



29 April 2016

House of Commons CMS select committee – Countries of Culture inquiry

About UK Music

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

General

4. UK Music welcomes the opportunity to respond to the House of Commons Culture, Media and Sport select committee inquiry into Countries of Culture.
5. UK Music supports the aspirations set out in the Government's Culture White Paper.² It is important that in this document the Government recognises the benefits of culture to communities and acknowledges "the right balance of funding between London and the regions continues to require attention".
6. Despite this, we are concerned about the potential impact of reductions in grants to local authorities and extra spending commitments from central government. These could have a detrimental impact on the delivery of cultural services in the nations and regions.

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

²

https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/510798/DCMS_The_Culture_White_Paper_3_.pdf

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7. The DCMS and ministers such as Ed Vaizey have made great strides in creating a positive policy background for the arts yet the concerning financial settlement for local authorities is indicative of a failure to ensure a joined up approach from the Government towards cultural activities in the nations and regions.
8. UK Music celebrates the huge variety of musical activities that take place across the country, underpinning much of the commercial successes of the industry.
9. UK Music's commitment to the nations and regions was recently underpinned when it announced responsibilities to cover music activity in Scotland, Wales, Northern Ireland, South, North and Central England. Dedicated UK Music staff will coordinate UK Music activity with Government, agencies, hubs, music experts, rehearsal spaces, schools and colleges to develop and deliver optimum strategies for furthering our £4.1 billion industry's commercial and cultural success.³
10. Our response to this consultation focuses on highlighting a number of activities and initiatives that UK Music is engaged with across the nations and regions of the UK.

Research

11. UK Music is committed to improving evidence on the economic, social and cultural impact of the music industry.
12. UK Music takes forward this commitment to evidence by:
 - Gathering industry data and undertaking research,
 - Supporting related research undertaken by others – in particular, through the Music Academic Partnership (MAP)⁴, a collaboration between educational institutions and the UK Music membership,
 - Assisting and advising on research into the music industry, including to governmental and public bodies.

(i) **Wish You Were Here and music tourism**

13. A key piece of research that UK Music delivers is the Wish You Were Here report into music tourism.
14. Defined as both those from overseas or travelling three times the average commuting distance in the UK to attend live music concerts and festivals, UK Music estimates that music tourism contributes a total of £3.1 billion spend to the UK economy.

³ <http://www.ukmusic.org/news/uk-music-announces-new-nations-and-regions-responsibilities>

⁴ <http://www.ukmusic.org/skills-academy/music-academic-partnership/>

15. In 2014 there were 9.5 million music tourists at gigs and events. 38,238 full time jobs are sustained by music tourism. 45% of live music audiences are music tourists.

16. Every nation and region in the UK benefits from music tourism. The Wish You Were Here⁵ report breaks down its impact in each area for 2014 as follows:-

	Total spend from music tourism	Number of music tourists	Jobs sustained by music tourism	Proportion of audiences that are music tourists
East of England	£326 million	346,000	1,681	53%
East Midlands	£191 million	380,000	1,462	47%
London	£663 million	3.3 million	4,847	49%
North East	£78 million	361,000	624	38%
North West	£383 million	1.2 million	3,060	42%
Northern Ireland	£84 million	260,000	694	47%
Scotland	£280 million	721,000	2,081	34%
South East	£244 million	594,000	2,559	50%
South West	£297 million	772,000	2,734	54%
Wales	£95 million	211,000	768	47%
West Midlands	£264 million	737,000	2,200	39%
Yorkshire & the Humber	£203 million	611,000	1,597	43%

17. The report underlines the economic power of music festivals and gigs to local communities. Given that these communities derive significant benefits from music tourism, local authority strategies and decisions with regard to live music should be aligned to continue to maximise benefit.

18. The next UK Music Wish You Were Here report into music tourism will be published in June 2016. For the first time, the new report will identify impacts of music tourism on grassroots music venues.

19. As part of this inquiry, we would be happy to provide the CMS committee with new data once it becomes available.

(ii) MAP and Bristol live music census

20. As already set out in paragraph 12, MAP has been set up in order to foster collaboration between industry and academia. Members of MAP include ACM, BIMM, the BRIT School, Bucks New University, Coventry University, Henley Business School, Leeds Beckett University, LIPA, the University of Hertfordshire and Southampton Solent University.

⁵ <http://www.ukmusic.org/research/music-tourism-wish-you-were-here-2015/>

21. The geographical spread of MAP is such that it maximises the opportunities to build careers in music across the UK. It is based on ensuring institutions succeed in delivering the right mix of skills and experience for the future generation of music industry employees.
22. Alongside this, MAP provides collaborative research to address pertinent industry issues. For example, whilst the challenges of running a music venue in London have been well documented, what is occurring outside the capital was less clear until the publication in March 2016 of the live music census of Bristol. This is a groundbreaking MAP research collaboration with Bucks New University.
23. The Bristol census concluded that live music generated £123 million to the local Bristol economy in 2015 and revealed 50% of the city's music venues were affected by development, noise or planning issues.⁶
24. UK Music aspires to carry out similar studies for other cities and areas in the hope that the conclusions of these exercises will provide vital tools to local music industries and networks in the pursuit of funding and support.

(iii) SIC and SOC codes

25. It is difficult to assess the footprint and economic value for the creative industries in the nations and regions. The limitations in the Government's own creative industries figures are acknowledged in their own economic estimates.⁷
26. These challenges are more pronounced in relation to the music industry than other parts of the creative industries. The Government's use of SIC and SOC codes do not adequately capture many creative industries when measuring the economic impact of such sectors. There is also a lack of national and regional disaggregation of the creative industries statistics that are reported. These shortcomings are problematic and make it hard to assess the full impact of any given policy.
27. Whilst we do not report on specific national or regional data, UK Music produces the report Measuring Music to assess the contribution of the UK music industry as a whole.⁸
28. Whilst we await a substantive revision of the international standards for SIC and SOC the Government should consider further ways to overcome the hurdles presented by the codes to their sectoral analysis, including greater granularity of what they report at a national and regional basis.

Music Venues

29. Venues act as important centres for cultural activity in our towns and communities. Grassroots music venues in particular act as important hubs for

⁶ <http://www.ukmusic.org/research/bristol-live-music-census/>

⁷ <https://www.gov.uk/government/statistics/creative-industries-economic-estimates-january-2016>

⁸ http://www.ukmusic.org/assets/general/Measuring_Music_2015.pdf

local music talent and offer a means by which musicians and performers can cultivate and nurture their creativity.

30. As identified in paragraphs 22 and 23 above, these venues are increasingly finding it difficult to run their businesses in the current environment. The challenges of doing so were clearly set out in the Mayor of London's Music Venue Taskforce report of last year.⁹
31. UK Music is supporting the Music Venue Trust's 2016 Venues Day and participated in a series of meetings in April in Manchester, Bristol and Leicester run by the organisation to better understand the obstacles for operating venues across England. Further meetings are planned for Wales and Scotland.
32. UK Music played a key role in changing the law to ensure office to residential permitted development must consider noise impacts. This provides a greater degree of protection for music venues when faced with new developments.¹⁰
33. The success of this policy change however depends on local implementation. The Chief Planner has made reference to it in communication with planning officers¹¹ yet we urge the Government to monitor the application of this provision also to ensure their intentions are met.

Rehearsal Spaces

34. UK Music has a network of rehearsal spaces across England.¹² These are based in Birmingham, Bristol, Cornwall, Coventry, Hastings, Liverpool, London, Manchester, North Norfolk, Nottingham, Rotherham and Tyne and Wear. They are now firmly embedded in their local communities and have been used to deliver meaningful projects for young people from poor socio-economic backgrounds, boosting skills, fostering creativity and driving down crime.
35. The scheme was created as a pilot project in 2009 by the DCMS and has since transferred to UK Music to provide greater industry engagement and oversight. The schemes also provide an important focus for our Skills Academy work which is dedicated to delivering apprenticeships for the music industry. The most recent space was opened in 2014. During the pilot phase of the original project there were over 30,000 visits to the spaces. Around 75% of visits were from young people aged 11 to 18 years old. The spaces provide concrete evidence of music as a means for social good.
36. UK Music seeks to expand the scheme further into Scotland, Wales and Northern Ireland so that it can become a truly nationwide network. We ask for the

⁹ <https://www.london.gov.uk/WHAT-WE-DO/arts-and-culture/music/mayors-music-venues-taskforce?source=vanityurl>

¹⁰ <http://www.ukmusic.org/news/music-industry-campaign-prompts-action>

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https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/515918/Chief_Planning_Newsletter_-_April_2016.pdf

¹² <http://www.ukmusic.org/skills-academy/rehearsal-rooms/>

support of the House of Commons CMS Select Committee in this regard as we continue to identify suitable spaces and partners that would assist in our realisation of this.

Annex

UK Music's membership comprises of:-

- AIM – Association of Independent Music - representing over 850 small and medium sized independent music companies.
- BASCA - British Academy of Songwriters, Composers and Authors – BASCA is the membership association for music writers and exists to support and protect the professional interests of songwriters, lyricists and composers of all genres of music and to celebrate and encourage excellence in British music writing
- BPI - the trade body of the recorded music industry representing 3 major record labels and over 300 independent record labels.
- FAC – The Featured Artists Coalition – the voice of the featured artists.
- MMF - Music Managers Forum - representing 425 managers throughout the music industry.
- MPG - Music Producers Guild - representing and promoting the interests of all those involved in the production of recorded music – including producers, engineers, mixers, re-mixers, programmers and mastering engineers.
- MPA - Music Publishers Association - with 260 major and independent music publishers in membership, representing close to 4,000 catalogues across all genres of music.
- Musicians' Union representing 30,000 musicians.
- PPL is the music licensing company which works on behalf of over 90,000 record companies and performers to license recorded music played in public (at pubs, nightclubs, restaurants, shops, offices and many other business types) and broadcast (TV and radio) in the UK.
- PRS for Music is responsible for the collective licensing of rights in the musical works of 114,000 composers, songwriters and publishers and an international repertoire of 10 million songs.
- UK Live Music Group, representing the main trade associations and representative bodies of the live music sector

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