



15 April 2016

Consultation on revising the Standard Occupation Classification 2010 (SOC2010) – Office of National Statistics (ONS)

About UK Music

1. UK Music is the umbrella body representing the collective interests of the UK's commercial music industry, from songwriters and composers to artists and musicians, studio producers, music managers, music publishers, major and independent record labels, music licensing companies and the live music sector.
2. The UK music industry contributed £4.1 billion in GVA in 2014, growing by 5%. The sector is responsible for total export revenues of £2.1 billion and employs over 117,000 people.¹
3. UK Music exists to represent the UK's commercial music sector, to drive economic growth and promote the benefits of music to British society. The members of UK Music are listed in an annex.

General

4. UK Music welcomes the opportunity to contribute to this Consultation on revising the Standard Occupation Classification 2010 (SOC2010).
5. UK Music is committed to improving evidence on the economic, social and cultural impact of the music industry.
6. UK Music takes forward this commitment to evidence by:
 - Gathering industry data and undertaking research,
 - Supporting related research undertaken by others – in particular, through the Music Academic Partnership (MAP)², a collaboration between educational institutions and the UK Music membership,

¹ http://www.ukmusic.org/assets/general/Measuring_Music_2015.pdf

² <http://www.ukmusic.org/skills-academy/music-academic-partnership/>

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- Assisting and advising on research into the music industry, including to governmental and public bodies.
7. The UK music industry is leading the way on sectoral data collection. This is welcomed by the Government, given their acknowledgement of the limitations in their own data when reporting on creative industries economic estimates and capturing the impact of the music industry.³
 8. In providing a response to this consultation, UK Music trusts that the Office of National Statistics will be able to make informed decisions to the extent that any further proposals may impact the music industry.

Specific comments

9. UK Music has consulted upon and developed a definition of what constitutes the music industry. This definition is composed of the thematic groups illustrated in the table below. This table also contains the latest UK Music estimates on the number of FTE equivalent workers in each of these thematic groups.

UK Music's definition of the music industry and estimates of number of FTE workers in different thematic groups within this definition

Thematic group	Elements within thematic group	Number of workers per thematic group
Musicians and singers, composers, songwriters and lyricists	Musicians and singers, composers, songwriters and lyricists	69,300
Recorded Music	Record labels	8,520
	Online music distributors	
	Design and production of physical product and packaging	
Live Music	Music festival organisers	25,100
	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	Pop music publishing	1,200

³ See annex E

https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/494927/Creative_Industries_Economic_Estimates_-_January_2016.pdf

	Printed music – Classical	
	Grand rights	
Music Representatives	Collecting societies	2,300
	Music managers	
	Music trade bodies	
Music Producers , Recording Studios and Staf	Music Producer	10,900
	Sound Engineer	

10. The table reflects how the music industry understands itself. Yet only one of the thematic groups in the table above maps neatly on to SOC2010. In this instance, musician corresponds with SOC 3415.
11. We welcome SOC 3415 and hope that this grouping is retained in any SOC revision. The data that UK Music has been able to extract on this grouping via the Labour Force Survey (LFS) has been helpful, as an illustration of the utility of this SOC.
12. Whereas SOC2010 defines a system of occupations, the industry's understanding of itself is based more on sectors and sub-sectors, rather than occupations. For example, record labels and music publishers feature as part of thematic groupings in the UK Music definition yet a range of different occupations will feature within a typical record label or music publisher.
13. In some cases, these occupations will be consistent with more general occupation categories (e.g. accountant, lawyer). There are, however, recognised specialisms within these general categories that apply within the music industry (e.g. music industry accountant, music industry lawyer).
14. Whilst this is not data that UK Music has yet been able to gather, if we were to split down employment within our thematic groups in accordance with the occupations that make up these groups, then we would be looking at smaller employment estimates for each of these occupations than those reported in the table above.
15. We understand that occupations need to clear a threshold in terms of the number of workers within them to secure their own SOC code. We understand that this threshold is 10,000 workers.
16. If the numbers in the table above were to be further broken down by the occupations contained within each group, it is possible that musician (SOC 3415) is the only occupation in the music industry that clears the threshold necessary to justify its own SOC code.
17. That said, the numbers that UK Music reports on music producers and sound engineers might be considered sufficient to justify a SOC. This would be something that UK Music would support.

18. UK Music is prepared to engage with ONS and other relevant public bodies and stakeholders to secure improvements that are possible within the SOC framework. Given the importance of music to the UK's economy, social wellbeing and cultural life, we would suggest that finding some way to make these improvements is in the public interest and would assist policy making greatly.
19. As testament to the positive regard in which UK Music's research is held and UK Music's willingness to work collaboratively with others, UK Music was recently invited to present on our research programme to a roundtable organised at the European Commission (DG Education and Culture). This roundtable looked at public data available across Europe on music.
20. The problems that UK Music has experienced with public data having a limited correspondence with how our industry sees itself are replicated across Europe. If we had more robust public data, we would be increasingly likely to have better targeted public policy, which, in turn, would lead to stronger economic performance. Across Europe, we are falling short in this regard whilst all our public data sits within the same existing international classification systems.
21. In addition to working with UK Music and stakeholders in the UK, we would encourage ONS to work with international partners to improve statistics on the music industry. UK Music's recent engagement with the European Commission encourages us to feel that there is an appetite across Europe to take forward this shared working to address a common challenge.

Annex

UK Music's membership comprises of:-

- AIM – Association of Independent Music - representing over 850 small and medium sized independent music companies.
- BASCA - British Academy of Songwriters, Composers and Authors – BASCA is the membership association for music writers and exists to support and protect the professional interests of songwriters, lyricists and composers of all genres of music and to celebrate and encourage excellence in British music writing
- BPI - the trade body of the recorded music industry representing 3 major record labels and over 300 independent record labels.
- FAC – The Featured Artists Coalition – the voice of the featured artists.
- MMF - Music Managers Forum - representing 425 managers throughout the music industry.
- MPG - Music Producers Guild - representing and promoting the interests of all those involved in the production of recorded music – including producers, engineers, mixers, re-mixers, programmers and mastering engineers.

- MPA - Music Publishers Association - with 260 major and independent music publishers in membership, representing close to 4,000 catalogues across all genres of music.
- Musicians' Union representing 30,000 musicians.
- PPL is the music licensing company which works on behalf of over 90,000 record companies and performers to license recorded music played in public (at pubs, nightclubs, restaurants, shops, offices and many other business types) and broadcast (TV and radio) in the UK.
- PRS for Music is responsible for the collective licensing of rights in the musical works of 114,000 composers, songwriters and publishers and an international repertoire of 10 million songs.
- UK Live Music Group, representing the main trade associations and representative bodies of the live music sector

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