

Music Policy on a page:

The Council Vision: We want Kirklees to be a district which combines a strong, sustainable economy with a great quality of life - leading to thriving communities, growing businesses, high prosperity and low inequality where people enjoy better health throughout their lives.

- People in Kirklees have aspirations and achieve their ambitions through education, training, employment and lifelong learning.
- People in Kirklees live in cohesive communities, feel safe and are safe/protected from harm
- Kirklees has sustainable economic growth and provides good employment for and with communities and businesses

Culture Kirklees Outcomes

A strong creative economy; a strong sense of place established through our creative assets; more people engaging in the arts

Our vision for music

Kirklees is a district of world-class music that stands proud of its rich and diverse musical heritage. Music is the beat of our heart, it is the sound of our communities and it is the pulse of our towns and villages. Kirklees is a place where everyone can hear world-class music through our festivals and programming; where children and young people have access to world-class musical experiences and education; and where the next generation of musicians and music professionals can build and sustain a high-quality career, with access to the very best industry advice, career opportunities and performance routes.

A world-class music education offer

Embedding ownership and understanding of our musical heritage within Kirklees music education and ensuring young people have the opportunity to experience world-class music performance and to have direct experience of making music and understanding of potential career pathways.

A strong sense of place established through our music

Enabling Kirklees to improve its attractiveness and reputation as a place for companies to invest in and where their employees can live and access a world-class music offer. Strengthen the network of new and existing venues across the area, seeking to break down barriers to attendance and participation and to allow the diverse musical scene to flourish and grow at varied scales. Recognise that music is a key cultural asset within planning and licensing to ensure that live music and venues are supported, whilst adhering to the statutory obligations of the authority.

Music playing an active role in the well-being of our communities

Maximising the role of diverse musical forms and activity in the district to promote social cohesion between communities and across generations; and advocating and promoting music as a significant contributor in the delivery of health benefits for a wide range of people and communities in partnership with the music organisations and the health sector.

A resilient skilled music workforce

Support the skills and expertise within the music economy through the development and delivery of training programmes and the sharing of skills, experience and resources. Working with industry specialists to upskill and develop the local music ecology to support local musicians to build careers, generate income and export music.

A strong music economy

Develop a nighttime economy strategy contributing to the revitalisation and transformation of our towns and villages. Enable the music economy to sustain and grow through commercial and sponsorship activity and supporting the development of sustainable business models for our festivals and programmes. Pilot shared marketing activities and shared promotion to maximise the existing music content, marketing and communications of the district. Commission key festivals and music programmes.

Context:

Kirklees Council recognises the value of music in having a role to play in placemaking and in achieving Quality Places, as outlined in the Kirklees Economic Strategy. There is a strong tradition of music making in the district which the Council wishes to build upon in order to promote the area and bring communities together.

In developing our approach to culture, the Council identified music as a priority in meeting the outcomes of *Culture Kirklees*, the vision for culture approved by cabinet in October 2016. The *Culture Kirklees* vision highlights a *world-class music offer* as a key factor in achieving our outcome of “a strong sense of place established through our creative assets”.

Following *Culture Kirklees*, the council commissioned research into music to gain intelligence and data about the sector.

The first report, Music Mapping, March 2017, highlighted a number of key findings with the following recommendations:

1. To co-ordinate a partnership approach to strategic music development in the district
2. To develop business sustainability and maximise the offer music makes to the district and the nighttime economy
3. To deliver co-ordinated careers advice and skills development and for progression routes to be identified
4. To undertake further infrastructure research
5. To co-ordinate marketing to maximise audiences.

For more in-depth details, please see the Executive Summary of the report: Appendix 1.

The second piece of research was taking the fourth recommendation forward to explore the music infrastructure of Kirklees. This infrastructure report looked at: venues where live music is played and not just the designated live music venues; recording studios; rehearsal studios and those infrastructure issues that impact on the music ecology and industry.

The recommendations varied from infrastructure developments to strategy and policy development. The 14 recommendations were as follows:

1. Facilitate venue loading and parking
2. Improve venue technical provision (pa/backline/staging/tech) and accessibility
3. Organise regular venue roundtables – to bring the music ecology together
4. Explore ticketing models for venues
5. Mitigate noise and other noise-related issues from venues
6. Diversify music programming in venues to celebrate the diversity of the district
7. Undertake venue viability assessments
8. Improve access to rehearsal spaces/music studios
9. Develop clear strategies to encourage music business infrastructure in Kirklees
10. Improve community engagement with venues

11. Produce a nighttime economy strategy
12. Review business rates and licensing conditions for cultural/music venues
13. Establish an independent music network
14. Utilise connections with the University of Huddersfield.

The full breakdown of each area is fully explained in the report (Appendix 2)

Why music and what is the impact of music?

Music is a central part of the creative economy and a solid and growing part of the UK economy through areas such as music tourism, night-time economy, exports, brand and reputation.

The challenge is in enabling the conditions whereby music can flourish and fulfil its potential in establishing quality places; from being an active contributor to the nighttime economy, to festivals bringing communities together and attracting visitors; to celebrating the rich and diverse musical heritage of the district.

National and Regional Picture

UK Music, [Measuring Music Report](#), September 2016, estimates that the music industry made a £4.1bn economic contribution to the UK in 2015.

This was supported by the UK Music, [Wish You Were Here Report](#): music tourism's contribution to the UK economy report, July 2016.

Both reports highlighted:

- A total audience of 27.7 million attended live music events in the UK in 2015
- More people are watching live music locally...17.3 million local residents attended music events in their local area in 2015. This was up 14% from 2014
- 3.7 million attended a festival in 2015 in the UK
- 24 million attended a concert in 2015 in the UK
- Music tourism generated £3.7 billion in total direct and indirect spend in the UK last year. This was a 7% increase from last year
- There were 10.4 million music tourists in the UK in 2015. This is 38% of the whole live music audience
- Overseas music tourism increased by 16% to 767,000 visitors in 2015
- There were 39,034 full-time jobs in the UK sustained by music tourism in 2015.

MUSIC TOURISM IN YORKSHIRE AND THE HUMBER IN 2015:

- £262 million generated by music tourism in the area in 2015
- 669,000 music tourists attended music events in the area in 2015
- 3,072 full-time jobs sustained by music tourism in 2015.

The Kirklees picture:

Locally, we have a strong tradition of music and our largest urban centre, Huddersfield, is renowned for its musical heritage, much of it dating back to the urbanisation and industrialisation in the nineteenth century, which has forged the following foundation:

- Our two amateur orchestras, **Huddersfield Philharmonic**, founded c1862 and **Slaithwaite Philharmonic**, founded c1891 remains active, performing and programming today
- **Huddersfield Choral Society** is an internationally famous choral society founded in 1836 and recognised as one of the UK's longest-standing choirs
- The **Holme Valley Brass Band Contest**, which is an annual contest held in Holmfirth, marked its 89th year in 2016. Many of our **brass bands** compete at the highest level in the UK – e.g. Marsden Silver Prize Band, Lindley Band, Hepworth Band, Meltham and Meltham Mills Band and Hade Edge Band to name but a few
- **Mrs Sunderland Music Festival** remains a key moment in the music education calendar, with the first annual music festival/competition held in 1889.

Further to this, Kirklees' recent history of regeneration and educational developments, community music participation, youth culture and immigration has brought a rich diversity to the sounds of our home. This is highlighted in the below points that have been used to demonstrate the breadth of music rather than to list all music activity within the district:

- The Huddersfield Borough Corporation ran concerts in the Town Hall that was continued when Kirklees Metropolitan Council was formed in 1974. The **Kirklees Concert Season** brought together the Huddersfield lunchtime organ concerts, the Dewsbury chamber concerts and the orchestral concerts performed in both town halls under one banner. Over the past 15 years, this has been delivered in partnership with Opera North, a professional orchestra of national renown and the concerts include world-class musicians, performers and conductors
- **30% of the voluntary arts sector in Kirklees is music-based** – choirs, voluntary bands etc. *Figures based on Voluntary Arts Development Plan 2014/15*
- **Huddersfield Contemporary Music Festival** (hcmf//), borne out of the University of Huddersfield (then Huddersfield Polytechnic) in 1978, celebrated its 40th edition in 2017. The festival is renowned across the world for its quality and innovation and has hosted many of the great composers of the 20th century such as Stockhausen, Cage, Boulez and Messiaen.
- **Marsden Jazz Festival**, founded in 1992, is a nationally recognised jazz programme in the Colne Valley. The active **Huddersfield Jazz** club holds monthly events from September to December and from March to June, most of which are held in the Heritage Quay at the University of Huddersfield
- The district also has a tradition of folk music. This manifests itself in the array of folk bands, Morris dance groups and festivals, such as: **Cleckheaton Folk Festival** that has run for 30 years and takes over the town centre; a folk festival has run in Holmfirth for

30 years, with the constituted group, **Holmfirth Festival of Folk**, managing the festival for the past 9 years; and **Shepley Spring Festival** which has brought an array of acts to a designated rural site for over ten years.

Further to the festival programming, Kirklees has a history as a touring destination that grew from places such as:

- Venn Street, the main reggae club in Huddersfield (demolished 1996), showcased internationally known stars such as Gregory Isaacs, Freddie McGregor, Millie Small and John Holt. Its name changed from the **West Indian Social Club** to **Cleopatra's** and then to Silver Sands and stood as a bastion of multiculturalism

It provided a venue for locally-based sound systems – over thirty at the peak: Armagideon Sound System, Duke Warrior Sound System, Shakatone and King Broadway Sound System, Sir Debonaire, Earth Rocker, Zion InnaVision. The Sound System Culture project, organised by Let's Go Yorkshire in 2014, captured much of the history of reggae in the town in a book and film and toured nationally

- **Huddersfield Carnival**, started in 1984, celebrates the town's Afro- Caribbean culture bringing together music and so much more in the annual event
- **Ivanhoe's** nightclub in Manchester Road was the scene of the last UK performance by the **Sex Pistols** before they broke up in early 1978. They threw a Christmas Day party for children of striking firefighters and single parents in 1977 and played a ticketed gig that evening
- The **Batley Variety Club** was the place to go in the late 1960s to late 1970s attracting people from far and wide. In its heyday, the club staged concerts by performers including [Louis Armstrong](#), [Shirley Bassey](#), [Tom Jones](#), [Roy Orbison](#), [Eartha Kitt](#), [Morecambe and Wise](#), [Gene Pitney](#), [Neil Sedaka](#) and many more. At the peak of its success, the club had 300,000 members.

Kirklees music roots include the whole range of genre, such that:

- Huddersfield also played a considerable part in the development of Bhangra dance and music, which has its origins in the Punjab. One of the oldest Sikh cultural and Bhangra groups in the country, which burst onto the scene in 1968, was based in Huddersfield. The town has hosted [World Bhangra Day](#) celebrations
- **Manasmitra**, a Dewsbury based organisation, delivers a range of South Asian cultural experiences in traditional and innovative ways. Touring new music works in the district, regionally, nationally and now internationally, the company's work is stimulated by ideas, forms and aesthetics from India located within a contemporary British context
- **Evile**, an English thrash metal band from Huddersfield, formed in 2004 with their debut album hailed by [Kerrang!](#) as "Carrying the genre's whole 'revival' on their shoulders."

- Heavy metal band **Iron Maiden** wrote "The Sheriff of Huddersfield" in 1986 about their co-manager Rod Smallwood, leaving Huddersfield and moving to Los Angeles.

Beyond the usual main stream channels to access music, [Radio Sangam](#), launched as the first 24 hour a day Asian radio station in Kirklees and is listened to across northern Britain, from Birmingham to Glasgow.

The district's strong tradition of independent music also includes record labels, such as Chocolate Fireguard, to recording studios and a record shop that also has live music performances and recently supported a BBC 6 Music live broadcast on the national Record Store Day. This broadcast from Lauren Laverne's day time show included an interview with poet and musician Kate Tempest.

Huddersfield University has the most diverse community of music practice in the country. The music technology facilities are cited as a major reason that undergraduates choose to study here. This is the main reason that the ICMC (International Computer Music Conference) chose Huddersfield as their first host from England (the conference is the most significant computer music conference in the world).

In November 2015, the University's role in expanding the global boundaries of new music, opening the ears of millions to exciting contemporary sounds, earned a Queen's Anniversary Prize, one of the most coveted distinctions in UK Higher Education. This award also recognised Huddersfield Contemporary Music Festival's role within this.

The School of Music, Humanities & Media has a range of courses ranging from Creative Music Technology, Music and Sound for Image, Music, Music Performance, Music Technology and Popular Music, Music Technology, and Popular Music.

In the 2014 REF, 85% of music research at Huddersfield was judged to be Internationally Excellent, with 44% of the overall submission ranked as 'World-Leading'. In addition to a strong profile of individual research outputs, Huddersfield's research environment for music was tied for 7th in the sector, alongside Edinburgh, Southampton, Royal Holloway and Cambridge. The impact of Huddersfield's music research was judged to be 5th among the 84 submissions in music, drama, dance and performing arts, receiving the second highest possible score. The ranking for impact acknowledges the breadth and reach of research at Huddersfield, with impact case studies encompassing innovations in music technology and audio software, historically-informed performance practice in early music, and intercultural exchange in music composition as a model for social change.

We are a place of music, about music and we live music.

Next steps:

We have painted a picture of a solid foundation, however, the district has not maximised the music and cultural tradition or the extent of programming for the benefit of the wider economy and communities.

We need to look to the future of music because music like no other art form enters into everyone's lives as it animates our places and spaces, activates our nighttime economy, tells the story of who we are and brings our communities together.

This is against a backdrop of austerity and of significant pressures on Council resources that requires a new form of working and partnership. We need to establish a collaboration that is based on skills, expertise and ambition. We need to think big to harness the potential but acknowledge where the Council can enable music, whilst fully understanding the scope of our current economic position and capacity.

We know we need to support the development of the business models and grow the ability to generate and sustain multiple sources of income and to support key activity to move away from reliance on public subsidy. We know there is a very real need to streamline costs and find ways to share and collaborate on resources thus reducing costs for everyone. We know there is a need to collaborate more and support each other to grow audiences. We know there is a need to find better ways of engaging local communities and supporting the next wave of musicians, as well as established, to sustain and develop careers.

This is about forging a new way of working and a new future and we know we have work to do.

How, by working in partnership across the district, we will deliver a world class music offer:

- **Research & Intelligence** – building on the research and recommendations of the 2016/17 Kirklees Music Mapping, March 2017 and the Music Ecology report on infrastructure (appendices 1 and 2), we need to continue to develop clear understanding of the sector and its needs in order to capitalise on potential bids, approaches and strategies.
- **Strategy & Policy** - rethinking how music can enrich communities and drive growth, by working in partnership and collaboration with our music festivals, organisations, independent venues, musicians and educators to develop a Kirklees wide music development plan, that works with and recognises the role the Council can make with partners taking shared responsibility and accountability on the delivery.
- **Economy** – Enabling Kirklees to improve its attractiveness and reputation as a place for companies to invest in and where their employees can live and access a world class music offer and build a night time economy strategy contributing to the revitalisation and transformation of our towns and villages. To enable the music economy to sustain and grow through commercial and sponsorship activity.
- **Skills and Workforce Development** – supporting the development of sustainable business models for our festivals and programmes, through training programmes and sharing of skills, experience and resource. Working with industry specialists to upskill

and develop the local music ecology to support local musicians build careers, generate income and export music.

- **Musical ecology** – strengthen the network of new and existing venues across the area, seeking to break down barriers to attendance and participation and to allow the diverse musical scene to flourish and grow at varied scales. Pilot shared marketing activities and shared promotion to maximise the existing music content, marketing and communications of the district. Commission key festivals and music activity to support the transition of funding models.
- **Students and Schools** – embed ownership and understanding of our musical heritage within Kirklees music education and ensure young people have the opportunity to experience world class music performance and have direct experience of making music and understanding of potential career pathways.
- **Wellbeing of our Communities** – using the diversity of musical forms in the region to promote social cohesion between communities and across generations, embedding music to deliver health benefits for a wide range of people in partnership with the health sector.

Appendix 1: Music Mapping Research, March 2017



**KIRKLEES MUSIC MAPPING
FINAL REPORT
MARCH 2017
FIONA HARVEY
HAWTHORNS CONSULTING LTD**



KIRKLEES MUSIC MAPPING REPORT

CONTENTS

SECTION	PAGE
Executive Summary.....	3
1. Introduction.....	3
2. Background.....	3
3. Music mapping process	3
4. Key messages.....	3
a. Items for consideration	3
b. Information to celebrate	5

KIRKLEES MUSIC MAPPING REPORT

Executive Summary

This report was conducted on behalf of Kirklees Council's Creative Economy Team and Musica Kirklees. It presents the findings of surveys of music and music festivals in Kirklees, a review of Musica Kirklees' schools data and information from the University of Huddersfield. The music mapping process has encompassed a wide spectrum of the music and music education sector in Kirklees – across genres, across commercial, cultural and educational sectors, live and recording performers, amateur and professional, organisations, individuals and schools.

Background

Musica Kirklees is the lead organisation for the Music Education Hub in Kirklees. In 2014-16, as part of the School Engagement Plan, Musica Kirklees carried out an audit of music provision in schools. Kirklees Council's Creative Economy Team works to create the conditions for successful vibrant and culturally active places and spaces where social, economic and well-being flourishes. As a result of the collaboration between Musica Kirklees and Kirklees Council's Creative Economy Team, it was agreed to expand Music Kirklees' research remit to look at general music provision in Kirklees.

Music Mapping Process

The music mapping work was carried out in late 2016/early 2017 using the following methods to collect information for this report:

- An open online 'Snap Survey' music survey run from 2 December to 8 January 2017. This elicited a total of 100 responses from a wide range of individuals and organisations;
- An email questionnaire for 20 music festivals and festival organisers programming music, sent direct by the Creative Economy team on 30 November with a deadline of 9 December. This elicited 10 responses;
- Meetings with the Creative Economy team, Musica Kirklees and a phone conversation with the University of Huddersfield; and
- A review under strict confidentiality rules of Musica Kirklees' previously collected schools data.

Key Messages

Rather than present all the findings as separate sections, this Executive Summary presents them according to a set of key messages. The Appendices include detailed findings and analysis of the music survey and music festival survey (Appendices 1, 2 and 3), a summary of a phone conversation with the University of Huddersfield (Appendix 4), and a detailed review of Musica Kirklees schools data (Appendix 5).

1. ITEMS FOR CONSIDERATION

1.1 The need for a co-ordinated partnership approach to strategic music development in the district

The overall picture is of a vibrant music scene in Kirklees with ambition and determination to succeed, grow and prosper set against a realistic appraisal of current and future challenges.

The 100 music survey respondents provided over 190 descriptions of the different roles they have, from singer, songwriter, performer in a band, choir or orchestra, to manager, teacher and promoter. There is a notable amateur and voluntary sector, and many are active musicians whilst in full-time employment.

There is a role to be played here in advocating for music, the contribution that it makes to local employment and to the night time economy, at a time when the creative and cultural industries have grown throughout a challenging economic climate.

1.2 The need for business sustainability, and to maximise the offer that music makes to the district and its night time economy

Survey respondents work, perform, rehearse and record their music mostly in dedicated music venues, local bars, pubs, rehearsal rooms and community centres. The music festivals provide a range of outdoor and indoor performance opportunities, some work experience and formal engagement with schools. The survey responses also describe a declining availability of performance, recording, rehearsal and work spaces. Additionally, an increasingly limited capacity for organisational, personal, or artistic development creates increasing pressures on their time, and particularly their success in generating income, marketing, and developing audiences. There is a need to identify business opportunities or a brokering role which will encourage partnership and growth to maintain a healthy local music sector.

1.3 The need for co-ordinated careers advice and skills development, and for progression routes to be identified

70% of the respondents to the music survey and 66% of the Festivals offer formal and informal education activities that range from private music tuition, classroom music and teaching at the University of Huddersfield, to providing a variety of workshops, family events, group singing opportunities, and creative workshops in schools.

Importantly, there is no mention of careers, or progression from formal education into work, apprenticeships or work experience in the survey responses and the schools data review. Yet, the University of Huddersfield offers its students the opportunity to take up work placements. This disconnect demonstrates that more information is needed on progression opportunities for young and emerging musicians. Careers advice needs to be improved and more support could be given to key advisory agencies about the wide range of options available in the music sector.

1.4 Further infrastructure research

Survey respondents noted specific issues in the music sector infrastructure, such as a decline in the live music circuit, fewer music promoters, costs of PA hire/transport, and lack of local practice spaces. They also described challenges with venues – rehearsal spaces, premises, and recording studios. There was not enough useful information in this survey to understand the logistical and technical barriers and the need for further research is being addressed by a separate audit of music infrastructure in the district.

1.5 The need for co-ordinated marketing to maximise audiences

Music in Kirklees is promoted largely by social media and word of mouth, with most respondents also using posters, leaflets, e-shots, their own websites and the Creative Kirklees website.

Respondents also describe challenges with declining audiences for particular genres of music, the changing audience demographic, affordability, publicity, marketing, and a call for a network for audiences to find out, and know, what is happening in Kirklees. An analysis of audience reach and use of the Creative Kirklees website would help to identify if it could become a more central point of information in Kirklees.

2. INFORMATION TO CELEBRATE

2.1 Diversity of the music in the district

a) Genre of style

An eclectic range of music genres is described, from acoustic, agit rock, Americana, bluegrass, blues, classical, folk, and jazz, to brass band, orchestral, metal, punk, reggae, soul, ukulele, urban and world music.

b) Portfolio careers

The nature of the music sector is generally known for its freelancers and small businesses, and the responses to the music survey reflects this. Additionally, it provides a picture of a music workforce with a wide range of roles: over 50% of people who are performers are additionally creators, producers, promoters or teachers. Instrumentalists play a range including guitar, drums, organ and flute, piano, trumpet, violin and viola. Bands who responded to the survey play music ranging from ceilidh to folk rock and heavy metal, as well as Beatles covers and performing for functions and weddings. This demonstrates that Kirklees provides a source of several income streams for its music sector.

c) Range of venues

54% of survey respondents perform in dedicated music venues, and 46% perform in local bars and pubs. Other venues include community centres (29%), social clubs (22%) and schools (17%). The music festivals hold performances in indoor spaces (81%) and outdoor spaces (19%), several of which are in named venues such as Cleckheaton, Dewsbury and Huddersfield Town Halls, as well the Lawrence Batley Theatre, Huddersfield, and Hoot.

d) Reach

42% of the survey respondents tour nationally, in Europe and worldwide. Additionally, partnerships were described with recording studios, venues, audiences, communities, volunteers, third sector leaders, and local businesses. A long list of local, regional, national and international partners and collaborators were also named in the music survey – 82 organisations and 40 individuals – as well as 27 organisations named by the music festivals. This demonstrates that music in the district reaches beyond the boundary, whilst also bringing audiences and associated tourism income into the district.

March 2017

Fiona Harvey

Hawthorns Consulting Ltd

E: fharvey@hawthornsconsulting.co.uk

M: 44 (0)7957 482814

Appendix 2:



**MUSIC VENUE ECOSYSTEM ASSESSMENT
KIRKLEES
JUNE 2017**

Contents

Introduction and Context	18
1.1 The UK: Live Performance and the Live Music Industry	18
Live Music Industry	18
Music Tourism	19
Threats to the Live Music Industry	20
2. Kirklees - Mapping and Overview	20
3. Methodology	22
3.1 Kirklees: Venue Mapping Survey	22
4. SWOT: Live Music Ecosystem in Kirklees	26
Strengths	26
Weaknesses	27
Opportunities	28
Threats	28
5. Recommendations	28
5.1 Venue Infrastructure and Development	28
5.2 Recording and Rehearsal Facilities	37
5.3 Music Industry Development	38
6. Appendices	45
Appendix 1. Kirklees: Music Infrastructure Map	45
Appendix 2. Rates for Studio and Equipment Hire in Kirklees	45
7. Bibliography	45
8. About Sound Diplomacy	50

1. Introduction and Context

This venue infrastructure study has been prepared by Sound Diplomacy for Kirklees Council in order to further understand and develop the existing music infrastructure in the Kirklees region.

The objective of this venue infrastructure study is to map Kirklees' music ecosystem in order to uncover knowledge and infrastructure deficiencies. This examination of the current music ecosystem will inform a set of targeted recommendations with the ambition of establishing a music development plan for Kirklees. This work will support Kirklees' priority of establishing a world-class music offer and provide further justification to defining the projected value of investing in music.

1.1 The UK: Live Performance and the Live Music Industry

The UK population is spending more money on live entertainment experiences than ever before.¹ The live performance industry has experienced a boom over the last decade.² With UK inflation rates decreasing and disposable incomes increasing, expenditure on culture has increased by 5.8%.³ Research by the Office for National Statistics found that the average weekly spend on recreation and culture in 2016 was £68.⁴

A report on UK leisure consumers in 2016 found that the leisure industry (including culture and live performance) is worth £117 billion to the UK economy and is growing at twice the rate of the retail sector.⁵ Figures confirm that audience numbers for theatre, dance and music performances are increasing across the UK⁶. Incorporating music and culture into town and city growth strategies is essential to create thriving town and city centres⁷.

Live Music Industry

Live music consumption is increasing in the UK. In a recent study conducted by UK Music, it was reported that 27.7 million people attended live music events in 2015.⁸ The live music sector employs upwards of 25,150 people throughout the UK, with a total GVA contribution of £904 million in 2015. The live music industry is growing year-on-year, and research undertaken by UK Music for the Measuring Music Report 2016 states that the UK live music industry saw a 37% growth in GVA in 2015.⁹ The demand for live shows and festivals throughout the UK continues to increase.¹⁰

¹ Eventbrite (2014); Pine and Gilmore (1998)

² Google (2014)

³ Deloitte (2016)

⁴ Office for National Statistics (2016)

⁵ Deloitte (2016)

⁶ Arts Council England (2016); Dance UK (2013); UK Music (2016a)

⁷ URBACT Culture Network (2006)

⁸ UK Music (2016a)

⁹ Ibid.

¹⁰ PwC (2016)

Furthermore, the wider music industry is currently experiencing a period of growth and has had its first measurable year-on-year growth in 20 years¹¹. This not only provides a sustainable economic backdrop and new opportunities for venues, but it also offers secondary business opportunities for local residents through associated food and beverage offers, backend production requirements and performance opportunities, all of which contribute to the revenue generated for the local area.¹² In addition, there has been an emerging trend in cross-sector collaboration between subsidised and commercial venues driven by financial pressures and a desire for artistic cooperation.¹³

According to the industry trade body UK Music:

- The total music industry GVA contribution is £4.1bn.
- The sector outperformed the rest of the UK economy, generating a 5% growth (UK-wide growth was 2.6% in 2014).
- Over 117,000 people are employed by the music industry. The vast majority are individuals working in its creative heart – composing, creating, recording and shaping the future delivery of music.
- Live performance was the sector of the music industry with the fastest GVA and employment growth in 2014. This was the result of almost 26.7 million visits being made to live music events in the UK in 2014.
- In 2014, labels and publishers invested £0.5bn in supporting new British music and talent.¹⁴

Music Tourism

Towns and cities with unique and diverse music offers are benefiting from increased tourism.¹⁵ Music acts as an effective marketing tool for towns and cities, creating globally recognised brands. Tourism assets include the year-round live music scene, music festivals and music heritage¹⁶.

British music heritage and live music events attracted 10.4 million tourists to the UK in 2015.¹⁷ The total direct and indirect spend by music tourists in the UK grew from £2.5 billion in 2011 to £3.1 billion in 2015. Figures from UK Music's report 'Wish You Were Here' indicate the importance of capitalising on music tourism in our towns and cities. UK Music reported that music tourists spent £1.9 billion in 2014, directly sustaining more than 38,238 UK jobs.

¹¹ Ibid.

¹² Music Venue Trust (2015)

¹³ BOP Consulting (2016)

¹⁴ UK Music (2016a)

¹⁵ UK Music (2016b)

¹⁶ IFPI (2015)

¹⁷ UK Music (2015a)

In 2015, Yorkshire and The Humber received 669,000 music tourists attending concerts or live music festivals. Music tourists generated £262 million for the local economy, sustaining 3,072 full-time jobs in the area.¹⁸

Threats to the Live Music Industry

Live music venues are under threat from closure across the UK. With licensing conditions becoming ever more demanding and business rates increasing, venues must diversify in order to spread business risk and build brand identity.¹⁹

Access to venues has been reduced in towns and cities across the UK due to a variety of factors impacting the viability of small-to-medium sized cultural music spaces, referred to as Grassroots Music Venues. London has lost 35% of these specific types of venues since 2007, as reported by the Music Venue Trust.²⁰ This trend can be seen across the UK.

It has been reported that 50% of nightclubs have closed since 2005²¹, and the UK continues to lose approximately 21 pubs per week²², reducing leisure and entertainment opportunities in the evening and night time industries across the country.

Protecting Live Music Venues: Agent of Change Principle²³

Amendments to the Government's Planning Bill will ensure that venues are better protected against new developments and noise complaints from neighbouring residential or commercial premises. The Agent of Change Principle states that the person or business responsible for the change is responsible for managing the impact of the change.²⁴ For example, a new development being built close to an established live music venue would be responsible for the costs of soundproofing. Likewise, a new venue opening in a residential area would be responsible for controlling noise levels. Once this amendment to the Government's Planning Bill is actioned, this new clause will ensure that venues are better protected against complaints leading to venue closures.

2. Kirklees - Mapping and Overview

Map of Kirklees' Venues, Rehearsal and Recording Studios is available in Appendix 1.

The population of Kirklees is estimated at approximately 422,458. The district spans 157 sq mi, encompassing Huddersfield, Dewsbury, Batley, Holmfirth, Marsden, Cleckheaton,

¹⁸ UK Music (2015)

¹⁹ Greater London Authority (2015)

²⁰ Ibid.

²¹ Mintel (2016)

²² CAMRA (2014)

²³ UK Music (2015b)

²⁴ Music Venue Trust (2014)

Slaithwaite, Mirfield, Honley, Meltham and Heckmondwike.²⁵ The largest demographic in Kirklees is the 30-44 population with 86,893 (21%).²⁶ There is a large youth demographic in Kirklees, from 2011 census data, approximately 83,848 (20%) of the local population are 15-29.²⁷ A significant percentage of the youth demographic is attributed to the University of Huddersfield's 19,740 student population.²⁸ The University of Huddersfield has 15 undergraduate, postgraduate and PhD courses for music and music technology, attracting over 500 music students to the town each year.

Kirklees has high levels of deprivation in some of its towns, for example Dewsbury has the highest proportion of all people living in areas ranked as the worst deprived 20% in the UK.²⁹ In a report issued by Kirklees Council, it is calculated that more than 41,000 people of the working age population in Kirklees claim one or more of the benefits linked to poverty.³⁰ It is important to consider all socio-demographics when reviewing the music provision in Kirklees to ensure live performance is accessible to everyone.

Kirklees is home to approximately 79 venues, places and spaces³¹ capable of supporting a range of cross-cultural art forms including music, theatre, musical theatre, dance, cinema, spoken word, visual art and comedy. This initial data was collected through research by both Kirklees Council and Sound Diplomacy, a map is available in Appendix 1. This area of West Yorkshire has an enthusiastic audience for live performance and a broad range of venues. Kirklees use a range of non-traditional spaces for live performance from pubs, restaurants and cafes to community centres and shops. Kirklees hosts approximately twelve festivals celebrating music including: Cleckheaton Folk Festival, Crown of Lights (Heckyfest), Grand Northern Ukulele Festival, Holmfirth Arts Festival, Holmfirth Festival of Folk, Huddersfield Carnival, Huddersfield Charity Blues and Folk Festival, Huddersfield Contemporary Music Festival, Huddersfield Jazz Guitar Festival, Kirklees Concert Season, M Fest, Marsden Cuckoo Festival, Marsden Jazz Festival, Oakwell Music Festival, Shepley Spring Festival, Slaithwaite Moonraking Festival and Wannasee Festival. Whilst not all of these events are music festivals, all include music in their programming. The largest of these festivals is the Huddersfield Contemporary Music Festival, the UK's largest contemporary music festival.³² The 10-day festival attracts over 15,000 people to the district every year³³, providing a wealth of tourists to Kirklees and generating £1.2 million for the local economy.³⁴

Research undertaken by the council in 2015 estimates that the creative sector in Kirklees contributes over £100 million per annum to the local economy, employing 3392 people in the

²⁵ Kirklees Observatory (2011)

²⁶ Ibid.

²⁷ Ibid.

²⁸ University of Huddersfield (2015)

²⁹ Kirklees Council (2013)

³⁰ Ibid.

³¹ Appendix 1.

³² HCMF (2017)

³³ University Alliance (2015)

³⁴ Interview with HCMF - Graham McKenzie

region.³⁵ By building upon the existing creative and cultural infrastructure and implementing a forward-thinking music strategy, Kirklees can develop a UK-leading approach to supporting its music industry.

3. Methodology

To gain a comprehensive overview of the existing live performance ecosystem in Kirklees, Sound Diplomacy have undertaken primary and secondary research in order to collect qualitative data. This report focuses on data collection from a survey of Kirklees' music infrastructure; interviews with venue owners, recording and rehearsal studios and festival operators; and currently available sector data.

Literature Review

The initial literature review provided important information required for music infrastructure analysis, assessing the current provision in Kirklees, case studies and recommendations. Sound Diplomacy identified a selection of local, regional, national and international secondary research sources to review.

Phone Interviews

Sound Diplomacy have conducted a series of interviews with local festivals and venues, to uncover the strengths and deficiencies in Kirklees music ecosystem.

A series of informal communication has been initiated online between stakeholders and Sound Diplomacy, in addition to phone interviews with local festivals and venues to provide wider context to the study.

Online Survey

Sound Diplomacy developed a survey to gather information on the music infrastructure and experience of musicians in Kirklees. A target list was generated from online research and documents provided by Kirklees Council. The survey gained 21 responses from music venues, festivals, recording and rehearsal studios and musicians. The survey was hosted on Google Forms, and promoted via email and social media through Sound Diplomacy and Kirklees Council's efforts. The survey was open from April 2017 until May 2017.

To support data collected in the venue mapping survey and provide additional evidence for all recommendations made in this study, we have analysed data from a music mapping survey provided by Hawthorns Consulting. The music mapping survey will be referred to as Hawthorns Music Survey in this report.

3.1 Kirklees: Venue Mapping Survey

Sound Diplomacy developed a survey to gather information from venues, festivals, musicians and studios in Kirklees (Venue Mapping Survey). The survey was open from April to May 2017, and participation involved 21 music professionals, musicians, festival operators and venue owners.

³⁵ Kirklees Council (2015)

The survey focused on four key strands to establish the following benchmarks:

- **Venue Provision** (capacity, programming, inclusivity, access, infrastructure, funding, attendance, ticketing, licensing, FTE/PTE jobs)
- **Musician Experience** (venue range and capacity, level of satisfaction with local venues, experience in local venues, payment, restrictions to live performance, experience with local recording/rehearsal studios)
- **Festival** (audience figures, equipment and service hire rates, funding streams, festival infrastructure, licensing, programming, FTE/PTE and issues affecting the festival)
- **Recording/Rehearsal Studios** (technical provision, accessibility, facilities, rates)

The purpose of this survey was twofold:

1. To identify and map the music infrastructure in Kirklees
2. Uncover the knowledge and infrastructure restrictions in the area's live music ecosystem

Key Outtakes from the Venue Survey: (14 respondents)

- Of the venues that responded to the survey, the programming is predominantly rock (79%), pop (64%) and folk/country (64%) of programming in 14 venues
- Of the venues that responded to the survey: 86% programme solo artists, 50% programme original bands and 43% programme duos
- 85% of surveyed venues can support other types of live performance, predominantly stand-up/comedy (100% of venues), theatre (50%), dance (50%) and film (50%)
- 71% of surveyed venues would be willing to support other types of live programming
- 29% of venues have a regular food offer
- 5 venues cited that the food and beverage offer accounts for 80-100% of their venue income
- 85% of venues have office space for employees and 7% have office space available for external organisations
- 14% of surveyed venues have rehearsal facilities on site
- 7% of venues have parking on site, 7% have limited parking and 7% have parking close to the venue

- 71% of venues were fully wheelchair accessible (incl. entry/exit and facilities e.g toilets)
- Average attendance for shows: 50+ people (29%), 100+ people (29%), 150+ people (14%) and 500+ people (14%)
- 50% of venues have one live performance per week, 21% have two, 21% have three, 7% have up to eight
- 71% have fewer than five artists playing each week, 14% have 5-10 artists playing each week
- 50% of venues ticket for performances
- Average ticket price for performances ranges from £0-£15
- 57% of venues sell 90% of their tickets in advance, indicating a high demand
- 50% of venues use a mixture of in house booking agent and local/national promoter, 21% use an in-house booking agent and 29% hire out the venue
- One venue reported that there were licensing conditions affecting the venue: 10pm limit on the performance of live music
- Other Issues affecting trade at the venue: “poor public transport”, “poor/limited parking”, “shopping centre expansion and new student apartments”
- Venues’ average turnover ranges from £150,000 - £1,000,000
- 71% of venues hire out their space for live events, club nights, university arts events and parties
- 79% of venues do not have in house backline available for musicians
- 79% of venues do have a permanent in-house PA
- In the last 12 months, 71% of venues reported that audiences for live music have remained the same, 29% reported that audiences for live music have increased
- 43% of venues were open to under-18s
- None of the venues surveyed have recording/rehearsal space

Key Outtakes from the Musicians Survey: (3 respondents)

- Musicians that responded to the survey regularly perform at Small Seeds, The Parish and The Picturedrome
- 100% of musicians play at micro-venues, 66% play at small venues³⁶
- 66% of musicians perform in Kirklees once a month, 33% perform twice a month
- Audiences for live music have remained the same over the last 12 months
- In the last 12 months, musicians have been affected by: licensing conditions, parking and loading issues and decline in audiences
- Musicians recommendations for venue improvements “better sound equipment and technicians”, “better mixing desks and lighting” and “The Parish is at the top of it’s game, venues in Kirklees should strive to be of this standard.”
- Musicians think that venues in Kirklees could improve by “offering more diverse art and music performances”, “better communications” “better parking and load-in”
- 33% of musicians use recording studios in Kirklees, 33% use both recording and rehearsal studios in Kirklees

Recording Studios

- Recording and rehearsal studios are open to the public
- Recording and rehearsal studios are available for students to use
- Average studio opening hours: 10am to 12am
- Studios in Huddersfield charge by hour/day

Comments made in phone interviews with festivals and venues:

- “There are no flexible spaces capable of supporting mid to large-scale music programming”
- “No overarching music plan”
- “Fragile infrastructure, the facilities need improving”
- “Concert hall needed”
- “The region has no big arts building, there is no cultural hub”
- “Low pay for performers”
- “There needs to be a platform marketing all events in the region”
- “Lack of commitment for the arts from local/national council”

- “There have been lots of venue closures”
- “Difficulty in getting gigs”
- “Deteriorating facilities”
- “Shortage of rehearsal/practice spaces and recording facilities”

Key Outtakes from Hawthorns Music Survey

Venues

- Lack of small non-pub venues where performers can charge for entry
- Lack of a mid-large local venue that is accessible for local performers
- Closure of venues
- Venues not taking a risk with original music
- Venues not paying artists
- Lack of music promoters
- Some kind of decent network for audiences to know what is going on in Kirklees.
There has been a strong band scene but has been reliant on word of mouth.
- Sound restrictions in local venues

Recording studios

- Finding affordable recording studios
- Shortage of recording facilities

Above all, the following challenges were presented:

- Parking and loading issues
- More diverse programming in venues
- Better sound and lighting provision in venues
- Lack of ticketing in venues/ venues not paying artists to play
- Better technical support (e.g sound technicians) in local venues
- Centralised platform for marketing and promotion of all music activities in Kirklees
- Lack of mid-large central arts/culture venue
- Lack of flexible spaces for performance
- Protection of venues from closure
- Shortage of affordable recording and rehearsal spaces

4. SWOT: Live Music Ecosystem in Kirklees

Results from the survey, and consultations with key stakeholders working in the music industry in Kirklees have advised a SWOT analysis of the current music venue infrastructure, in addition to an analysis of the live music industry.

Strengths

1. On average, there are approximately 60 live music performances each month in

Kirklees. Kirklees has approximately 79 small, medium and large, traditional and non-traditional venues programming events and performances

2. Venues programming a range of genres, offering a musical 'home' for audiences who identify with a particular genre.
3. Approximately 61 small venues in which audiences can experience live music for free
4. A large network of musicians and performers
5. 12 festivals celebrating music in Kirklees³⁷
6. Kirklees is home to the UK's largest international festival of new and experimental music, attracting over 15,000 local, national and international audiences to the area each year³⁸
7. Over 19,270 students living in the Kirklees district, generating demand for evening and night time economy provision
8. The University of Huddersfield has 15 undergraduate, postgraduate and PhD courses for music and music technology, attracting over 500 music students to the town each year
9. Music education organisation, Musica Kirklees, offering music education for all
10. A grassroots music venue programming up-and-coming and emerging genres and a mid-size venue programming larger touring artists operating in Kirklees
11. Active involvement from the local council in supporting the improvement of music infrastructure. Kirklees Council recognise the value of music and culture to the district and are working in collaboration with the local community to provide viable solutions to restrictions impeding the growth of Kirklees' music ecosystem

Weaknesses

1. Local musicians do not have venues to aspire to play in beyond existing small spaces that have adapted to offer music. Musicians cannot progress or expand their audiences without venues of varying sizes and capacities.
2. There are significant gaps in venue provision (e.g. sound, lighting, staging) and limited

³⁷ Appendix 4.

³⁸ University Alliance (2015)

access to high quality technical support, impacting performers and audiences perceptions of local venues

3. No identified night time economy strategy
4. 50% of surveyed venues not ticketing for performances
5. Parking and loading issues in the town centre, impacting artists playing in local venues
6. Noise complaints from local residents threatening the future of local venues
7. No online or physical source of all live performance listings for Kirklees
8. Underutilisation of connections with University of Huddersfield
9. Students moving away from Kirklees after leaving the university

Opportunities

1. Infrastructure in place to build upon the existing music industry in Kirklees
2. Large network of musicians and performers living and working in Kirklees
3. Large population of young people living in Kirklees
4. An established creative industries network that can be built upon

Threats

1. Noise complaints about venues from local residents is threatening the existence of venues
2. Planning and property development close to existing venues in the town centre causing problems for venues
3. Existing performance infrastructure is deteriorating
4. Transport in and around Kirklees making it difficult for musicians and audiences to travel to evening events/shows

5. Recommendations

5.1 Venue Infrastructure and Development

RECOMMENDATION 1. FACILITATE VENUE LOADING AND PARKING

Over half of the musician and venue survey respondents cited parking and loading as an issue impacting musicians and audiences at Kirklees' venues. We suggest that venues coordinate with the local council to provide parking dispensations for musicians and technicians whilst loading in and out of venues.

Best Practice Example: Austin, Texas, USA

The music offices in Austin (ATX Music) collaborated with the Austin Transportation Department to provide Musician Loading/Unloading zones for performers at venues in Downtown Austin. Venue owners can obtain these 30-minute active loading and unloading zones that help to manage traffic in the downtown congested areas while increasing safety for performers handling their musical gear. Venues are responsible for requesting, paying and keeping track of this permit, which has a cost of US\$25 per permit, and also covers a signpost to designate the space.³⁹

Best Case Example: Brighton, UK⁴⁰

In November 2016, Brighton and Hove Council held a Live Music Venues Policy Panel to determine what can be done to support small grassroots music venues in the city. One of the panel's recommendations was to provide parking dispensations for unloading musical equipment into music venues to help performers and venues.

Action Points

- Parking dispensations for musicians and tech for load in/get out of venues during day time hours
- Creation of additional parking or identify safe parking for musicians with gear

RECOMMENDATION 2. IMPROVE VENUE TECHNICAL PROVISION (PA/BACKLINE/STAGING/TECH) AND ACCESSIBILITY

Staging, lighting and sound provision in small venues in Kirklees has developed organically to deliver the best that can be achieved with limited resources. Respondents to surveys undertaken by Sound Diplomacy and Hawthorns Consulting commented that the sound and lighting systems in Kirklees' small venues are not sufficient for live performance. Therefore, we recommend hiring specialists in venue planning and outfitting to assist with improving the technical necessities in existing venues.

Assessing the technical requirements of Kirklees' smaller venues is important in order to analyse the opportunities that artists have to perform locally and the role they have in developing a stronger and more united local music community. This also applies to improving

³⁹ City of Austin (2017)

⁴⁰ Brighton & Hove City Council (2016)

venue accessibility, not only in terms of venue infrastructure, but also from the perspective of audience development. Therefore, it is also recommend that the council explores the viability of establishing a funding pool to support venue enhancements with stakeholders and partners. A document detailing the cost of outsourcing equipment in Kirklees has been compiled, a copy of this document can be found in Appendix 2.

Best Practice Example: Government of Western Australia⁴¹

The Regional Venues Improvement Fund (RVIF) supports improvements and upgrades to performing arts and entertainment venues in regional Western Australia operated by local Government Authorities and not-for-profit organisations. This ongoing fund, aimed towards existing venues, was established in 2015 to improve the quality of performing arts and cultural infrastructure in the region while contributing to their long-term sustainability.

Funding eligibility varies from functional upgrades (stage, seating, patron amenity, front of house, access, etc.), to minor and major technical equipment upgrades (microphones, video projection systems, acoustic improvements, lighting and audio equipment, etc.). Awarded amounts vary from AU\$2,500 for minor upgrades up to \$500,000 for functional upgrades. A total of AU\$7.8 million has been allocated for distribution through RVIF from 2015-16 to 2017-18.

Action Points

- Venues to hire specialists in venue planning and outfitting to advise on sound and lighting
- Hire professional sound engineers for venues
- Evaluate and assist venue accessibility to those with regular music programming
- Studying the feasibility of a regional Venue Improvement Fund

RECOMMENDATION 3. REGULAR VENUE ROUNDTABLES

The district of Kirklees covers 157 sq miles.⁴² Whilst most venues are situated in and around Huddersfield, there are venues and festivals in the smaller towns in the area. It is important for all venues in the district to be aware of other music offers and activities. A divided community discourages coordinated action and hinders the development of the local music ecosystem.

Communication between Kirklees' music venues must improve in order to create a sustainable and supportive music scene. Improved frequency and quality of communication between venues will provide a clear direction for the local music scene, enhancing the coordination and collaboration in programming and artist support. Venue roundtables are a way for operators to discuss the monthly programming and activities, current challenges and other issues. These sessions may be coordinated by a neutral party, or organised by the venues with an allocated time and place every month.

⁴¹ Government of Western Australia (2016)

⁴² Kirklees Council (2014)

Best Practice Example: Music Venues Taskforce⁴³

London's Music Venues Taskforce is a key driving force of the city's live music industry. Although the Music Venues Taskforce is not centered around programming, having a dedicated Venues Taskforce has helped in government assistance and industry coordination. Through the Music Venues Taskforce, research and results on the value of grassroots music venues in the city have promoted the importance of this sector. The next step to be taken is the improvement of music venue promotion, i.e. gig listings. Having a well-organised gig listing website or mobile app helps attract visitors and locals towards music experiences and venues in the area.

Action Points

- Set up a local Music Venues Roundtable to support the regional music scene

RECOMMENDATION 4. EXPLORE TICKETING MODELS FOR VENUES

One of the challenges facing the growth of the music ecosystem in Kirklees is the culture of free live music. 50% of venues surveyed do not sell tickets for live performances. For the music industry in Kirklees to develop and fund new live performance experiences, more stringent ticketing policies need to be put in place at venues.

In order for this region to support local artists and attract larger touring acts on a regular basis, venues need to be able to offer competitive rates. New models must be explored for remunerating artists, the Musician's Union outline some of these deals in their Fair Play Guide.⁴⁴ The MU also have a live rates guide that outlines fair payment of expenses and fees for musicians.⁴⁵

One model that could be explored is a "gig club" where members pay an annual fee to the club, the money collected is used to book larger touring artists. Another model to encourage local people to attend more music performances is for venues to issue wristbands that allow entry to multiple venues for a fixed fee.

Best Practice Example: Crowdfunding Platforms for Live Music

Artists and promoters may test new available tools to ease the touring process and identify demand for a particular artist or group. Gig request and voting apps are a useful tool to test whether an artist is demanded in a territory, or to promote an artist in a young market; examples of this are WeDemand for gig requests, Gigmit for logistics (Europe), and BandsInTown or Songkick for gig promotion. Other useful sites to attract and coordinate events would be the international network of shows like Sofar Sounds, and PledgeMusic or Show4Me to crowdfund festivals and individual concerts.

⁴³ Music Venue Trust (2017)

⁴⁴ Musicians' Union (2012)

⁴⁵ Musicians' Union (2017)

Best Practice Example: Ontario, Canada

The Ontario Media Development Corporation launched OntarioLiveMusic.ca in 2014, a comprehensive live music listings site for concerts, festivals and events happening in the Ontario region. This website was developed by Music Canada through a contract with the Ontario Government, as one of the actions outlined in Ontario's Live Music Strategy.⁴⁶

Action Points

- Venues should charge admission for live music
- Lead event profiles to ticketing portals
- Collect and analyse ticketing information to adjust live music offering (pricing, programming, showtimes, etc.)
- Venues should look at new models for ticketing e.g. gig club, wristbanding for multiple venues

RECOMMENDATION 5. MITIGATE NOISE AND OTHER NOISE-RELATED ISSUES FROM VENUES

Dedicated live performance venues must have appropriate sound technology and noise mitigation in place. This is a problem particularly among 'casual' music venues, such as pubs offering occasional music performances. Venues must use a PA system that is appropriate for the size of the venue and control the relevant noise limits. Devices such as limiters, warning lights, compressors and cut-out switches can also help maintain PA volume at a suitable level. Noise complaints and the ensuing cost of noise complaint procedures often cause problems for music venues. Therefore, mitigating the possible negative effects of hosting live music should be addressed by venues in Kirklees with urgency.

Best Practice Example: City of Yarra, Australia⁴⁷

Yarra is a local government area in Victoria, Australia with a local population of 89,000. Of the 500 licensed venues in the City of Yarra, 50 offer a live music programme. The city supports its venues through different initiatives, including the Live Music Venues Grant Programme. The total programme pool is AU\$25,000 and funding is limited to \$5,000 per venue. Eligible local venues must agree to adopt the best practice guidelines for live music venues issued by Music Victoria.⁴⁸ This fund can be used prior to the contracting of acoustic treatment works, acoustic consultants, measuring devices, building assessment and other materials/services that may assist with the venue's management of noise and patron behaviour related complaints.

Action Points

⁴⁶ Ontario Live Music (2017)

⁴⁷ City of Yarra (n.d.)

⁴⁸ Music Victoria (2016)

- Use equalisation devices to control the low frequency sound generated by drums and bass instruments, which is difficult to insulate against and is often accompanied by vibration.⁴⁹
- Install isolation measures such as acoustic double glazing, double entry doors, soundproofing panels and lining systems, among other protective standards.
- Venues should engage with the community and local businesses to develop relationships e.g. create venue open-door days, include day-time activities, ticket giveaways for neighbours, etc.

RECOMMENDATION 6. DIVERSIFY MUSIC PROGRAMMING

From data collected by survey respondents, venues in Kirklees predominantly programme rock (79%), pop (64%) and folk/country (64%). From the results of the survey it was noted that there are fewer venues programming urban, R&B, world, electronic music and hip-hop music in Kirklees. In order to retain talent and develop a diverse music industry, venue programming needs to be broad and inclusive. To do this, communication between programmers must be frequent and open to avoid oversaturation.

Best Practice Example: Government of Victoria, Australia

To highlight local talent diversity, the regional Government of Victoria funds the FReeZA Push Start Battle of the Bands, which awards monetary and in-kind prizes and festival performing slots to finalists⁵⁰. This showcase is open to any style of music, including bands, soloists, hip hop artists, electronic and acoustic acts, and so forth. Young event organisers and promoters also participate through local committees and Youth Councils that host the FReeZA Push Start. While this event does not attract large crowds, the performing value for young bands is noted by the participants.

“We’ve watched over 300 talented artists participate in the competition via their local FReeZA group over the past 12 months and it’s really encouraging to see such impressive songwriting and performances from the nine artists who have progressed to the final.” - **Shane Wickens, Push’s Artistic Director**

Action Points

- Need for more inclusive music programming in local venues
- Venues need to work collaboratively to ensure programming is diverse and artists have equal opportunities to perform
- Create more performance opportunities for young local artists

RECOMMENDATION 7. VENUE VIABILITY ASSESSMENT

⁴⁹ Ibid.

⁵⁰ Beat (2016)

Through interviews with local festivals and survey data collected from local musicians, a demand for a new flexible performance space has been highlighted. If this recommendation is pursued, further assessment of market demand will be needed.

Initial interviews and survey data highlighted a need for a 500+ capacity flexible cultural venue, with the capacity to programme a range of performing arts. This venue would act as an anchor for cultural development in the area, providing opportunities for local performers alongside larger touring acts. This venue could also be used as part of Kirklees' concert season.

The Mastering of a Music City report⁵¹ states that a place that supports a thriving music community in which artists can begin and sustain a professional music career, requires a full range of live venues, from tiny clubs to large concert halls, and everything in-between.⁵² This venue ladder allows artists a place to play at every stage of their musical career. Not only do mid-size venues help develop live performers, they attract new audiences.

For any new venue to succeed, it is essential that a suitable operator or alternatively, an aggregate of operators providing strategy, programming and ancillary offers are consulted at the early stages of development. Any operator will seek to maximise the use and involve the existing local community in promoting the collective space and programming for daytime, evening and night time uses. Establishing a new mid-size cultural venue has the potential to attract further regional, national and international audiences to Kirklees.

To ensure the viability of any music, culture or arts provision in Kirklees, the venue must be affordable and community inclusive.

Case Study: The Brewery⁵³

With a population of 28,000 people⁵⁴, Kendal is significantly smaller than the district of Kirklees. Serving the town is the Brewery Arts Centre, operating in its current form since 1972.

The Brewery's last annual review, published for the year of 2012/2013, marked a turnover of £3.3m and over 200,000 visitors.⁵⁵ A campaign to raise funds to improve facilities saw the venue reach an £80,000 goal within months through donations by private community members as well as charities. Furthermore, its charitable funding comes from a combination of trusts and foundations, corporate sponsors and the Business Club, an association of local businesses that support the venue.

⁵¹ IFPI (2015)

⁵² Ibid.

⁵³ Brewery Arts Centre (2013)

⁵⁴ Citypopulation.de (2015a)

⁵⁵ Brewery Arts Centre (2013)

80% of the Brewery's income comes from ticket sales, food and beverages. However, the venue continues to receive support from Arts Council England, Cumbria County Council, Kendal Town Council and South Lakeland District Council. Considering this, commercial trading (bar and restaurant) accounts for approximately 40% of both income and expenditure, with programme activity comprising another 40% of income and 30% expenditure. Grants and charities make up 10% of income.

Keeping community interests at a high priority level, the venue runs educational programmes for all age levels, seeing over 1000 patrons per year for workshops, seminars and courses. The Brewery works with both local schools and traveling companies to provide programmes for students. Additionally, it offers courses specifically geared towards young parents as a socialising and learning programme, whereby they can bring their children and socialise with other parents their age whilst learning musical skills. They also coordinate the Young Vocal Leaders programme, which trains youth aged 11-18 to teach musical skills to primary school-aged children. Their educational courses have received feedback noting a 98% satisfaction rate among pupils. The music education programme alone grew 67% between 2011/2012 and 2012/2013, primarily in terms of performance opportunities and one-off workshops.

When not running programmes, the Brewery is able to rent out a variety of events spaces ranging in capacity from 200-300 as well as an intimate cafe space. Combined with a catering service when requested, this ensures income throughout any concentration of programming and activity.

Funding Schemes for Music Venues

Most music venues, from local pubs to dedicated arenas, receive their funding from private bodies. This can take the form of:

- Investment from a private individual (with existing money or a bank loan)
- A dedicated public body, such as the UK National Lottery-funded Millennium Commission, which paid for the construction of several large-scale arenas and structures at the turn of the century, including the Millennium Dome (now the O2 Arena) in London and Millennium Stadium (now the Principality Stadium) in Cardiff
- Investment from a construction contractor such as Multiplex, which has built several large-scale structures including the new Wembley Stadium
- Investment from a city council, often through a committee established for such a venture, such as Winter Gardens in Margate or civic centres throughout the United States (Columbus Civic Centre, most notably)

It is worth noting that crowdfunding is also an option today, but doing so for something as large as the construction of a venue is ill-advised, depending on the scale of the venue and its building costs. As many of the examples above involve large-scale venues, the best options for a flexible music/arts venue would be an investment from a funding body or government/council funding source.

After initial construction, there are several operating structures which can aid the running costs of a music venue. Similar concerns around the profitability and sustainability of venues in London have led to a number of suggestions, although the effects of implementation have not yet been measured. Many venues do not make money from ticket sales, and rely on the sale of food and drink to subsidise costs. Suggestions to reduce operational costs include:

- Listing the venue as an Asset of Community Value (ACV) in order to protect it from development, sale or repurposing. Many of the current ACVs are pubs, although the title has been given to a variety of other establishments, including women's centres and town halls
- Registering the venue as two separate businesses, with the live music operating as a charity or non-for-profit entity and any victuals (such as from a bar, cafe or restaurant) operating as a common, for-profit business. Although this is legally possible, be warned that it is a very complicated process.
- Evaluating Kirklees' current business rates scheme to take into consideration a venue's profitability rather than its physical size or location⁵⁶
- Running the venue as a multi-purpose space helps generate multiple income streams. For example, the Carleton Music Bar & Grill in Halifax, Nova Scotia, defines itself as a 'destination venue', where they only host dedicated concerts (i.e.: clear the room for full capacity and close the kitchen) when a band with a solid local fan base is performing.⁵⁷ This helps guarantee high ticket sales to all major events.

Grants Available for Capital and Operational Cost of Venues:

- **Power to Change**⁵⁸ is a charitable trust with £150 million endowment from the Big Lottery Fund to support and develop community businesses to create better places across England.
- **Great Places Scheme**⁵⁹ is a fund set up by the Heritage Lottery Fund and Arts Council England. The scheme has funded 16 pilot areas in England to explore themes around arts and heritage. These pilot projects have involved exploring new ways of including arts and heritage in the local education and health provision, research into the contribution made by arts and heritage to local economies, funding for people working in arts and heritage and development of local strategies that maximise the community benefit that local arts and heritage can deliver.

Commercial Income Streams for Venues:

⁵⁶ Greater London Authority (2017)

⁵⁷ The Carlton (2017)

⁵⁸ Power To Change (2017)

⁵⁹ Great Place Scheme (2017)

- **Day-Time Use:** office space, co-working space, cafe, rehearsal space
- **Food and Beverage Offer:** especially important for increasing the night time economy around a venue
- **Commercial Partnerships / Sponsors:** The 100 Club on Oxford Street is a good example of this. The 100 Club was saved from closure by a sponsorship deal with Converse in 2011. In March 2017, the 100 Club entered into a new sponsorship deal with clothing brand Fred Perry in order to safeguard its future.⁶⁰
- **Venue Hire:** hiring out the venue for weddings and other private events
- **Community Events:** festivals and showcases increasing community participation and integration

Action Points

- Conduct site visits of existing arts centres/cultural venues in Yorkshire and the North West
- Undertake further research into the demand for a new venue in Kirklees
- Perform a venue/site suitability assessment of sites in Kirklees for a potential venue activation

5.2 Recording and Rehearsal Facilities

RECOMMENDATION 8. BETTER ACCESS TO REHEARSAL SPACES / MUSIC STUDIOS

Kirklees has 15 approximately recording and rehearsal studios. However, Hawthorn Music Survey respondents commented that they have difficulty finding affordable recording studios and that there is a shortage of recording and rehearsal facilities in Kirklees. On average, rehearsal studios and spaces in Kirklees charge £8-£10 per hour and recording studios charge £20-£30 per hour. Whilst these rates are in-keeping with UK studio pricing, musicians living and working in Kirklees are unable to access studios as they are unaffordable.

We recommend that recording and rehearsal studios provide open days/taster sessions for local artists, or alternatively, provide discounted rehearsal/recording rates for local artists. This will encourage musicians to use local studios, promoting them as accessible performance and recording spaces for a new generation of performers. With a comprehensive live performance structure and more opportunities for artists, Kirklees can retain more music industry professionals.

Best Practice Example: Salamanca, Spain⁶¹

The Spanish town of Salamanca (pop. 144,949) developed a three-year youth plan in 2012 that included a €7,000 fund to subsidise rehearsal spaces for young bands, capped at €500

⁶⁰ Gumble (2017)

⁶¹ Salamanca Town Hall (2015)

per group. In order to access this financial aid, at least half of the band members must permanently reside in Salamanca and be 30 or younger. A total of 14 bands benefitted from the first phase of this programme, which also has positively impacted the business of the local rehearsing rooms. A designated Council technician visits the facilities periodically to ensure that the bands are using the fund effectively.

Action Points

- Rehearsal/recording studios space to offer discounted rehearsal space for musicians
- Rehearsal and recording studios to hold open days for local artists and aspiring technicians

5.3 Music Industry Development

RECOMMENDATION 9. DEVELOP CLEAR STRATEGIES TO ENCOURAGE MUSIC BUSINESS INFRASTRUCTURE IN KIRKLEES

Kirklees Council have the ambition to establish a music development plan in order to build a music business infrastructure and retain talent in Kirklees, this is essential if music is to be sustainable and for the sector to grow.

Music cities such as, Melbourne, Toronto, London and Nashville, along with smaller music cities like Katowice, Poland, now have targeted music strategies to support and develop the city's music industry. These music strategies are three to five year plans outlining how cities can further engage with the music infrastructure they already have and planning for the future of music in the city. For example, the City of Melbourne's music strategy provides objectives for accessibility, education, music creation, recording, venue management, business mentoring and promotion. These strategies aim to attract new audiences and promote Melbourne's music offer.⁶²

Best Practice Example: Live Music Office, Sydney, Australia⁶³

A 12-month pilot project called Amplify was set up in the City of Sydney through its Live Music Office to better coordinate the live music industry. This pilot project provides a Live Music Programming Coordinator to support live music venues in the city, who works one-on-one with bars, restaurants and other small businesses. This role provides tailored site-specific guidance to new and existing venues, developing business advice to optimise live music and performance programming. Amplify helps to facilitate relationships between venues, artist agents and booking agencies, whilst also acting as an intermediary between industry and government stakeholders.

This pilot project is part of the larger regional strategy, *Live and Local*, a grassroots initiative bringing together venues, local businesses, musicians and the public to promote live music

⁶² City of Melbourne (2014)

⁶³ Live Music Office (2017)

in communities. This is a replicable event model, focusing on venues and spaces to create music activations in different parts in the city. The result is a celebration of the local music scene, by supporting and hiring local venues, artists and equipment providers. Businesses also have a positive impact on their revenues and the public experiences what their local live music scene has to offer.

Action Points

- Local council to work with local music industry to establish a music development plan for Kirklees with short and long term goals for the music infrastructure and wider cultural ecosystem

RECOMMENDATION 10. IMPROVE COMMUNITY ENGAGEMENT WITH VENUES

The development of the music industry in Kirklees will only be successful if the private and public sector engage with the music sector. The success of any new music offer and the sustainability of existing businesses, rely on their ability to engage with the surrounding community and general public.

It has been noted that music venues have closed due to noise complaints, lack of funding and high business rates. Engaging the community and inviting everyone to take part in community meetings, open days and any alternative daytime or evening uses at local venues is a good way to involve the community. Additionally, to increase community engagement, venues should consider inviting neighbours to live music open evenings, so that they are familiar with the venue and the activities it programmes.

To engage with the wider community, the Canadian non-profit Artscape developed a series of conditions for success when developing a cultural/creative hub.⁶⁴ These include having a strong, shared vision founded in research and community engagement; clustering and supporting a critical mass of creative and cultural individuals and organisations; encouraging a diversity of uses, users, partners, perspectives, stakeholders and funding streams; designed to operate ensuring long term stability, sustainability and affordability, as well as in concert with a range of community and other development partners.

Building positive relationships with authorities will assist with any potential issues that arise around venue operations. The Best Practice Guidelines for Live Music Venues from Music Victoria highlights the importance of having contact numbers to ensure that any issues can be dealt as soon as possible after they arise, and have them available for venue managers and staff, patrons, residents and authorities.⁶⁵

⁶⁴ TorontoArtscape (2011)

⁶⁵ Music Victoria (2016)

Best Practice Example: The Music District, Fort Collins⁶⁶

The not-for-profit Music District is a music hub in the town of Fort Collins, Colorado USA (pop. 156,480), reopened in 2016 under new management after a 1-year community consulting process. The local music community and the wider local community expressed what they wanted and needed in terms of support from the music sector and live music offering, which eventually enabled the creation of a “living laboratory”, called the Music District. The Music District’s facilities consist of artists’ studios and rehearsal rooms, coworking and office spaces, as well as meeting rooms and lounge areas. Whilst music business and music engagement is the focus of the Music District, the campus is also home to a large performance hall.

Alongside being a hub for music business, the space is used as a meeting point for the Fort Collins community. Among the activities developed to increase community engagement, there are events (mostly performances and community dances), a community radio and a music store. The partnerships of the Music District within the region also encourage music practitioners and businesses from outside Fort Collins to visit, work and play at the Music District, and volunteering programmes are available in nearly all areas and events in the hub.

Action Points

- Consult the needs of the music and greater community in regards to the development of any new/existing venue (e.g. possible nuisances, programming, facilities needed, etc.)
- Develop a monthly open door engagement session to bring neighbours into local venues, e.g. free concert with local musicians
- Host community meetings and local council roundtables to assess the value and reach of venues in the community

RECOMMENDATION 11. NIGHT TIME ECONOMY STRATEGY

The night time industries account for 8% of the jobs in the UK.⁶⁷ According to a recent report by London First and EY, the night time economy contributes 1 in 8 jobs in London alone and is valued at £26.3bn, which is expected to grow by £2bn by 2026.⁶⁸ Across the UK, this equates to a £66bn industry, which is a conservative assessment of its total value. The Forward Into The Night report commissioned by the Night Time Industries Association (NTIA) further outlines the value of the night time economy to the UK, estimating that night time or evening economy accounts for 10-16% of a town centre’s employment.⁶⁹

⁶⁶ The Music District (2017)

⁶⁷ Night Time Industries Association (2017)

⁶⁸ London First and EY (2016)

⁶⁹ Night Time Industries Association (2015)

It is integral for towns and cities to have culturally-diverse, curated and structured evening and night time economy offers. In order to compete with the night time offer in surrounding districts, Kirklees needs a robust night time economy strategy, this is especially important given the large student population in and around Huddersfield. This strategy will outline the evening events programme and look at ways of managing night time activities across the district, providing a world-class, competitive offer for residents, visitors and businesses.

“Get it right and the night-time economy can boost your financial prospects locally, enhance the sense of community, in your area and also improve local services during the day.” - Ben Cook, The Guardian⁷⁰

Action Points

- Extend invitations to key agents from the Night Time Industries in Kirklees, such as hospitality (restaurants, bars, pubs), culture and entertainment venues, licensing, transportation and police authorities, as well as other services and relevant local representatives
- Commission a night time economy strategy

Best Practice Example: Yarra, Australia⁷¹

The Night Time Industries Strategy of Yarra (pop. 89,000) is a well-studied approach for the city’s Night Time Economy, young and rapidly growing population, and its proximity to Melbourne. There are 280 licensed venues operating after 10pm and 90 businesses operating after 1am. The NTE employs 957 people to help reduce the negative impacts commonly associated with nightlife. There is no 24-hour public transport. On Saturdays and Sunday mornings between midnight and 2am, there is a taxi shortage. 68% of patrons leaving after 2am rely on taxis home. Other transportation methods include car and walking.

There are 3 key aims in the 2014-18 Yarra NTE strategy:

- **Safety:** monitoring and communication of policies to vendors, residents, patrons; increased and more efficient data collection; consistent reports; free public wifi.
- **Vibrancy:** streamlined events licensing applications; community grants system for family-friendly events, research and marketing for council services.
- **Functionality:** public toilet system; better transport service; pedestrian-friendly areas; bike parking; pedestrian and cycle-friendly traffic lights.

RECOMMENDATION 12. REVIEWING BUSINESS RATES AND LICENSING CONDITIONS FOR CULTURAL/MUSIC VENUES

⁷⁰ Cook (2012)

⁷¹ City of Yarra (2016)

In recent years, Kirklees have suffered from venue closures, reportedly due to difficulties caused by business rates and licensing conditions. The backbone of a music ecosystem is a healthy and supportive planning and licensing infrastructure that benefits and encourages music and music business activity. Closure of venues is detrimental to the music ecosystem. We recommend that Kirklees Council create a Music Advisory Council to work on reducing the risk of potential venue closures in the future by reviewing licensing policies and business rates affecting venues.

Best Practice Example: Toronto, Canada⁷²

Toronto, Canada has experienced similar problems around the closure of venues, the local authority are now putting measures in place to reduce the risk of potential closures in the future. Although Kirklees and Toronto are not comparable in terms of size, population or music provision, Toronto offers a best practice example of forward-thinking licensing policies to protect music venues. The city have developed a Music Advisory Council that work in partnership with the local council in order develop the music industry in Toronto. After discussions with the council, the Music Advisory Council have implemented the following steps to mitigate the risk of music venue closures:

- Protecting live music venues: A motion by Councillors Colle and Filion directs City staff in Planning, Municipal Licensing & Standards, Building, and Economic Development & Culture to consult with the industry and develop strategies on changing the regulatory framework to encourage new venues to develop
- Reviewing the noise bylaw: Municipal Licensing & Standards continues its public consultations and remains engaged with the music community (including TMAC) in drafting a new bylaw⁷³

Action Points

- Set up a Music Advisory Council to help review licensing policies and business rates for music venues

RECOMMENDATION 13. INDEPENDENT MUSIC NETWORK

In order to develop a prosperous, locally-focused and progressive music sector, all stakeholders must work together towards a common goal. It is important that those impacted by the decisions are involved in making them and that there is a singular chain of command between music practitioners and the city councils.

Creative Kirklees is an established platform for connecting creative and cultural businesses and promoting work and opportunities in the district. This platform is an example of a successful creative industries network. We recommend that Kirklees Council build upon or replicate this platform for the music network in Kirklees.

⁷² City of Toronto (2016)

⁷³ City of Toronto (2017)

The network will consist of an online platform with a database of contacts of people working in the music industry in Kirklees. The network should hold regular meetings to discuss issues affecting the music industry in the district. The platform should feature a listings page for all music offers and events in the area. Additionally, this can be used as a tool to support new businesses by connecting them to more experienced professionals.

Action Points

- Set up an independent music network to connect the music industry in Kirklees
- Assist the coordination of a music sector online directory/group. This can be done using an existing platform (e.g. Creative Kirklees or Facebook Groups) to determine the scope and specific needs before moving to a more complex database

Best Practice Example: Aarhus, Denmark

The City of Aarhus in Denmark (pop. 218,000) is strongly dedicated to promoting music in the region and strengthening the relationships between local businesses through networking, joint promotion and education. They have developed the programme “Rock The Region” in association with Central Denmark towns Skive, Herning and Horsens.⁷⁴ This scheme awards six bands/artists from their communities, assigning them a coach/mentor to guide through the process. Rock The Region provides them with career development and networking activities, including two live performance opportunities (one at SPOT Festival), the recording of a music video, workshops, and meetings with industry representatives at their dedicated event “Meet The Talent”. This programme helps to develop the career of young bands and music artists, whilst also strengthening the support systems in their local music scenes, such as small labels and venues.

RECOMMENDATION 14. UTILISE CONNECTIONS WITH THE UNIVERSITY OF HUDDERSFIELD

The University of Huddersfield has two venues, Phipps Concert Hall and St. Paul’s Hall, 38 rehearsal and practice rooms and 11 studios.⁷⁵ The University’s music department were recently awarded the Queen’s anniversary prize recognising the department’s “world-leading work to promote, produce and present contemporary music to an international audience”. This represents one of the most coveted distinctions in UK Higher Education.⁷⁶ The university is a source of new talent for Kirklees. It has been noted that local festivals utilise the university’s facilities for performance, however, it was commented in both Sound Diplomacy and Hawthorns’ surveys that the facilities and connections with the university are being underutilised.

The University of Huddersfield has 15 undergraduate, postgraduate and PhD courses for music and music technology, attracting over 500 music students to the town each year.⁷⁷

⁷⁴ Rock the Region (2016)

⁷⁵ University of Huddersfield (2017)

⁷⁶ Ibid.

⁷⁷ Ibid.

To utilise the university's talent pool, it is recommended that local venues, festivals and studios offer more internships/placements/work experience for University of Huddersfield students. Small venues should partner with the university to host student gigs and showcases on quiet trading nights during the week. This benefits both students and the venues, whilst students gain experience promoting and managing live performances, venues have the opportunity to build trade through increased bar sales on quieter nights.

Action Points

- University of Huddersfield to partner with local festivals, venues and studios to provide more internships/placements/work experience for students
- Further utilisation of the University of Huddersfield's facilities
- Kirklees Council to explore the viability of offering incentives to venues employing University of Huddersfield graduates
- Venues to partner with University of Huddersfield for gig nights and showcases on quiet trading nights

National Initiatives for Music in the UK

- **Music Venues Alliance**⁷⁸: a free-to-join, informal association of Grassroots Music Venues and other organisations/individuals who are passionate about this part of the music industry and have pledged their support to the work of the Music Venue Trust.
- **Trade Association of the Music Venues Alliance**⁷⁹: a membership-only subscription service that offers a suite of advice, deals, legal aid and other benefits for grassroots music venues.
- **UK Music Manifesto**⁸⁰: UK Music, the umbrella body for the commercial music industry, has produced a manifesto for the 2017 General Election focusing on the main priorities to enable the sector to thrive.
- **National Rural Touring Forum**⁸¹: The National Rural Touring Forum is a member led organisation that works strategically with partners to develop work and deliver high quality art experiences that strengthen rural and other communities.
- **Youth Music - Give A Gig**⁸²: Youth Music invest in music projects across the UK, with over 350 taking place nationwide.
- **Music Cities Network**⁸³: a public/private network dedicated to improving communication and cooperation, sharing research and knowledge, exploring policy and advocacy, and networking for policy makers, city leaders and all other music city

⁷⁸ Music Venue Trust (2017)

⁷⁹ Music Venue Trust (2017)

⁸⁰ UK Music (2017)

⁸¹ Rural Touring Network (2017)

⁸² Youth Music (2017)

⁸³ Music Cities Network (2017)

stakeholders. The network is aimed at making cities wealthier, healthier, liveable and more international through music.

Appendices

Appendix 1. [Kirklees: Music Infrastructure Map](#)

Appendix 2. [Rates for Studio and Equipment Hire in Kirklees](#)

Appendix 3. Venue Sizes (in accordance with the Music Venue Trust's definitions)

Micro: Less than 150 capacity

Small: Less than 350 capacity

Mid-size: 351 to 650 capacity

Large: 651 plus capacity

Appendix 4. Festivals in Kirklees

Cleckheaton Folk Festival

Crown of Lights (Heckyfest)

Grand Northern Ukulele Festival

Holmfirth Arts Festival

Holmfirth Festival of Folk

Huddersfield Carnival

Huddersfield Charity Blues and Folk Festival

Huddersfield Contemporary Music Festival

Huddersfield Jazz Guitar Festival

Kirklees Concert Season

M Fest

Marsden Cuckoo Festival

Marsden Jazz Festival

Oakwell Music Festival

Shepley Spring Festival

Slaithwaite Moonraking Festival

Wannasee Festival

5. Bibliography

Arts Council England (2016) "Analysis of Theatre in England" online at

<https://www.artscouncil.org.uk/sites/default/files/download->

[file/Analysis%20of%20Theatre%20in%20England%20-%20Final%20Report.pdf](https://www.artscouncil.org.uk/sites/default/files/download-file/Analysis%20of%20Theatre%20in%20England%20-%20Final%20Report.pdf) accessed 5-62017

Beat (2016) “Nine Finalists Announced For FReeZA Push Start Battle of the Bands” online at <http://www.beat.com.au/music/nine-finalists-announced-freeza-push-start-battle-bands> accessed 6-6-2017

BOP Consulting (2016) “Analysis of Theatre in England” online at <http://www.artscouncil.org.uk/sites/default/files/download-file/Analysis%20of%20Theatre%20in%20England%20-%20Final%20Report.pdf> accessed 7-6-2017

Brewery Arts Centre (2013) “Building on Success: Annual Review 2012-2013” online at https://www.breweryarts.co.uk/images/uploads/documents/BAC_Annual_Review_2012_13_FINAL.pdf accessed 5-6-2017

Brighton & Hove City Council (2016) “Report of the Live Music Venues Policy Panel” online at [https://present.brighton-hove.gov.uk/Published/C00000823/M00006112/AI00054596/\\$20161116123511_009995_0040556_FinalPolicyPanelreport161116.docxA.ps.pdf](https://present.brighton-hove.gov.uk/Published/C00000823/M00006112/AI00054596/$20161116123511_009995_0040556_FinalPolicyPanelreport161116.docxA.ps.pdf) accessed 5-6-2017

CAMRA (2014) “Protecting Pubs” online at <http://www.camra.org.uk/kc2-pub-protection> accessed 5-6-2017

The Carlton (2017) “Booking FAQs” online at <http://www.thecarleton.ca/music/booking-faqs/> accessed 5-6-2017

City of Austin (2017) “Musician Loading Permits” online at <http://www.austintexas.gov/page/musician-loading-permits> accessed 6-6-2017

City of Melbourne (2014) “City of Melbourne Music Strategy” online at <https://www.melbourne.vic.gov.au/SiteCollectionDocuments/music-strategy-final.pdf> accessed 2-6-2017

City of Toronto (2017) online at <http://www1.toronto.ca/wps/portal/contentonly?vgnextoid=7889ef2a6a40a510VgnVCM1000071d60f89RCRD>

City of Toronto (2016) “Toronto Music Strategy” online at <http://www.toronto.ca/legdocs/mmis/2016/ed/bgrd/backgroundfile-90615.pdf>

City of Yarra (n.d.) “Grant Program Guidelines: Live Music Venues” online at www.yarracity.vic.gov.au/DownloadDocument.ashx?DocumentID=11350 accessed 2-6-2017

City of Yarra (2016) “Night Time Economy Strategy 2014-2018: Updated Implementation Plan 2016” online at www.yarracity.vic.gov.au/DownloadDocument.ashx?DocumentID=14699 accessed 2-6-2017

[Citypopulation.de](https://www.citypopulation.de) (2015a) “Kendal (Cumbria, North West England)” online at <https://www.citypopulation.de/php/uk-england-northwestengland.php?cityid=E35000404> accessed 5-6-2017

Cook (2012) “How should councils manage a thriving night-time economy?” online at <https://www.theguardian.com/local-government-network/2012/nov/05/councils-manage-night-time-economy-drinking> accessed 2-6-2017

Deloitte (2016) “Passion for Leisure: A view of the UK leisure consumer” online at <https://www2.deloitte.com/content/dam/Deloitte/uk/Documents/consumer-business/deloitte-uk-cip-leisureconsumer.pdf> accessed 5-6-2017

Eventbrite (2014) “Millennials: Fueling the Experience Economy” online at https://eventbrite-s3.s3.amazonaws.com/marketing/Millennials_Research/Gen_PR_Final.pdf accessed 2-6-2017

Google (2014) “Lifting the Curtain on Live Events” online at <https://www.thinkwithgoogle.com/infographics/lifting-the-curtain-on-live-events.html> accessed 5-6-2017

Government of Western Australia (2016) “Regional Venues Improvement Fund” online at http://www.dca.wa.gov.au/Documents/Online_Grants/Applicant_Resources/Regional_Venues_Improvement_Fund.pdf accessed 6-6-2017

Greater London Authority (2015) “London’s Grassroots Music Venues Rescue Plan” online at https://www.london.gov.uk/sites/default/files/londons_grassroots_music_venues_-_rescue_plan_-_october_2015.pdf accessed 2-6-2017

Greater London Authority (2017) “21 grassroots music venues could close due to business rates increases” online at <https://www.london.gov.uk/press-releases/mayoral/business-rates-increases-impact-on-venues> accessed 5-6-2017

Great Places Scheme (2017) online at www.greatplacescheme.org.uk/

Gumble, Daniel (2017) “The 100 Club partners with Fred Perry” online at <http://www.musicweek.com/brands/read/the-100-club-partners-with-fred-perry/068025> accessed 7-6-2017

HCMF (2017) online at <http://hcmf.co.uk/>

Huddersfield Examiner (2016) online at <http://www.examiner.co.uk/whats-on/music-nightlife-news/experimental-music-venue-crowd-pleaser-11756863>

IFPI (2015) “The Mastering of a Music City” online at <http://www.ifpi.org/downloads/The-Mastering-of-a-Music-City.pdf> accessed 2-6-2017

Kirklees Council (2013) online at <http://www.kirklees.gov.uk/you-kmc/partners/health/jsna/pdf/KirkleesJSNAPoverty.pdf>

Kirklees Council (2014) online at <https://www.kirklees.gov.uk/beta/information-and-data/pdf/fact-2014.pdf>

Kirklees Council (2015) "Creative Economic Impact Study" online at <https://www.kirklees.gov.uk/beta/arts-help-and-advice/pdf/creative-economic-impact-study.pdf>

Kirklees Observatory (2011) "Population - Census 2011" online at <http://observatory.kirklees.gov.uk/dataviews/tabular?viewId=232&geold=6&subsetId=>

Live Music Office Australia (2017) online at www.livemusicoffice.com.au/gigs-and-events

London First and EY (2016) "London's 24-Hour Economy" online at www.londonfirst.co.uk/wp-content/uploads/2016/08/Londons-24-hour-economy.pdf
accessed 2-6-2017

Mintel (2016) "Last Orders for Nightclubs: UK Nightclub Attendance Drops by 34 Million in 5 Years" online at <http://www.mintel.com/press-centre/leisure/last-orders-for-nightclubs-uk-nightclub-attendance-drops-by-34-million-in-5-years> accessed 5-6-2017

Music Cities Network (2017) online at <http://www.musiccitiesnetwork.com/about-mcn>

Music District (2017) online at www.themusicdistrict.org

Music Venue Trust (2014) "What is 'Agent of Change'...and why is it important?" online at <http://musicvenuetrust.com/2014/09/what-is-agent-of-change-and-why-is-it-important/>
accessed 5-6-2017

Music Venue Trust (2015) "Understanding Small Music Venues" online at https://www.musicvenuetrust.com/wp-content/uploads/2015/03/music_venue_trust_Report_V5-1.pdf accessed 5-6-2017

Music Venue Trust (2017) "Rescue Plan for London's Grassroots Music Venues: Making Progress" online at http://musicvenuetrust.com/wp-content/uploads/2015/02/rescue_plan_for_londons_grassroots_music_venues_-_progress_update_-_jan_2017.pdf accessed 6-6-2017

Music Venue Trust (2017) "TAMVA" online at <http://musicvenuetrust.com/tamva/>

Music Venue Trust (2017) "Music Venues Alliance" online at <http://musicvenuetrust.com/music-venues-alliance/>

Musicians' Union (2012) "Fair Play Guide" online at <http://www.musiciansunion.org.uk/Files/Guides/Playing-Live/Fair-Play-Guide> accessed 6-6-2017

Musicians' Union (2017) "National Gig Rate" online at <http://www.musiciansunion.org.uk/Files/Rates/Live-Rates/National-gig-rates> accessed 6-6-2017

Music Victoria (2016) "Best Practice Guidelines for Live Music Venues" online at <http://www.musicvictoria.com.au/assets/2016/reports/Best-practice-guidelines-for-live-music-venues.pdf> accessed 2-6-2017

Night Time Industries Association (2015) "Forward into the Night" online at <http://www.ntia.co.uk/wp-content/uploads/2015/06/Forward-into-the-Night-Report.pdf?567959&6658f1> accessed 2-6-2017

Night Time Industries Association (2017) online at <http://www.ntia.co.uk/> accessed 2-6-2017

Ontario Live Music (2017) online at ontariolivemusic.ca

Office for National Statistics (2016) "Family spending in the UK: financial year ending March 2016" online at <https://www.ons.gov.uk/peoplepopulationandcommunity/personalandhouseholdfinances/expenditure/bulletins/familyspendingintheuk/financialyearendingmarch2016> accessed 5-6-2017

Power To Change (2017) "Business in Community Hands" online at <http://www.powertochange.org.uk/what-is-community-business/>

PwC (2016) "Global Media and Entertainment Outlook" online at <https://www.pwc.com/gx/en/industries/entertainment-media/outlook.html>

Rural Touring Network (2017) online at <http://www.ruraltouring.org/work>

Salamanca Town Hall (2015) "Concesión de ayudas económicas a grupos y bandas musicales de jóvenes para facilitar sesiones de ensayos. III" online at <http://juventud.aytosalamanca.es/es/festivales/musicalocal/> accessed 2-6-2017

TorontoArtscape (2011) "Feasibility Study for a Cultural/Creative Hub" online at <http://www.toronto.ca/legdocs/mmis/2012/ey/bgrd/backgroundfile-45014.pdf>

UK Music (2015a) "Wish You Were Here 2015" online at http://www.ukmusic.org/assets/general/WYWH_2015Report.pdf accessed 5-6-2017

UK Music (2015b) "UK Music welcomes amendments to government's Planning Bill on 'agent of change' principle" online at <https://www.ukmusic.org/news/agent-of-change> accessed 5-6-2017

UK Music (2016a) “Measuring Music: 2016 Report” online at <https://www.ukmusic.org/assets/general/measuring-music-2016.pdf> accessed 5-6-2017

UK Music (2016b) “Wish You Were Here 2016” online at http://www.ukmusic.org/assets/general/Wish_You_Were_Here_2016_Final.pdf accessed 5-6-2017

UK Music (2017) “UK Music Manifesto” online at <https://www.ukmusic.org/policy/uk-music-manifesto/>

University Alliance (2015) “Cultural enrichment: Contemporary music festival attracts new audiences and engages local community” online at <https://www.unialliance.ac.uk/hcmf>

University of Huddersfield (2015) “Key Facts” online at <https://www.hud.ac.uk/about/keyfacts/>

University of Huddersfield (2017) online at <https://www.hud.ac.uk/courses/supporting/music/music/>

URBACT Culture Network (2006) “Culture & Urban Regeneration: The Role of Cultural Activities & Creative Industries in the Regeneration of European Cities” online at <https://urbact.eu/sites/default/files/conclusionsuc-english.pdf> accessed 5-6-2017

Youth Music (2017) online at <https://www.youthmusic.org.uk/what-we-do>

8. About Sound Diplomacy

Sound Diplomacy is the leading global advisor on music cities and market development. As strategists for cities, developers, large private sector organisations and governments, Sound Diplomacy provides cutting edge research and market expertise in increasing the value of the music and music business economy in state, city, urban and development plans. In addition, they are experts in music tech strategies, from trade missions to market development, research and consulting.

Sound Diplomacy works in both the public and private sector, simultaneously in 20 countries for a number of governments (local, regional and national), music and music-tech conferences, economic development agencies, arts councils, chambers of commerce, universities, export offices, festivals, brands and record labels.

Board of Directors

Chairman - Scott Cohen - Founder and VP International, The Orchard

Director - Rob C. Hain - Chairman, City Financial Investment Company

Director - Nigel Hart - Director, Laurier Partners

Director - Derek Linfield - Senior Partner, Stikeman Elliott (now retired)

Advisory Board

Adam Bandeen - CEO, Outset Global Equities

Benji Rogers - Founder and President, Pledge Music

Cliff Fluet - Senior Partner, Lewis Silken Law Firm

Damon Forbes - CEO, Sheer Music South Africa

Dave Pryce - VP Government Relations, Direct 2 Learning Innovation

Ingrid Walther - Head of Culture, Berlin State Government (now retired)

Joe D'Ambrosio - CEO, JD Management (Tony Visconti Management)

Peter Jenner - MD, Sincere Management

Martin Elbourne - Booker, Glastonbury Festival

Stephen Budd - CEO, Stephen Budd Management and Africa Express

Dr. Richard Osborne - Head of Program, Popular Music, Middlesex University