Medium (500 - 2,000)	£292	3.3
	Large (2,000 - 7,500)	£333	3.5
	Stadium and Arenas (7,500+)	£418	4.1
	Festival / open-air events	£366	4.3
FOH Tech	All venue sizes	£306 (£210- £400)	4.0/5
	Small (<500)	£230	3.7
	Medium (500 - 2,000)	£343	5.0
	Large (2,000 - 7,500)	n/a	n/a
	Stadium and Arenas (7,500+)	£313	3.3
	Festival / open-air events	£400	4.0
Head of Sound	All venue sizes	£366 (£300- £600)	3.8/5
	Small (<500)	£345	4.8
	Medium (500 - 2,000)	£275	3.0
	Large (2,000 - 7,500)	£463	4.0
	Stadium and Arenas (7,500+)	£325	3.0
	Festival / open-air events	£500	5.0
Monitor Engineer	All venue sizes	£380 (£250- £600)	3.8/5
	Small (<500)	£320	4.0
	Medium (500 - 2,000)	£348	3.6
	Large (2,000 - 7,500)	£326	3.6
	Stadium and Arenas (7,500+)	£450	3.9
	Festival / open-air events	£470	4.0

Audio Production (continued)

Job Title	Size of venue	Day rate	I was paid fairly
PA Systems Tech	All venue sizes	£353 (£250- £750)	3.5/5
	Small (<500)	n/a	n/a
	Medium (500 - 2,000)	£393	3.3
	Large (2,000 - 7,500)	£292	3.2
	Stadium and Arenas (7,500+)	£393	4.0
	Festival / open-air events	£275	2.0
Sound Tech	All venue sizes	£267 (£200- £350)	3.7/5
	Small (<500)	£255	3.9
	Medium (500 - 2,000)	£269	3.5
	Large (2,000 - 7,500)	£350	2.0
	Stadium and Arenas (7,500+)	£250	5.0
	Festival / open-air events	£300	4.0

Backline

Job Title	Size of venue	Day rate	I was paid fairly
Backline Tech	All venue sizes	£294 (£220 - £450)	3.7/5
	Small (<500)	n/a	n/a
	Medium (500 - 2,000)	£256	4.3
	Large (2,000 - 7,500)	£350	5.0
	Stadium and Arenas (7,500+)	£300	n/a
	Festival / open-air events	£325	4.3
Guitar Tech	All venue sizes	£250 (£150 - £400)	3.2/5
	Small (<500)	£150	4.0
	Medium (500 - 2,000)	£203	3.5
	Large (2,000 - 7,500)	£302	3.5
	Stadium and Arenas (7,500+)	£309	2.3
	Festival / open-air events	n/a	n/a

“

*Initial 10 weeks at £320/day.
Next 8 weeks at \$500/day.
Next 4 weeks at £405/day*

*The first 10 were much harder
due to poor PM and SM, once
they changed it was a breeze.*

”

Event Logistics & Management

Job Title	Size of venue	Day rate	I was paid fairly
Logistics Manager	All venue sizes	£304 (£200- £500)	3.1/5
	Small (<500)	n/a	n/a
	Medium (500 - 2,000)	£352	3.5
	Large (2,000 - 7,500)	£267	4.0
	Stadium and Arenas (7,500+)	£200	2.5
	Festival / open-air events	£300	2.7
Site Manager & Coordinator	All venue sizes	£292 (£200- £475)	3.1/5
	Small (<500)	£335	3.0
	Medium (500 - 2,000)	n/a	n/a
	Large (2,000 - 7,500)	£233	3.0
	Stadium and Arenas (7,500+)	n/a	n/a
	Festival / open-air events	£282	3.2
Tour manager	All venue sizes	£370 (£200- £1,000)	3.3/5
	Small (<500)	£233	2.4
	Medium (500 - 2,000)	£324	3.4
	Large (2,000 - 7,500)	£416	3.1
	Stadium and Arenas (7,500+)	£549	3.4
	Festival / open-air events	£326	3.7

Health, Safety & Welfare

Job Title	Size of venue	Day rate	I was paid fairly
Health & Safety Officer	All venue sizes	£341 (£300- £450)	4.2/5
	Small (<500)	n/a	n/a
	Medium (500 - 2,000)	n/a	n/a
	Large (2,000 - 7,500)	£313	4.0
	Stadium and Arenas (7,500+)	£335	5.0
	Festival / open-air events	£375	4.3

“

Would be nice to be able to line up work further in advance. I often end up burnt out by taking on too much work for fear of not having enough.

”

Lighting

Job Title	Size of venue	Day rate	I was paid fairly
Head of Lighting	All venue sizes	£357 (£300- £550)	3.1/5
	Small (<500)	£350	3.0
	Medium (500 - 2,000)	n/a	n/a
	Large (2,000 - 7,500)	£425	3.5
	Stadium and Arenas (7,500+)	£450	4.0
	Festival / open-air events	n/a	n/a
Lighting Crew Chief	All venue sizes	£340 (£250- £450)	3.8/5
	Small (<500)	£342	4.0
	Medium (500 - 2,000)	£311	4.0
	Large (2,000 - 7,500)	£358	3.8
	Stadium and Arenas (7,500+)	£364	3.7
	Festival / open-air events	£335	2.0
Lighting Designer	All venue sizes	£348 (£250- £600)	3.7/5
	Small (<500)	n/a	n/a
	Medium (500 - 2,000)	£314	3.6
	Large (2,000 - 7,500)	£401	3.6
	Stadium and Arenas (7,500+)	£507	4.6
	Festival / open-air events	£325	4.0
Lighting Director	All venue sizes	£359 (£300- £475)	2.9/5
	Small (<500)	n/a	n/a
	Medium (500 - 2,000)	£300	2.0
	Large (2,000 - 7,500)	£325	4.0
	Stadium and Arenas (7,500+)	£392	2.3
	Festival / open-air events	£375	3.5

Lighting

Job Title	Size of venue	Day rate	I was paid fairly
Lighting Programmer	All venue sizes	£300 (£250- £450)	3.8/5
	Small (<500)	£413	5.0
	Medium (500 - 2,000)	£279	4.0
	Large (2,000 - 7,500)	n/a	n/a
	Stadium and Arenas (7,500+)	£325	3.0
	Festival / open-air events	n/a	n/a
Lighting Tech	All venue sizes	£296 (£200- £400)	4.0/5
	Small (<500)	£279	4.0
	Medium (500 - 2,000)	£269	4.1
	Large (2,000 - 7,500)	£308	4.1
	Stadium and Arenas (7,500+)	£329	3.7
	Festival / open-air events	£290	3.9

“

As a freelancer having to outlay expenses E.g, fuel or other transportation costs prior to jobs can be costly so a deposit system to cover the costs would be good.

”

Production Coordination

Job Title	Size of venue	Day rate	I was paid fairly
Production Coordinator/Assistant	All venue sizes	£277 (£150- £400)	3.2/5
	Small (<500)	n/a	n/a
	Medium (500 - 2,000)	£250	3.5
	Large (2,000 - 7,500)	£313	3.8
	Stadium and Arenas (7,500+)	£334	3.4
	Festival / open-air events	£216	2.7
Production Director	All venue sizes	£496 (£350- £800)	4.2/5
	Small (<500)	n/a	n/a
	Medium (500 - 2,000)	£450	4.0
	Large (2,000 - 7,500)	£525	3.7
	Stadium and Arenas (7,500+)	£530	4.5
	Festival / open-air events	£600	4.0
Production Manager	All venue sizes	£376 (£200- £750)	3.3/5
	Small (<500)	£233	3.0
	Medium (500 - 2,000)	£313	2.7
	Large (2,000 - 7,500)	£347	3.6
	Stadium and Arenas (7,500+)	£549	3.8
	Festival / open-air events	£353	3.0

Video

Job Title	Size of venue	Day rate	I was paid fairly
Server Tech	All venue sizes	£485 (£400- £650)	4.1/5
	Small (<500)	£523	4.5
	Medium (500 - 2,000)	£450	4.0
	Large (2,000 - 7,500)	n/a	n/a
	Stadium and Arenas (7,500+)	£458	4.0
	Festival / open-air events	£550	4.0
Video Crew Chief	All venue sizes	£432 (£350- £650)	3.7/5
	Small (<500)	£450	5.0
	Medium (500 - 2,000)	£650	4.0
	Large (2,000 - 7,500)	£413	3.0
	Stadium and Arenas (7,500+)	£400	5.0
	Festival / open-air events	£380	2.0
Video Engineer	All venue sizes	£401 (£300- £500)	4.5/5
	Small (<500)	£400	4.0
	Medium (500 - 2,000)	£363	4.5
	Large (2,000 - 7,500)	£394	4.3
	Stadium and Arenas (7,500+)	£424	4.5
	Festival / open-air events	£400	5.0
Video LED Screen Tech	All venue sizes	£330 (£250- £400)	4.5/5
	Small (<500)	£350	5.0
	Medium (500 - 2,000)	£294	4.7
	Large (2,000 - 7,500)	£350	5.0
	Stadium and Arenas (7,500+)	£358	4.4
	Festival / open-air events	£288	4.0

Rigging

Job Title	Size of venue	Day rate	I was paid fairly
Rigger	All venue sizes	£318 (£240- £480)	3.9/5
	Small (<500)	£300	3.0
	Medium (500 - 2,000)	£290	3.7
	Large (2,000 - 7,500)	£344	4.2
	Stadium and Arenas (7,500+)	£321	4.1
	Festival / open-air events	£306	3.7
Rigger (Head)	All venue sizes	£379 (£250- £550)	3.8/5
	Small (<500)	n/a	n/a
	Medium (500 - 2,000)	£388	3.0
	Large (2,000 - 7,500)	£363	4.5
	Stadium and Arenas (7,500+)	£374	4.0
	Festival / open-air events	£340	2.0

“

It's taken a long time but I'm finally in a good position. Now I'm paid equal wages to my male counterparts and the increase of women in the industry helps normalise me being there.

”

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Live Music Edition 2024

The
Future.

And finally... if you could share one piece of advice with somebody that is thinking about freelancing in live music...

“

There is no other industry like it, just make sure you have your terms laid out clearly in advance and don't get taken advantage of.

“

Normalise talking about your pay with the rest of your touring party.

“

Don't be afraid to seek support from your peers / network if you are struggling.

“

Do not sell yourself cheap. There are lots of companies who don't care about your skill set but more about your rate.

“

Don't be tempted to discount your services to get a job. Your time and skills have value. Once you lower that value you've set a precedent and may not be able to realise your full value.

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Conclusions.

It is clear from this report that our industry is driven by passion, with over 73% of respondents positively agreeing that live music is a great industry for freelancers and over 60% feeling cautiously optimistic about the next 12 months of work.

Whilst this must be celebrated, this report also highlights some key areas where changes could be made to improve the experience of the freelancers who are crucial to the success of the live music industry. It is made apparent in this report that financial security, flexibility and work-life balance are important to freelancers (and are all factors that have become more prevalent and pertinent post-COVID).

Developing a view on pay rates was always going to be a challenge given the varied nature of roles and the different experience and skills people can bring to them. That said, we were keen to bring some visibility to this issue and we hope it provides valuable insight into where things are currently, whether it helps newcomers navigate their first quote or gives an overview as to where rates may have changed in the last few years to those more experienced. The

more data we receive, the more roles we can accurately publish.

In terms of recruitment and securing work, 59% of respondents thought there were ample amounts of job roles out there, however, over 56% of respondents found it difficult to source or secure those roles, which leads us to think about how we can ease recruitment processes and to look into formalities when securing roles to avoid cancellation and no-show issues.

Throughout this report, we see varying factors around age and gender which portrays the structural misogyny that we know can be all too prevalent within our industry. It has also been made clear that there is the need to nurture new talent coming through the ranks to make sure the future of our industry is a secure and positive place to work for all.

The three initial key areas that need focus are:

Contracts and Cancellations

Are there better ways to help reduce risks for the event organiser and the freelancer around cancellations / no-shows? We will explore opportunities for more formality around contracts when confirming job roles, making sure cancellations are carefully considered in this process.

Recruitment and Securing Job Roles

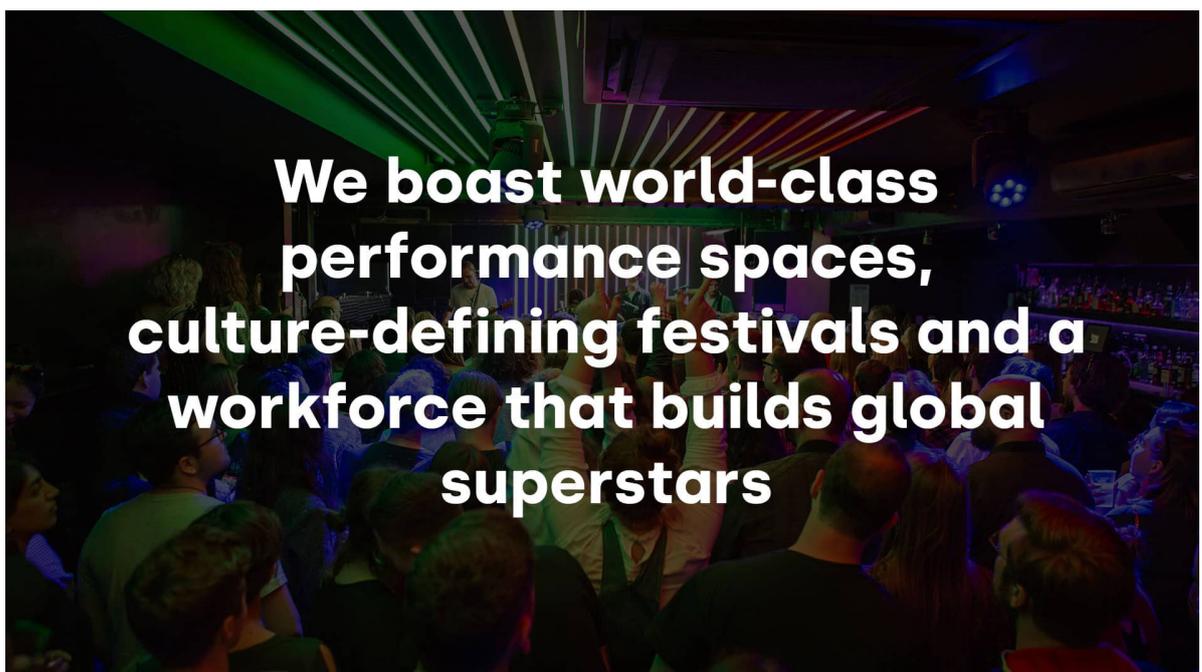
We will explore how we make it easier for more people from all parts of society to access available roles and to be able to apply for those roles.

Age and Gender

As the report highlights, Gen Z are nowhere near as optimistic as millennials and much less comfortable negotiating terms and conditions, similar to women/trans/non-binary Vs men. We need to make sure that the younger generations and underrepresented genders are empowered in their roles and have equal opportunity. We will explore ways to help close the gaps, redress the inequality, and retain a diverse workforce for the future.

next steps

As a collective, we will be taking all of these learnings from the report and funnelling them into the objectives for LIVE Workforce. LIVE Workforce is our expert group, where industry practitioners alongside ED&I and workforce specialists work on initiatives that will positively impact the current and future workforce of our industry. Across this report, and with a focus on the three key areas identified, we will work as a collective to deliver positive resolutions to all.



About LIVE

The UK live music industry entertains over 30 million fans each year. The sector boasts world-class performance spaces, culture-defining festivals, and our passionate, creative workforce builds global superstars that are the pride of the United Kingdom.

LIVE (Live music Industry Venues & Entertainment) is the voice of the UK's live music and entertainment business. LIVE members are a federation of 16 live music industry associations representing 3,150 businesses, over 34,000 artists and 2,000 backstage workers.

LIVE works to ensure that the interests of live music in the UK are

understood and communicated to Government, policymakers, regulators, the public and the wider music and entertainment industries. Through collective representation, LIVE promotes the interests of artists, venues, festivals, promoters, booking agents, crew and production suppliers.

LIVE was initially formed in response to the unprecedented pressure and devastation faced by the industry due to COVID-19 and is structured around four pillars: lobbying, economic analysis, messaging, and skills & diversity. Its work is driven by a series of sub committees on topics including festivals & outdoor events, venues, touring, and sustainability.

METHODOLOGY

This survey was open from 01/02/24 to 29/02/24 and 1,281 freelancers and temporary workers contributed to the findings. 87% of respondents stated that 'freelance work provides my primary income' and 94% were based in England, Scotland, Wales, or Northern Ireland. All responses were anonymous, and we offered no incentive or reward for their participation.



survey partners



additional thanks to



