

September 2019

## **Consultation on Shaping the Next Ten years: Summer 2019**

### **Arts Council England**

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 annex.
3. UK Music welcomes the opportunity to respond to this consultation on Arts Council England's (ACE) Ten Year Strategy. We are delighted to see a positive shift towards a more diverse organisation in terms of programming, people and investment. We welcome the tone struck in this report to ensure more equality of funding for all music forms, including the less traditionally funded popular music genres, recognising their social importance to a variety of communities across England. We also welcome the chance to articulate how industry is keen to work with the ACE to develop innovative relationships.

### **Chapter 1: Testing Proposed Visions and the Key Shifts**

4. UK Music welcomes ACE's commitment to widening the range of creativity supported by funding. We are very keen to ensure that this includes support for diverse cultural forms such as popular music, hip hop, jazz and folk. We particularly welcome language in the draft strategy calling 'to support and celebrate the cultural and creative lives of everyone in England' and 'to engage with the widest possible range of culture'. It is positive to see a shift towards traditionally less funded forms.
5. We welcome the call of support for individuals including diversifying the talent pipeline and sustainable careers. In our 2018 *Securing Our Talent Pipeline* report we raised particular concerns about ensuring access to jobs in the music industry for everyone regardless of socio-economic background. Our research found that 17 per cent of music creators were educated at independent schools, compared with 7 per cent across the population as a whole. It also found that 46 per cent of music creators receive financial

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helped from family and friends at some point in the development of their professional career.

6. When making a stronger focus on partnership working to help creativity and culture build thriving communities UK Music believes it is crucial that ACE must ensure funded arts reflects popular culture within communities and thus funds forms of music within the communities it engages with.
7. UK Music believes embedding children and young people across stated outcomes and principles is a critically important aim for ACE. By allowing children and young people to be at heart of funding outcomes means that more children will have access to arts and culture and be able to consider possible future careers within the arts and creative industries. It is therefore vital to promote creative careers through education to ensure that the talent pipeline is flowing and not the preserve of an elite few.

## **Chapter 2: Creative People**

8. We support the priority of ensuring people of all ages and backgrounds, find, access and take part in a wide range of creative activities, both in their communities and online. UK Music is committed to seeing this throughout the creative industries and have signed up to the Creative Industry Council diversity charter. We welcome collaboration with ACE on the commitments outlined in the charter to ensure diversity of representation.
9. We believe the expressed creativity of pre-school children through support of their families will enable all children to grow up experiencing the added value of participation in the arts, from practical creative skills to life skills such as building self-confidence and learning to work in teams. UK Music would support ACE funding which encourages families to do musical activities with pre-school children.
10. UK Music believe that creativity of 4-19-year olds beyond the national curriculum should be fostered and that extra-curricular musical activities should be supported. We would be keen to see Music Education Hubs funding extended beyond the current time frame. This should be accompanied by an independent assessment of the effectiveness of music hubs. We would be eager to seek how ACE could support our network of rehearsal spaces. UK Music supports 23 rehearsal spaces and has established a network for them. Rehearsal spaces provide instruments and equipment for young people to use and play with for free or for minimal cost.
11. We support the priority to help people from all backgrounds to understand and access careers in the creative sector. The Creative Careers programme is a big part of this with various creative industry trade bodies being invited to feed in job profiles for a website resource. UK Music supports this process and our members have provided job role information. It is important we challenge the misguided STEM agenda and promote career pathways in the music industry.

## **Chapter 3: Cultural Communities**

12. UK Music would be interested in seeking how place-based partnerships which deliver shared outcomes could have a role for industry to play. By working on projects to develop our talent pipeline we feel industry could provide innovative partnerships. We would welcome projects which work to engage industry in talent progression.

13. We agree there is importance in ensuring a cultural provision, including touring and distribution, that responds to the needs and aspirations of local communities. UK Music have this year engaged with city regions to advise them on how to improve their musical ecologies including in the Liverpool City Region, Greater Manchester and the Sheffield City Region. This has led to the creation of Music Boards in both Sheffield and Liverpool City Region and commitments by Greater Manchester Mayor Andy Burnham to the same effect. We would recommend that ACE take a look at our detailed recommendations in our regional reports and consider if they can facilitate the suggestions. For example our Greater Manchester report recommended exploring how to work with PRS Foundation Momentum Accelerator funding. We would particularly like to see ACE interact with music boards, encouraging them to be set up across England and looking at funding secretariat support.
14. We welcome the announcement of a ring-fenced fund of £1.5 million within the Arts Council's National Lottery Project Grants for Grassroots Music Venues and promoters. This has been a tremendous step towards ensuring that more venues can remain open and reach out to smaller communities as well as foster the future generation of musical talent. We would also be keen to see ACE consider how it can further expand its strategic touring programme to enable more rural areas to access live music.
15. We would support place-based cultural education that is co-designed with young people and others, as well as being delivered through local partnerships of cultural organisations and education providers. We would be interested to see what role industry could play in this process and believe that our rehearsal space scheme is a good example of where industry and the ACE could jointly develop projects.
16. We actively support cultural initiatives that achieve health and well-being benefits for people of all ages. We also believe music should be accessible to all, and this should be a basis of activity. We actively support the work of ACE funded organisation Attitude is Everything and believe that ensuring deaf and disabled audiences and performers can access support and funding to be able to participate in making music, is important.

#### **Chapter 4: A Creative & Cultural Country**

17. We agree with the priority to ensure support for independent creatives that enables more people from all backgrounds to sustain careers in the creative sector. We believe this should consider the socio-economic background of those seeking creative careers and ensuring that these opportunities are actively promoted as a career option throughout the education system.
18. We would be supportive of innovation and research and development if it can also be of benefit to industry. We are keen that such innovation is not driven by cost-cutting but to provide real solutions that can have wide benefits to society and industry and also to the economy. Such innovation must demonstrate its real value.
19. UK Music supports the priority of international, national and local collaboration that harnesses and develops the best talent, expertise and ideas, and can open new markets. We would be keen on ACE reviewing its sponsorship of Tier 1 visas, seeking to make more available to travelling and touring artists. We would also welcome ACE advocating for immigration reforms that enable more collaboration for emerging artists as part of their growth and development, and recognising that positive moves made by the UK are likely to be reciprocated in migration systems of partner countries. We have an opportunity to be world leading in this regard.

## **Chapter 5: Dynamism & Environmental Sustainability**

20. In terms of opportunities a dynamic organisation might need to respond to, UK Music believe that there is an opportunity for ACE funding to be used for innovation which can benefit wider industry ensuring the impact of public funding can benefit the economy and ensure returns on investment. We believe key challenges faced by organisations include sustainability in the face of funding cuts to public funds. There is also a challenge in ensuring the representation of all musical forms.
21. In assessing the proposed characteristics outlined in the strategy, UK Music wish to articulate our thoughts on what should be included. Culture characteristics should ensure inclusion of diverse forms, addressing a traditional genre imbalance in funding especially where music is concerned. There should be a strong focus on diversity and representation of those with protected characteristics. Asset characteristics should focus on working to train and support individuals to develop industry focussed skills alongside life learning skills. In monitoring the system and processes, assessments should consider evidencing the development of industry connections.

## **Chapter 6: Inclusivity & Relevance**

22. When exploring what an inclusive and relevant organisation means in practice, we are keen to ensure that performer access is taken into account, to ensure deaf and disabled artists can access stages, and have all they require to perform.
23. It is important to consider the following contextual factors when evaluating inclusivity and relevance: Performance space and ensuring that performers and audiences can access performances; ensuring measures are carried out to support making physical spaces accessible to deaf and disabled performers and audiences; ensuring representation of the variety of communities that live in England. It is also important to consider the context of the workplace so that jobs in the creative sector can be accessible for all.
24. When considering inclusivity and relevance in programming we would support consideration of the balance in funded musical genres to ensure a balanced approach to spending on musical activity. It is also important to ensure community representation in programming.
25. It would be useful for ACE to outlines goals for diversity in workforce, leadership and governance. The progress of NPOs could be measured against such goals. We would recommend that the CIC diversity charter could be a useful starting point.
26. When considering inclusivity and relevance for audiences ACE should strive for representative programming and making sure deaf and disabled audiences can access venues and performances. There should also be a geographical balance of investment to ensure regional audiences have equal chance to see performances, including in more rural regions of the country.
27. UK Music agrees with the proposals on how organisations can best respond to the interests and need of their communities and stakeholders. We agree with community and stakeholder representation, open community meetings, programmes codesigned with communities, stakeholder input in business plans and participation in cultural civic activity.

## **Chapter 8: Applying the investment principles**

28. We agree with all the proposed support for organisations in the delivery of the investment principles, as the proposed resources and sharing of best practice will enable understanding of such principles. We would also like to see a sharing of examples on how ACE funded organisations can engage with industry.

## 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.
- 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.
- The Ivors Academy - The Ivors Academy exists to support, protect and celebrate music creators in the UK. We are the independent professional association representing songwriters and composers in all genres, whether they create song, symphony or sync. Previously known as BASCA, we can trace our history back over 70 years. As champions of music creators, we have three main activities: campaigning, cultivating and celebrating.
- MMF – Music Managers Forum - representing over 650 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 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.
- *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 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).

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