

Draft Culture Strategy for London

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. UK Music exists to represent the UK's commercial music sector, to drive economic growth and promote the benefits of music to British society. A full list of UK Music members can be found in the annex.

The UK Music Industry

3. The UK creative industries are of huge economic and cultural importance. According to the most recent DCMS economic estimates the creative industries account for £91.8 billion in GVA.¹
4. The UK creative industries also lead the world in terms of soft power. The reach and volume of our national cultural output supports our strength in soft power. According to The Soft Power 30, the UK is second to the US in terms of cultural soft power.
5. The UK is a world leading music industry. The sector contributed £4.4 billion to the economy in 2016, growing by 6 per cent.² The UK is the home to diverse and innovative music companies and creators that support this growth. Their endeavours form part of a dynamic ecosystem that is consistently delivering for music fans and consumers. The music industry generates exports of £2.5 billion and employs 142,208 people.

Culture for All Londoners

6. UK Music supports the vision of the Mayor of London's draft culture strategy, *Culture for all Londoners*. UK Music agrees with the four priorities which have been outlined for the strategy and encourage the development of these objectives.

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https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/662958/DCMS_Sectors_Economic_Estimates_2016_GVA.pdf

² <https://www.ukmusic.org/research/measuring-music-2017/>

Agent of Change

7. UK Music welcomes commitment 6.4 to ensure that the draft new London Plan will contain policies to help venues and homes co-exist, like the Agent of Change principle.
8. Smaller grassroots venues are finding it increasingly difficult to operate. In the past ten years the sector has seen a decline of 35 per cent in the total number of grassroots music venues trading in the UK.
9. A growth in demand for property in London has led to a competitive residential market with rising rents and more landlords selling their property and land to developers. This has placed rising financial burdens on pre-existing operators of grassroots music venues, who are often situated in areas that are popular for redevelopment, and made them vulnerable to a more liberalised planning system.
10. We support the proposal as laid out in the draft Strategy that Boroughs must ensure planning decisions reflect the Agent of Change principle and take account of existing noise-generating uses in a sensitive manner when new development, particularly residential, is proposed nearby. We agree with the Plan that development should be designed to ensure that established noise generating venues remain viable and can continue or grow without unreasonable restrictions being placed on them. This will help existing venues to continue to thrive without the threat of having their licences revoked due to noise complaints from new residential developments. The live music scene is a vital part of the night-time economy in London and the developer paying for soundproofing for the existing noise-generating venues could make a key difference to whether the venue thrives or fails.
11. The Government have recently announced that the National Planning Policy Framework, which local authorities are legally bound to comply with, will now be clarified to include detailed reference to the 'Agent of Change' principle. This has been consulted on this year.
12. UK Music looks forward to viewing the results of the Cultural Infrastructure Plan as an important tool to inform local planning decisions and identify weaknesses in the music ecosystem to better support the talent pipeline.

Creative Enterprise Zones

13. UK Music supports the development of Creative Enterprise Zones (CEZ) in the capital.
14. Physical infrastructure is important to the development of the music industry in London. Without modern venues, studios and rehearsal spaces it would be impossible for new and existing artists and musicians to develop and grow audiences and fan bases.
15. CEZ's role in helping artists and creative businesses to put down roots in London is of increasing importance as the UK leaves the EU. As we negotiate a new relationship with the rest of the EU it is key that we offer incentives to demonstrate that the UK will remain a creative and cultural hub post-Brexit. This is particularly important when UK access to facilities in the EU following Brexit is unclear at this stage.

16. Venues provide cultural hubs in communities across London. Grassroots venues offer a means by which musicians and performers can cultivate and nurture their creativity. London venues have faced increases in business rates by up to 200 per cent as well as increased pressures from local authority licencing plans. It is important that these venues are given the necessary support and equipment in order to ensure that London's live music scene is able to grow.

Collaborative Working

17. We also welcome the commitment on page 79 that the Mayor will support the local authorities, the police and venues to work together effectively, and find innovative ways to resolve problems, including noise related issues. The London Music Board, Chaired by the Night Czar is an important mechanism to convene groups to highlight, discuss and find remedies to problems facing the music sector across the city. A key example of this is the abolition of Form 696 by the Met Police. UK Music welcomes the announcement that the Form will be totally redundant by the end of July.

Annex

UK Music's membership comprises of:-

- 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.
- BASCA exists to celebrate, support and protect the professional interests of all writers of music.
- 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 represents and promotes the interests of featured recording artists in the music industry.
- MMF – Music Managers Forum - representing over 500 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 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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