

February 2022

DCMS Select Committee Submission: Reimagining Where We Live: Cultural Placemaking and the Levelling Up Agenda

Introduction

- 1.1** UK Music is the collective voice of the UK’s world-leading music industry. UK Music represents all sectors of the music industry – bringing them together to collaborate, campaign and champion music. UK Music promotes the music industry as a key national asset to all levels of Government and publishes research on the economic and social value of music.
- 1.2** The UK has high regional inequality which the Government has pledged to address through a “Levelling Up Agenda”.¹ Music can play a key role in this. Music spaces such as studios, music venues and rehearsal spaces, create a sense of commonality, allow the expression of local art, act as motors for economic networks, and can change a static place into a vibrant community. Music can help meet many of the aims set out in the recent Levelling Up the United Kingdom White Paper, including spreading opportunity and restoring a sense of local pride and connection with an area.²
- 1.3** A key issue with for many disadvantaged areas and run-down high streets is the movement of industry and retail either abroad or online. Music spaces and performances will attract people back by offering a service that cannot be truly replicated either online or by other countries: live British music.
- 1.4** Music already does this across the UK and is an industry where the UK is a world leader, but in many places music spaces have been in decline stunting these benefits. Reversing this trend and making music a key part of the Levelling Up Agenda can leverage the dynamic economic benefits of music to address

¹https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/1052064/Levelling_Up_White_Paper_HR.pdf

<https://www.gov.uk/government/collections/new-levelling-up-and-community-investments>

<https://www.ons.gov.uk/visualisations/dvc1370/>

<https://www.centreforcities.org/reader/levelling-up-the-uks-regional-economies/the-problem-of-regional-inequality/>

<https://commonslibrary.parliament.uk/how-big-are-regional-economic-inequalities-in-the-uk/>

²https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/1052046/Executive_Summary.pdf

regional inequalities. To do this people need to be given the opportunities, infrastructure and skills to do so, levelling up both physical and human capital.³

1.5 A programme to make music and culture the keystone of the Levelling Up Agenda would:

- 1. Build on the work of the Culture Recovery Fund to create a Cultural Levelling Up Fund to support new music spaces.**
- 2. Provide a Business Rate exemption all for music spaces.**
- 3. Provide support for music spaces through the planning system.**
- 4. Consult on improving support for creative freelancers.**
- 5. Improve music education across the country.**
- 6. Improve regional diversity and accessibility of the BBC, and ensure future funding encourages that role.**

1.6 Many of these issues involve devolved competences, however UK Music would welcome a four nations approach to bringing forward and developing these proposals to ensure the entire UK benefits.

Benefits

2.1 UK Music has written to the Select Committee before on the value music can have to regional economies and the role it could therefore play in the Levelling Up Agenda.⁴ The international success of the UK music sector means that improvements in levelled up areas would be sustainable, and support and empower a UK success story. The fact the sector already has a presence across the country gives a foundation to build on. The spill over effect means that investing in music as part of the Levelling Up Agenda will benefit many other businesses, providing a unique reason for people to visit and live in a place.

2.2 Music has a profound role to play in building back left behind economies and providing the kind of local pride and that will truly revitalise communities. Thereby making it an indispensable part of achieving the aims to “boost productivity, pay, jobs and living standards... spread opportunities” and “restore a sense of community local pride and belonging”, set out in the Levelling Up Agenda White Paper.⁵

2.3 Music is a key national asset for the UK economy, even after the losses of 2020 it employs more people than the steel and fisheries industries combined: 128,000

³https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/105206/4/Levelling_Up_White_Paper_HR.pdf p. xv

⁴ <https://www.ukmusic.org/wp-content/uploads/2021/05/UKM-Submission-DCMS-Select-Committee-Major-Sporting-and-Cultural-Events.pdf>

⁵https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/105206/4/Levelling_Up_White_Paper_HR.pdf xiv

versus 45,000.⁶ Pre-pandemic it also consistently showed above average growth; in 2019, the 9% growth in music export value was almost double what the Government described as “record breaking” UK wide growth of 5%.⁷ This provides a successful national framework that will only build by levelling up areas, making long-term, sustainable success more likely.

- 2.4** The music sector is present across the whole country, (though undoubtedly stronger in some areas). 7,347,000 music tourists visited music venues outside London in 2019.⁸ The South West, North West and Scotland saw over 1 million visitors each that year, and Wales saw music tourism rise by 17.5% from 2018.⁹ This means that almost every area has a local music scene that can be levelled up, avoiding the risk of white elephant industries being imposed on an area.
- 2.5** The sector has strong spill over effects with people going to music spaces using local retail, hospitality and transport. The spaces also draw in a range of businesses including for the staging, lighting, rigging and security businesses, as well as engaging artists, musicians and venue staff, making it a motor for local economic growth, productivity and drawing in spend to local businesses. Thereby increasing the velocity of money in the local economy and stimulating local economic networks. It also creates multiple points for taxation, and unlike other industries is grounded in its community, it cannot be simply offshored on a whim.
- 2.6** The Music Venues Trust has calculated that for every £10 spent in a music venue £17 is spent in the local economy.¹⁰ For example, Glastonbury Festival estimates that it engages with over 1,700 business partners, which has an impact on the local economy of over £100 million per year. Figures from the Principality Stadium suggest a £24.1 million spend by music fans visiting gigs at the stadium in 2017 – 2018.¹¹ Obviously not every area has music spaces of this size but UK Music’s own *This is Music 2021* report found even an event in a small music venue was worth £50,000 in spill over.¹²
- 2.7** Public investment can stimulate music spaces and music events, creating an environment where music can flourish and encouraging local growth. A one-off example would be Ipswich Council investing £158,000 in ensuring an Ed Sheeran concert in Chantry Park could go ahead, this returned £9,233,541 to the

⁶ <https://www.ukmusic.org/news/uk-music-calls-for-government-action-to-boost-recovery-as-new-report-reveals-covid-wiped-out-one-in-three-music-jobs/>

<https://researchbriefings.files.parliament.uk/documents/SN02788/SN02788.pdf>
<https://researchbriefings.files.parliament.uk/documents/CBP-7317/CBP-7317.pdf>

⁷ <https://www.gov.uk/government/news/2019-was-record-breaking-year-for-uk-exports>

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

⁸ <https://www.ukmusic.org/wp-content/uploads/2020/11/Music-by-Numbers-2020.pdf> p. 26

⁹ <https://www.ukmusic.org/wp-content/uploads/2020/11/Music-by-Numbers-2020.pdf> p. 26

¹⁰ <http://data.parliament.uk/writtenevidence/committeeevidence.svc/evidencedocument/digital-culture-media-and-sport-committee/live-music/oral/91709.pdf>

¹¹ Econactive, 20 Years On the Importance of the Principality Stadium

https://d2cx26qpfwuhvu.cloudfront.net/wru/wp-content/uploads/2019/06/25171654/WRU1570-Principality-Stadium-economic-impact-report-V2_LR.pdf p. 5

¹² <https://www.ukmusic.org/research-reports/this-is-music-2021/>

local economy or £58.44 for every £1 that the Council invested.¹³ This presents a model of how public funding through the Levelling Up Agenda could deliver results for left behind areas, as shall be set out in policy terms later.

2.8 Music jobs are highly resilient to automation, exactly the kind of jobs the UK needs to encourage to ensure the workforce thrives through the new automation revolution.¹⁴ Music spaces themselves also offer left behind areas and run-down high streets a unique selling point. They can provide a space to create and see performances that you cannot replicate online and cannot be offshored. While the COVID-19 pandemic was tough on the music sector, it showed that the live experience cannot be superseded by online experiences.

2.9 However, the value of music spaces to the Levelling Up Agenda is more than the economic dynamism that they can bring to an area, music spaces can also be a key part of what makes an area somewhere people can truly live and attractive to younger people. The Levelling Up White Paper makes restoring local pride a key plank of the Levelling Up Agenda, music can be well placed to play a key role in providing that pride, and broader health benefits.¹⁵

2.10 Music can provide a profound sense of local pride and people can identify with bands and performers that came from their areas or feel pride in the local music scene. For example, there is an enduring and profound relationship between the Beatles and Liverpool, but also a broader pride in the local contemporary music scene.¹⁶ Therefore music should be a key part of the local pride aspects of the Levelling Up Agenda.

2.11 This pride and engagement can have a range of benefits. Research commissioned by the Arts Council England in 2019 found that “the local arts and cultural offer is a factor, both for people considering moving to an area and for people remaining within an area”. Combatting the “brain drain” of young people from less well-off areas to those which are perceived to be more dynamic requires a local arts and cultural offer, including music, that can encourage them to feel that it is a place they can stay and put down roots in.

2.12 Music brings people together in a unique way, live music is an experience that is inherently shared with others, encouraging social bonds, particularly with repeated patrons, this can reduce social isolation and discourage anti-social

¹³ <https://www.ipswichstar.co.uk/news/ed-sheeran-ipswich-concerts-economic-impact-2883010>

¹⁴

<https://www.ons.gov.uk/employmentandlabourmarket/peopleinwork/employmentandemployeetypes/articles/whichoccupationsareathighestriskofbeingautomated/2019-03-25#:~:text=The%20ONS%20has%20analysed%20the,at%20high%20risk%20of%20automation.&text=The%20proportion%20of%20jobs%20at,risk%20of%20automation%20has%20risen>

¹⁵

https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/1052064/Levelling_Up_White_Paper_HR.pdf

¹⁶ <https://www.visitbritain.com/gb/en/get-groove-liverpools-musical-highlights>

behaviour.¹⁷ Many areas that are at the heart of the Levelling Up Agenda are also facing an epidemic of loneliness, those in deprived areas are 50% more likely to report feeling lonely according to one study.¹⁸

2.13 Democratizing access to music can build self-worth and careers that can be either at an amateur level or the kind of working-class kid to global star path trodden by a range of British acts. Yet opportunities in many areas have diminished. The owner of the 100 Club noted to the 2017 – 2019 Committee the impossibility of a Glastonbury headliner arising “...if there are no places left for these bands to play”.¹⁹

2.14 Reversing this trend through the Levelling Up Agenda by investing in physical infrastructure and people is vital. It would also help address issues with working class access to professional music careers, our 2018 report *Securing the Talent Pipeline* found that privately educated people were overrepresented in the music sector, and that the closure of many music spaces had affected access to the sector for working class children.²⁰

How to Achieve This - Part 1 Levelling Up Spaces

4.1 A Levelling Up Agenda that emphasises music and culture should focus on providing infrastructure, skills and opportunities. People need to have the skills and confidence to take part in the music sector, while also having the places to express those skills, including rehearsal spaces, recording studios and live music venues. Therefore, UK Music recommends a programme that looks to:

- 1. Build on the work of the Culture Recovery Fund to create a Cultural Levelling Up Fund to support new music spaces.**
- 2. Provide a Business Rate exemption all for music spaces.**
- 3. Provide support for music spaces through the planning system.**
- 4. Consult on improving support for creative freelancers.**
- 5. Improve music education across the country.**
- 6. Improve regional diversity and accessibility of the BBC, and ensure future funding encourages that role.**

Recommendation 1; Build on the work of the Culture Recovery Fund to create a Cultural Levelling Up Fund to support new music spaces.

¹⁷ Deloitte Access All Economic, The economic, social and cultural contribution of venue-based live music in Victoria (2011) p. 37

https://www.crikey.com.au/wpcontent/uploads/2011/08/DAE_Live_music_report_2011.pdf

¹⁸ <https://www.brunel.ac.uk/news-and-events/news/articles/Lonesome-towns-Older-people-in-deprived-areas-more-likely-to-feel-lonely>

¹⁹ <https://publications.parliament.uk/pa/cm201719/cmselect/cmcomeds/733/733.pdf> p. 24

²⁰ <https://www.ukmusic.org/research-reports/securing-our-talent-pipeline/>

- 4.2** It is vital that the Levelling Up Agenda improves the physical capital of left behind areas by improving music spaces, to allow the local music scene to have more opportunities.²¹ Historically, there has been a slightly oblivious relationship between public funding bodies and many music spaces, particularly commercial music spaces. A DCMS Select Committee report in 2019 noted that the lack of focus on venues by Arts Council England funding was “unsustainable”.²² However, the pandemic forced more extensive engagement with music spaces out of the need to ensure they survived the COVID-19 crisis, the Public Accounts Committee has noted that Arts Council England “revolutionised” its engagement with venues to deliver the Culture Recovery Fund (CRF) to venues.²³
- 4.3** It would be hoped this engagement would be reflected in broader awarding bodies, however in the initial Levelling Up Fund music projects were not well represented. Round one of the Levelling Up Fund returned only two successful music bids, whether this reflects a lack applicants, the priorities of the fund, or music being a part of other bids is unclear.²⁴ However, some flagship music ventures have received significant funding such as the Tileyard North development in Wakefield.²⁵ What is clear is that at the least there needs to be a revaluation of how the Levelling Up, Housing and Communities Department communicates with local music organisations perhaps in liaison with Arts Council England. One way of settling this would be converting and extending the Culture Recovery Fund into a bespoke Cultural Renewal Fund with responsibility for addressing areas with a lack of cultural infrastructure.
- 4.4** Channelling funds towards music spaces in left behind areas can provide the initial investment needed to build a community, create a space and provide an opportunity to show case local talent, triggering a change in the local economic geography and providing a catalyst for economic development.
- 4.5** One further point that it is worth noting is that while programmes such as the City of Culture initiative are highly worthwhile in jumpstarting efforts to improve culture by providing a clear goal for programmes to work towards (e.g. Liverpool’s year as European Capital of Culture) competitive bidding processes always have losers and should not be the only method of delivery.²⁶ A continuous programme of improvement of access for music infrastructure in left behind areas is vital.
- 4.6** This would not have to be grant funding either as Arts Council England is now much more experienced in the allocation of loans and could use its expanded loan management team to support and deliver loans to new cultural infrastructure projects. There should also be learnings from mixed music spaces such as

²¹https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/105206/4/Levelling_Up_White_Paper_HR.pdf p. 71

²² <https://publications.parliament.uk/pa/cm201719/cmselect/cmcomeds/733/733.pdf> p. 32

²³ <https://committees.parliament.uk/publications/6383/documents/70055/default/> p. 6

²⁴ <https://www.gov.uk/government/publications/levelling-up-fund-first-round-successful-bidders#:~:text=The%20%2%A34.8%20billion%20Levelling,in%20cultural%20and%20heritage%20assets.>

²⁵ <https://tileyard.co.uk/stories/tileyard-north-coming-soon/>

²⁶ <https://www.theguardian.com/travel/2010/mar/11/liverpool- profited-from-being-culture-capital>

Future Yard in Birkenhead that combines live music, learning opportunities and a retail food and drink offering.²⁷

4.7 However, support cannot be considered apart from the issues that caused music spaces, (e.g. Business Rates, taxation, noise complaints), to close in the first place, these must be addressed to create a sustainable music ecosystem in areas that have been left behind. There also needs to be consideration of how Local Authorities can be encouraged to provide support for music spaces given recent falls in funding.

Recommendation 2: Provide a Business Rate exemption all for music spaces.

4.8 The Business Rates exemption for music spaces is the most direct way the UK Government could encourage new music spaces across the country. This would ensure the retention of the spaces that exist and encourage new ones. At the moment music spaces struggle to meet this tax burden, as the Government's own Music Studio Market Assessment found.²⁸ There are complex reasons for this but in essence the nature of music spaces, which have distinct accessibility needs and require large floor spaces, render them particularly vulnerable to large rises in Business Rates as the value of land and property continues to rise, pushing up rents and rateable value (recent revaluations have seen rises of up to 800% - the iconic Abbey Road studio saw a rise of 56.2%).²⁹

4.9 The UK Government has already made some acknowledgement of the need to address this issue by announcing a 50% relief rate for music venues in England in January 2020, before the pandemic led to a range of further rate relief.³⁰ The UK Government should take this a step further and remove all music spaces from the Business Rates system to ensure the retention of the current stable, and to encourage the creation of music spaces in areas where they are currently sparse, backing up a cultural driven Levelling Up Agenda.

Recommendation 3: Provide support for music spaces through the planning system.

4.10 If the Government is committed to reviving and retaining spaces in the UK it will have to contend with the fact that noise complaints often close down much

²⁷ <https://futureyard.org/>

²⁸ <https://www.ukmusic.org/wp-content/uploads/2021/08/UK-Music-Response-to-the-Proposals-from-the-Fundamental-Review-of-Business-Rates-24-08-2021.pdf>

https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/1008123/DCMS_Studio_Market_Assessment.pdf p. 7

²⁹ <https://www.ukmusic.org/research-reports/securing-our-talent-pipeline/>

³⁰ <https://www.gov.uk/government/news/happy-hour-for-pubs-as-government-cuts-business-rates>

loved venues, or prevent new venues getting off the ground.³¹ Ultimately, there needs to be redefinition of what constitutes a healthy soundscape, potentially moving towards an approach similar to the Welsh Government's acknowledgement that; "*A healthy acoustic environment is more than simply the absence of unwanted sound*" and that the need for quiet must be balanced by the need for expression.³² There needs to be a rebalancing to recognise the public good of music spaces within planning and Local Government to place legal weight behind warm words.

4.11 UK Music has previously brought forward a range of proposals. In response to the *Planning for the Future* consultation we suggested a new "Cultural Asset" designation to protect venues that serve underrepresented community areas.³³ We welcome proposals in the Levelling Up White Paper to give "*local authorities the power to require landlords to rent out vacant properties to prospective tenants*", however this would not protect existing spaces.³⁴

4.12 Government should also consider requiring Local Authorities to provide a plan created in collaboration with local music businesses and workers for how they will conserve music spaces in their area, the number of music spaces in their area, and provide a statutory duty on Local Authorities to work to ensure there are a certain number of music spaces in their local areas. This would make improving availability an explicit aim of Local Government, thereby improving provision of music spaces in Levelling Up areas. However, as ever with Local Government there is a question of how this would be afforded, firstly, the Government could explicitly require that the planned Infrastructure Levy to replace Section 106 Funding should be spent on culture.³⁵ This question will be considered at more length in the next section.

How to Achieve This - Part 2 Levelling Up Opportunity

5.1 While cultural infrastructure is important, ultimately what transforms a music space from being just a space is the playing of music, and that requires people with a specific set of skills to perform or facilitate performance. Therefore, any plan to level up music infrastructure across the country must be paired with a plan to ensure that there are people in place to use these spaces, and extend opportunities to people across the nation.

³¹ <https://www.nme.com/news/music/various-artists-4327-1303870>

³² <https://gov.wales/sites/default/files/publications/2019-04/noise-and-soundscape-action-plan.pdf> p. 1

³³ https://www.ukmusic.org/wp-content/uploads/2020/12/UKM_Response_to_Consultation_on_Planning_for_the_Future_12.10-1.pdf pp. 3 and 4

³⁴ https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/105206/4/Levelling_Up_White_Paper_HR.pdf p. 211

³⁵ https://www.ukmusic.org/wpcontent/uploads/2020/12/UKM_Response_to_Consultation_on_Planning_for_the_Future_12.10-1.pdf p. 5

Recommendation 4; Consult on improving support for creative freelancers.

- 5.2** The first step needs to be retaining the immensely skilled workers the sector already has to ensure there is not a *levelling down* due to COVID-19. The COVID-19 crisis has put extreme pressure on roles in the music sector and has led to many people leaving altogether. UK Music's *This is Music* survey found a 35% drop in the number of jobs in the music sector between 2019 and 2020 (197,000 to 128,000).³⁶ Due to Omicron 86% of musicians had work cancelled over Christmas 2021 and technical production companies (often sole traders) lost 95% of their income in 2020.³⁷ It is notable that while allowing for the distinct policy landscape a recent survey in Wales found that the proportion of cultural freelancers saying they had been impacted by the pandemic actually **increased** by 5% between 2020 and 2021.³⁸
- 5.3** Those areas where opportunity is already at its most scarce will see the largest hit proportionally, and will face the greatest difficulty in recovering, as indicated recently by the University of Nottingham whose Index of Covid-19 Economic Impact found that pre-existing deprivation had been compounded by COVID-19 to particularly affect Blackpool and Great Yarmouth.³⁹
- 5.4** Therefore, there needs to be more consideration given as to how the Government can better support creative freelancers between roles in terms of improving skills or in emergencies, such as the Scottish Government's £10 million cancellation fund or expanding Arts Council England's Developing Your Creative Practice Fund to cover technical creative freelancers.⁴⁰ Stakeholders have raised the consideration of establishing a scheme similar to the French unemployment insurance scheme the *régime des salariés intermittents du spectacle* to support practitioners who have been in the industry for a certain period to remain in it and develop their skills even when work is slow.
- 5.5** The fact remains COVID-19 has injected a level of uncertainty into live arts like music, therefore the UK Government could look at other ways of addressing the imbalance between this additional risk and the benefits of working as a freelancer. One of these could be implementing shared parental leave for the self-employed on the same basis as it currently exists for the employed, allowing it to be taken non-consecutively and shared between parents, as set out in UK Music's #SelfieLeave campaign.⁴¹ UK Music would welcome a consultation to

³⁶ <https://www.ukmusic.org/research-reports/this-is-music-2021/>

³⁷ <https://musiciansunion.org.uk/news/mu-demands-financial-assistance-for-freelance-musicians-from-the-government>

<https://musiciansunion.org.uk/news/mu-demands-financial-assistance-for-freelance-musicians-from-the-government>

³⁸ <https://www.cfw.wales/recovery>

³⁹ <https://www.nottingham.ac.uk/news/economists-pinpoint-uk-local-authorities-greatest-need-post-covid>

⁴⁰ <https://www.gov.scot/news/gbp-21-million-to-support-culture-and-events/>

<https://www.artscouncil.org.uk/developing-your-creative-practice/developing-your-creative-practice-faqs>

⁴¹ <https://www.ukmusic.org/campaigns/selfieleave/>

review and address these issues to ensure music workers are not levelled down by the pandemic.

Recommendation 5; Improve music education across the country.

5.6 However, to reintegrate music spaces into communities there will need to be people with the skills to staff them, perform in them and facilitate performances, the human capital emphasised in the Levelling Up White Paper.⁴² These spaces are the factories and laboratories of the music sector where new work is created and perfected, but as with other industries this requires skilled labour to create, research and hone. It is therefore alarming to note that there has been a dramatic fall in formal music qualifications being awarded. Since 2014 there has been a drop of 16.83% in the number of music GCSE and a 31.47% in A-level music entries in England, with the number of boys taking music A-level halving in that period.⁴³

5.7 While the decline seemed to plateau in 2021, the overall number of GCSE entries has continued to rise and therefore there are 12,700 fewer entries than would be expected if music had followed the general trend, representing a lost generation for music education.⁴⁴ This intensifies the disparity of opportunity between the haves and have nots as statistics show that around half of privately educated children receive personal music tuition compared to just 15% of state school children.⁴⁵ Therefore, music education needs to be improved to provide an equality of opportunity and ensuring all children can access music.

5.8 There is no doubt that there are children in deprived areas across the UK with the ability to make it at the top of the music industry. The only question is whether that talent will be matched by opportunities to express it, hone it and build a meaningful career. This paper does not wish to pre-empt the forthcoming Model Music curriculum that will shortly be published and therefore will only address the principles that should guide future action, parity of esteem, pathways to business and resourcing.

5.9 It is important that music is not treated as a nice extra but an integral part of the curriculum, and has parity of esteem with other subjects. While understanding the unprecedented situation that schools were placed in during the COVID-19 pandemic UK Music was concerned by the dismissal of peripatetic music teachers and the repurposing of specialist music spaces for other uses, as noted by OFSTED.⁴⁶ This speaks to an attitude that music is in some way disposable.

⁴²https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/105206/4/Levelling_Up_White_Paper_HR.pdf p. 59

⁴³ <https://www.ukmusic.org/news/uk-music-chief-warns-music-exam-results-reveal-need-for-urgent-action-to-protect-great-national-asset/>

⁴⁴ <https://www.ukmusic.org/news/uk-music-chief-warns-music-exam-results-reveal-need-for-urgent-action-to-protect-great-national-asset/>

⁴⁵ <https://www.ukmusic.org/research-reports/securing-our-talent-pipeline/>

⁴⁶https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/943732/COVID-19_series_briefing_on_schools_November_2020.pdf pp. 4 - 5

This needs to be combatted and may require that schools are more rigorously assessed by OFSTED on their music provision.

- 5.10** It is important that music education is taken seriously the UK Government's levelling up missions including the aim to improve "the number of people successfully completing high-quality skills training" (up to 200,000 people).⁴⁷
- 5.11** UK Music would also like to see more emphasis on linking music teaching and music businesses, particularly with regards to the technical aspects of music business. It is vital that learners understand the full range of careers available in the sector, including technical careers. At Higher Education level UK Music undertakes work itself to bridge this gap through the Music Academic Partnership (MAP), directly linking music departments with music businesses.⁴⁸
- 5.12** Finally, the question of resourcing must be addressed. It is important that there is space for young people to rehearse music at an affordable rate, and access technical equipment. It is therefore critical that funding for Music Hubs continues and that they are integrated with the broader music education agenda. The UK Government should also look at the Scottish Government's removal of music tuition fees and the Welsh Governments' pledge of a National Music Service to assess whether more resources can be specifically allocated to music tuition to ensure that money is no barrier for children in left behind areas looking to develop their music talent in England.⁴⁹ By addressing parity of esteem, pathways to business and resourcing music education in England can truly deliver the skills needed to support a culturally focused levelling up agenda.

Recommendation 6; Improve regional diversity and accessibility of the BBC, and ensure future funding encourages that role.

- 5.13** The consultation specifically asks about the BBC. UK Music is strongly of the position that the BBC is unique in the UK music ecosystem, reliant on the music that UK music members provide while also providing a national platform for artists from a range of socio-economic backgrounds and a range of regional voices. This means it can play a key role in supporting a Levelling Up Agenda that is focused on culture. Any funding settlement for the BBC must demonstrate its ability to continue or improve this role.
- 5.14** As UK Music noted when we responded to the 2015 Green Paper on the BBC Charter Review, the BBC music network is especially important to the newer artists who would form the cornerstone of a Levelling Up Agenda underpinned by culture.⁵⁰ Furthermore, since 2014 BBC has had a "music strategy" that has

⁴⁷ https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/105206/4/Levelling_Up_White_Paper_HR.pdf xviii

⁴⁸ <https://www.ukmusic.org/education-skills/music-academic-partnership-map/>

⁴⁹ <https://www.gov.scot/news/music-tuition-and-core-curriculum-fees-removed/>
<https://gov.wales/682m-support-music-and-arts-new-curriculum>

⁵⁰ https://www.ukmusic.org/wp-content/uploads/2020/09/UKMusic_BBC_DCMS_FINAL.pdf p. 1

included promoting new talent, it is unclear that a more commercially focused entity could fulfil that aim.⁵¹

5.15 The breadth of music coverage is also worth noting across Radio 1, 1Xtra, Radio 2, Radio 3, 6Music, Asian Network, Proms, BBC Introducing, as well as a range of festival coverage. It also promotes British music globally successfully, such as through the Glastonbury Highlights Package that was viewed in 69 countries across the world, making it a conduit for a career to go from Cornwall to California, the living embodiment of the “Stay Local, Go Far” slogan set out in the Levelling Up White Paper.⁵² This ensures that potentially more niche and regional content that might be perceived to be too commercially risk for other providers can get coverage. It would be important for any new model to be able to show how it would deliver this range of coverage and commitment to new artists not as a peripheral but a core part of its mission.

5.16 It is important that there should be a national space where less commercially recognised voices can be put forward and encouraged. It is equally important that the BBC works to do better to ensure it does not reflect just certain parts of the country but the whole nation. UK Music would welcome more outreach by the BBC and a renewal of its 2014 pledge to focus on new and underrepresented talent, across gender, identity and class boundaries.

Conclusion

6.1 In summary, a reimagining of how the Levelling Up Agenda and the UK music industry can meaningfully support each other could unleash creative potential that is currently untapped across England. But, UK Music feels that many of the recommendations of this submission could also be applied to Northern Ireland, Scotland and Wales.

6.2 Revitalising music infrastructure and music skills across England could work on pre-existing networks to rebuild and economically charge communities, in a process that works with local people to allow them to succeed. Whether it's turning empty high street lots into pop-up music spaces that in turn attract customers for other businesses and get the gears turning in the local economy, or renovating a disused live music venue and show casing local talent, or creating the kind of multipurpose venue that can equip people with a range of skills to take the first steps of a music career. Fully functioning music spaces will

You can further papers that UK Music conducted on the BBC below:

https://www.ukmusic.org/wp-content/uploads/2020/09/UKMusic_BBC_Commons_FINAL.pdf

https://www.ukmusic.org/wp-content/uploads/2020/09/UKMusic_BBC_Lords_FINAL.pdf

⁵¹ <https://www.bbc.co.uk/mediacentre/mediapacks/bbcmusic>

⁵² <https://www.ukmusic.org/wp-content/uploads/2021/05/UKM-Submission-DCMS-Select-Committee-Major-Sporting-and-Cultural-Events.pdf>

https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/1052064/Levelling_Up_White_Paper_HR.pdf p. x

also provide a unique *raison d'être* for people to return to disused high streets and left behind areas.

6.3 To achieve this people need to have the skills, infrastructure and opportunity to do it. Therefore, UK Music recommends that the following steps are taken:

- 1. Build on the work of the Culture Recovery Fund to create a Cultural Levelling Up Fund to support new music spaces.**
- 2. Provide a Business Rate exemption all for music spaces.**
- 3. Provide support for music spaces through the planning system.**
- 4. Consult on improving support for creative freelancers.**
- 5. Improve music education across the country.**
- 6. Improve regional diversity and accessibility of the BBC, and ensure future funding encourages that role.**

6.4 Music is almost unique in not just creating a space but an entire economic network and a community that can benefit an entire area. Music has a powerful and useful role to play in addressing both the economic and moral issues that the Levelling Up Agenda seeks to address. The Levelling Up Agenda presents an exciting chance to harness the power of music to support people in recreating their own communities. It is vital the chance is not missed.

Annex

UK Music's membership comprises: -

- AIM – The Association of Independent Music – AIM – The Association of Independent Music – the trade body for the independent music community, representing 1000+ independent record labels and associated businesses, from globally recognised brands to the next generation of British music entrepreneurs.
- BPI - the trade body of the recorded music industry representing 3 major record labels and over 400 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 1000 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 110,000 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 150,000 composers, songwriters and publishers and an international repertoire of 28 million songs.

- UK Music also has an informal association with LIVE (Live music Industry Venues & Entertainment), the voice of the UK's live music and entertainment business. LIVE members are a federation of 13 live music industry associations representing 3,150 businesses, over 4,000 artists and 2,000 backstage workers.