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# Music: achievements, challenges and opportunities

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Consultation paper appendix

We are living through an extraordinary time for music: the variety and breadth of the music sector in England and the range of extraordinary international artists choosing to live and work here is unprecedented. The music industry contributes £1.3 billion annually to UK export earnings and employs some 130,000 people. There is a thriving voluntary and amateur music sector, recently estimated to include 11,220 amateur music groups, who support an important part of the professional sector. In 2006/7, 25 per cent of adults in England attended a live music event (excluding classical or jazz), 7.7 per cent a classical music event and 5.6 per cent a jazz event.

More people are listening to and making music than ever before, and digital technologies offer new ways of making, sharing and enjoying music. Changing concepts of ownership, the expectation of free access to music and music information online and the growth of the amateur sector with more people making, distributing and marketing their own music, all present challenges and opportunities to the commercial and subsidised music business, policymakers, producers and promoters. The recession presents additional pressures.

Our investment has historically focused on orchestral music and opera as two genres that most need public subsidy to excel and to reach a broad audience. A decade or so after the recording industry downturn and launch of our Stabilisation programme (which supported the reform of business models), some people call this a 'golden age' for classical music. Organisations are working with an enviable roster of talented international and British conductors and soloists, attracting large audiences and contributing to the UK's reputation for artistic excellence – from the Royal Opera House to the Britten Sinfonia. Some are leading the way with digital innovation. Many more people are experiencing music through festivals, online and through broadcast. But more remains to be done to tackle the perception that classical music or opera is 'not for me'.

The Arts Council also supports a thriving range of musical genres including jazz, folk, urban music, South Asian music and contemporary music of various styles. Some of these genres show striking contrasts in audiences, with some music organisations and musicians led by a younger generation engaging largely with their peers (as artists, workforce and audiences). Others are making conscious efforts to reach a broader audience, while others still attract passionate support but struggle to broaden their reach.

However, many inspiring Arts Council-affiliated individuals have shown that, when boldly created and presented, music of all kinds can reach untapped audiences. A new generation of live music producers working in organisations as well as independently, combines strong artistic judgment with an entrepreneurial, audience-focused flair, benefiting artists and audiences alike.

More than ever, our musicians and music organisations are working and thinking internationally, bringing artists here and playing a leading role in fast-growing cultural markets such as China, India and South America. More international work is also taking place in this country.

A renewed focus on music education has been a major development of the past decade, with the formation of Youth Music in 1999 leading the way for other initiatives in and out of the classroom. The successful Music Manifesto campaign has led to significant government investment in music education. The challenge over the next decade will be sustaining provision for it in the future.

## Our ambitions for music

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### **Goal 1:** Talent and artistic excellence are thriving and celebrated

We want to create and maintain the conditions under which our major classical music organisations, composers and musicians can practise and present their art at the highest international levels. This will include supporting innovative programming that catches the interest of audiences.

New musical genres with new audiences are continuing to emerge and we want to respond to this appetite for a wider range of music played in a diverse range of settings. We want to improve the quality and breadth of work in less established genres. We want to work with talented producers, programmers and organisations to address the fragmented infrastructures and audiences of these genres and to establish new partnerships between local venues, development agencies and presenting organisations.

We want to support live music producers, working in organisations and independently, helping to build their national and international networks so they can develop artists and ensure a wide variety of work reaches diverse audiences.

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### **Goal 2:** The arts leadership and workforce are diverse and highly skilled

We want better and more relevant training for musicians, music teachers and music leaders.

We want more diversity in the leadership of our funded music organisations of all kinds, up to board level. We want to see the positive effect this has on artistic programming and innovative audience building clearly demonstrated.

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### **Goal 3:** More people value and enjoy the arts

We want to bring live music to more people. In particular, we want our funded organisations to reach a wider range of audiences and participants. We see this as a vital issue for their long-term sustainability. We want to see our funded organisations working in collaboration with each other (and with local authority, broadcasting, digital, Arts Council, commercial, amateur and other partners) to encourage more people to make live music a regular part of their lives.

We want to work in partnership with others to tackle the drop-off in musical activity that happens when people leave full-time education (72 per cent of 10–15 year olds are involved in musical activity, but just 11 per cent of adults play a musical instrument). We want to explore how best to campaign to encourage adults to take up a musical instrument for the first time or to return to an instrument they played as a child or young person.

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**Goal 4:**  
**Every child and young person has the opportunity to experience the richness of the arts**

We want to build on the recent achievements in music for children and young people. We want to work with partners to maintain focus on the importance of music education. This work must be sustained in the long term to have real impact.

We want to embed the contribution of professional music organisations to music education and talent development among young people, in and out of school. We want music organisations to work effectively with local authorities, music services, the commercial sector and other partners. Short-term and unconnected initiatives will not achieve the impact and results that we need. We want organisations to reach those who have little or no engagement in music and to be responsive to their needs.

We want the music sector to recognise young people as creators of their own musical experiences. We want funded organisations to involve young people in the creation, presentation and assessment of music.

**Goal 5:**  
**The arts sector is sustainable, resilient and innovative**

We want to make the most of music's ability to reach, inspire and motivate people. We want our funded organisations to be supported and commissioned to take a strong role in local partnerships that reach and improve the lives of children, young people, families and people in challenging circumstances. We want to see music organisations continuing to lead the way in response to climate change, and to collaborate in doing so. We want to work more strategically with other public sector partners, including the BBC and the British Council, in how we achieve our shared ambition for the arts.

## What next?

### Proposed areas of focus, 2011–14

Areas of focus	Supporting
Supporting artists and high-quality and adventurous approaches to programming and audience development: <ul style="list-style-type: none"><li>• encourage more strategic collaboration between different organisations to achieve shared artistic and audience development ambitions</li><li>• conduct a review of large-scale opera provision</li><li>• ensure a more strategic approach to touring</li><li>• encourage innovation in the presentation and promotion of live music, including digital innovation</li><li>• nurture contemporary and diverse organisations that are successful in innovative approaches to programming and reaching a broader demographic</li><li>• identify producers, artists and arts organisations who demonstrate success in broadening audiences for excellent music</li></ul>	Goals 1, 3 and 5
Develop clearer pathways for talent, in partnership with other funders and broadcasters.	Goal 1
Promote internationalism in music.	Goals 1 and 5
Develop a more strategic approach to commissioning new music and ensuring a range of opportunities for composers.	Goals 1 and 5
Reduce the drop-off in music participation post-education through a partnership approach.	Goal 3
Build on our achievements in music education.	Goal 4
Encourage music's leadership in developing more environmentally sustainable practices.	Goal 5