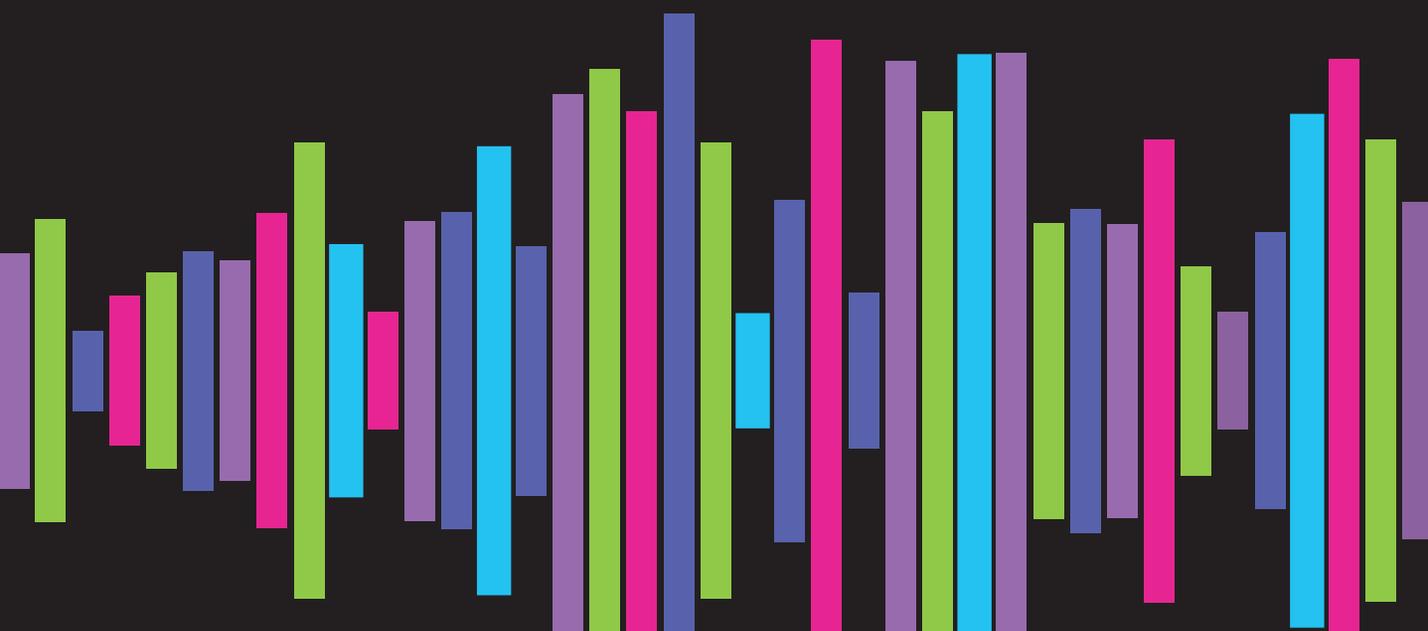


MEASURING MUSIC

SEPTEMBER 2014



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BY JO DIPPLE

UK Music's second annual economic study measures the contribution music makes to UK plc. To produce this report, we were entrusted with data on the performance of record labels, music publishers, the live industry, producers, managers, recording studios as well as musicians, singers, songwriters, composers and lyricists.

The music sector outperformed the rest of the British economy in 2013 by generating 9 per cent growth. Our overseas success is visible in exceptionally high export ratios. In sound and lyrics the British character is expressed with a resonance that bonds us to the rest of the world.

When examining the British music sector in 2013, three notable influences must be taken into account: The 2012 Olympic Games, the improving economic environment and the pressures on the recorded music market.

The Olympic Games prevented certain live music events from being staged in 2012. Re-staging of events in 2013, coupled with the return of Glastonbury and a pick-up in the economy added to an increase in contribution from the buoyant live music industry.

The music sector is not immune to the impact of events affecting the wider economy. When the world entered a recession in 2008 the effect on UK

consumer spending was significant. In the fourth quarter of 2008 total household spending fell in real terms for the first time since 1968. In May 2013, Mervyn King, the then Governor of the Bank of England, declared that a UK recovery was in sight. By mid-2013, consumer confidence had started to return. This coincided with the start of the UK's music festival season.

The pick-up in live music attendance last year might be regarded as a bellwether for general economic activity and consumer confidence. The corresponding growth in employment in the live music industry in 2013 had a significant effect on adding to the momentum behind the recovery.

Government's deregulatory approach with the Live Music Act, which came into force at the end of 2012, will also have helped feed the grassroots of the live music industry in 2013.

Any assessment of music needs to assume that success is based on investment in talent. Festivals are a great showcase for new acts, and many artists found their feet as the warm-up for a bigger name or were discovered on an emerging stage.

Record labels and music publishers continue to invest heavily in new music.

Their investment has kept the UK ahead of the competition. The recording industry remains foremost for a new band or musician trying to find a platform to express their creativity, market and make a living from their music. No artist plays an arena without first having had a hit record.

Together with music publishers, record labels have shown robust and determined enterprise, offering innovative music services, in particular what is offered online. There are tough challenges including how to combat piracy and limit access to unlicensed content. Agreeing fair terms for use of music rights by existing, emerging and new digital services remains critical. Record labels have continually risen to these challenges and remain the biggest investor in, and developer of, new music, the lifeblood for the sector's future.

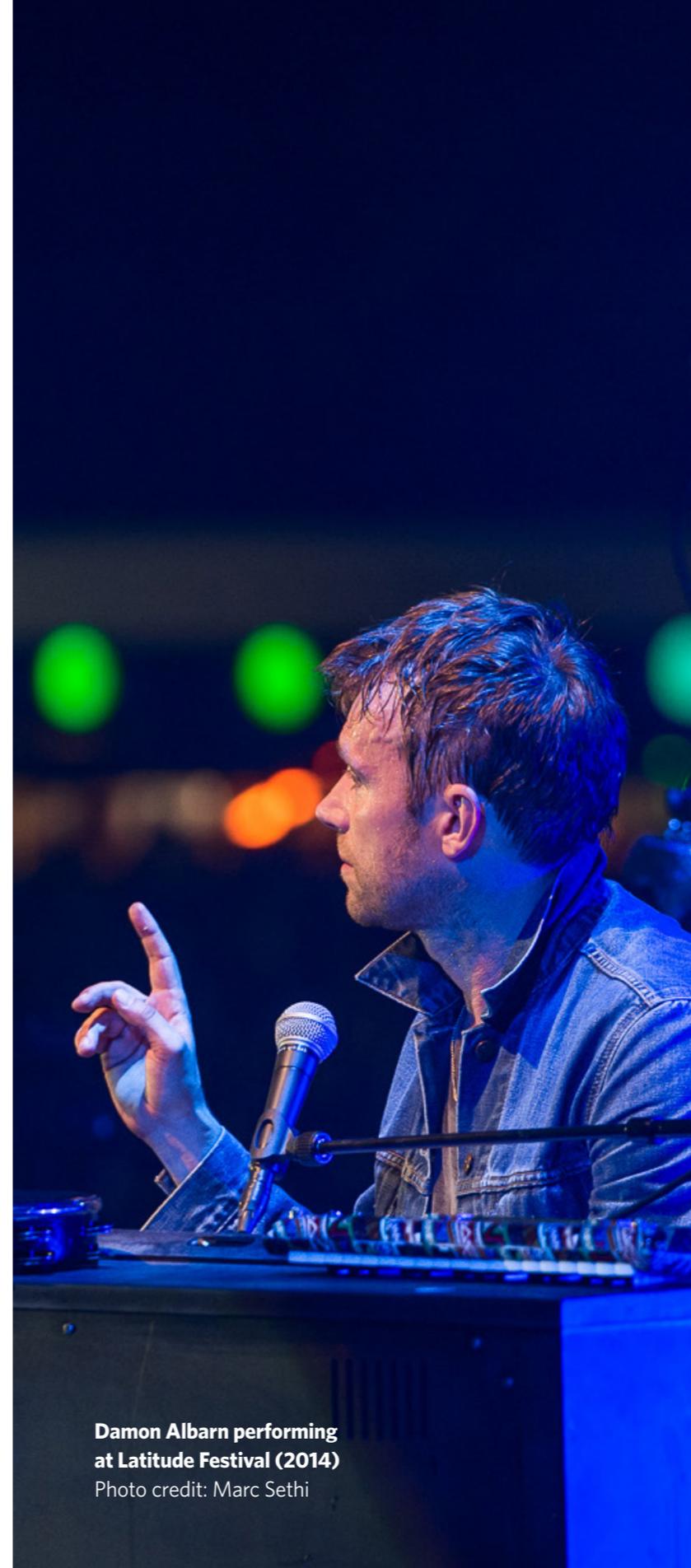
Our recommendations published alongside this report outline what steps the Government should take to ensure our music economy thrives.

When UK Music calls on Government to commit to a strong copyright framework in this country, in Europe and emerging markets, it is not for ideological reasons but for economic ones. Assistance in helping enforce our rights is not a choice. It is a

prerequisite for success. Copyright enables the work of creators and companies to be monetised. The licensing of these rights is the key tool to sustaining a successful industry which we value as contributing £3.8 billion to the UK economy.

Educating young people on digital consumption is also crucial. The latest OFCOM report shows 12-15 year olds are developing fundamentally different communication habits to those of older generations. Government and industry must work side-by-side to ensure there is a sustainable legal market for UK music in the future.

British music is a huge success story for this country. But what remains true, now as ever, is that the future of this sector depends on promoting and investing in our world-leading edge: the music that helps keep Britain great.



Damon Albarn performing at Latitude Festival (2014)
Photo credit: Marc Sethi

“

I often speak at events like this and talk about how Britain punches above its weight in the creative industries. But when it comes to music, that metaphor doesn't even come close to doing us justice. The UK accounts for less than one per cent of the global population, yet one in every eight albums sold anywhere in the world is by a British artist.

To put it another way, sales outstrip population by a factor of almost 14 to one. From One Direction to David Bowie, we're home to many of the most successful artists recording today. In six of the past seven years, the biggest-selling album worldwide has been by a British artist. And we're second only to US in terms of music exports.

This time last year a Russian official dismissed Great Britain as "A small island that no one listens to".

He was half right. We're a small island all right. But EVERYONE is listening to us."

The Rt Hon Sajid Javid Secretary of State for Culture, Media and Sport and Minister for Equalities at the Department of Culture, Media and Sport 1st September 2014 at the BPI AGM

KEY FINDINGS

TOTAL MUSIC INDUSTRY GVA CONTRIBUTION IS £3.8BN.

MUSIC EXPORTS CONTRIBUTED £2.2 BILLION TO THE UK ECONOMY. THIS IS NEARLY 60 PER CENT OF THE MUSIC INDUSTRY'S ENTIRE GVA - ALMOST TWICE THE NATIONAL AVERAGE.

OUR SECTOR OUTPERFORMED THE REST OF THE BRITISH ECONOMY GENERATING 9 PER CENT GROWTH (UK ECONOMIC GROWTH 1.7 PER CENT IN 2013 (ONS))

OVER 111,000 PEOPLE ARE EMPLOYED BY THE UK MUSIC INDUSTRY. THE VAST MAJORITY ARE INDIVIDUALS WORKING IN ITS CREATIVE HEART - COMPOSING, CREATING, RECORDING, AND SHAPING THE FUTURE OF MUSIC.

INTRODUCTION

Measuring Music is an annual report by UK Music to assess the impact of British music on the economy. This, the second year of publication, is a groundbreaking report which analyses the contribution of music in 2013.

We use bespoke methodology and questionnaires to help overcome certain failures in the way the national accounts capture economic data for our sector.

Over time, the annual *Measuring Music* report will be an established bible on the economic strengths of the sector and its key component parts in any given year.

With help from the ONS, DCMS, UKTI and the Creative Industries Council, we also hope to improve the way in which the national accounts measure British music. Our work could inform and guide other creative sectors who face similar data-collection challenges.

We define the core music industry, assess the same measures of economic contribution (employment, exports and GVA), and apply largely the same methodology to make these assessments as in Year 1. We review this definition, measures and methodology in this introduction.

UK Music adhered to principles of integrity and transparency throughout. Our report was peer reviewed by Oxford Economics.

DEFINITION OF THE CORE MUSIC INDUSTRY

We use the same definition of the core music industry in this report as we did in our first assessment of its economic contribution. The entities that are captured within this definition are united by their relationship to the commercial assets of the UK music industry. These commercial assets are:

- Commercial asset 1: a musical composition and/or lyrics (the notes on a page)
- Commercial asset 2: A (master) recording of a musical composition
- Commercial asset 3: A live musical performance
- Commercial asset 4: An artist him or herself (as a brand, reputation or image)

There are two kinds of relationship to these commercial assets that justify inclusion in the core of the music industry:

- **First**, economic activities that create these commercial assets. (An example is the creative process of composing, performing or recording music.)
- **Second**, economic activities whose primary focus is upon the steps necessary to bring these assets to a position where they are able to be distributed and transacted with consumers and businesses in one way or another.

TABLE 1: THEMATIC GROUPS WITHIN THE CORE MUSIC INDUSTRY

The commercial assets relate to one another in a typically sequential form. This is illustrated in the diagram below. Musicians performing in front of live audiences will typically be performing compositions that either they or another

artist have recorded, and which they or another composer or songwriter has written. In their exposition of commercial assets 1, 2, and 3, the artist can also develop their own brand i.e. commercial asset 4. The interactions between these commercial assets demonstrate that the music industry is an ecosystem: as it grows stronger in one area it grows stronger in others.

DIAGRAM 1: TYPICAL RELATIONSHIP BETWEEN COMMERCIAL ASSETS



Commercial Asset 1:
A musical composition – with lyric and/or melody (i.e. the notes on the page)



Commercial Asset 2:
A (master) recording of a musical composition



Commercial Asset 3:
A musical performance in front of a live audience



Commercial Asset 4:
An artist who has developed a brand/image capable of generating value - as a result of musical writing and/or performances

We group the entities that have these relationships with the commercial assets into the thematic groupings shown in the Thematic Groups table.

| THEMATIC GROUPING | ELEMENTS OF THE CORE |
|--|---|
| Musicians, Singers, Composers, Songwriters and Lyricists | <ul style="list-style-type: none"> Artists, Musicians, Singers Composers, Songwriters, Lyricists |
| Recorded Music | <ul style="list-style-type: none"> Record labels Online music distributors Design and manufacture of physical product and packaging |
| Live Music | <ul style="list-style-type: none"> Music festival organisers Music promoters Music agents Production services for live music Ticketing agents - the proportion of their activities involved with live music Concert venues and arenas - the proportion of their activities involved with live music |
| Music Publishers | <ul style="list-style-type: none"> Pop music publishing Printed music - Classical Grand rights |
| Music Representatives | <ul style="list-style-type: none"> Collecting societies Music managers Music trade bodies |
| Music Producers , Recording Studios and Staff | <ul style="list-style-type: none"> Music producers Recording studios and staff |

WHAT ARE WE MEASURING?

We apply the same metrics to measure the economic contribution of the core music industry in this report as in the first edition of this analysis: GVA, exports and employment.

METHODOLOGY

The methodology that has been developed and applied to assess the economic contribution of the core music industry is extensively described in the report that we published last year. This year, we have published a Methodological Statement, which is available on the UK Music website.

Due to unprecedented engagement by the music industry, we have significantly increased the number of survey responses and raw data that this analysis is based upon compared with last year. In particular, the number of surveys completed by musicians increased by 260 per cent, moving from 250 in 2013 to 900 in 2014. We complemented these 900 survey responses with anonymous responses from a number of accountants to leading musicians, which is a data source that we did not access last year. Moreover, our analysis of the live music industry crucially depends upon accessing ticketing data

and for the first time, we were able to draw upon ticketing data held by the BBC for live music events (e.g. the BBC Proms). We are grateful to all those who have shared their data with us to enable this analysis.

UK Music is pleased to make these methodological improvements and build upon Year 1. Not least as DCMS¹ acknowledged when publishing its latest Creative Industry Economic Estimates in January 2014 that “the industry and occupation codes do not allow the contribution of music to be satisfactorily identified in a separate category”. These weaknesses in public data continue to make it imperative that the music industry work together to produce more robust estimates of our economic contribution. As such robustness is a crucial building block in the kind of public policy that will best enable the UK to sustain its economic recovery and win ‘the global race’.

¹ https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/271008/Creative_Industries_Economic_Estimates_-_January_2014.pdf



Young Fathers performing at Latitude Festival (2014)
Photo credit: Cerys Lavin

RESULTS: WHAT HAVE WE FOUND?

3

Measuring Music finds that the British music industry generated £3.8bn in GVA in 2013 creating £2.2bn in exports and 110,000 jobs. The music industry grew by 9 per cent from 2012 to 2013 outperforming the rest of the economy by a factor of five. Music's economic contributions are shown in the table below in terms of GVA, exports and FTE employment.

2013 was a year of recovery for the UK economy. GDP growth gathered pace throughout the year, supported by growing consumer spending and a buoyant housing market. The table below shows that music contributed toward this increased consumer spending, especially live music, with our analysis finding that live music box office takings grew by 26 per cent between 2012 and 2013.

TABLE 2: ECONOMIC CONTRIBUTION OF CORE MUSIC INDUSTRY (2013)

| THEMATIC GROUPING | GVA £M | EXPORTS £M | EMPLOYMENT FTE |
|---|-------------|---------------|-------------------|
| Musicians and singers, composers, songwriters and lyricists | 1740 | 814 | 67,900 |
| Recorded Music | 618 | 283 | 8,510 |
| Live Music | 789 | 211 | 21,600 |
| Music Publishing | 436 | 562 | 1200 |
| Music Representatives | 80 | 266 | 2190 |
| Music Producers | 102 | 21 | 9600 |
| TOTAL | 3765 | 2158 | 111000 |

Music exports now equate to almost 60 per cent of music's GVA, nearly twice as large as the average ratio of exports to GDP across the economy. Moreover, music has always been an investment intensive industry. It is vital that spending on tomorrow's music talent is maintained if the economic success of music is to endure. Record labels and publishers invested more than £420m in 2013.¹

The UK music industry is more export intensive than the German economy, widely considered the export powerhouse of Europe. The exports of UK music are equivalent to 58 per cent of the industry's GDP contribution, while German exports equate to 51 per cent of German GDP.²

When DCMS³ last published their estimates of music's economic contribution, it was grouped, due to the inadequate structure of the Standard Industrial Classification (SIC) codes, along with 'performing and visual arts'. It attributed £4.6bn of GVA to this grouping. In contrast, we attribute £3.8bn of GVA to music alone. This is because many music businesses are not properly allocated to the SIC code used by DCMS/ONS due to international standards. Last year, UK Music provided a database of 9,435 record labels and music publishers to the ONS, who then checked them against their record, and less than 15 per cent were correctly allocated to the relevant SIC code.

We are pleased that DCMS has been citing the figures produced by us in our first version of this report and we look forward to working with DCMS and ONS to further improve measurement of music's economic contribution.

¹ This investment figure includes the spending of record labels on A&R, marketing and promotion as well as spend by music publishers on advances.

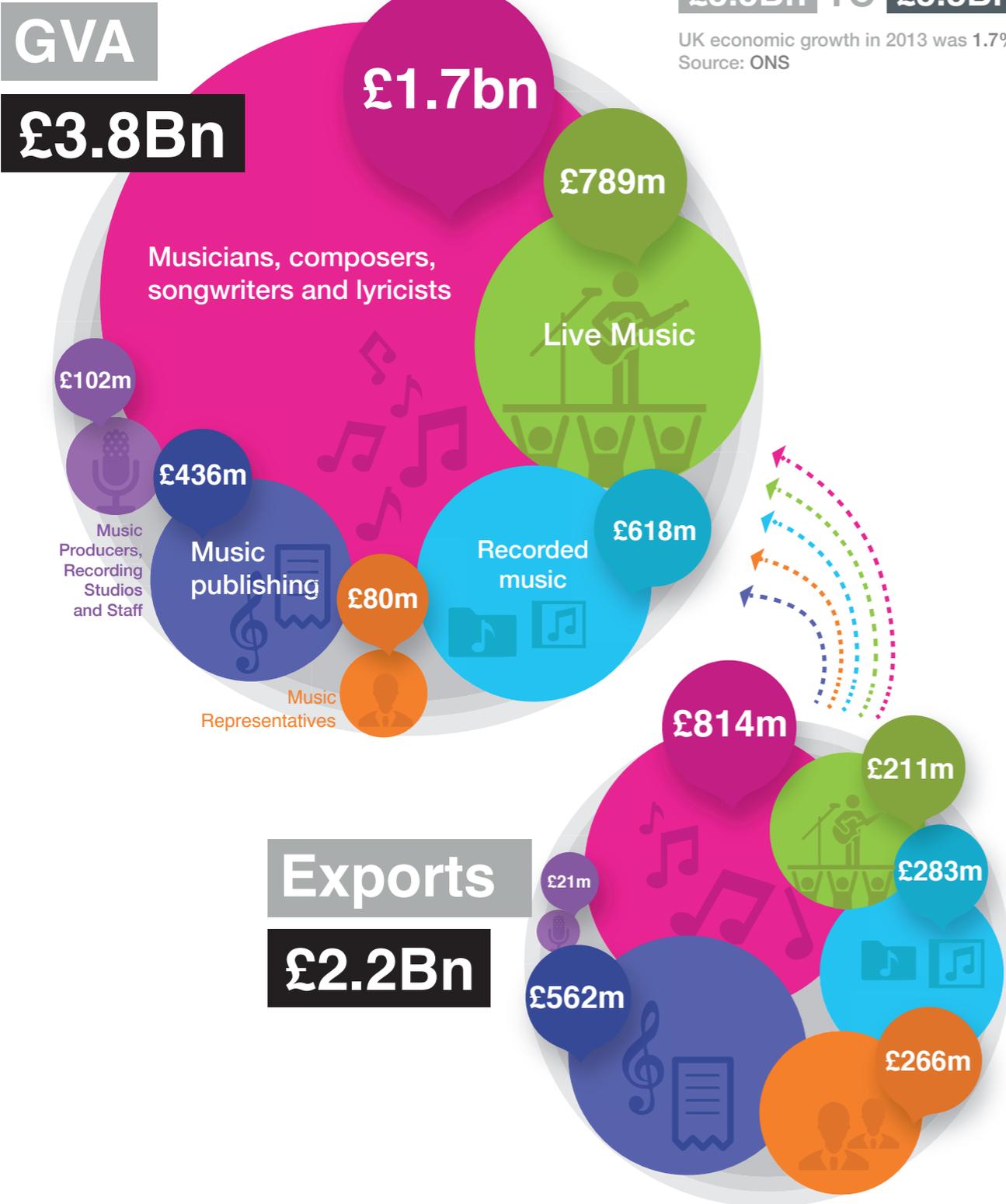
² World Bank

³ https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/271008/Creative_Industries_Economic_Estimates_-_January_2014.pdf

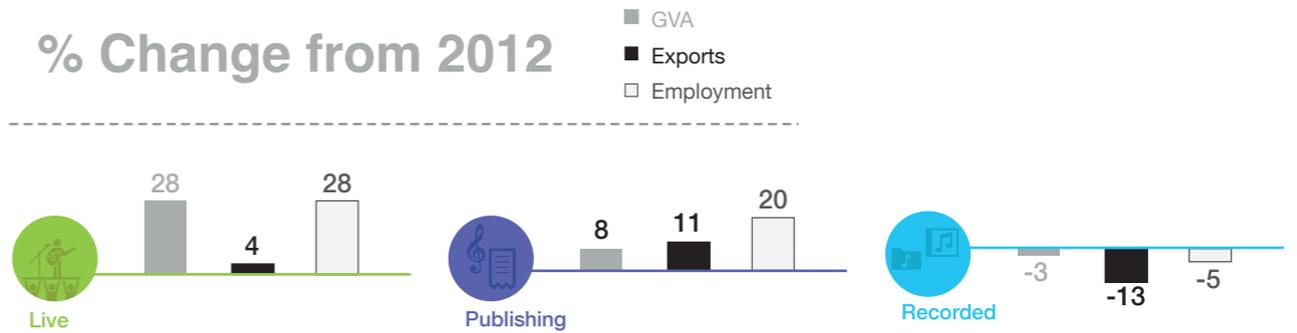
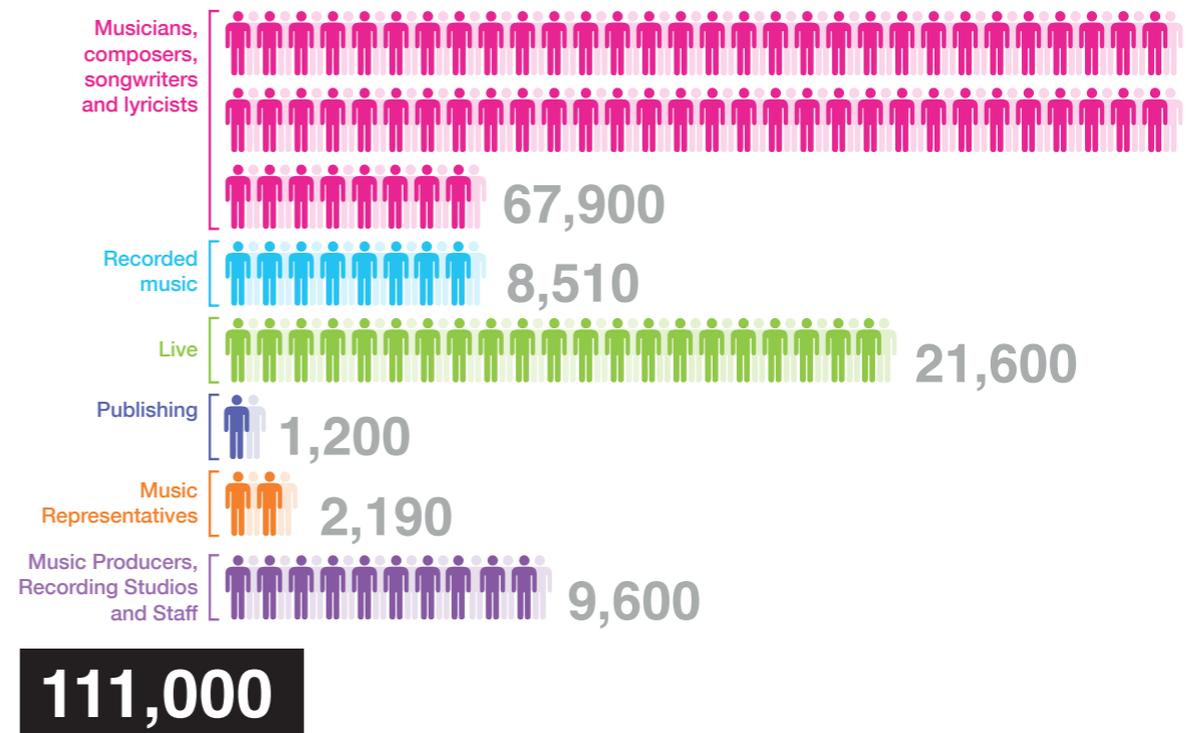
DIAGRAM 2: CONTRIBUTION OF CORE MUSIC INDUSTRY IN 2013

2012 - 2013
 Percentage Change in GVA = 9 per cent
 £3.5Bn TO £3.8Bn

UK economic growth in 2013 was 1.7%
 Source: ONS



Employment



YEAR-TO-YEAR COMPARISON: WHAT HAS CHANGED?

4

We will repeat this study each year to enable us to make year-to-year comparisons and over time analyse trends. However, the evidence base is so much improved from Year 1 of this study that it only makes sense to make year-on-year comparisons in respect of a limited number of thematic groupings.

TABLE 3: PERCENTAGE CHANGE IN ECONOMIC CONTRIBUTION OF CORE MUSIC INDUSTRY BETWEEN 2012 AND 2013 - WHERE COMPARABLE DATA IS AVAILABLE

| | GVA | Exports | Employment |
|--|-----|---------|------------|
|  Recorded Music | -2 | -13 | -5 |
|  Live Music | 28 | 4 | 28 |
|  Music Publishing | 8 | 11 | 20 |
| TOTAL | 9 | 9 | 31 |



CASE STUDY: Latitude

Latitude, with its innovative programming and stunning site design, creates a spectacular weekend for 35,000 people in Suffolk. The festival started in 2006, and is now one of the UK's leading music and arts festivals. This year Latitude headliners included The Black Keys and Damon Albarn.

In 2014 Latitude was awarded the Silver Level Award by Attitude is Everything and their Charter of Best Practice in recognition of the festival's ongoing commitment to access and inclusion. Latitude has developed a loyal deaf and disabled customer base, disabled ticket sales for Latitude Festival have increased year-on-year by 36 per cent, with ticket sales having tripled since 2009.



Image from Stock Library

RECORDED MUSIC

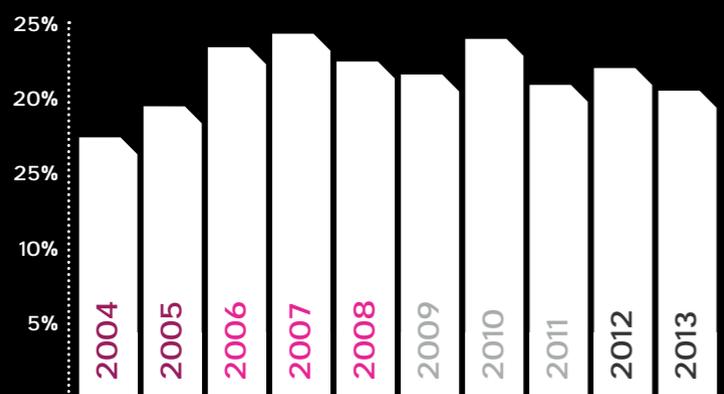
Major and independent labels make up the majority of this thematic group. Labels' domestic revenues increased slightly in 2013 – the first rise in over 4 years – and although overseas earnings fell, labels continue to make a healthy trade surplus (i.e. the difference between overseas income and overseas expenditure).

The growth for labels in 2013 came from digital formats, public performance revenue and sync income. Download revenue grew by 7.6 per cent and label income from streaming services increased by more than 40 per cent. These increased revenues helped to grow the GVA contribution of labels but falls to GVA attributable to categories other than labels - online music

distributors, designers and manufacturers of product and packaging - result in the thematic group of recorded music as a whole recording a slight GVA decline.

The commitment and willingness of labels to invest in new music and talent - artist and repertoire (A&R) - remains strong despite the undermining effects of piracy. This is shown in the consistent level of A&R investment in diagram 3. Labels remain the primary investor in new talent, with the industry consistently investing more than 40 per cent of turnover in A&R and marketing and promotion. Such investment helps to fuel growth in other sectors such as live and publishing, highlighting the interdependency of all facets of the music business on each other.

DIAGRAM 3: A&R SPENDING BY RECORD LABELS AS PROPORTION OF RECORD LABEL REVENUES



Source: BPI



Image from Stock Library

CASE STUDY: Strongroom

A recording studio complex established 30 years ago in what is now known as Tech City, Strongroom comprises four world-class studios, eight programming rooms, a popular bar/restaurant and a community of record labels, publishers, composers, production companies, managers, musicians and more.

While the revenues that are earned by the bar/restaurant are outside our definition of the core music industry, the diversification of a recording studio into the bar/restaurant space is indicative of the capacity for innovative uses of space shown by businesses within the music industry. Retail also falls outside our definition of the core but the way in which record stores have reinvented themselves in recent years, supported by Record Store Day and the resurgence in vinyl purchases known as 'the vinyl revival', also demonstrates this capacity. Pie and Vinyl in Southsea, for example, combines a record store and cafe specialising in pies, as the name suggests.

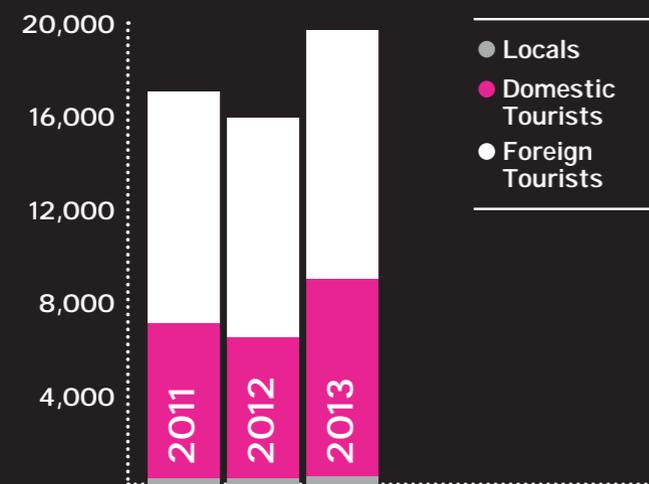
LIVE MUSIC

The British live music industry is a global leader – the O2 Arena in London has sold more music tickets in 2014 to date than any other venue in the world. The Phones 4U Arena in Manchester and Glasgow's SSE Hydro are also in the top three venues in the world by this measure.

Total attendance at live music events over these three years is shown in the diagram below. The more people attend live music, the larger the box office of live music and

the more that is spent when attending these shows, so growing attendance at live music events is closely correlated with an increased economic contribution from live music. The diagram indicates that attendance at live music events in 2013 may be seen as something of a bounce back to similar attendance levels achieved in 2011 after a falloff in 2012, a year when large venues were put beyond live music for a long period of the year due to the Olympics and Paralympics.

DIAGRAM 4: BREAKDOWN OF ATTENDANCE AT LIVE MUSIC EVENTS BY ATTENDEE TYPES ('000S)



Source: Oxford Economics Analysis

CASE STUDY:

Now That's What I Call Music!

Last year marked a very successful 30th anniversary for the NOW compilation series. Now That's What I Call Music! 86 sold over 1.1 million copies. It is not only the biggest selling compilation album of 2013, but also the biggest selling album of the year in the UK.

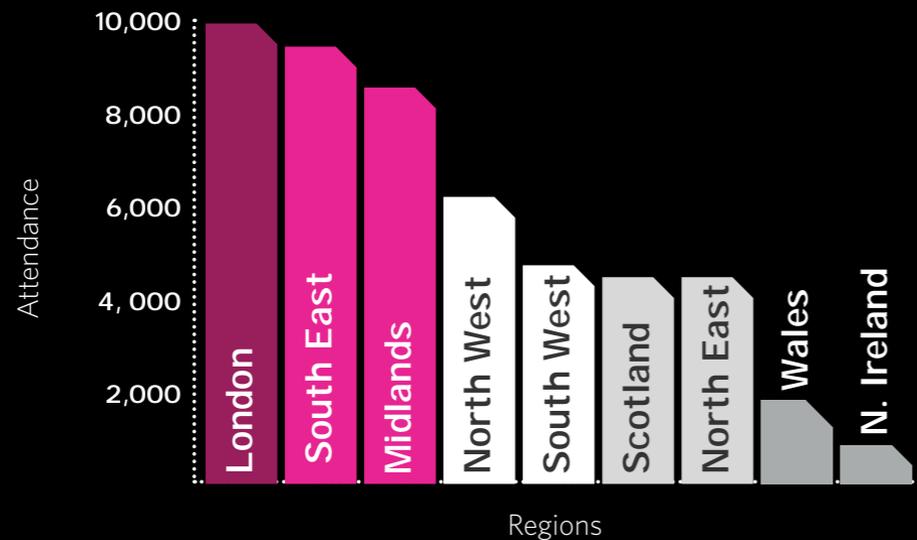
The three times a year series is an example of collaboration between record companies in gathering together the latest hits and providing them to fans. The Entertainment Retail Association (ERA) report that compilation album sales increased by almost 11 per cent between 2011 and 2013.

The NOW Music television channel has also recently launched. The channel plays current hits in the daytime and songs from the previous 80+ NOW compilations in the evenings. Summer 2014 has seen the release of the 88th edition of compilation series.

Image from Stock Library

Last year saw the return of Glastonbury and the full availability of Olympic venues for live music events. These large scale events help to explain the strong growth in live music that our analysis has revealed. We found that the total box office takings for live music events in the UK grew by 26 per cent during 2013 to over £1.2bn. The economic growth that this increased revenue creates is shared across the UK, as the diagram below shows that every region of the UK played host to a large number of live music events in 2013.

DIAGRAM 5: NUMBER OF LIVE MUSIC EVENTS BY UK REGIONS (2013)



Source: PRS for Music



Bombay Bicycle Club performing at Latitude Festival (2014)
Photo credit: Marc Sethi

MUSIC PUBLISHING

Employment by music publishers increased considerably over 2013. These jobs are in part sustained by continued growth in exports. This growth in exports has been encouraged by revenues from synch licensing to non-UK licensees increasing by 44 per cent. Payments to publishers from non-UK collecting societies also strongly increased between 2012 and 2013, further contributing to export growth, while the investments in songwriters, in the form of advances and other investments, increased by 1.2 per cent to £134m in 2013.



CASE STUDY: Sentric Music

Having launched in 2006 to develop a university project undertaken by founder and current CEO Chris Meehan, the firm is headquartered in Liverpool with offices across Europe. It prides itself on simplifying the process of registering and protecting copyrights worldwide to maximise publishing revenues and administers close to half a million copyrights thanks to their proprietary award winning software which was developed in house. The company caters for copyright holders across the scale; from singer/songwriters penning their first ever track, to million selling songwriters and also sub-publishes catalogues on a territory-by-territory basis. It has enjoyed particular success in synchronisation since the launch of their Music Services division in 2009 headed up by Simon Pursehouse which has seen active placement of their catalogue on adverts/TV/games/promos on some of the most recognisable brand/shows worldwide. The firm provide thousands of placements per month and with royalty collection in over 60 countries, including some of the most recognisable shows in the world, such Grey's Anatomy and CSI.

Sentric Music is a member of *PRS for Music*, and the Music Publishers' Association.

MUSIC REPRESENTATIVES

The increased survey response that supports this research reveals that the GVA contribution of managers was overstated in last year's report, while the export contribution of managers was understated. Both PPL and *PRS for Music* - the collecting societies covered by this category - collect royalties internationally that further add to these exports.



CASE STUDY: PPL

PPL is a society of record producers and performers. It licenses recorded music played in public or broadcast on the radio (including internet radio) or TV in the UK and then distributes the fees to its performer and record company members. In 2013, its licence fee income collected grew by 4 per cent from 2012 to £176.9m, while 86 per cent of total collections, £152.2m, were distributed to members. Collections from public performance increased even more strongly at 7 per cent growth to £69.5m, a strong performance greatly assisted by efforts to encourage businesses to voluntarily apply for licenses via targeted marketing.



CASE STUDY:

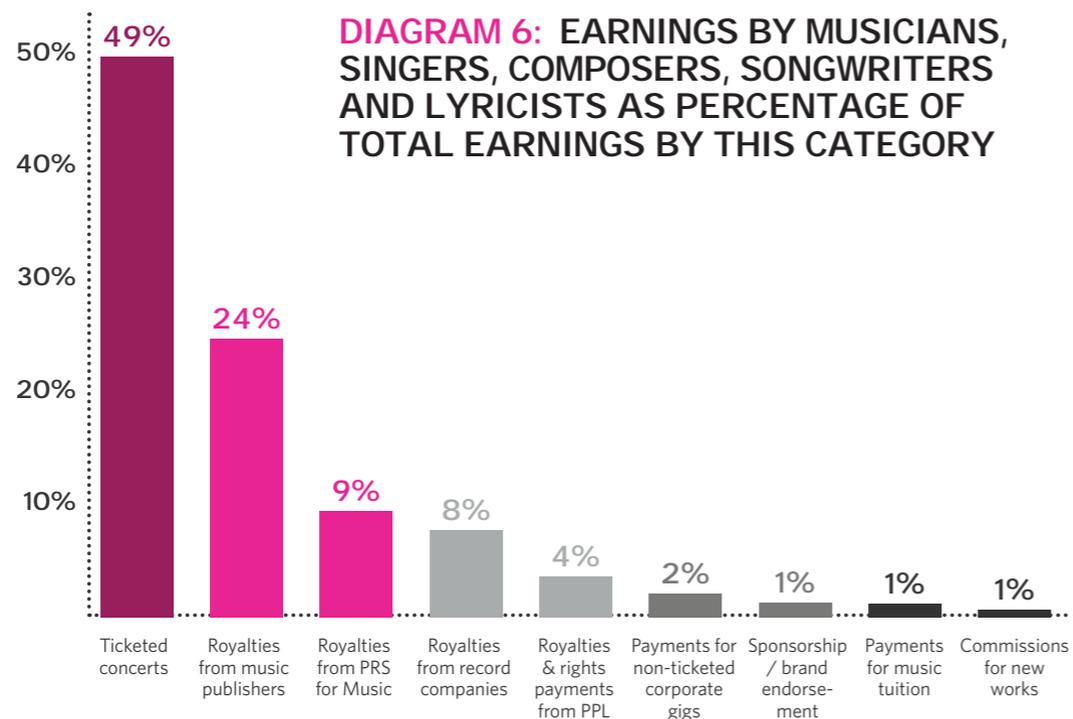
PRS for Music

PRS for Music, which carries out rights administration activities for both PRS and MCPS, licences rights on behalf of their songwriter, composers and music publisher members. In 2013, it achieved an increase in revenue of 3.7 per cent on 2012 to £665.7m, and an increase in our net distributable revenue of 4.1 per cent on 2012 to £596m. International revenue grew by 11.7 per cent (£21m) to a record £201.1m, exceeding £200m for the first time. This means that the society was able to celebrate a record breaking year in 2014, its centenary year.

MUSICIANS, SINGERS, COMPOSERS, SONGWRITERS AND LYRICISTS

The larger survey sample that we have secured this year has reinforced the importance of live music as an income source for this thematic group. This is illustrated in the diagram below, which shows that almost 50 per cent of all earnings for this thematic group in 2013

came via payments in association with ticketed concerts. But it should be noted that these figures are not weighted to the underlying population and may not, therefore, always be consistent with this population.



Source: UK Music survey
UK Music has produced additional information about earnings by music professionals, which is available online at www.ukmusic.org

CASE STUDY: Ed Sheeran

Born in West Yorkshire and raised in Suffolk, Ed Sheeran is fast becoming one of Britain's biggest stars on the world stage. After signing to Asylum/Atlantic Records UK in 2011, his label embarked on an international campaign to raise his profile and engage fans with his new music. His debut track 'The A Team' proved to be a huge success and reached multi-platinum status in the UK, US, Canada and Australia. Following a run of big singles, Sheeran's first album '+' went on to be the biggest-selling record from a British male artist for two years in a row in the UK. It earned him numerous awards including two BRITs and an Ivor Novello and helped to grow his international fanbase - reaching number one in Australia and hitting the top five on official charts in key territories across Europe and in the US.

In 2013 he toured North America with Taylor Swift's 'The Red Tour', playing 64 dates to legions of fans in packed arenas and stadiums across America. The shows provided another platform for Sheeran's music in the US and he went on to be nominated in the Best New Artist category at this year's Grammy Awards. 'x', Sheeran's sophomore album, has achieved even greater success. It spent eight consecutive weeks at the top of the UK Album Chart and Sheeran joins The Beatles, Adele and James Blunt as the only artists to hold this record this century. 'x' has also hit No.1 in the official charts in major territories around the world including the US, Germany and Australia, as well as peaking at No.1 on iTunes in 83 countries and receiving the highest ever amount of global album streams in one week on Spotify. Sheeran is embarking on a world tour in October.



Ed Sheeran
Image provided by
Warner Music Group

ACKNOWLEDGEMENTS



MEASURING MUSIC PUBLISHED SEPTEMBER 2014.

This report would not have been possible without the help and support of The Office for National Statistics (ONS) particularly the team at the Inter-Departmental Business Register (IDBR) and the team at the Virtual Microdata Lab (VML). We are also grateful for help and advice from:

- Department for Culture, Media & Sport
- Evidence and Analysis Unit
- Intellectual Property Office - Economics Team
- NESTA - Research Team
- Creative & Cultural Skills - Research Team

In addition, we are also extremely indebted to those who have provided confidential data and completed surveys which have informed this report.

UK Music extends thanks to Jonathan Todd for leading Year 2 of this economic analysis with the same diligence and skill as in Year 1.

The help and advice of all those listed above is reflected in the final methodological approach used in the report. The methodological statement for 2013 is available on the UK Music website.

Throughout this project, we received support from a wide range of music businesses, music trade associations and individuals who provided their datasets and intelligence which was essential to this analysis. They include the full membership of UK Music, The Featured Artists' Coalition (FAC) and the representatives of the Live Music Group.

We are united by our eagerness to best measure the economic contribution of our industry, which informs the aims and motivations of the research.

UK MUSIC MEMBERS

- Association of Independent Music (AIM)
- British Academy of Songwriters, Composers and Authors (BASCA)
- BPI
- Music Managers Forum (MMF)
- Music Producers Guild (MPG)
- Music Publishers Association (MPA)
- Musicians Union (MU)
- PPL
- *PRS for Music*

LIVE MUSIC GROUP

- Association of Independent Festivals (AIF)
- Association of Festival Organisers (AFO)
- Concert Promoters Association (CPA)
- Agents Association (AAGB)
- International Live Music Conference (ILMC)
- National Arenas Association (NAA)
- Production Services Association (PSA)

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