WISH YOU WERE HERE
2017
THE CONTRIBUTION OF LIVE MUSIC TO THE UK ECONOMY
INTRODUCTION

As the new chief executive of UK Music, I am delighted to introduce Wish You Were Here 2017.

By collating a huge amount of ticketing and other data, this report provides an unrivalled insight into live music in every UK region.

I am passionate about music and the way it can enrich people’s lives and make a huge contribution to our national culture.

This year’s report reveals more people than ever are enjoying live events and that music tourism is responsible for a record contribution to our economy.

But the data also shows some of the challenges we face, particularly if we are to make sure our smaller venues thrive just as successfully as our big arenas.

Overall, the hard evidence shows that live music is creating more jobs and revenue and attracting more tourists right across the UK.

I hope that politicians and policy makers reading this report will see the huge boost that live music gives to our economy in every part of the UK.

I would like to thank all our members and everyone who helped us compile this year’s Wish You Were Here report, particularly the UK Live Music Group and the fantastic Paul Latham at Live Nation.

And I would also like to pay tribute to the thousands of grassroots and smaller venues who filled in questionnaires to ensure the report is the best and widest possible reflection of the live music industry.

Armed with this data, I hope that you will join us in using the information to make the best possible case for nurturing and supporting the continued growth of live music in the UK.

Because this is the deal: live music in Britain is a tremendous success story, but we cannot afford to take that fact for granted. That’s why we must fight hard to preserve the venues that are the lifeblood of the industry.

Think how many of our global stars and music legends owe their career to the start to that a grassroots venue was able to provide. With every venue that closes, we remove a stage and an opportunity for the stars of the future.

So, if you value live music and what it brings to our country, you have to support action now to protect it and help it to grow.

And finally I would urge everyone to go to a gig, support your local venue and local artists, back your local festival and be part of Britain’s incredible live music success story.

To find out more about the work of UK Music, including on Government policy, education and skills, equality and diversity, apprenticeships, copyright protection, economic and sector research, and career paths into music, go to: www.ukmusic.org.
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## UK Live Music 2016 in Numbers

<table>
<thead>
<tr>
<th>Stat</th>
<th>Number</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total audience that attended live music events in the UK in 2016</td>
<td>30.9 million</td>
<td>+12%</td>
</tr>
<tr>
<td>Total concert attendance in the UK in 2016</td>
<td>27 million</td>
<td>+13%</td>
</tr>
<tr>
<td>Total festival attendance in the UK in 2016</td>
<td>3.9 million</td>
<td>+6%</td>
</tr>
<tr>
<td>Local residents that attended local music events in the UK in 2016</td>
<td>18.4 million</td>
<td>+7%</td>
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</table>

## Music Tourism in Numbers 2016

<table>
<thead>
<tr>
<th>Stat</th>
<th>Amount</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total direct and indirect spend generated by music tourism in the UK</td>
<td>£4 billion</td>
<td>+11%</td>
</tr>
<tr>
<td>Amount spent directly by music tourists</td>
<td>£2.5 billion</td>
<td>+9%</td>
</tr>
<tr>
<td>Music tourists in 2016</td>
<td>12.5 million</td>
<td>+20%</td>
</tr>
<tr>
<td>Overseas music tourists in 2016</td>
<td>823,000</td>
<td>+7%</td>
</tr>
<tr>
<td>Full time jobs sustained by music tourism in 2016</td>
<td>47,445</td>
<td>+22%</td>
</tr>
<tr>
<td>Average spend by overseas music tourists in the UK in 2016</td>
<td>£850</td>
<td>+1%</td>
</tr>
<tr>
<td>Box office spend on tickets by music tourists in 2016</td>
<td>£656 million</td>
<td>-19%</td>
</tr>
<tr>
<td>Total box office spend on tickets by overseas music tourists in 2016</td>
<td>£45 million</td>
<td>-20%</td>
</tr>
</tbody>
</table>
FOREWORD

No-one does live music like the UK. From global events like Glastonbury to new artists playing to a handful of people in a bar, music is in our cultural DNA.

Artists ranging from Adele to Coldplay to Skepta drew more than 30 million people to live music concerts and festivals in the UK last year.

Four out of ten people going to those events were music tourists who generated £4 billion in spending – up 11% on last year and a testament to the success of the industry.

I congratulate UK Music for their excellent work in bringing the industry together and shining a light on the vital contribution that live music makes to our economy.

The findings in UK Music’s Wish You Were Here report spell out that contribution not just to major cities, but also to the economies of small towns right across the country.

The report outlines some of the challenges faced by smaller venues. This is an area where the Government has helped by changing planning regulations to help protect them.

The Government has legislated to clean up the secondary ticketing market and we will continue to take on those touts who use unfair means to deny concert goers.

We also want to continue working with UK Music and the industry to boost diversity and social mobility. The music industry should be able to draw on the widest possible range of talent.

Music and the creative industries are central to our post-Brexit future. Live events in the UK draw visitors from across the globe to spend their money here. The huge popularity of our artists overseas is one of our greatest export successes.

Our musicians are ambassadors for Britain and help us show the world that we are an optimistic and open country.

I look forward to continuing working with UK Music and I am very grateful for their brilliant work.

It’s been a record year for live music in the UK. A staggering 30.9 million people saw their favourite artists live - everywhere from the tiny back room of a pub to a huge stadium gig.

That’s a massive 12% leap on the total 27.7 million total audience in 2015 and means that the equivalent of half the country enjoyed at least one live music event last year.

For the first time, the total spending generated by concerts, festivals and other live events hit almost £4 billion as music tourism shot up 11% on the previous year.

And, we saw the total number of jobs created in 2016 rise by 22% to 47,445. Our live music industry is a success story and we’re right to shout about it.

But it’s not just about the jobs, the tourists and the tremendous shot in the arm that live events give the UK economy.

It’s about the ability of live shows to unite and uplift people, especially those left grieving and heartbroken after the terrible events that saw terror attacks in Manchester and in London.

I was proud of what my Live Nation team in conjunction with fellow promoter SJM achieved in such a short space of time in the One Love Manchester benefit concert that brought 50,000 people together. The event was viewed by tens of millions of people around the world, and showed the city’s, unity, love and resilience – and the healing power of music.

This report reveals how stadia and larger venues around the country are hosting more live music events which is brilliant news. But we need to be wary that many of our smaller music venues including grassroots are shutting down or struggling for survival.

All our greatest acts started out in smaller venues and these places are a vital part of the ecosystem of our industry. If we lose them, we risk losing the UK stars of the future.

That wouldn’t just be a devastating blow to our artistic and culture scene, it would leave a hole in our economy.

As this report shows, we are rightly proud of live music in the UK and all the fun and joy it gives to millions.

The regional breakdown of the figures shows how important these events are right across the UK - not just in the major cities.

There are undoubted challenges ahead - whether that’s the threat to local venues through planning, licensing or tax issues, or the wider uncertainty surrounding Brexit and its impact on our sector.

The key to our continued success that we celebrate in this report will be rising to those challenges and standing up for the millions of people who love what we do.

Be bold, be creative, be happy, be the very best we can be!
A WORD FROM UK MUSIC CHAIRMAN

When we produced our first Wish You Were Here report in October 2013, Miley Cyrus’ Wrecking Ball was Number One and the Prime Minister David Cameron was promising a Britain “for the many not the few”.

A lot has changed since then, not least in the UK’s live music industry.

We now collect more data than ever from a record number of live events to build up what we hope is an invaluable insight into the live music scene across our nations and regions.

All music makes an overwhelming contribution to life and culture in this country of ours, especially at a time when the social wounds from recent events are fresh in our minds and in need of comfort and healing.

When it comes to live music and the number of music tourists, there has been a tremendous 76% rise from nine million in 2013 to 12.5 million visitors in 2016.

Their contribution to the economy is huge. In 2013, music tourists spent a total of £2.8 billion directly on tickets and indirectly on purchases like hotel rooms and transport.

That figure soared in 2016 to £4 billion – the equivalent of £850 per head for overseas visitors.

The number of jobs sustained by music tourism also continues to grow strongly. Last year, that total hit a new high of 47,445 – a 41% increase on the 2013 figure of 33,509.

Our live music industry has led the way in attracting visitors to the UK and our top performers continue to generate revenue and jobs in the UK.

Our aim at UK Music is to help foster a climate that will see that success continue with an ever increasing number of live events.

There is no room for complacency because we face significant challenges ahead. That’s why we will be pressing the Government on a number of key issues.

We need to do more to protect smaller venues, many of which are fighting for survival.

Another top priority will be getting the best possible Brexit deal for every sectors of the music industry.

We will fight to make sure that UK artists do not face barriers when they tour abroad and that the £2.2 billion the industry generates in exports is protected and helped to grown.

We will continue to push for a statutory “agent of change” and fight unfair rules, taxes and licensing changes that threaten live music venues.

We will also press for greater diversity, more apprenticeships and tax credits for the music industry, as well as the right for those self-employed in the music industry to get the right to shared parental leave.

I hope this report will convince you just how important live music events are - not only because of the huge audiences they attract, but also because of their vital economic importance to the UK.

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GRASSROOTS AND SMALLER MUSIC VENUES

Music Venue Trust is committed to ensuring the UK has an effective venue ladder which helps UK artists progress through the live sector, from the Grassroots Music Venues (GMV) we champion through the Small Music Venues (SMV) and on through concert halls, arenas and stadiums.

Without significant, ongoing support onto the lowest rung of that ladder to enable young artists to take their first tentative steps on great local stages, the UK music industry will struggle to produce the Adelies, Coldplays and Ed Sheerans of the future.

2016 was a landmark year for the fightback to protect, secure and improve GMV in the UK.

For the first time in ten years, the number of GMVs operating in London stabilised; the capital finished the year with the same number of spaces for new and emerging talent as at the start of the year, halting a 15-year decline in the number of spaces. This picture of a more stable sector was reflected across the UK, with regions reporting small but significant increases in audiences in the grassroots and small music venue sector.

That turnaround has been achieved by effective partnerships and specifically relies upon the partnership between UK Music and Music Venue Trust when it comes to evidence and research. Our work together is enabling us to accurately map activity in these venues in reports like Wish You Were Here and to tell the story of the importance of GMV to the whole ecology of the live music sector.

Understanding artists and audiences in these venues is a developing piece of work which supports us in building the case for the legal, licensing and economic framework that these venues need to thrive. The more we increase and deepen our knowledge and understanding of these venues, the more able we are to demand the support they need.

We look forward to working with UK Music to further develop specific information about this vital sector so that we can fully understand the artists’ journey; from the first faltering step on their local stage to the headline slot at Glastonbury, from the Cavern Club to the Hollywood Bowl.

“Throughout my career I’ve been lucky enough to play in venues of all different shapes and sizes, from tiny clubs to massive stadiums all over the world. Without the grassroots clubs, pubs and music venues my career could have been very different. I support Music Venue Trust because artists need places to start out, develop and work on their craft and small venues have been the cornerstone for this. If we don’t support live music at this level then the future of music in general is in danger.” - Sir Paul McCartney

UK Music is the headline sponsor of Venues Day 2017. For more information go to www.musicvenuetrust.com.
### Smaller Music Venues' in Numbers

**6.2 Million**
Total audience at smaller music venues in 2016

**£367 Million**
Total spend generated by music tourists visiting small venues in the UK in 2016

**1.67 Million**
Tourist visits to smaller venues in 2016

**£202 Million**
Direct spend generated by music tourists visiting smaller venues

**107,000**
Visits to smaller venues from overseas music tourists

### London Topline Figures for Smaller Music Venues

**1.3 Million**
Total audience at smaller music venues in 2016

**343,000**
Tourist visits to smaller venues in 2016

**£65 Million**
Total spend generated by music tourists visiting smaller venues

**15,000**
Visits to smaller venues from overseas music tourists

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### Grassroots Music Audience in Numbers

<table>
<thead>
<tr>
<th>Range</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under £5</td>
<td>7.5%</td>
</tr>
<tr>
<td>£5 - £10</td>
<td>19.0%</td>
</tr>
<tr>
<td>£10 - £15</td>
<td>21.2%</td>
</tr>
<tr>
<td>£15 - £20</td>
<td>20.9%</td>
</tr>
<tr>
<td>£20 - £25</td>
<td>13.2%</td>
</tr>
<tr>
<td>£25 - £30</td>
<td>9.0%</td>
</tr>
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<td>£30 - £35</td>
<td>4.0%</td>
</tr>
<tr>
<td>£35 - £40</td>
<td>2.4%</td>
</tr>
<tr>
<td>£40 - £50</td>
<td>1.9%</td>
</tr>
<tr>
<td>£50+</td>
<td>1.0%</td>
</tr>
</tbody>
</table>

On a typical night at a grassroots/small music venue, please estimate how much you spend on food/drink inside the venue:

<table>
<thead>
<tr>
<th>Range</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under £5</td>
<td>28.9%</td>
</tr>
<tr>
<td>£5 - £10</td>
<td>24.8%</td>
</tr>
<tr>
<td>£10 - £15</td>
<td>19.6%</td>
</tr>
<tr>
<td>£15 - £20</td>
<td>11.5%</td>
</tr>
<tr>
<td>£20 - £25</td>
<td>5.9%</td>
</tr>
<tr>
<td>£25 - £30</td>
<td>4.3%</td>
</tr>
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<td>£30 - £35</td>
<td>2.1%</td>
</tr>
<tr>
<td>£35 - £40</td>
<td>0.8%</td>
</tr>
<tr>
<td>£40 - £50</td>
<td>1.2%</td>
</tr>
<tr>
<td>£50+</td>
<td>0.9%</td>
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</tbody>
</table>

On a typical night at a grassroots/small music venue, please estimate how much you spend on food/drink outside the venue (on your way to or after the gig, including in pubs, restaurants, take-aways, shops and off-licences):

<table>
<thead>
<tr>
<th>Range</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>Under £5</td>
<td>28.9%</td>
</tr>
<tr>
<td>£5 - £10</td>
<td>24.8%</td>
</tr>
<tr>
<td>£10 - £15</td>
<td>19.6%</td>
</tr>
<tr>
<td>£15 - £20</td>
<td>11.5%</td>
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<tr>
<td>£40 - £50</td>
<td>1.2%</td>
</tr>
<tr>
<td>£50+</td>
<td>0.9%</td>
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</tbody>
</table>

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*Data provided from 2017 survey conducted by Music Venue Trust: Grassroots Music Venues are vital for incubating new and emerging talent. For more information visit www.musicvenuetrust.com*
MUSIC TOURISM IN REGIONS
EAST OF ENGLAND

TOTAL DIRECT AND INDIRECT SPEND GENERATED BY MUSIC TOURISM IN THE EAST OF ENGLAND

Total: £253 MILLION
Concerts: £140 MILLION
Festivals: £114 MILLION

NUMBER OF MUSIC TOURISTS IN THE EAST OF ENGLAND

Total: 597 Thousand
Concerts: 435 Thousand
Festivals: 161 Thousand

AMOUNT SPENT DIRECTLY BY MUSIC TOURISTS IN THE EAST OF ENGLAND

Concerts: £90 Million
Festivals: £74 Million

NUMBER OF FULL TIME JOBS SUSTAINED BY MUSIC TOURISM IN THE EAST OF ENGLAND

Total: 3,072

PROPORTION OF LIVE MUSIC AUDIENCES THAT ARE MUSIC TOURISTS IN THE EAST OF ENGLAND

Total: 41%
Concerts: 30%
Festivals: 11%

EAST OF ENGLAND

Popular festivals like Latitude at Henham Park and V at Chelmsford lured almost 600,000 music tourists to the region in 2016. The crowds were up 8% on the previous year as visitors spent £253 million in the East of England, helping sustain 3,072 jobs.

Venues in Norwich like the Arts Centre, the Waterfront and the University of East Anglia drew top live acts to the city. Harlow, Bedford and Southend also helped boost the number of visitors to the region.

The award-winning Secret Garden Party in Cambridgeshire is set to go out with a bang this summer after 15 years in the festival calendar, while the Cambridge Folk Festival continued to pull in the crowds and attract talent from across the world more than 60 years after it started.
### EAST MIDLANDS

**TOTAL DIRECT AND INDIRECT SPEND GENERATED BY MUSIC TOURISM IN THE EAST MIDLANDS**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>£194 million</td>
</tr>
<tr>
<td>Concerts</td>
<td>£79 million</td>
</tr>
<tr>
<td>Festivals</td>
<td>£115 million</td>
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</table>

**NUMBER OF MUSIC TOURISTS IN THE EAST MIDLANDS**

<table>
<thead>
<tr>
<th>Type</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>553,000</td>
</tr>
<tr>
<td>Concerts</td>
<td>400,000</td>
</tr>
<tr>
<td>Festivals</td>
<td>153,000</td>
</tr>
</tbody>
</table>

**AMOUNT SPENT DIRECTLY BY MUSIC TOURISTS IN THE EAST MIDLANDS**

<table>
<thead>
<tr>
<th>Type</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>£122 million</td>
</tr>
<tr>
<td>Concerts</td>
<td>£50 million</td>
</tr>
<tr>
<td>Festivals</td>
<td>£72 million</td>
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**NUMBER OF FULL TIME JOBS SUSTAINED BY MUSIC TOURISM IN THE EAST MIDLANDS**

<table>
<thead>
<tr>
<th>Type</th>
<th>Number</th>
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</thead>
<tbody>
<tr>
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<td>2,589</td>
</tr>
<tr>
<td>Concerts</td>
<td>1,134</td>
</tr>
<tr>
<td>Festivals</td>
<td>1,455</td>
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**PROPORTION OF LIVE MUSIC AUDIENCES THAT ARE MUSIC TOURISTS IN THE EAST MIDLANDS**

<table>
<thead>
<tr>
<th>Type</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Total</td>
<td>42%</td>
</tr>
<tr>
<td>Concerts</td>
<td>30%</td>
</tr>
<tr>
<td>Festivals</td>
<td>12%</td>
</tr>
</tbody>
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**EAST MIDLANDS**

Live music events generated £194 million for the region—a 19% increase on the previous 12 months.

Now in its 14th year, the annual Download festival attracted rock fans from across the world to the three-day event in Donington Park.

Packing out venues ranging from Nottingham’s Splendour Festival in the beautiful surroundings of Wollaton Park to Shambala in Northamptonshire and the Bootleg Ball at Butlins in Skegness, the number of music tourists surged by an amazing 53% to 553,000. A total of 42% of the audience was made up of visitors from outside the region.

The number of music tourism jobs supported by live music in the East Midlands rose by 28% to 2,589, offering a welcome boost to the regional economy.

The Motorpoint Area in Nottingham hosted some of the biggest live acts, while the city’s Royal Concert Hall and Rock City guaranteed a broad range of live music events.

Venues in Derby, Leicester and Northampton also continued to draw visitors to the region.
The money generated by live music events in the capital crashed through the £1 billion barrier in 2016 after a 6% rise on the previous 12 months.

The number of music tourists also soared by 13% to 3.6 million, helping support 8,615 jobs – a 14% rise on 2015.

The capital is host to an array of live music venues such as the Jazz Café, Ronnie Scott’s Jazz Club, The Lexington and arenas like the O2 and the Royal Albert Hall.

London’s long list of successful festivals includes Lovebox, Wireless and Field Day, as well as the British Summer Time gigs in Hyde Park.

Additions to the festival calendar include OnBlackheath and Citadel in Victoria Park go from strength to strength.

And, the Afropunk Festival at the Printworks promised to add to the range of offerings with a weekend of diversity and inclusivity.

Ministry of Sound CEO Jonathan Bevan said: “After 25 years, Ministry of Sound Club is going from strength to strength. Our visitor numbers are up 30% over the past 5 years with music tourism making a significant contribution to this growth. Over 300,000 avid club goers now attend the Club every year and we proudly host over 200 events. Our experience demonstrates the growth the live music sector will undoubtedly continue to bring to London.”
The number of music tourists to the region rose by 20% in 2016 to 259,000. The influx of visitors to the North East helped support 728 jobs in the North East – up 21% on the previous 12 months.

Seven out of ten in live music audiences came from within the region, flocking to popular venues including the Sage in Gateshead and its Summer Tyne Americana Festival.

The Northern Electric Festival made its debut in 2016, showcasing the North East’s electronic music scene at venues across Newcastle’s Ouseburn Valley including the Tyne Bar and the Ship Inn.
LIVE MUSIC · WISH YOU WERE HERE

The Liverpool International Music Festival (ILMF) in Sefton Park — one of the biggest free music events in Europe — was among the top attractions. Thousands also flocked to Manchester’s Parklife Festival and Liverpool Sound City.

Fans come from across the globe to Liverpool’s Cavern Club to see where The Beatles started out in the early 1960s.

Record producer Steve Levine said: "While Liverpool in 2017 is busy celebrating the legacy of 50 years of Sgt. Pepper, the city, and LIMF especially, is also looking forward to the next generation of songwriters, artists and producers with exciting new talent."
Music tourism grew by 5% in 2016 to generate £88 million in revenue for Northern Ireland. The number of music tourists rose by 14% to 284,000, helping support 1,220 jobs – up 18% on 2015.

The popular Belsonic festival celebrates its tenth anniversary this year with a move to a new location at Ormeau Park in Belfast.

With events ranging from big affairs like the The Tennent’s Vital festival in Belfast to small gigs in the bars of Bangor and Ballymena and Derry, there is always plenty on offer in Northern Ireland for live music fans.
SCOTLAND

TOTAL DIRECT AND INDIRECT SPEND GENERATED BY MUSIC TOURISM IN SCOTLAND

<table>
<thead>
<tr>
<th></th>
<th>Total</th>
<th>Concerts</th>
<th>Festivals</th>
</tr>
</thead>
<tbody>
<tr>
<td>£334 MILLION</td>
<td></td>
<td>£212 MILLION</td>
<td>£123 MILLION</td>
</tr>
</tbody>
</table>

NUMBER OF MUSIC TOURISTS IN SCOTLAND

- Total: 1.2 Million
- Concerts: 1.1 Million
- Festivals: 159 Thousand

AMOUNT SPENT DIRECTLY BY MUSIC TOURISTS IN SCOTLAND

- £199 Million
- £126 Million
- £73 Million

NUMBER OF FULL TIME JOBS SUSTAINED BY MUSIC TOURISM IN SCOTLAND

- Total: 3,928
  - Concerts: 159 Thousand
  - Festivals: 159 Thousand

PROPORTION OF LIVE MUSIC AUDIENCES THAT ARE MUSIC TOURISTS IN SCOTLAND

- Total: 38%
- Concerts: 33%
- Festivals: 5%

Popular festivals like the three-day T in the Park at Strathallan Castle helped generate £334 million in music tourism for Scotland. The figure marked a 13% increase on 2015.

There was also a huge 31% surge in the number of music tourists as 1.2 million visitors went to live music events north of the border.

Live music events supported 3,928 jobs in Scotland – an increase of 22% on 2015.

Just 38% of live music event-goers were Scottish. The majority travelled from England and other countries, boosting local Scottish hotels and hostels.

Many were lured to Glasgow to see big name acts at the 13,000-capacity SSE Hydro – which hosted the 2016 MOBO awards - or joined the jumping audiences at the city’s iconic Barrowlands with its sprung floor from its days as a ballroom venue.

Music lovers packed out regular fixtures like the Belladrum Tartan Heart Festival in Inverness-shire, as well as the Edinburgh Mela Festival and gigs at Edinburgh’s Cabaret Voltaire and long-running Liquid Room, while Groove Loch Ness drew star DJs to one of the UK’s newest dance festivals.
SOUTH EAST

TOTAL DIRECT AND INDIRECT SPEND GENERATED BY MUSIC TOURISM IN THE SOUTH EAST

<table>
<thead>
<tr>
<th></th>
<th>Total</th>
<th>Concerts</th>
<th>Festivals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>£496M</td>
<td>£191M</td>
<td>£305M</td>
</tr>
<tr>
<td>NUMBER OF MUSIC TOURISTS IN THE SOUTH EAST</td>
<td>899K</td>
<td>438K</td>
<td>461K</td>
</tr>
<tr>
<td>AMOUNT SPENT DIRECTLY BY MUSIC TOURISTS IN THE SOUTH EAST</td>
<td>£305M</td>
<td>£118M</td>
<td>£188M</td>
</tr>
<tr>
<td>NUMBER OF FULL TIME JOBS SUSTAINED BY MUSIC TOURISM IN THE SOUTH EAST</td>
<td>6,024</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The South East generated almost £496 million from music tourism visits. The 9% increase in revenue on 2015 saw 899,000 visitors enjoy live music events in the region, helping to support 6,024 local jobs.

The area hosts some of England’s most popular festivals including Wilderness in Oxfordshire, Bestival, the Isle of Wight Festival and the Great Escape Festival in Brighton.

The Great Escape’s general manager Kevin Moore said: “In 2016 The Great Escape celebrated its 11th year as the festival for new music, welcoming 16,500 festival goers and 3,500 industry delegates to Brighton where over 450 bands played more than 600 shows. The live music scene in the South-East feels in a really healthy place. Brighton has always been strong but you’ve now got places like Margate that are starting to develop their own unique scenes.”

PROPORTION OF LIVE MUSIC AUDIENCES THAT ARE MUSIC TOURISTS IN THE SOUTH EAST

<table>
<thead>
<tr>
<th></th>
<th>Total</th>
<th>Concerts</th>
<th>Festivals</th>
</tr>
</thead>
<tbody>
<tr>
<td>34%</td>
<td></td>
<td>16%</td>
<td>17%</td>
</tr>
</tbody>
</table>
The number of music tourists in the South West rose by 29% to 1.1 million. There was an even bigger increase in the revenue they generated which soared by 41% to £414 million. Live music in the region, sustained 5,413 jobs in the region last year – an increase of 48% on 2015.

Despite some of the worst mud in the event’s long history, Adele, Coldplay and Muse helped ensure the continued success of Glastonbury and underlined the importance of the world-famous festival to the region’s economy.

But the South West drew huge crowds for Camp Bestival at Lulworth Castle in Dorset and for the Boardmasters Festival in Cornwall where music fans rub shoulders with surfers and skateboarders.

Right across the region, visitors poured into live music venues ranging from the Fleece in Bristol to larger venues like the Bournemouth International Centre and the town’s O2 Academy.
The revenue generated by music tourists in Wales rose to £115 million, although the number of visitors fell slightly to 379,000. The number of jobs grew by 18% to 1,908.

Among the attractions were the Green Man Festival which took place amid the beautiful surroundings of the Brecon Beacons and Festival No 6, the annual music and arts event in Portmeirion. The Sŵn which celebrated its tenth anniversary in 2016.

Live venues in Newport, Swansea and Cardiff continued to attract major acts to Wales and offer a rich and diverse choice for music fans.

UK Music backed the Save Womanby Street Campaign this summer to preserve and support Cardiff’s music quarter following the threat of closure hanging over some venues.

Sŵn Festival organiser John Rostron said: “We claim Wales as The Land of Song and yes, we can sing. Flagship events like Sŵn Festival, Festival Number 6, Focus Wales and Green Man give those artists a voice.”
### West Midlands

#### Total Direct and Indirect Spend Generated by Music Tourism in the West Midlands

<table>
<thead>
<tr>
<th></th>
<th>Total Direct and Indirect Spend</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£253 Million</td>
</tr>
<tr>
<td><strong>Concerts</strong></td>
<td>£149 Million</td>
</tr>
<tr>
<td><strong>Festivals</strong></td>
<td>£104 Million</td>
</tr>
</tbody>
</table>

#### Number of Music Tourists in the West Midlands

<table>
<thead>
<tr>
<th></th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>904,000</td>
</tr>
</tbody>
</table>

#### Amount Spent Directly by Music Tourists in the West Midlands

<table>
<thead>
<tr>
<th></th>
<th>Total Concerts</th>
<th>Total Festivals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£168 Million</td>
<td>£99 Million</td>
</tr>
</tbody>
</table>

#### Number of Full Time Jobs Sustained by Music Tourism in the West Midlands

<table>
<thead>
<tr>
<th></th>
<th>Total Concerts</th>
<th>Total Festivals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3,504</td>
<td></td>
</tr>
</tbody>
</table>

#### Proportion of Live Music Audiences That Are Music Tourists in the West Midlands

<table>
<thead>
<tr>
<th></th>
<th>Total</th>
<th>Concerts</th>
<th>Festivals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>39%</td>
<td>33%</td>
<td>6%</td>
</tr>
</tbody>
</table>

The number of music tourists in the West Midlands rose to 904,000, supporting 3,504 jobs. Music tourists generated £253 million for the region.

Music fans travelled from far and wide to see big name acts at Birmingham’s Genting Arena, the Barclaycard Arena and the Symphony Hall, home of the City of Birmingham Symphony Orchestra and the host of a variety of classical, jazz, folk, rock and pop concerts.

Venues in Wolverhampton, Stoke and Warwick played their part in creating a vibrant live music scene.

The biggest festival in Birmingham was MADE (Metropolitan, Arts and Dance Event) where performers included Stormzy and local grime artist Lady Leshurr.
**Yorkshire & The Humber**

### Total Direct and Indirect Spend Generated by Music Tourism in Yorkshire & The Humber

<table>
<thead>
<tr>
<th>Category</th>
<th>Total</th>
<th>Concerts</th>
<th>Festivals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>£312 Million</td>
<td>£130 Million</td>
<td>£182 Million</td>
</tr>
<tr>
<td>Number of Concerts</td>
<td>617 Thousand</td>
<td>232 Thousand</td>
<td>849 Thousand</td>
</tr>
<tr>
<td>Number of Festivals</td>
<td>617 Thousand</td>
<td>232 Thousand</td>
<td>849 Thousand</td>
</tr>
</tbody>
</table>

### Amount Spent Directly by Music Tourists in Yorkshire & The Humber

- **Concerts**: £83 Million
- **Festivals**: £116 Million

### Number of Full Time Jobs Sustained by Music Tourism in Yorkshire & The Humber

- **Total**: 4,189 jobs

### Proportion of Live Music Audiences That Are Music Tourists in Yorkshire & The Humber

- **Total**: 42%
- **Concerts**: 30%
- **Festivals**: 11%

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Festivals in Yorkshire and the Humber helped push the revenue generated in the region up to £312 million in 2016. The number of music tourists also rose to 849,000 – a 27% increase on 2015 that helped to support 4,189 jobs.

Cities and towns like Leeds, Sheffield, Bradford and York continued their key role nurturing and promoting some of the UK’s best live music talents at venues like the Leadmill in Sheffield.

As 2017 City of Culture, Hull will play a bigger part than ever this year in celebrating the live music industry.

The Leeds Festival was one of the larger live events, but Cocoon in the Park in Leeds and Tramlines in Sheffield also drew thousands of visitors to the region.

The Beverley Folk Festival and the biannual Whitby Goth Weekend, which started in 1994 and now draws around 7,000 people to the seaside festival, illustrated the diverse range of live music on offer.
Wish You Were Here is created on behalf of UK Music and its members to highlight the contribution of live music and music tourism to the UK economy. 2017 is the fourth edition of the report, which was first published in 2013.

UK Music is the umbrella organisation which represents the collective interests of the UK’s commercial music industry – from artists, musicians, songwriters and composers, to record labels, music managers, music publishers, studio producers, music licensing organisations and the live music industry. The members of UK Music are: AIM, BASCA, BPI, FAC, MMF, MPA, MPG, MU, PPL, PRS for Music and the Live Music Group.

The UK Live Music Group is made up of members of the Association for Electronic Music (AFEM), 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) and Music Venue Trust (MVT) with contributions from PRS for Music Foundation, MU, MMD, FAC and BPI.

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- Live Nation
- Music Venue Trust
- National Arenas Association
- PRS for Music
- Sage Gateshead
- See Tickets
- Symphony Hall, Birmingham
- Theatre Royal Concert Hall, Nottingham
- Ticket Factory
- Ticketmaster
- We Got Tickets

We are grateful to all venues, festivals and other businesses featured as case studies in this report for sharing information and pictures. Additional thanks to all of our membership organisations for their support and help with this report.

The analysis was carried out by Oxford Economics and a methodological statement is to be found on the UK Music website. The project is managed by Natalie Williams, Head of Research at UK Music.

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