



Live music  
Industry  
Venues and  
Entertainment

# Prospectus

The following document is the basis for discussion amongst constituent members of the UK Live Music Group with regards to forming the new live music business trade body, referred to here as **LIVE**. All ideas are subject to input and approval from the group.





Live music  
Industry  
Venues and  
Entertainment

**“Alone we  
can do so  
little; together  
we can do  
so much.”**

HELEN KELLER



# Contents

<b>Purpose</b> Why LIVE? .....	<b>4</b>
<b>Members</b> The make-up of LIVE .....	<b>5</b>
<b>Practice</b> Our initial focus .....	<b>6</b>
<b>Sub-committees</b> Driving LIVE's policies .....	<b>8</b>
<b>Process</b> LIVE's governance .....	<b>9</b>
<b>People</b> Proposing the team .....	<b>10</b>
<b>Principles</b> What we LIVE by .....	<b>11</b>
<b>Funding LIVE</b> .....	<b>12</b>
<b>For and Against</b> Pre-empting conversation .....	<b>13</b>



# Purpose

**“It is the long history of humankind (and animal kind, too) that those who learned to collaborate and improvise most effectively have prevailed.”**

CHARLES DARWIN



The UK’s live music business is a **£4.6bn** industry that employs over **200,000** people. It has never had a dedicated trade body to represent its broadest interests. The current crisis relating to Covid-19 has highlighted that the policy needs of the live industry require dedicated representation.

By uniting live music associations under one umbrella body, **LIVE** will ensure that our voice is heard by those who might influence and affect our ability and ease to conduct business.

**LIVE** will exist to ensure that the importance of the UK’s live music industry is understood and its interests represented with policy makers, regulators, the public and the wider music and entertainment industries. It will achieve this primarily through political engagement, media relations, and digital communication, while also promoting and developing standards throughout the business.





# Members

The initial members of **LIVE** are the same as the principle members of the UK Live Music Group. However, it is expected that several additional association members may be invited to join as founding associations.

## Current members

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**)

## Expected new members

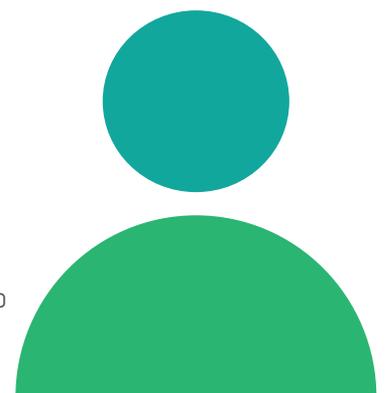
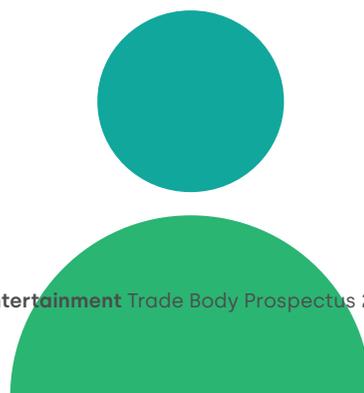
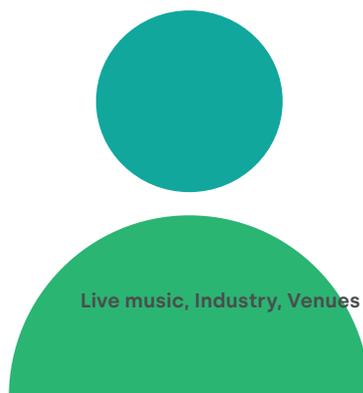
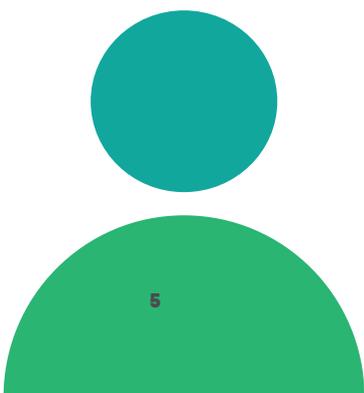
Subject to agreement from the group

Music Managers Forum (**MMF**)  
Featured Artist Coalition (**FAC**)  
Musician's Union (**MU**)  
Association of Independent Promoters (**AIP**)

## Possible later members

For further discussion amongst the group

Society of Ticket Agents & Retailers (**STAR**)  
National Outdoor Events Association (**NOEA**)  
Association of British Orchestras (**ABO**)





# Practice

LIVE will be built on four pillars:

Lobbying

Economic Analysis

Messaging

Skills & Diversity

## Lobbying

LIVE will form policy positions to create a clear strategy to affect political and regulatory outcomes to benefit the UK's commercial live music and entertainment sector. It will build relationships and awareness to ensure the live music sector – from grassroots venues to arena-sized shows and beyond – remains front-of-mind for policy makers, journalists, regulators, and the public.

### INITIAL FOCUS

- 1 Three-year extension to the reduced 5% cultural VAT rate on tickets in line with DCMS recommendations. This single objective has the potential to save the industry £300m+ annually when recovered.
- 2 A provisional date to reopen full-capacity shows, currently March 2021.
- 3 A Government-backed reinsurance scheme to allow shows to resume from March 2021.
- 4 Brexit – immigration/border closures/touring/localised lockdowns. As the transition period ends in December, the industry may face a perfect storm of issues.
- 5 PRS/PPL rates (ongoing discussions).

## Economic Analysis

Only through necessity over the last few months has the real value of the live sector been quantified. Our economics underpin all campaign work, rooting lobbying in facts.

The Government department that makes decisions critical to our economic activity is Her Majesty's Treasury. The only language the Treasury understands is data.

LIVE should commit to publishing an annual report on the economic contribution of the live music industry, the impact on tourism and local economies and the development of artist careers (Dua Lipa/Sam Smith/Adele).

### INITIAL FOCUS

- 1 Publication of a 'Cliff Edge' report showing impact of COVID-19 on the live sector up until August 2020. The report to include research from large venues, grassroots venues, promoters, festivals, agents, artists and ticketing companies.
- 2 End of year '2020 Vision' report to show impact of Covid-19 – policies for supporting the sector – VAT relief on ticket sales through to 2024 or indefinitely. Inward investment; Anglo-American market; protect your strongest assets.
- 3 Setting measurement criteria for annual reports post 2020.



## Messaging

When LIVE is working, artists, venues, tours, shows and festivals are the message. When LIVE is closed the message is the removal of revenue from the LIVE platform and the entire music ecosystem. As a compliment to lobbying, PR and messaging is critical. Consider the profile of the UK Hospitality and UK Beer and Pub Association and their work, or the public facing campaigns run by theatre.. While this does not guarantee policy outcomes it raises public concern for issues affecting those working in "industry".

### INITIAL FOCUS

- 1 Liaise with other associations (NTIA, UK Hospitality etc) on a consumer-facing "We're Back!" campaign to reassure fans about live shows and festivals when they're able to reopen.
- 2 Support from the advertising association and relevant government departments (tourism, the Great team) to encourage audiences that it is safe to return to live music.
- 3 Additional autumn campaigning following the success of the #LetTheMusicPlay initiative.
- 4 Ensuring consistency of messaging with other industry campaigns, so that LIVE's key asks are reflected in them.

## Skills & Diversity

An industry that strives to improve is an industry that succeeds. Best practice and industry development will be at the heart of LIVE's work, alongside a commitment to promoting and encouraging a diverse workforce. The skills, specialism and knowledge within the industry is remarkable, and drawing on this wealth of talent, LIVE will seek to improve standards across the business. Whether adding a pan-industry stamp of approval to independent initiatives, developing its own, or research and the development of programmes to encourage greater diversity, the body can make a crucial difference.

### INITIAL FOCUS

- 1 Formation of Diversity Working Group and setting of initial research aims and goals over first six months.
- 2 Development of DCMS and PHE-backed guidance for festivals to go ahead under some level of restrictions or social distancing.
- 3 Development of DCMS and PHE-backed guidance for reopening venues.
- 4 Collaborating on other Covid-19 guidance to ensure continuity and a single focus.
- 5 Ongoing skills development work in tandem with UK Music.
- 6 Additional funding-related webinars and guidance in the autumn, to enable members to apply for and secure support.



# Sub-committees

The work of sub-committees will feed policy to the **LIVE** Board for sign-off. Propose immediately convening these groups so that efforts can be focused, effective and targeted.

## Festivals & Outdoor Events

This group will work on guidance and ongoing issues that impact the outdoor and festival business, with initial focus to include license fees for 2021, business rates, red diesel consultation, and safer spaces campaigning.

**Member associations to include AIF, AFO, CPA, PSA**

## Medium & Large Venues

This group will represent medium and larger venues, with initial focus to include pilot events and re-opening protocols, formation of DCMS-backed guidance, planning and licensing.

**Member associations to include: NAA, BACH, CPA.**

## Touring

Focus on all aspects of touring both for UK post-Brexit visa and immigration issues. Post-covid, EU borders could open in an ad-hoc fashion; localised lockdowns could block tours; and changing rules regarding the US may pose problems.

**Member associations to include: TEAA, CPA, MU, MMF, FAC + invited immigration specialists and request for a dedicated Home Office VISA/touring link.**

## Sustainability Working Group

The Sustainability Working Group is vital. Under the leadership of John Langford the group draws together representatives from all associations, alongside sustainability experts. This work is critical – for fan confidence/CSR/hygiene/saving the planet/saving us.

## Diversity Working Group

As one of LIVE's four pillars, the diversity working group will play an important role in the organisation. Initially, the group should aim to quantify barriers to entry and development in the business, and then develop initiatives to improve this.

**Member associations to include: All members + invited specialists.**

**Other sub-groups for discussion amongst the group, but possibly...**

- Agents
- Artist reps
- Production services and security
- Skills and training and routes into industry
- Mental health & wellbeing

Grassroots venues remain a key concern of LIVE, but the excellent work of MVT may well mean there is no need for a specific sub committee about small venues.



# Process

**“The way a team plays as a whole determines its success. You may have the greatest bunch of individual stars in the world, but if they don’t play together, the club won’t be worth a dime.”**

BABE RUTH



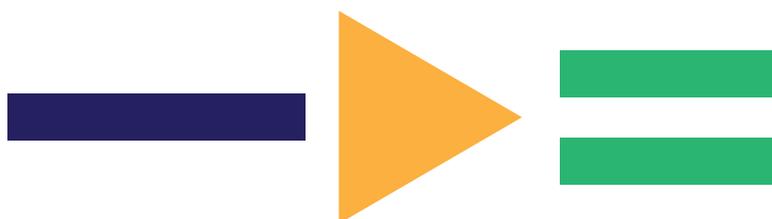
**LIVE** will be constituted as one main board meeting every six weeks or as required. Sub-committee chairs would be expected to present policy recommendations to the Board to discuss. The Board would then vote to agree or dismiss those recommendations.

There should be at least one annual Board Meeting where the membership spends time thinking of longer term issues and broader brush policies and activity (policing costs/security/crisis management/terrorism etc).

Each member association would have one seat and one vote on the main **LIVE** board. Board decisions will be final and made democratically on a one member-one-vote-basis. In the event of a split vote, the Chair will hold the deciding vote.

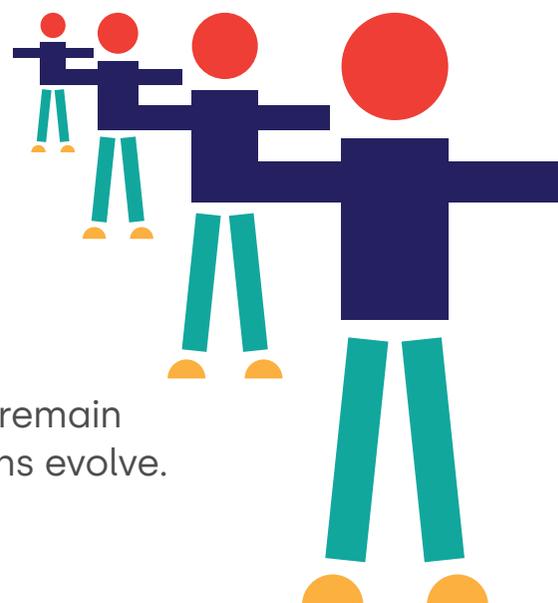
The budget for the organisation will need to be established.

**LIVE** will be led by a Chief Executive (CEO). The CEO will report to the Board and is accountable to Board members.





# People



Initially, **LIVE** will build a small team in order to remain good value; to be lithe and reactive as situations evolve.

## Principal roles

### CEO

- Set the strategic direction
- Drive the committees to find policy positions to advise the main Board
- Develop campaigns to advise the main Board
- Oversee the economic work
- Run the organisation – employ members of staff
- Manage budget allocation

LOBBYING  
ECONOMICS  
MESSAGING

### Lobbyist

The lobbying role is crucial to the success of LIVE. The lobbyist will build or maintain relationships with policy makers, regulators, journalists and commentators. Lobbying on behalf of **LIVE** is currently undertaken by The Blakeney Group on a rolling basis, subject to review by the board.

### Chief Economist

A consultant or full-time economist to lead on annual and interim reports is necessary. Economics is the only language Government understands. We own the data. The economic work will provide the backbone upon which policy asks can be made and campaigns are based.

### Comms Officer

A seasoned PR with great contacts at both nationals and trades. **LIVE** is an industry built on promoting, so it needs an expert communicator to represent it.

### Policy Officer/ Assistant

Deeply involved in campaign and policy work, and responsible for the secretariat and administration of **LIVE**, this will be a central role. The right individual will be a lynchpin to its successful operation.

Additionally, freelance roles – some of which can be initially covered by member organisations – include legal counsel, accountant, graphic designer, and auditor.



# Principles

**“None of us  
is as smart  
as all of us.”**

KEN BLANCHARD



It is expected that **LIVE** will adhere to the following principles:

## Politically neutral

### A critical friend

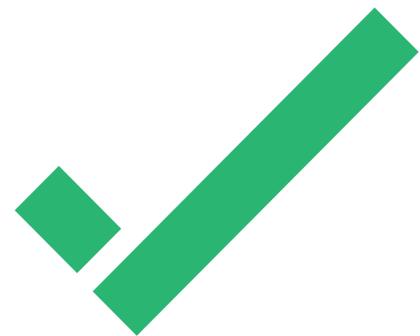
**LIVE** shouldn't be afraid to criticise government or regulators, but any approach must be done from a position of constructive criticism with empirical evidence backing arguments.

### Data-led

**LIVE**'s positions will be informed and underlined by qualitative as well as quantitative data. A solid evidence base will provide the bedrock upon which policies and communications are built.

### The whole as well as the sum of the parts

**LIVE** will represent its members on issues affecting the industry, but members are also free to make representations to policy makers and regulators on their own. **LIVE** exists to boost the activity of its members, not to constrain it.





# Funding

**“Effectively, change is almost impossible without industry-wide collaboration, cooperation, and consensus.”**

SIMON MAINWARING



The estimated annual budget for **LIVE** is between £330,000 and £700,000, depending on the level of activity of the association. Funding of the body will need discussion amongst the members, but principal options are:

## 1 Association membership fees

Each member association contributes a fixed amount annually towards the **LIVE**. Initially, **LIVE** would need a three-five year commitment from each member association. Expected annual contribution per association would be between £25k–£55k.

Membership fees for associations are common. Germany's live music association, BDKV, operates in this fashion, with a tiered membership fee for individual companies (small €750 annually, medium €1,250, large €2,500, while supporting members are €3,000).

## 2 Ticket levy

Adding a small ticket levy to venues above a minimum capacity, or on tickets above an agreed amount. The levy would be added into the booking fee and not suffered by artists. Initial conversations have focused around a 5p levy per ticket which would raise sufficient funds.

As a comparison, since 1986, the French live music business has instituted a tax on all concert tickets with proceeds going back to support the industry. Since 2002 this tax has been 3.5% of the face value of all tickets, administered by the Centre National des Variétés, de la Chanson et du Jazz (CNV). Part of the income gives promoters a line of tax credit and insures them against losses on shows, while 35% of the money funds schemes from venue construction and renovation, to tour support for up-and-coming artists.





# For and against

Over the past few weeks, numerous conversations have taken place. While the formation of **LIVE** has been largely welcomed, some arguments have also been made against. On the final page, we wanted to address some of these:

## "It will cost too much"

The most conservative estimate about the increase to the Arts Council Culture Fund immediately following #LetTheMusicPlay is £200million. Successfully extending the cultural VAT rate will save the industry £225m per year (on 2018 levels of ticket sales).

The best chance we have of achieving this, is by lobbying as a single body.

LIVE has the chance to generate a return of over 200 times the investment put in by the industry, as well as play a critical role in safeguarding the sector's future.

## "The interests of our single association are better represented by our association alone."

The member views of each association will always be best represented by that association, but they are not best served in a vacuum. The last few months have clearly shown that the industry can achieve more by working together, and that the ecosystem of the business only works when all constituent parts are healthy. There are no arena shows without talent development in smaller venues. There are no successful festivals without skilled production and crew.





# For and against

## **"Fans should not have to pay for a trade association"**

Fans ultimately pay for all trade associations, either as funds that flow through membership levies from other bodies or organisations, or more directly, as in the case of PRS income from ticket sales which is used to fund UK Music. It is entirely normal for a portion of income generated by an industry to be reinvested in protecting and improving itself.

## **"An umbrella trade association will naturally favour 'the big boys'"**

By giving each member of LIVE one vote, all association members will have an equal voice.

## **"The live sector has survived just fine so far... we don't need a trade body."**

Covid-19 and Brexit are stark proof that this is simply not the case. Beyond immediate issues, UK Music has underwritten much of the live music industry's lobbying and campaigning for years, and only in the last two years has live contributed anything.

The UK Live Music Group was central to Brexit 'no deal' scenario planning with various government depts, resolving UK/Irish immigration issues, and it campaigned on agent of change alongside MVT, and participated in numerous select committees and enquiries. Previous work includes lobbying on issues including Police Reform Bill's Night Time Levy; Form 696; London low emission zone exemption for buskers; and industry response and awareness around Consumer Contracts Regulation Review, Consumer Payment Protection Surcharges, Construction Design and Management Regulations, Administration Fee Charges on tickets, Police Charging Review, Balance of Competencies review and the APPG review of secondary ticketing.

**As a mature,  
£4.6bn industry,  
it is time the  
sector stood on  
its own two feet.**



Live music  
Industry  
Venues and  
Entertainment