

MINUTES

London Music Board

Wednesday 15 February 2017, 10am - 12pm

UK Music, 49 Whitehall, 4th Floor, SW1A 2BX

Attendees:

- Amy Lamé, Night Czar, Greater London Authority (Chair)
- Jacob Adams, Research and Campaigns Manager, Attitude is Everything
- Paul Broadhurst, Head of Music, Greater London Authority
- Alex Bruford, CEO, ATC Live
- Julie Chappell, Chief Digital Officer, London and Partners
- Niall Forde, Licensing Officer, Islington Council
- Auro Foxcroft, CEO, Village Underground
- Jack Hopkins, CEO, Night Time Industries Association
- Tom Kiehl, Director of Government Relations, UK Music
- Phil Nelson, Head of Music, BIMM
- Trudi Penman, Licensing Manager, London Borough of Havering
- Ben Reed, Head of Brand, First Base
- Claire Southwick MD, Primitive Management
- Louise Thomas, MD, Break Communications
- Steve Tilley, Director and Head Promoter, CEO, Kilimanjaro Live
- Beverley Whitrick, Strategic Director, Music Venue Trust
- Chrissy Kinsella, Chief Executive, Mayor's Music Fund

London Music Board Secretariat

- Dr. Shain Shapiro, CEO, Sound Diplomacy
- Sian Evans, Head of Operations, Sound Diplomacy
- Rollo Maschietto, Project Manager, Sound Diplomacy

Apologies:

- Cllr. Clare Coghill, Leader, London Borough of Waltham Forest
- Stuart Galbraith, CEO, Kilimanjaro Live
- Nick Keynes, MD, Tileyard
- Alan Miller, Chairman, NTIA
- Helen Spratt, Head of Music, Arts Council
- Will Teasdale, Head of Strategic Regeneration, London Borough of Waltham Forest
- Cllr Asima Shaikh, Executive Member for Economic Development, Islington Council
- Ella Skye, Musician's Union Representative

Guests:

- Oonagh Barry, CEO, Hounslow Music Service
- Sybil Bell, MD, Independent Venues Week
- Dustin Chodorowicz, Director, Nordicity
- Annabella Coldrick, CEO, Music Managers Forum
- Julia Jones, CEO of Found In Music and Director of Busk In London
- Kate Jones, Director Busk In London
- Hannah White, Director The Sound Lounge
- Milly McGregor, Project Manager, Tileyard
- Danny Rampling, DJ
- Dave Webster, National Organiser - Live Performance, Musicians' Union

ACTIONS

- **ACTION: GLA to include Musicians Union Fair Play guidelines in terms of reference and ask London Councils to share Fair Play guide with Local Authorities.**
- **ACTION: Organise another promoters working group for London Music Month.**
- **ACTION: Ask Sylvain Tholon, Director at The French Music Export Office, to join the London Music Board in order to build close ties with Europe.**
- **ACTION: Organise a further meeting with Metropolitan Police regarding 696.**
- **ACTION: Organise a London Music Month delivery group to meet every month. Include representatives from the Metropolitan Police, Making Music, Licensing Forum, Association of British Orchestras, individuals who organised London Olympics and the culture lead at London councils, Young Musicians.**
- **ACTION: Explore the possibility of organising a youth persons' forum to advise on London Music Month.**
- **ACTION: The GLA were asked to support the Fanfair campaign on secondary ticketing.**
- **ACTION: Circulate cost benefit analysis of business rates increases when completed.**
- **ACTION: Music Venue Trust to circulate their letter to Ministers regarding business rates.**

Schedule

1. Welcome and Introductions

- 1.1 Actions from previous meeting were discussed. Minutes from the last meeting were approved by the board.

2. Government Housing White Paper

- 2.1 'Agent of Change' was incorporated into the white paper. This was a Mayoral manifesto commitment and is crucial to the success of live music venues, pubs and clubs.

3. Terms Of Reference

- 3.1 It was suggested that communities and talent be emphasized in the terms. It is important to safeguard pay and conditions. It was noted that all London boroughs should sign up to the Fair Play scheme and adopt the Busk in London Buskers' Code.
- 3.2 It was suggested that support for music education is more explicit in the terms. A lack of school leadership on school music will have a negative impact on London's music industry.
- 3.3 It was noted that there is a potential overlap between priorities 2 and 3 on rehearsal rooms and studio spaces. Apprenticeships and fair internships should also be included.
- 3.4 It was noted that London ranks 7th in the world for number of venues per head of the population. It was agreed that one of the London Music Board's missions should be to raise London's music profile internationally. It was also recommended that the board recognise the European makeup of London and its music industry.
- 3.5 The Met Police risk assessment form for promoted events Form 696 was discussed. It was noted it was stifling the urban and grime music scenes. The Music Venue Trust has had a meeting with Matt Hancock and the Musician's Union has met with DCMS. The GLA, NTIA and the Met Licensing unit have done work on this. The Met hold regular workshops which venues and promoters are encouraged to attend. Part of the challenge is raising awareness of how the form is used amongst the large number of promoters. Addressing this issue will help support genre diversity in London.

4. London Music Month

- 4.1 Four breakout groups investigated the following topics: Timeline, Content, Concept, Sponsorships and Partnerships.
- 4.2 The aim of London Music Month is to shine a light on London's musical heritage and diversity, the city's ability to create worldwide music stars, and support musicians of all levels across London, and our music venues.
- 4.3 It was noted that staging events in unusual spaces might divert money and interest from dedicated music spaces. It was said that one of the main objectives of London Music Month was to raise attendance at venues not only during, but also in the lead up to the month itself.

5. London Music Month feedback from: Timeline breakout group

- 5.1 It was suggested that the badging is fundamental, as it will encapsulate the identity of London Music Month.
- 5.2 When it comes to the public announcement of London Music Month, the brand, identity and means for people to include an event in the schedule / mechanism needs to be in place already.
- 5.3 There are two timelines to consider. The first includes events and activities that are already taking place, and whether they can be badged as part of London Music Month.
- 5.4 The second timeline contains events organised specifically to raise awareness around London Music Month.

6. London Music Month feedback from: Content breakout group

- 6.1 It was stressed that accessibility to all must be championed. It was suggested that key artists could lead on this.
- 6.2 It was noted that there is no comprehensive 'what's on' website / magazine / app in London.
- 6.3 The amateur music scene, was recommended as a good way of including a wider range of people in London Music Month.
- 6.4 The role of young people working in non-performer jobs in the industry was discussed. How to foster the development of future stage managers, sound technicians, etc. 'Can you kick it? Yes you can', an organisation working with young females in uncommon roles in the industry, was mentioned as a possible contact.
- 6.5 It was proposed that an aim of London Music Month be to encourage more people to experience live music. What could drive this? Suggestions included workshops, a monthly travel pass offering discounts on gigs and transport and a mobile app listing all venues, making it easy to access information and recommendations based on other gigs you have attended.
- 6.6 Music touches all aspects of culture and this should be represented. Linking with the BFI for audio-visual exhibitions, and music in film was discussed, as was talking to the gaming, advertising and live streaming industry.
- 6.7 Underage Festival should be reinstated.
- 6.8 Figureheads from multiple genres should be involved.
- 6.9 Artists led events should be looked at, bringing different strands of the industry together.

7. London Music Month feedback from: Concept breakout group

- 7.1 Artists have to be paid. This is a founding principle.
- 7.2 Demographic range. From young people looking for opportunities in the industry, to people who have been performing at open mic nights in pubs for decades, London Music Month should be for everyone.
- 7.3 There should be a drive to target Londoners who don't normally go to gigs.
- 7.4 From an act's perspective, the importance of a first gig in London is symbolic. Good opportunity to invite acts from other parts of the country to perform in London.
- 7.5 Engage with local community groups, embassies and cultural centres, be supportive and encourage them to open their doors.
- 7.6 Use social media to engage with non ticketed events. The example was made of Margate employing these techniques during the Turner Contemporary exhibition.
- 7.7 Think early on about the ticketing strategy. London Music Month must not condone secondary ticketing.

8. London Music Month feedback from: Sponsorships and Partnerships breakout group

- 8.1 It was suggested that LMM look at who is sponsoring big events, such as MasterCard supporting the BRIT Awards or Red Bull with their music studios and academy.
- 8.2 Travel brands such as Virgin, Hilton or STA could provide sponsored packages.
- 8.3 It was noted that Apple Music could host workshops, that Doc Martins or Converse have traditionally been seen as brands associated with music.
- 8.4 It was suggested to look into citywide partners. TfL can provide marketing on the tube. London media companies for press, major retailers can fit out shop windows to drive awareness.
- 8.5 Smaller partners could also be approached, to engage a particular ecosystem.

9. Arts Council funding

- 9.1 The Creative People and Places fund will provide £1m in funding to boroughs. The money has gone to Barking & Dagenham and Hounslow, but there may be more boroughs that have received money from this fund as well.

10. Parking

- 10.1 Dave Webster from the Musicians' Union presented an update on his work concerning a parking scheme for musicians.

11. The Sound Lounge

- 11.1 Hannah White has opened a new venue in Tooting, called The Sound Lounge.

12. Secondary ticketing

- 12.1 Annabella Coldrick from the Music Managers Forum updated the board on the latest work being done around secondary ticketing, from combatting touts to educating customers.

13. Audience capacity

- 13.1 Niall Forde from Islington Council presented his work on audience capacities in venues, including the amendments made to the Technical Standards Guidelines.
- 13.2 The guidance had changed to 0.45m square metre per person from a previous 0.3m. Niall succeeded in getting an agreement that it would revert to 0.3m per person, meaning that any evaluation of a licensed capacity would use the 0.3m metric.

14. Business Rates

- 14.1 Venues are seeing a massive increase in valuation. The Jazz Café's current rate is £113k, going up to £190k. That is a 45% increase. The 100 Club's current rate is £113k, going up to £145k. That is a 52.5% increase. Cafe Oto currently pays £33,750, and the new rate will be £42,750. The Lexington's increase is £9,400, which would erase their profit.
- 14.2 The suggestion that venues become community interest companies or charities was discussed. There are a number of issues surrounding this.
- 14.3 Music Venues Trust feels that Local Authorities should redefine their classification of GMVs to recognise them as cultural providers. The point is also made in the Grassroots Music Venue Rescue Plan under Recommendation 3: Business Rates. 3a states that Local Authorities should cut business rates for GMVs to 'help level the playing field with other cultural organisations'.

15. Conclusion

- 15.1 The next meeting is 28 February, 3pm - 5pm, at London & Partners, 2 More London Riverside, SE1 2RR.