Changes in live music between 2005 and 2009

Summary

DCMS collects a range of high quality data on live music. No one source provides a complete picture but when these statistics are analysed together with relevant industry data they provide evidence of how the sector has fared in recent years.

Overall the sector is thriving. During this period, the number of licences with provision for live music has increased, the proportion of adults attending live music has grown and there has been an increase in the number of professional musicians. However, this growth has been concentrated at medium and larger venues. Evidence suggests that this is due to the growth in live concerts at larger venues (as established acts respond to falling profitability of recorded music) and the decline in the overall numbers of pubs and bars.

Aim

This article explains how three sources of DCMS statistics provide details of changes in the live music sector between 2005 and 2009 and set these in context of wider industry data:

- Statistics on entertainment licensing, taken from the Alcohol, Entertainment and Late Night Refreshment Licensing Bulletins
- Analysis of cultural participation among adults from the Taking Part survey
- Research surveys of live music

Further information about each source can be found at Annex A and details of the Licensing Act 2003 at Annex B. Annex C answers a number of commonly asked questions about live music measurement.

Increase in live music licences

Between 31st March 2007 (the first collection of licensing statistics following implementation of the Licensing Act in November 2005) and 31st March 2009, the overall number of live music licences or certificates increased by 10%, from 86,100 to 94,400. This increase comprised an 11% increase in premises licences with provision for live music from 75,200 to 83,600 and a 1% decrease in club premises certificates with this provision to 10,700. Further information on the Licensing Act 2003 and live music is found at Annex B.

For this period, 240 of the 378 Licensing Authorities in England and Wales provided numbers of premises licences with live music provisions for both dates. Of these 240, 185 reported an increase, 37 reported a decrease and 18 reported no change.

- The largest increases were in North Somerset (up by 204), Islington (up by 198), City of London Corporation (up by 177), Stoke-on-Trent (up by 176), Sefton (up by 173)
- The largest number of decreases were reported in York (down by 254), Bradford (down by 98), Bridgnorth (down by 84)

The number of Temporary Event Notices (TENS) also increased by 4% between 2008 and 2009 (from 118,200 to 123,400), although it is not possible to identify how many of these events involve live music. TENS allow premises users to carry out licensable activity on unlicensed premises or in addition to those included in their existing licence (for further information on TENS see Annex C).

Does this mean there are more live music venues and more gigs?

It is hard to say conclusively that the number of premises with a live music licence indicates more live music venues or more live music gigs for the following reasons:

1. Not all venues have to be licenced e.g. school concerts where no alcohol is sold or funds are raised
2. Some premises possess a licence with provision for live music but do not hold events. For example, the 2007 Survey of Live Music showed that while 64% of premises held a licence with provision for live music, only 42% actually held events.
3. The number of licences does not equate to the number of venues because some licences are still held for premises that have closed, and it is possible to have more than one licence for a premises (e.g. a pub licenced for alcohol rents out a separate room for events for which the promoter holds an entertainment licence)
4. There are currently no regular industry statistics on the actual number of gigs per year, only limited regional data covering specific types of music

An increase in the number of premises licences with live music provision may indicate a number of things:

- an increase in the proportion of new licenced premises who include live music on their licence
- a change in the intention or likelihood of holding live music (e.g. a venue owner decides to include it on the licence for the first time)
- an actual increase in the proportion of venues holding live music or
- an overall increase in the number of licenced premises while the proportion with provision for live music remains constant.

Licensing statistics cannot directly measure all these possibilities to show where the 8,400 extra music licences come from. But they do show a small increase in the proportion of licences with live music provisions between March 2007 and March 2009 from 40% to 42%. The figure for club premises certificates was constant at around 62%.

However, licensing statistics are only one part of the picture. In the absence of national data on the number of gigs, other DCMS statistics provide evidence of the health of the live music sector. These include data on the demand for live music – the proportion and numbers of the adult population who attend live music events, and the supply of live music – the numbers of professional musicians, and amateur musicians who perform in public.

Increased proportion of adults attending live music events

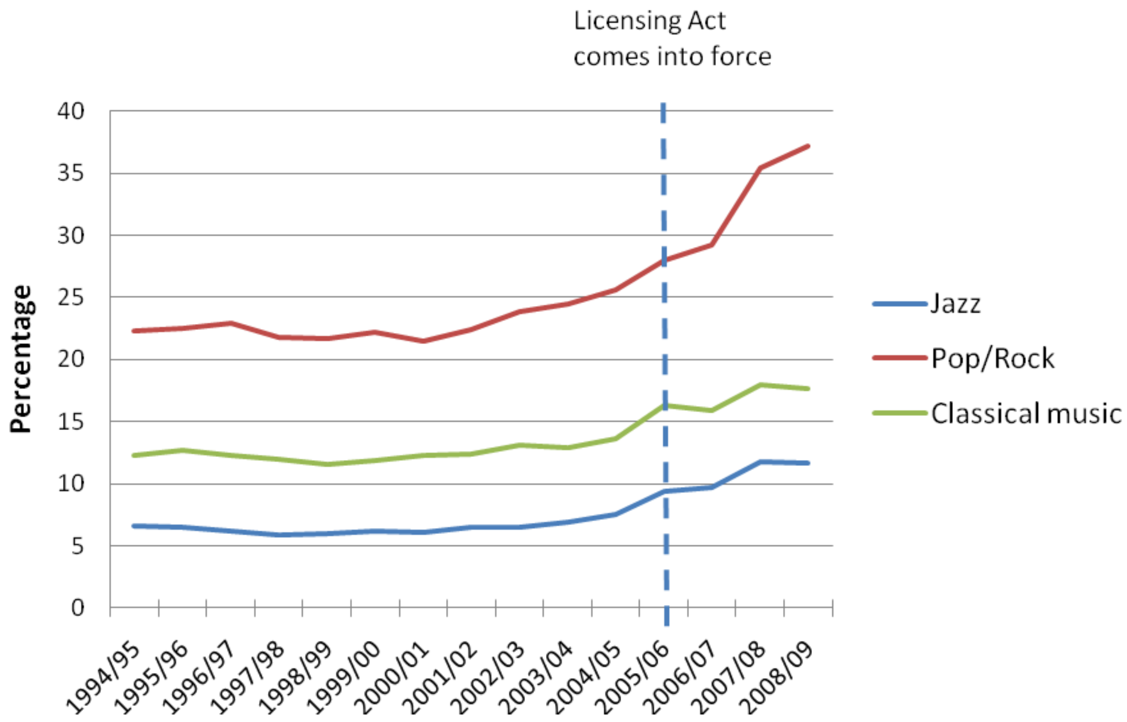
Data from the DCMS 'Taking Part' survey covering England, show an increase in the proportion of adults (aged 16 and above) attending live music events. Between 2005/06 and 2008/09, there was an increase in the proportion of adults attending the following types of live music events at least once in the previous 12 months (rock, pop, country, folk, soul, R&B, world regional music). This increased from 24.4% in 2005/06 to 27.6% in 2008/09, an increase of around 1.64million adults (Figure 1). Attendance at other types of music events was stable e.g. jazz. The Arts Council for England also publish annual participation rates based on TGI Tracker data which provides a trend going back to 1994/95, and which indicate larger increases during this period (Figure 2).

Figure 1 Increase in proportion of adults attending live music, 2005/06-2008/09

Taking Part Survey

Figure 2 Proportion of adults attending different types of live music, 1994/95-2008/09

Table of data available at Annex E



Note: Percentages include people who attend less frequently than once a year
Source: Target Group Index (1994/95 – 2008/09) © BMRB

Increases in those performing live music – are more persons employed in live music performance?

In professional live music, the Creative and Cultural Skills Council counted 42,800 employed in live music performance in 2004, and 50,780 in 2006, a near 20% increase in employment over 2 years - over twice the music industry average (8%). Note these data are for Great Britain and include those in Scotland and Northern Ireland[1]. Data since 2006 are not yet available.

Taking Part survey data shows no statistically significant change in the proportion of amateur musicians performing music in public between 2005/06 to 2008/09 in England (Table 1).

Table 1 Proportion of adults performing live music in public (Taking Part Survey)

Year	All ages	16-24	25-44	45-64
2005/6	3.4%	7.4%	3.3%	2.6%
2006/7	3.2%	7.6%	3.1%	2.5%
2007/8	3.4%	7.8%	3.2%	2.8%

[1] These two countries made up about 8% of the entire music sector employment in 2006.

2008/9	3.3%	6.7%	3.7%	2.2%

The data on performers are not available by type of live music.

Size of venue

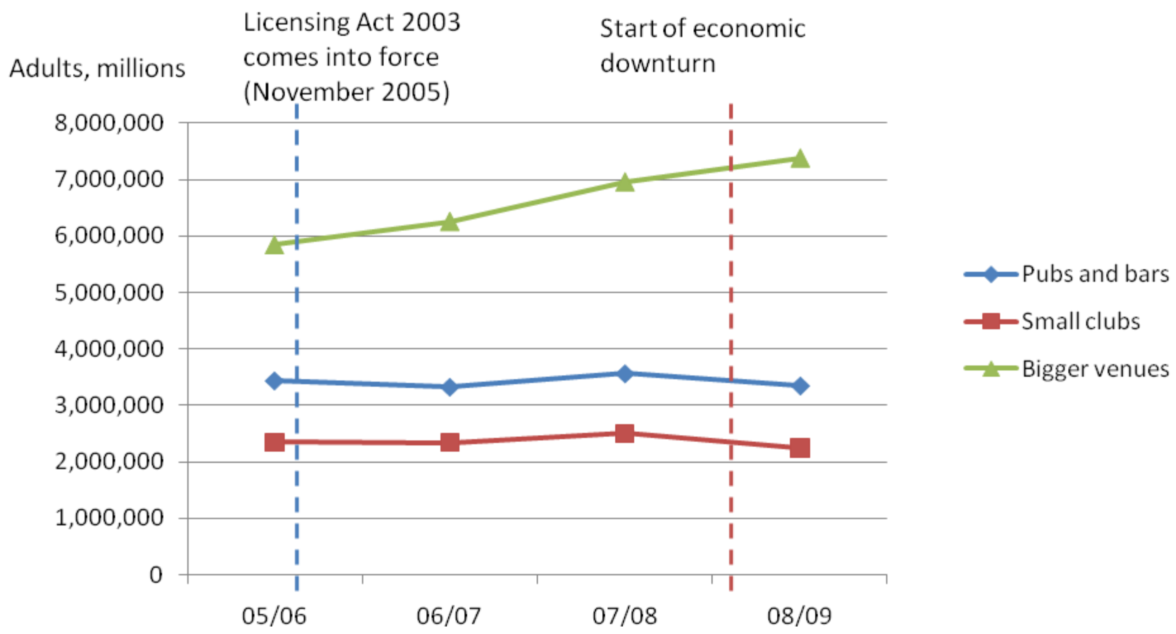
As well as attendance at live music events, Taking Part also provides data on the size of venue that people attend. This shows that the increase in people attending live music between 2005/06 and 2008/09 was based at medium and large live music venues, and that there was a decline in numbers of people attending music at pubs/bars and small clubs in the previous 12 months (Table 2) . During this period there was a 26.2% increase in numbers attending at medium and large venues, compared with decreases of 2.7% and 4.1% for pubs/bars and small clubs respectively. Numbers attending pubs/bars and small clubs actually increased between 2005/06 and 2007/08 but declined in 2008/09 following the economic downturn. This was in line with participation in most other cultural activities and was not specific to live music in small venues (Figure 3). This information is not available for jazz, classical music and opera. DCMS Live Music surveys comparing 2004 and 2007 showed no significant change for pubs and bars but a decline in events at two other types of small venues – community halls and restaurants.

Table 2 Attendance at live music events by venue size, 2005/06-2008/09 (rock, pop, country, folk, soul, R&B, world regional music) (Taking Part survey)

Adult population, millions

	2005/6	2008/09	Difference	Difference %
All venues	9,706,400	11,351,921	1,645,521	17.0
Pub/bar	3,436,229	3,344,889	-91,340	-2.7
Small club	2,347,680	2,250,616	-97,064	-4.1
Medium/Large venue	5,846,317	7,379,672	1,533,355	26.2
Unweighted Sample size (all venues)	6,235	2,722		

Figure 3 Changes in live music attendance by venue size (Taking Part Survey)



Discussion – What lies behind these figures?

Although the data seem to suggest that live music as a sector is thriving, this is not uniform throughout the sector and larger, primary music venues appear to be faring better than smaller, secondary venues (whose main purpose is not live music). This does not necessarily mean there are fewer gigs at smaller venues , merely that a smaller proportion of the adult population are attending music at these venues i.e. changing demand for live music as well as supply.

No evidence of negative impact of live music licensing

Some people have suggested this is due to the Licensing Act. But the increase prior to the downturn and DCMS Live music surveys show that it is not this but other factors which affect the decision to hold live music such as the local market, and the cost. The 2007 Live Music survey was conducted with those responsible for putting on live music in secondary venues and showed that licensing was not a significant barrier:

- Around 90% of respondents/venues said the Act had been neutral on the number of events, size of groups, size of audiences, number of acts per event and diversity of acts/genres
- A high proportion (72%) of venues said it made no difference to their decision to stage live music (including 66% of respondents from pubs and bars, 78% from small clubs and 77% from church halls and community centres)
- 8% of respondents said the Act made it easier (including 15% of pubs and bars)
- 10% said the Act made it more difficult (10% pubs/bars, 12% members clubs, 10% church halls and community centres)

- Of those with actual experience of staging live music, 18% said it made it easier, 68% saying it made no difference, and 8% negative (6% said they did not know).

Fall in numbers of pubs/bars

The two main quantifiable reasons behind the relative changes in venue size are the fall in the actual number of potential small venues, mainly pubs and bars, and the greater emphasis on promoted events at large venues due to the fall in the profitability of recorded music.

Industry data estimates that the number of public houses in England and Wales declined by 4% between 2004 and 2007 (Table 3). Since the downturn, this figure has accelerated according to figures released by the British Beer & Pub Association (BBPA). The figures for the first six months of 2009 show the rate of pub closure has increased by a third, up from 39 pubs a week in the last six months of 2008 to 52 pubs a week closing in Britain. The report claimed that 2,377 pubs closed in the 12 months up to June 2009. In the last 3 years a total of 5,134 pubs have closed. Note the BBPA figures are for Britain, not the UK, and are not official statistics.

Table 3 Industry estimates of the number of public houses in the UK

MBD analysis of data from the British Beer and Pub Association (BBPA) and trade estimates

Year	**Number**	**% change year on year**
2001	59,558	negligible
2002	57,965	-3%
2003	58,788	1%
2004	59,673	2%
2005	59,400	negligible
2006	58,200	-2%
2007	57,500	-1%
2008*	56,350	-2%
2012*	57,071	+1%

* forecast figures

The recession may also be a reason for an increase in number of premises licences surrendered (from around 4,000 in 2007/08 to over 4,500 in 2008/09) and lapsed (from around 450 in 2007/08 to around 600 in 2008/09) and a decrease in around 2,200 new applications for licences compared to 2007/08 levels (note these data relate to all premises licences not just those for live music).

As well as the recession, the pub industry has been affected by the Smoking Act introduced in 2006 (note there is no robust evidence on how this has affected live music, other than evidence of an increased concentration on food) and increased sales of alcohol in supermarkets.

Increase in promoted events at large venues

The second reason is the decline in the profitability of recorded music and associated increase in promoted events at large venues. Industry analysis suggests that the decline in revenue from recorded sales has changed the industry to focus more on large volume live concerts. PRS for Music recently estimated that there had been a 13% increase in the value of the live music sector in 2008.

This is backed up by international evidence which shows that in North America in the first half of 2009, the tickets sold by the Top 100 tours was 18 million. That represents an additional 1.1 million tickets or 6.5% increase over the same period for 2008 (no data are currently published separately for the UK). Again, these industry data are not UK Official Statistics but used for illustrative purposes.

Conclusion

Overall the live music sector is thriving. DCMS data show an increased number of premises licences with provision for live music and an increased proportion of the adult population attending live music events which are consistent with industry data on the live music sector.

However, this growth has been concentrated at medium and larger venues, and there has been a fall in the adult population who attend music at smaller venues. Evidence suggests that this is not due to live music licensing but wider economic factors such as the decline in the overall numbers of pubs and bars, and changes in the live music industry itself, responding to the falling profitability of recorded music by promoting events at large venues.

Annex A – Live music data

Alcohol, Entertainment and Late Night Refreshment Licensing statistics

The main purpose of the Alcohol, Entertainment and Late Night Refreshment Licensing statistics collection is to monitor licensing policy. It provides information to help Licensing Authorities benchmark their position and provide understanding in the context of the national picture. The information collected asks for much of the regularly requested information about licenced premises.

Data are collected annually from all Licensing Authorities in England and Wales via a statistical return. Data have been consistently collected since 2007. Coverage includes licences for the sale of alcohol, regulated entertainment or provision of late night hot food and drink.

These data are National Statistics and as such are produced to the high professional standards set out in the Code of Practice for Official Statistics.

Further information, full bulletins and online tables are available at:
http://www.culture.gov.uk/reference_library/research_and_statistics/4865.aspx

Taking Part Survey of Cultural and Sporting participation

Taking Part is DCMS's key evidence source, providing nationally representative data on participation for both adults and children. The survey enables the Department to better understand the drivers and impacts of participation in culture and sport. The survey is commissioned by the Department for Culture, Media and Sport (DCMS) and its partner Non-Departmental Public Bodies (NDPBs): Arts Council England, English Heritage, Sport England, and the Museums, Libraries and Archives Council.

The adult survey measures participation by those aged 16 and over living in private households in England. No geographical restriction is placed on where the activity or event occurred. Participation in activities is measured for the purpose of recreation or leisure, including voluntary work. It excludes involvement in activities where the prime motivation is paid work or academic studies.

The survey is a National Statistic and as such has been produced to the high professional standards set out in the Code of Practice for Official Statistics.

Further information and reports from Taking Part are available at:
http://www.culture.gov.uk/reference_library/research_and_statistics/4828.aspx

Creative and Cultural Skills

The Creative and Cultural Skills industry research containing available data on live performance employment are available here:

http://www.ccskills.org.uk/Industrystrategies/Industryresearch/tabid/600/Default.aspx

Surveys of Live music

1. **A Survey of Live Music Staged in England & Wales in 2003/4, Ipsos-MORI.**

An initial baseline survey of smaller venues assessing the staging of live music and attitudes towards impending changes in licensing.

http://www.culture.gov.uk/reference_library/publications/4558.aspx

2. **Licensing Act 2003: The experience of smaller establishments in applying for live music authorisation, 2006. Ipsos-MORI**

An interim survey with smaller establishments who would be affected by the licensing changes to understand their experience and likely take up of live music licences.

http://www.culture.gov.uk/reference_library/research_and_statistics/4836.aspx

3. **A survey of live music in England and Wales in 2007, TNS-BMRB.**

The follow up to the 2003/4 survey looking at changes in the staging of live music in England and Wales in smaller 'secondary' venues whose main business is not staging live music.

http://www.culture.gov.uk/reference_library/research_and_statistics/4854.aspx

Annex B - The Licensing Act 2003 and Live Music

The Licensing Act 2003 regulates four Licensable Activities::

- The sale by retail of alcohol;
- The supply of alcohol by or on behalf of a club to, or to the order of, a member of the club;
- The provision of regulated entertainment (including live music); and
- The provision of late night refreshment.

The Act replaced several licensing regimes, including Public Entertainment Licensing, which regulated most forms of live music. It also removed the old “two in a bar” exemption, which applied to no more than two musicians performing in a venue licensed to sell alcohol. The Act introduced an exemption for incidental music and a limited exemption, which has been little-used, for dancing and live music in small premises where consumption of alcohol is not the primary activity.

In general, therefore, venues that wish to host regulated live music are required to hold a premises licence or club premises certificate with the correct authorisation. Authorisation for different licensable activities, including the various forms of regulated entertainment, does not add to the cost of obtaining a licence, or the annual fee. However, varying a licence or certificate to add or amend an authorisation involves a fee (in most cases). There may be conditions attached to the variation (e.g. restrictions in opening hours, need for soundproofing).

A premises will fall into a fee band based on its non-domestic rateable value. The current application fees associated with each band for a new licence or certificate are as follows: Band A (£100); Band B (£190); Band C (£315); Band D [no multiplier] (£450); Band D with multiplier (£900); Band E [no multiplier] (£635); Band E with multiplier (£1,905). The annual fees associated with each fee are as follows: Band A (£70); Band B (£180); Band C (£295); Band D [no multiplier] (£320); Band D with multiplier (£640); Band E [no multiplier] (£350); Band E with multiplier (£1,050).

Seventy seven per cent of premises licences are either exempt or fall into the two lowest fee categories and pay fees of £190 or less. Some premises licences and club premises certificates have a fee exemption e.g. a school or college, church or village hall, as set out in Regulation 9 of the Licensing Act 2003 (Fees) Regulations 2005.

A new process for Minor Variations was introduced in 2009, with a flat fee of £89. A ‘minor’ variation such as the addition or amendment of an authorisation for live music must be one that “could have no adverse impact on the licensing objectives”. For variations that do not qualify as Minor Variations the fee is equal to the cost of the initial licence.

Many organisations choose to use the light touch Temporary Event Notice (TENS) regime. TENS cost £21 and allow premises to carry out occasional licensable activity on unlicensed premises or in addition to those included in their existing licence.

Annex C – Commonly asked questions about official statistics on live music

Q Licensing statistics on live music are very limited to changes in overall numbers. Why don't you collect more information on licensable activity?

A The Code of Practice for Official Statistics requires us to consider and measure the cost involved in collecting statistics, primarily to meet government targets to reduce data burden on businesses and local government. Statistics on licensing are collated and processed for us by local authorities based on information they collect in the operation of licensing law. DCMS has a target to reduce our data collection from frontline organisations like Local Authorities by 30% and Licensing is our main data collection. Although DCMS recognises the importance of these data in informing policy-making and in making Government accountable, we cannot make requests for all the data we would like to have and must balance the various demands on licensing statistics. Many of these demands relate to crime and disorder and the use of police powers, rather than the provision of regulated entertainment.

Even if there were no restrictions on our volume of data collection we are still required to take into account the ease with which the questionnaire can be answered. Live music is an area for which Licensing Authorities find it difficult to supply data - 75% supply data on licence numbers, compared with 100% response to the main questionnaire. Although 75% is still a good response rate for this type of data collection, we have to maintain our high overall response rates to ensure the highest quality data on other areas of licensing.

Q Why can't you show more data by premises type?

A People want information on premises types for which there is no official definition, for example, how many 'pubs' there are. We all think we know a 'pub' when we see it but it is not possible to define this in a measurable way that distinguishes it from a bar or other types of premises. For example, is a gastropub a pub or a restaurant? Other premises may function as a traditional bar by day and a nightclub by night. Due to these difficulties in classification, the Licensing Act defines activities, not premises types. Industry data are less dependent on actual activities but they are not Official Statistics and we don't know exactly what is and is not included in these data. As such for our purposes they are illustrative.

Q What kind of premises are included in the figures for regulated entertainment? Are they just pubs, bars, clubs and hotels or do they include schools, hospitals, community centres, village halls, museums, art galleries, and shops?

A Any place with a premises licence is included. It is sometimes suggested that premises such as schools and hospitals are obtaining licences for regulated entertainment in such great numbers that they are making up a significant proportion of the recent increases. There is no evidence that this is true. It is unlikely that a typical music performance at a school or hospital would be a licensable activity, as it would most likely be a private event where no charge is made with the intention of making a profit. When we have asked representatives of local government and school administrators for their impressions of licensing arrangements at these premises, they have confirmed that they are more likely to use a Temporary Event Notice to hold events when necessary (see below). There will certainly be some exceptions. For example, some music schools hold programmes of public events and may hold premises licences for this purpose. Hospitals may need a licence if they provide late night refreshment rather than for regulated entertainment.

There have been some scare stories about prosecutions (e.g. for shop owners), but these are not a statistics issue. Genuine impromptu performances don’t need a licence.

Q What else do we know about Temporary Event Notices (TENS)?

A Data on TENS (especially year on year change) provide a useful indication about the number of occasional events staged by non-licenced venues. Although Licensing Authorities collect some data on type of venue and event, this is not standardised or stored in a suitable format for statistical analysis. DCMS are considering whether we can collect and code these data as part of a pilot exercise in 2009, but it is unlikely we could do this on a national level due to the burden issues both for Local Authorities as outlined above, and for the Department to undertake coding on this scale.

However, external evidence (National Confederation of PTA associations) suggests about 40,000 of the annual numbers for TENS are for schools. This is despite the fact that schools and colleges are exempt from paying the application fee and annual fee for a licence which authorises regulated entertainment only. This is perhaps because a TEN can be used to authorise sales of alcohol, and many events (such as those typically held by PTAs) that may qualify as regulated entertainment are fund raising events.

Q To what extent do the live music surveys provide an evaluation of the impact of the Licensing Act?

A The live music surveys do not provide a comprehensive economic evaluation but they do provide robust data on the views of secondary live music venues about the impact of the Act. They were designed to talk to the person at secondary music venues with most knowledge i.e. those who were responsible for putting on live music. In order to thoroughly explore the possible impact of the Act, the survey asked both an open question on what affected their decisions to stage live music, and then a direct question to remove the possibility that they forgot about this. But very few people attributed the Act as a barrier to live music, and roughly the same proportions said it helped as hindered. The factors affecting the decision to stage live music tended to be the local market and the expense of staging. This correlates well with Taking Part which suggests people are going to larger venues – as social preferences and market forces are changing consumption patterns.

Annex D – Revisions history

The following clarifications were added on **18th February 2010** to improve the public understanding of these statistics. None of these clarifications has any impact on the data, nor their interpretation. No statistics were amended.

1. Page numbers were added to aid referencing internal parts of the document.

2. 'Licencing' at the start of the penultimate and final paragraphs of page 2 was corrected to 'Licensing', as well as in the first Annex C question.

3. In the section on live music performance (p. 4) we added the changed wording ‘live music musicians' to ‘employed in live music performance’ to better reflect the definitions used by the Creative and Cultural Skills Council.

4. Clarifications were made to the geography of different datasets to make it clear where these were for Great Britain and England.

5. In Annex A, we added a link to the Creative and Cultural Skills webpage containing the publicly available data on live performance employment used as a source in this document.

The following clarifications were added on the **9th March 2010**

6. On p.4 we amended the years that the employment figures refer to following Creative and Cultural Skills Council acknowledging that the reports were mislabelled both on their website, and in the associated reports. . The specific changes are as follows: 2006 was revised to 2004, and 2008 to 2006; The following text was added to the end of the first sentence “- over twice the music industry average (8%)”. Finally, a note was added to the end of the paragraph detailing the proportion of GB music sector employment in Scotland and Northern Ireland.

7. Some rewording of the data on small venues to clarify that the decline was for 2008/09, but increased in the previous year, and that this was common to almost all cultural activities, not specific to live music in small venues. The comment on small venues was removed from the summary.

8. Table 1 was replaced with Figure 1 – now using data just for England instead of the original GB. The equivalent table of data was added at Annex E.

9. Various minor formatting changes including amendments to figure and table numbers were made as a consequence of the change described at point 7 above.

Annex E – Arts Council England/TGI data

Table 4 Estimated percentage of adults who attend each type of arts event, 1994/95 – 2008/09, England

Year	Sample	Jazz	Pop/Rock	Classical music
		%	**%**	**%**
1994/95	21,935	6.6	22.3	12.3
1995/96	20,937	6.5	22.5	12.7
1996/97	21,217	6.2	22.9	12.3
1997/98	21,273	5.9	21.8	12.0
1998/99	20,519	6.0	21.7	11.6
1999/00	21,722	6.2	22.2	11.9
2000/01	21,054	6.1	21.5	12.3
2001/02	20,485	6.5	22.4	12.4
2002/03	20,746	6.5	23.8	13.1
2003/04	20,131	6.9	24.5	12.9
2004/05	20,755	7.5	25.6	13.6
2005/06	22,791	9.4	28.0	16.3
2006/07	20,985	9.7	29.2	15.9
2007/08	20,148	11.8	35.4	18.0
2008/09	20,878	11.7	37.2	17.6

Note: Percentages include people who attend less frequently than once a year
Source: Target Group Index (1994/95 – 2008/09) © BMRB