

January 2021

UK Music Submission to APPG for the Night Time Economy
Call for Evidence: Inquiry into Covid-19 and the Night Time Economy

1. Introduction

- 1.1** UK Music is the umbrella body representing the collective interests of the UK's music industry, from songwriters and composers to artists and musicians, studio producers, professional recording studios, music managers, music publishers, major and independent record labels, music licensing companies and the live music sector. UK Music exists to represent the UK's music sector, to drive economic growth and promote the benefits of music to British society (see Annex 1 for a full list of members).
- 1.2** COVID and the necessary measures brought in to control the pandemic have had a devastating impact on the music industry, particularly the live sector. The almost complete shuttering of the legal night time economy for most of 2020 and an undetermined stretch of 2021 poses particular challenges for the sector.
- 1.3** As of January 2021 we are expected to be at or near the peak of the crisis, the rollout of effective vaccines gives us hope that this is the darkest hour before the dawn in the health crisis.¹ Therefore, we need to be proactive and lay out now how music can return to safe and profitable operation when it is safe to do so. Securing this will support the rest of the night time economy, which in turn will benefit music.
- 1.4** UK Music lays out in this submission the importance of music to the night time economy as a whole and the symbiotic relationship between the two, setting out some of the damage that the COVID crisis has caused and summarises how the music sector, and by extension large parts of the night time economy, can be relaunched. For further detail please see our report *Save Our Summer 2021*.² To help the music sector relaunch and support the rest of the night time economy we suggest the below asks as imperatives for reopening night time music spaces:

¹ <https://www.gov.uk/government/news/government-publishes-plan-for-the-largest-vaccination-programme-in-british-history>

² <https://www.ukmusic.org/news/uk-music-unveils-new-report-outlining-strategy-to-restart-live-music-indust>

- **An indicative date for a full capacity restart**
- **A Government-backed reinsurance scheme**
- **Targeted financial support for the sector until full reopening**
- **Extension to the VAT rate reduction on tickets**
- **Rollover of the paid 2020 Local Authority licence fees for festivals to 2021**
- **Extension to business rates relief**

2. Importance of music to the Night Time Economy

2.1 The UK music sector is large and economically important to the UK. As set out in our *Music By Numbers 2020* report music was worth £5.8 billion in GVA to the UK economy (up 11%), employed 197,168 people (up 3%) and generated exports worth £2.9 billion (up 9%) in 2019.³ Across these metrics growth exceeded the UK's economic average.⁴ The UK music sector is also strategically important as an area where the UK is world leading, with 5 of the global Top 20 stadium tours in 2019 headlined by British acts and the UK being the leading European exporter of recorded music to EU Member states, China and the US.⁵

2.2 Much of this success is built on music businesses heavily involved in the night time economy, including the Grassroots Music Venues (GMVs), arenas and nightclubs that are the focus of this paper. These spaces encourage broader economic activity in the night time economy. Gig goers and clubbers use local hospitality and transport, on average every £10 spent in a music venue is worth £17 to the rest of the local night time economy.⁶ The businesses themselves stimulate local breweries, food wholesalers, technical companies and others.

2.3 It is worth emphasising that this holds true across the country, it has been estimated that a series of Ed Sheeran gigs in Ipswich were cumulatively worth £9 million to the local economy.⁷ The table in Annex 2 indicates the regional importance of music tourism, where people travel to see a particular performance or festival which is often part of the night time economy. This activity does not happen without music and highlights how music is a key engine of economic growth and activity.

2.4 The night time economy in turn helps artists to engage audiences, build a fanbase and live performances and related merchandise sales often make up a

³ <https://www.ukmusic.org/research/music-by-numbers-2020>

⁴ <https://www.ons.gov.uk/economy/grossvalueaddedgva/timeseries/abml/qna>
<https://www.ons.gov.uk/employmentandlabourmarket/peopleinwork/employmentandemployeetypes/bulletins/employmentintheuk/december2019>

<https://www.gov.uk/government/news/2019-was-record-breaking-year-for-uk-exports>

⁵ <https://www.pollstar.com/article/the-year-end-top-tours-pop-tops-record-breaking-year-143014>

[https://op.europa.eu/en/publication-detail/-/publication/4be2f11d-216c-11ea-95ab-01aa75ed71a1/language-en/format-PDF/source-111483830 pp. 237 and 252](https://op.europa.eu/en/publication-detail/-/publication/4be2f11d-216c-11ea-95ab-01aa75ed71a1/language-en/format-PDF/source-111483830_pp_237_and_252)

⁶ <http://data.parliament.uk/writtenevidence/committeeevidence.svc/evidencedocument/digital-culture-media-and-sport-committee/live-music/oral/91709.pdf>

⁷ <https://www.ipswichstar.co.uk/news/ed-sheeran-ipswich-concerts-economic-impact-2883010>

significant proportion of an artist's income (49% on average).⁸ This symbiosis extends beyond live music venues. For example, pubs use recorded music to create an enjoyable atmosphere. Indeed when the Scottish Government recently lifted their ban on the playing of recorded music in pubs, this was welcomed by the Night Time Industries Association Scotland.⁹ This is mutually beneficial as artists and creators in turn get royalties from their music being played. As do the songwriters whose songs are played during live performances and DJ sets in nightclubs. Musicians also gain employment in the extended night time economy such as in theatres.

2.5 Given the symbiotic relationship between the music industry ecosystem and the night time economy, it is vital that the UK Governments have a clear strategy for ensuring the safe and profitable return of music venues and other night time economy businesses.

3. COVID Damage

3.1 We fully support necessary health measures to prevent the spread of COVID-19. Over 100,000 people have died in the UK from COVID-19 as of January 26th 2021.¹⁰ We want to ensure that the music industry within the night time economy plays its part in halting the spread, reopens when it is safe to do so, and receives the support it needs to survive and recover from this crisis.

3.2 In early 2020 ticket sales were depressed as COVID concerns mounted before formal lockdowns were instituted by all four UK Governments in March 2020.¹¹ Since then some music businesses, along with the rest of the night time economy, have reopened sporadically in a very limited way depending on local rules and the ability of the businesses to a) be COVID-secure b) operate economically.

3.3 This has been punctuated with full lockdowns and stay at home orders across the UK as Governments have grappled with the crisis. It is impossible to quantify the impact of individual measures which are constantly evolving. For example, since March a GMV in England would have faced three national lockdowns and potentially moved through multiple tiers in two different tier systems, all with varying rules. Different systems are also being operated by the devolved Governments.¹²

3.5 Many businesses in the night time economy have been legally required to close since March 2020. For example, nightclubs have been forbidden from opening as clubs in every iteration of COVID rules and restrictions issued by every UK

⁸ <http://data.parliament.uk/writtenevidence/committeeevidence.svc/evidencedocument/digital-culture-media-and-sport-committee/live-music/written/80926.pdf>

⁹ <https://www.bbc.co.uk/news/uk-scotland-55260312>

¹⁰ <https://coronavirus.data.gov.uk/details/deaths>

¹¹ https://www.ukmusic.org/assets/general/UK_Music_Submission_to_DCMS_Select_Committee_ImpactCOVID_7_May2020.pdf p. 4

¹² [https://www.gov.uk/government/news/pm-announces-easing-of-lockdown-restrictions-23-june-2020#:~:text=Prime%20Minister%20Boris%20Johnson%20has%20today%20\(Tuesday%2023%20June\)%20set,people%20back%20in%20their%20jobs.](https://www.gov.uk/government/news/pm-announces-easing-of-lockdown-restrictions-23-june-2020#:~:text=Prime%20Minister%20Boris%20Johnson%20has%20today%20(Tuesday%2023%20June)%20set,people%20back%20in%20their%20jobs.)

<https://www.gov.uk/government/speeches/pm-statement-on-covid-19-winter-plan-23-november-2020>

<https://www.gov.uk/guidance/national-lockdown-stay-at-home>

Government.¹³ Live performance and music events have been severely restricted due to public health concerns around the impact of crowded spaces on COVID-transmission. In England live music performances indoors to socially distanced audiences at limited capacity were not cleared until August 2020.¹⁴ Though venues made efforts to adapt (including increasing their hospitality offers, making venues COVID secure and live streaming performances), the fact that restrictions always held audiences at below 50% capacity, monetization issues, the hospitality curfews and periodic full lockdowns meant these efforts were not able to stem the losses.¹⁵

3.4 We have estimated that up to £3 billion in GVA might be lost from the music sector and some illustrative statistics are provided below:¹⁶

- Music businesses have seen massive falls in income with GMVs seeing a 75% fall in income in 2020 and larger venues saw a fall of 74.1%.¹⁷

- 50% of full-time roles in the live sector are at immediate risk (26,100 jobs).¹⁸

- The supply chain has also been hit with technical supply companies seeing income fall 95%, and technical crew seeing income fall by 87.6%.¹⁹

- The Musicians' Union reports that 70% of musicians worked less than a quarter of their usual work in 2020, 47% have had to take work outside the industry, and 71% are either considering quitting or unsure if they will continue their careers in music due to the drop income and opportunities.²⁰

We have set out more statistics on the impact of the crisis in our submissions to the Digital, Culture, Media and Sports Select Committee on the Impact of COVID and the Future of Festivals.²¹

¹³ [https://www.gov.uk/government/news/pm-announces-easing-of-lockdown-restrictions-23-june-2020#:~:text=Prime%20Minister%20Boris%20Johnson%20has%20today%20\(Tuesday%2023%20June\)%20set,people%20back%20in%20their%20jobs.](https://www.gov.uk/government/news/pm-announces-easing-of-lockdown-restrictions-23-june-2020#:~:text=Prime%20Minister%20Boris%20Johnson%20has%20today%20(Tuesday%2023%20June)%20set,people%20back%20in%20their%20jobs.)

<https://www.gov.scot/publications/coronavirus-covid-19-protection-levels/>

<https://gov.wales/alert-level-1-guide>

<https://www.nidirect.gov.uk/publications/coronavirus-covid-19-guide-restrictions-january-2021>

¹⁴ <https://www.ukmusic.org/news/uk-music-warns-still-long-road-ahead-after-pm-announces-live-performances-c>

¹⁵ <https://news.sky.com/story/covid-19-what-are-the-rules-under-the-pms-winter-plan-for-coronavirus-12140352>

<https://www.bbc.co.uk/news/uk-54242634>

¹⁶ <https://www.ukmusic.org/news/new-report-from-cif-shows-uks-creative-industries-are-on-the-brink-of-devas>

¹⁷ https://concertpromotersassociation.co.uk/wp-content/uploads/2020/10/REPORT_UK-Live-Music-at-a-Cliff-Edge.pdf p. 3

¹⁸ https://concertpromotersassociation.co.uk/wp-content/uploads/2020/10/REPORT_UK-Live-Music-at-a-Cliff-Edge.pdf p. 3

¹⁹ https://concertpromotersassociation.co.uk/wp-content/uploads/2020/10/REPORT_UK-Live-Music-at-a-Cliff-Edge.pdf p. 6

²⁰ <https://musiciansunion.org.uk/campaigns/invest-in-musicians>

²¹ https://www.ukmusic.org/assets/general/The_Future_of_UK_Music_Festivals.pdf

3.5 UK music businesses operating in the night time economy have been particularly harmed by the necessary COVID restrictions, with businesses losing up to 95% of their income for 2020.²² The sheer scale of the economic harm must be taken into account when considering the next steps.

4. Relaunching the Sector

4.1 The scale of the damage inflicted means it is imperative that the relaunch of the sector is handled correctly. There are two sets of risks to manage, firstly the health risk to artists, musicians, staff, crew and the public from COVID-19. Secondly, the economic risks to music spaces from being closed without adequate remuneration or having to relaunch under conditions where it is impossible to turn a profit.

4.2 These aims are not in opposition, as highlighted by the economic pain felt by South Korean music spaces after a COVID outbreak was traced to a club.²³ **Our aim is for a profitable reopening of the music spaces, including those in the night time economy, when it is safe to do so.** Though we are at the height of the pandemic currently, we know that the vaccine rollout and the seasonality of the virus mean the epidemiological position will improve as we head towards summer. Many businesses will also need months to plan activity. Given the importance of music to the night time economy, reopening music spaces should be seen as a priority to help drive other activity. It should also be considered that if spaces are not allowed to open legally this may only encourage illegal gatherings that are likely to be less safe.

4.3 Therefore, the UK Government needs to work with the sector now to lay out a clear strategy for reopening (including indicative dates) as soon as possible. This work should also be done by the respective administrations in Stormont, Holyrood and the Senedd. We have set out our full plan in the *Save Our Summer 2021* report, but our key recommendations are below.²⁴ Similar strategies could be taken forward with other sections of the night time economy where appropriate:

- **An indicative date for a full capacity restart**
- **A Government-backed reinsurance scheme**
- **Targeted financial support until full reopening**
- **Extension to the VAT rate reduction on tickets**
- **Extension to business rates relief**
- **Rollover of 2020 Local Authority licence fees for festivals to 2021**
- **Engagement with the sector on mass testing and novel technologies**

https://www.ukmusic.org/assets/general/UK_Music_Submission_to_DCMS_Select_Committee_ImpactCOVID_7_May2020.pdf

²² https://concertpromotersassociation.co.uk/wp-content/uploads/2020/10/REPORT_UK-Live-Music-at-a-Cliff-Edge.pdf p. 6

²³ <https://news.sky.com/story/coronavirus-rush-to-contain-second-wave-in-south-korea-as-101-cases-linked-to-clubs-11986832>

²⁴ <https://www.ukmusic.org/news/uk-music-unveils-new-report-outlining-strategy-to-restart-live-music-indust>

4.4 This plan recognises that music spaces along with the rest of the night time economy want to get back to work, but only when it is safe to do so. Each step provides certainty to businesses that normal service will resume and they will be supported to recover.

- **An indicative date for a full capacity restart**

4.5 An indicative date would give music venues and businesses something to plan around and work towards. The Secretary of State for Digital, Culture, Media and Sport Oliver Dowden has previously suggested April as a potential month for reopening, we would welcome clarity on a date and if it would also include night clubs.²⁵

- **A Government-backed reinsurance scheme**

4.6 Linked to this date is the need for a Government-backed reinsurance scheme. This would cover events from the indicative date to the end of 2021 in the event of cancellation due to COVID. The sector has estimated that a scheme worth £500 million scheme would allow £2 billion worth of activity (much of it within the night time economy) to go ahead. The UK Government has already brought in a similar scheme for TV production.²⁶

4.7 The UK Government has stated it will not move forward with this when it is convinced insurance is the “only” barrier.²⁷ However, it should be noted that European rivals like Germany and Austria are moving ahead with such schemes. This is placing our live music scene at a competitive disadvantage.²⁸ As Paul Reed of the Association of Independent Festivals stated to the Digital, Culture, Media and Sport Select Committee, insurance was “the most critical factor” and “zero” of his members were able to go ahead without it but that “commercial insurance for Covid cancellation does not currently exist”.²⁹ Government backed reinsurance would allow events to get the supply chain moving thereby supporting other businesses reliant on the night time economy such as brewers and food wholesalers.

- **Targeted financial support until full reopening**

4.8 The support provided by the UK Government and devolved administrations has been welcome. This includes the Coronavirus Job Retention Scheme (CRJS), Self-Employment Income Support Scheme (SEISS), Retail, Hospitality and Leisure Grants, Bounceback Loans, additional funding for Discretionary Grants for Local Authorities and the £1.57 billion Culture Recovery Fund.³⁰

²⁵ <https://committees.parliament.uk/oralevidence/1049/pdf/>

²⁶ <https://www.gov.uk/government/publications/film-tv-production-restart-scheme>

²⁷ <https://accessaa.co.uk/german-government-creates-e2-5bn-fund-to-cover-event-cancellation-costs/>

<https://accessaa.co.uk/where-are-live-music-and-events-open-around-the-world/#:~:text=Austria%20%E2%80%93%20The%20Austrian%20government%20has,are%20compulsory%20at%20all%20events.>

²⁸ <https://questions-statements.parliament.uk/written-questions/detail/2020-12-03/124690>

²⁹ <https://committees.parliament.uk/oralevidence/1462/pdf/> p. 19

³⁰ <https://www.ukmusic.org/news/uk-music-welcomes-government-support-to-help-save-135-grassroots-music-venue>

4.9 However, as set out in the House of Lords Treasury Committee's report *Employment and COVID-19: Time for a New Deal*, significant gaps in support remain.³¹ By the UK Government's own figures only 34.2% of self-employed creative freelancers have accessed SEISS. This is because many are ineligible. This ineligibility may have been caused by the fact they became self-employed after April 2019, they earn over £50,000 per year, (neither of which apply to CRJS applicants) or because they draw a dividend in lieu of a salary.³² This is particularly concerning for the music sector as an estimated 72% of workers are self-employed, their skills are vital to relaunching the night time economy and need to be preserved.³³ Another disadvantaged group are suppliers that are dependent on closed businesses who have often not been able to access grant support. Though we welcome the agility the Welsh Government and Northern Ireland Executive have shown in coming forward with grants which explicitly include suppliers, and the Scottish Government in providing a grant fund for the newly self-employed, we would urge the UK Government to close these gaps at a UK level so that all workers can benefit.³⁴

4.10 Ultimately, targeted financial support for all closed and restricted sections of the night time economy and their suppliers should be maintained until the indicative date for full reopening. If this date is later in areas with devolved Governments then those Governments should be supported to continue payments until then.

4.11 The vaccination programme means this support will not need to be indefinite and should therefore be viewed as a one-off investment in businesses to get them through the crisis. An active GMV or club is of far more value to the Treasury, the community and the country than an empty lot with a 'To Let' sign. Any withdrawal of support before full reopening has been reached would be catastrophic.

4.12 We would note that the music sector itself has stepped up to support music workers and businesses, including UK Music members PPL, PRS for Music, the BPI, the Musicians' Union, AIM and the MMF who have created, coordinated or funded hardship funds.³⁵

<https://www.ukmusic.org/news/uk-music-welcomes-emergency-cash-for-closure-threatened-music-venues>

³¹ <https://committees.parliament.uk/publications/3958/documents/39777/default/>

³² <https://www.gov.uk/government/publications/self-employment-income-support-scheme-statistics-september-2020/self-employment-income-support-scheme-statistics-september-2020>

<https://www.gov.uk/guidance/claim-a-grant-through-the-coronavirus-covid-19-self-employment-income-support-scheme>

³³ https://www.ukmusic.org/assets/general/Music_By_Numbers_2019.pdf p. 11

³⁴ <https://businesswales.gov.wales/coronavirus-advice/erf-restrictions-business-fund>

<https://www.creativescotland.com/funding/funding-programmes/hardship-fund-for-creative-freelancers>

<https://www.nibusinessinfo.co.uk/content/covid-restrictions-business-support-scheme-part-b>

³⁵ <https://www.ukmusic.org/covid-19/how-to-get-emergency-funding-if-you-work-in-the-music-industry/>

- **Extension to the VAT rate reduction on tickets/ Extension to business rates relief/ Rollover of 2020 Local Authority licence fees for festivals to 2021.**

4.11 In the same vein of providing business confidence, the Government should provide an extension to the VAT cut and Business Rate Relief and roll over Local Authority licence fees to encourage music venues and festivals that are key parts of the night time economy to continue trading. We are only months from this support lapsing and it is unclear that full reopening will have been reached by then.

4.12 2021 to 2022 will not be a normal year for trading as the Chancellor noted on January 11th the economic crisis is in some ways only just beginning: “We should expect the economy to get worse before it gets better.”³⁶ Therefore, financial stimulus for businesses in 2021/22 is critical and we have estimated that the music industry will need a 3 year recovery cycle.³⁷

4.12 Business Rates have been unfairly punitive for many GMVs and other music spaces, as recognised by the Chancellor’s 50% cut in Business Rates for GMVs pre-pandemic.³⁸ Therefore, the full relief offered by the Chancellor for 2020/21 in response to the crisis was welcome. Given the pre-existing issues we would suggest this be extended to 2023/24 to allow the Government to consider if it is suitable for music venues to be taxed under Business Rates at all.³⁹ Ensuring nightclubs are eligible for support is vital, it was welcome to see their inclusion in the Local Restrictions Support Grant scheme in England but too often their position has been left opaque, and reliant on Local Authority discretion.⁴⁰

4.13 The extension of the 5% VAT rate to all culture tickets was also welcome, however given the restrictions and lack of insurance music businesses have struggled to take advantage of this.⁴¹ An extension of this until the end of 2021 would allow music venues to benefit. Finally, cancelled festivals have lost an average of £375,000 in non-refundable costs.⁴² A key part of this is payments to Local Authorities for various licences. A post code lottery has developed on whether or not these are being allowed to rollover to 2021, an assurance from central Government that Local Authorities who do rollover unused licences until they can be used will be compensated for the forgone income would be welcome.

³⁶ <https://hansard.parliament.uk/commons/2021-01-11/debates/150AAFF8-A2F3-4330-9101-1C9196C0C4EB/EconomicUpdate>

³⁷ <https://www.ukmusic.org/news/new-report-from-cif-shows-uks-creative-industries-are-on-the-brink-of-devas>

³⁸ <https://www.gov.uk/government/news/happy-hour-for-pubs-as-government-cuts-business-rates>

³⁹ We talk about this in more detail here;

https://www.ukmusic.org/assets/general/UKM_Final_HMTreasuryBusinessRates_18.09.pdf

⁴⁰ <https://www.gov.uk/guidance/check-if-your-nightclub-dance-hall-or-adult-entertainment-business-is-eligible-for-a-coronavirus-grant-due-to-national-restrictions>

⁴¹ <https://www.gov.uk/guidance/vat-on-admission-charges-to-attractions#:~:text=Contents&text=A%20new%20temporary%20reduced%20rate,2020%20to%2031%20March%202021.>

⁴²

4.13 These three measures are simple ways of supporting music businesses as they look to reopen in 2021/22, these businesses reaching profitability quickly will be key to driving the broader night time economy ecosystem. With all of these measures, the earlier they are announced the greater effect they will have on business confidence and thereby business activity.

- **Engagement with the sector on mass testing and novel technologies**

4.18 The music industry is also actively looking at how we can return safely and economically as soon as possible. If we could mitigate the health risks of COVID this would allow for non-socially distanced (and therefore economical) performances and events to resume, and provide examples of good practice to the rest of the night time economy.

4.19 One potential route is replacing the Government's current *Hands, Face, Space* approach which requires the 2 metre social distancing measures that prevent many venues operating economically with a *Test, Clean, Prevent* approach that allows non-socially distanced events by:

1. Test - screening out infected people with pre-event tests. Either with home kits pre-event or rapid on the door testing.
2. Clean - using CDC approved UVGI/UVG systems to "clean" the air in venues by passing it under a UV light to deactivate viral pathogens,
3. Prevent - Mandating mask wearing and high cleaning standards.

4.20 The German Restart Project that simulated concerts with similar protocols found: "*If hygiene concepts are adhered to, additional impacts on the pandemic [of non-socially distanced performances] as a whole are low to very low*".⁴³ In the UK pilots are being run by the MVT, and the testing aspect could be linked to the Government's "Operation Moonshot" testing programme encouraging potentially asymptomatic carriers to take a test. UK Music has been in discussions with companies like CleanAirSpaces and the Biotech over the utility of other air and cleaning surfaces.⁴⁴

4.21 If the Government were to work with industry to pilot and approve a suite of these technologies, the sector could put together guidelines for running non-socially distanced events safely. This would allow the sector to relaunch sooner than waiting for the virus to be reduced to a low level in the community, as well as ensuring that music venues are as safe as possible as well as futureproofing the sector against future airborne pandemics. This would allow these engines of the night time economy to return to business safely and economically. But Government recognition is needed to provide the confidence to explore these plans. **We therefore recommend establishing a taskforce that can advise, evaluate and validate the various innovations we are looking at implementing.**

⁴³ https://restart19.de/wp-content/uploads/2020/10/20201029_Results_RESTART19_English-1.pdf

⁴⁴ <https://www.cdc.gov/coronavirus/2019-ncov/community/office-buildings.html>

5. Conclusion

5.1 The pandemic has produced a unique suite of challenges for music businesses which are a vital component of the national and the night time economy. The closures have been unprecedented, but so has the support shown by Government and the innovation shown by workers and businesses in the face of the deepest adversity. This crisis will cost the sector as much as £3 billion, as well as tens of thousands of jobs and livelihoods, this will undoubtedly leave deep scars.⁴⁵ Our priority is to ensure that the music businesses can return and operate profitably when it is safe to do so.

5.2 With the correct response this damage can be mitigated, and a strategically vital sector returned to growth. The music sector is inextricably linked to the night time economy, therefore what benefits the one benefits the other, we hope that all parts of the night time economy can safely fully return as soon as possible. But if the Government can ensure a recovery for the music sector this will be an engine for activity across the night time economy and across the UK. We have therefore made the below key recommendations to the Government.

- **An indicative date for a full capacity restart**
- **A Government-backed reinsurance scheme**
- **Targeted financial support until full reopening**
- **Extension to the VAT rate reduction on tickets**
- **Extension to business rates relief**
- **Rollover of 2020 Local Authority licence fees for festivals to 2021**
- **Engagement with the sector on mass testing and novel technologies**

5.3 If these recommendations are adopted and carried forward there is no reason that music businesses cannot return to successful growth and support the rest of the night time economy to play a vital role in the UK's post-pandemic recovery.

⁴⁵ <https://www.ukmusic.org/news/new-report-from-cif-shows-uks-creative-industries-are-on-the-brink-of-devastation>

Annex 1

UK Music's membership comprises: -

- AIM – The Association of Independent Music – the trade body for the independent music community, representing over 850 small and medium sized independent record labels and associated music businesses.
- 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 is the UK trade body representing the specific rights and interests of music artists. A not-for-profit organisation, they represent a diverse, global membership of creators at all stages of their careers and provide a strong, collective voice for artists.
- The Ivors Academy - The Ivors Academy is an independent association representing professional songwriters and composers. As champions of music creators for over 70 years, the organisation works to support, protect and celebrate music creators including its internationally respected Ivors Awards.
- MMF – Music Managers Forum - representing over 900 UK managers of artists, songwriters and producers across the music industry with global businesses.
- MPG - Music Producers Guild - representing and promoting the interests of all those involved in the production of recorded music – including music studios, producers, engineers, mixers, remixers, 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 over 32,000 musicians from all genres, both featured and non-featured.
- PPL is the music licensing company which works on behalf of over 100,000 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. PPL also collects royalties for members when their recorded music is played around the world through a network of international agreements with other collective management organisations (CMOs).
- PRS for Music is responsible for the collective licensing of rights in the musical works of over 150,000 composers, songwriters and publishers from around the world and an international repertoire of more than 10 million works and 2 million rightsholders.
- UK Live Music Group, representing of the live music sector with a membership consisting of: Agents' Association (AA), Association for Electronic Music (AFEM), Association of Festival Organisers (AFO), Association of Independent Festivals (AIF), Concert Promoters Association (CPA), International Live Music Conference (ILMC), National Arenas Association (NAA), Production Services Association (PSA), Music Venue Trust (MVT), with contributions from PRS Foundation, MU, MMF, FAC and BPI.

Annex 2

Region	Music Tourists	Music Tourist Spend	Jobs Supported
East Midlands	516,000	£208 million	2,106
East of England	596,000	£212 million	2,545
London	4.1 million	£1.5 billion	10,697
South East	1 million	£553 million	5,371
South West	1 million	£528 million	6,402
North East	242,000	£60 million	662
North West	1.5 million	£477 million	4,976
Northern Ireland	234,000	£81 million	901
Scotland	1.3 million	£453 million	4,757
Wales	440,000	£143 million	1,843
West Midlands	877,000	£252 million	2,453
Yorkshire and Humber	754,000	£264 million	2,918

Source: Music by Numbers 2020