

CROSS PARTY GROUP ON MUSIC

James Clerk Maxwell Room, Scottish
Parliament

2 April, 2019

Tom Arthur, MSP (Chair)	Kirk Richardson, EIS
Gordon Lindhurst, MSP	Mae Murray, MEPG
George Adam, MSP	Matthew Chinn, RCS
Pete Sparkes, Drake Music Scotland	Hilary Brooks, SWIM
Sonia Allori, Drake Music Scotland	Catherine Mackie, SYP
Peter Thierfeldt, St Mary's Music School	David Scott, UWS
Nick Stewart, Sneaky Pete's	Rab Noakes, MU
Jennifer Laidler, MU	Carol Main, Live Music Now
Alison Reeves, Making Music	Matthew Whiteside, The Night With
Morag Macdonald, Creative Scotland	Alan Morrison, Creative Scotland
Jenna Main, ABRSM	Matt Brennan, University of Glasgow
Kenny Christie, HITS	Dougal Perman, SMIA
David Francis, Traditional Music Forum	Adam Behr, University of Newcastle

In attendance: Matthew Ord, University of Newcastle

Key: ABRSM = Associated Boards of the Royal Schools of Music;; EIS = Educational Institute of Scotland; HITS = Heads of Instrumental Teaching Scotland; MEPG = Music Education Partnership Group; MU = Musicians' Union; NYOS = National Youth Orchestra of Scotland; PRS = Performing Rights Society; RCS = Royal Conservatoire of Scotland; SMIA = Scottish Music Industry Association; SWIM = Scottish Women Inventing Music; SYP = Scottish Youth Parliament; UWS = University of the West of Scotland

Apologies

Ally Grey (EmuBands), Andrew Cruickshank (MU), Sharon Mair (BBC), Yvonne McLellan (Lost Art Agency), Adam Tomkins, MSP, Donald Finlayson (HITS), Gordon Munro (RCS), Graeme Smillie, Jo Buckley (Dunedin Consort), Stuart Fleming (PRS), John Wallace (MEPG), Lisa Whytock (Active), Jenny Kemp (EIS), Nicholas Zekulin (NYOS), Rachael Hamilton, MSP

1. Minutes of Previous Meeting

Approved (pr. Nick Stewart, sec. Adam Behr)

2. Matters Arising

What's Going on Now report: The Chair intimated that there was to be a Members' debate on the report. A date was being sought, possibly to tie up with the next Cross Party group. TA will circulate information about the debate on the Education and Skills Committee report on instrumental music tuition.

3. Music and Tourism

Adam Behr of Newcastle University introduced the research project into music and tourism in Scotland, the report of which was due to be launched at Wide Days on April 12. The research had been carried out by Matthew Ord, working with the Scottish Music Industry Association and Traditional Arts and Culture Scotland. Funded by the Arts and Humanities Research Council, the report built on a previous piece of work on showcasing and the Music Tourism convention held in Glasgow in 2016. The research consisted of interviews, case studies and a literature review and aimed to identify the benefits of music tourism and the barriers to its success, to understand the role of various stakeholders, and to define music tourism. A key aim was to focus less on measuring music tourism and more on growing its value.

The research found that there are significant challenges in networking knowledge in the sector. There is a demand for music from customers of hotels and tour operators, for example, but a lack of knowledge about accessing it. Music is a key component of the tourism brand in Scotland but is not effectively integrated with other marketing. Partnerships between music and the hospitality industry would be one approach but there are difficulties with issues such as staffing, reliable points of contact and the fluid nature of local music scenes. That fluidity is often at odds with the long lead times operators in the hospitality industry require.

It is not simply a matter of attracting more people, but of maximising existing networks. The music retail sector, for example, could benefit more from initiatives such as music trails.

The report makes a series of recommendations:

- regular and structured dialogue between stakeholders and policy-makers to maximise the knowledge and competence in the sector
- apps for visitors
- embed music advisory boards at regional level feeding into a national body
- mapping
- a revamped web presence by Visit Scotland
- more effective joint working between the UNESCO cities
- networking with the private sector to enable musicians to access tourism research
- a more specific music tourism strategy (cf food tourism precedents)
- further research

Dougal Perman: welcomed the potential highlighted in the report, and would be keen to pick up on some of the recommendations.

Olaf Furniss: Scotland is ahead of the game, especially over the last two years. Scottish Enterprise has been very helpful in this area. Glasgow in particular has set a standard. A lot of people do not

need to be convinced, but there is perhaps a requirement for a champion in the higher echelons of the sector.

Kenny Christie: Would it be possible to have papers in advance, which would help with a proper appreciation of presentations?

AB: report is still at draft stage, but details can be circulated once it is launched.

Nick Stewart: Who will the recommendations go to?

AB: Scottish Government and Visit Scotland in the first instance, and also local councils. He would like to see any tourist tax monies hypothecated towards the proposed regional boards.

Carol Main: what styles of music were covered?

AB: There was no genre focus as such, but probably a leaning towards popular and trad. However, the infrastructure applies across the board.

DP: The recommendations and findings relate to all genres

AB: When looking for music events on listings classical music is more likely to show up in searches.

Matthew Whiteside: Are cuts in journalism coverage having an effect on visibility?

AB: That is plausible. All sorts of gaps have emerged because of the demise of local journalism. A lot of listings have migrated to the web, but prepared ad hoc by different people.

DP: There is no comprehensive resource. It's not easy to produce such a thing but it remains an ambition.

OF: This always crops up. There is lots of disparate activity but no one covering everything. Ultimately there will be technological solutions!

NS: Cautioned against a one-stop shop approach. People will always go to their favourite platform for information.

DP: It's more about improving the information exchange between the hospitality sector and the music sector.

TA: thanked Adam Behr and Matthew Ord. The Group can write to local authorities, particularly targets suggested by AB and DP. Proposed that the Group endorse the recommendations and forward these to the Scottish Government. **Action Point**

4. CTEER enquiry into arts funding

David Francis: brought the enquiry and its April 12 deadline for submissions to the Group's attention.

5. DCMS Live Music report

Nick Stewart highlighted the main points of the recent report on live music by the DCMS which consulted grassroots music venues and musicians. The main points of the report centred on the success of the live music sector, secondary ticket selling, grassroots music venues and the 'talent pipeline', i.e. music education.

DP: again highlighted gaps in knowledge exchange, this time between government agencies and the music industry. There was perhaps a precedent in the Screen Unit, with a similar solution possible for music.

Alan Morrison: It was relatively rare for Creative Scotland to get together with other agencies.

NS: pointed out some of the challenges facing music venues. One major one was business rates and the need to revise relief schemes. Venues were being treated as pubs rather than music venues. Another was the agent of change principle. There is a need for a statutory consultative body to protect music venues.

TA: There is a non-domestic rates bill coming before Parliament soon. This should be focal point for lobbying MSPs.

NS: It is an opportunity for grassroots music venues to be recognised as a special case.

TA: Does the Music Venues Trust have the capacity to consult on these questions?

NS: It has the ambition to do it but not the staffing.

TA: There is still a lot of work to be done at Stage 3 of the Planning Bill to tidy up amendments.

NS: with DP proposed an amendment on status of venues but is unsure if it has been taken up by any MSP at this point. The definition of 'music venue' is one difficulty. He would like to see the possibility of the tax relief enjoyed for orchestral performances extended to other forms of music. Other European countries levied no VAT on tickets for cultural events.

TA: VAT is a reserved matter, but there are some elements of the VAT take to be assigned to Scotland. It would be possible to put a question on VAT to the Scottish Government which would then be passed on to the UK Government.

AB: Live music doesn't sit within DCMS or Holyrood, but cuts across several policies, national and devolved.

Matt Brennan: When is the Culture Strategy for Scotland expected?

AM: understanding is that it is currently at a draft stage and still to have actions attached.

From the DCMS report the question of visas arose. DF noted that Culture Counts had recently submitted a Call to Action to the Home Office proposing visa reform.

TA: Net migration to Scotland is approximately 13,000. If the salary threshold is applied it will materially affect that figure. The Scottish Government has made the case for the absurdity of the salary threshold.

6. Music Education

Mae Murray gave a report (appended with these minutes) on behalf of John Wallace, noting that the launch of the What's Going On Now report had been successful, and that MEPG had already moved on one of its recommendations in laying out in collaboration with CoSLA guidance notes on instrumental music tuition.

DP: commended the report and offered the support of the music industry in advocating its recommendations.

TA: recorded the Cross Party Group's thanks for the report.

7. Other Business

- a) Morag Macdonald intimated that the next event for The Culture and Communities Mapping Project would be held on April 23rd. The Project uses open data and participatory mapping to

locate cultural and artistic spaces in the city. Through community workshops and pop-up events, participants are asked about the value and significance of a diverse range of city venues and about the challenges and opportunities of supporting cultural space. One outcome of this research will be an open-access, community-created map that includes city cultural assets, hubs and flexible spaces of past and present. The map will be used to discuss and analyse gentrification, arts equity and inclusion, and accessibility to culture in Edinburgh and surrounding areas.”

- b) DF noted the BBC’s plans to drop Radio 3’s Late Junction programme to one night a week in its forthcoming schedules and enquired whether the CPG might take a position on this.

Rab Noakes: it would be well worth having a future discussion on the state of music radio. He saw the announcement about Late Junction as part of a bigger picture encompassing financial savings, the loss of influence of network controllers, the BBC’s attempts to compete with commercial channels, and the failure of DAB radio.

NS: welcomed the community stations that were cropping up in response to the lack of localism in commercial broadcasting

MB: There is a petition available which individual members could sign in addition to supporting a letter from the CPG. **Action Point**

TA: Would look into the possibility of a motion in Parliament.

AM: On a related issue, noted the general drop in media coverage of music. The Herald, for example, was down to two days a week.

It was agreed to make music in the media a topic for the next meeting.

- c) OF reminded the group of the Wide Days conference on the weekend of April 12, which would address many themes relevant to all genres of music not just rock and pop.
- d) Alison Reeves: June 21st was designated Making Music Day (in line with the well established Fête de la Musique, which was being co-ordinated by her organisation, Making Music.

8. Date of Next Meeting

The next meeting is scheduled for June 25th.