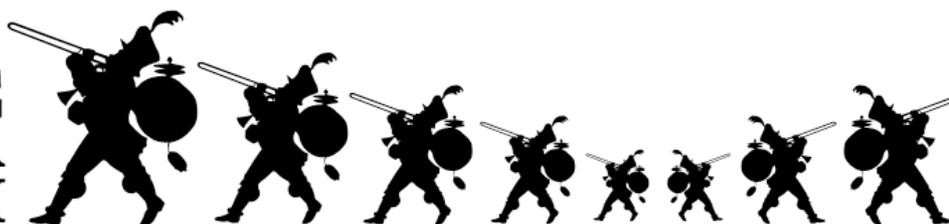


UK
MUSIC
SECTOR
FORUM



National Survey and Mapping Exercise

*Designed, collated and reported by
Peter Jenkinson June 2009.*



Acknowledgements

The commissioning body for this report was Generator North East.

Special thanks to Jim Mawdsley and Dave Cross for their additional input and assistance.



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The Brief

The UK Music Sector Forum (MSF) is a network of music support agencies with the aim of providing a vibrant forum for the discussion of issues affecting music support projects and workers across the UK. The MSF has been in operation since 2005.

This survey and resulting report aims to assess the provision and scope of music support work across the UK in 2009.

The objective was to generate a set quantitative data from practising music support organisations for feedback and discussion about the Forums role, in relation to the ongoing benefit to the sector and its community of workers and participants.

Methodology – the mapping process

The sample was identified and researched using published data with input from the Arts Council, Metamusic and the participating organisations across the UK.

This graph (Fig.1) taken from the Music and Impact Footprint Report commissioned by CCSkills, displays employment in the music sector by region giving further context to the research.

- *88% of people working in Music are in England, 6% in Scotland, 4% in Wales and 2% in Northern Ireland*
- *A quarter of all people working in Music do so in London*



Fig.1

The consultation took place using the following methods:

- Telephone interviews
- Email and social network contact
- Online survey

During the research process over 100 organisations were contacted with 81 of those completing the survey.

32 organisations were unable to participate in the survey because:

- Their remit delivered a broader arts programme of which the music component was negligible.
- They were no longer active; remit had changed or lacked funds.
- The survey results were collated before response.

The questions were designed to allow freedom of expression and they generated an exceptionally high number of critically productive comments. Multiple respondents' choices were recorded, but 'skipped questions' and 'no response' were not and therefore bore no influence on the presented statistical outcomes.

Links to information on each organisation can be found in appendices along with details of forty four (44) unmapped organisations identified for future contact.

This was a fact-finding exercise to identify underlying trends; these have been identified and highlighted using graphic software and filter analysis. Each respondent's additional critical comments are also printed after each result graphic to aid synthesis of the data.

Responses

'Does your organisation have a fixed or subscribing membership, open to all or a set pre-defined client base?'

The data shows that across the whole range of organisations the majority operate an 'open to all' policy with only a fifth delivering or engaging with a set membership or pre-defined client base.

The additional feedback also displays the need to deliver support influenced by the demands and needs of their clients. The majority 'open to all' structure could reflect the transient nature of the music sector worker or participant and the need for ongoing development in delivering this support.

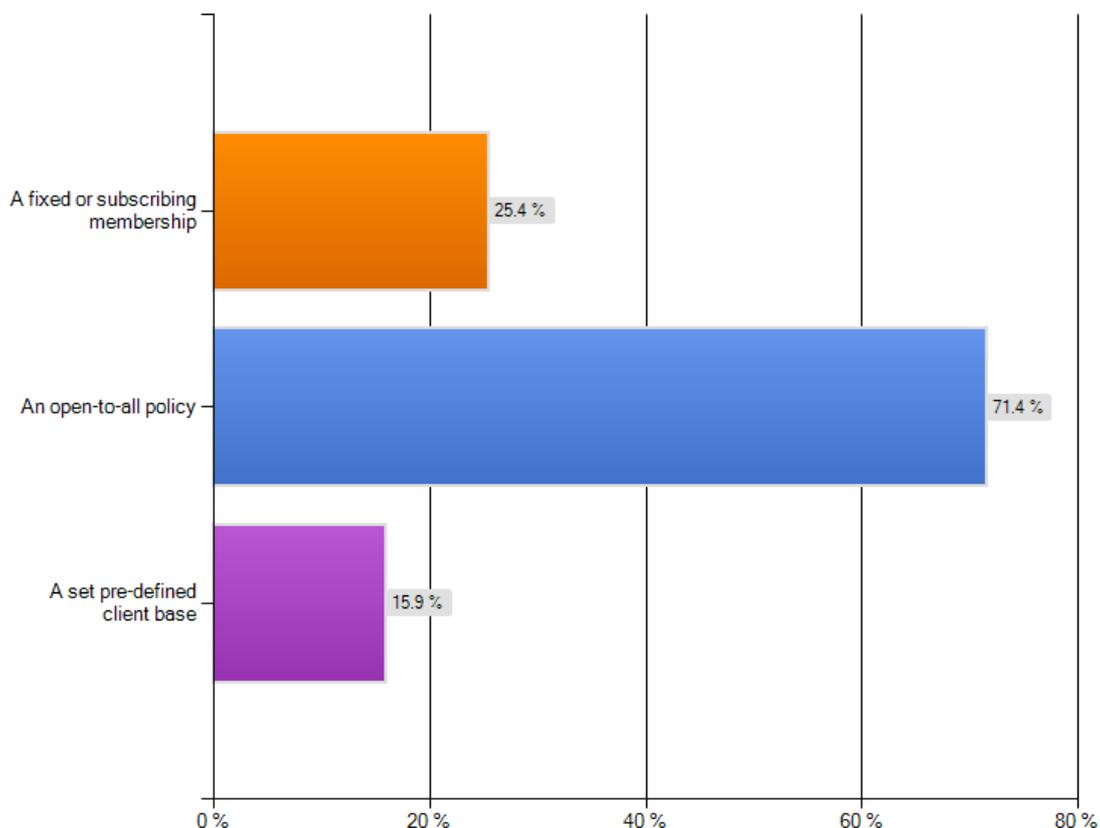


Fig.2

Additional feedback:

- We work on a project to project basis, and [the] funding criteria associated with [those projects] determines the participant groups we work with.
- [We work with] mostly young people between the ages of 14-21.
- We have partnership with various organisations in the UK, USA and Italy.
- [We work with] music businesses only but not exclusively – [we are] open to all from start ups to professionals.

- [We are] stakeholder led - any music business or sole trader, or business supplying a service to the music sector or individual creating income from the exploitation of music IP.
- [Our] clients [are] sent by Jobcentre Plus, part of the New Deal programme
- [The] different services [we offer] have different levels of engagement i.e. some defined, some open and we have a music business network which is membership based.
- [Our] business support programme has eligibility criteria, but the web portal and networking events are open to all.

What type of staff does your organisation employ?

The overall response gave a reasonably balanced result with a skew towards full and part time roles indicating a potential for working practice and human resource support.

It should also be noted that volunteers and freelance workers were employed or contracted frequently in many of the programmes operated by the participants.

Some respondents commented that they employed only directors or business mentors which show that there is a wide range of business support already in existence across the sector.

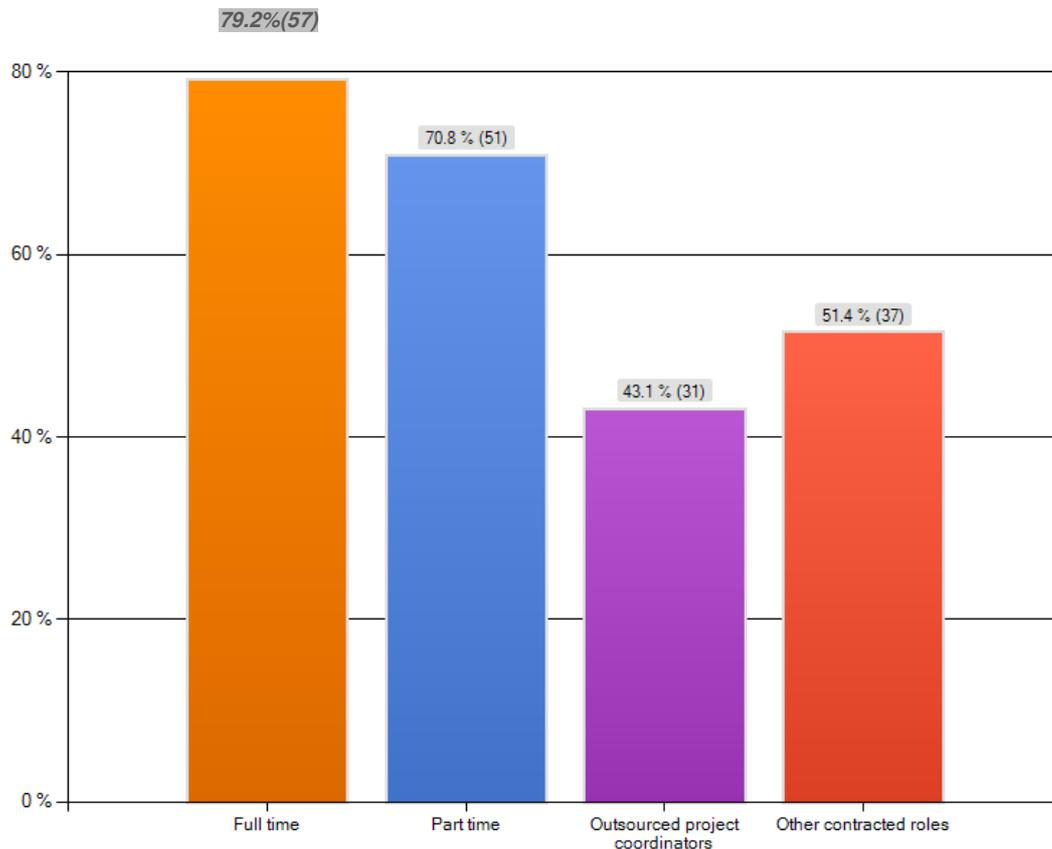


Fig.3

Additional feedback:

- *Artists and music workshop leaders.*
- *5 part time regional workers in specific areas (part time).*
- *Freelance project staff & facilitators.*
- *Only company Directors.*
- *Volunteers who work on different projects, and we offer work placement to young people who are still in school.*
- *Volunteer industry practitioners who provide time, resources and expertise*
- *Casual staff, interns [and] work experience.*
- *Business Mentors.*

- *We use freelance sector specialists / entrepreneurs to mentor creative and digital businesses.*
- *Freelancers conduct most of the client facing roles, operating between 3 and 6 days a month.*
- *Network of accredited consultants.*
- *There are no employees - the work is undertaken voluntarily.*
- *We have around 70 musicians on Freelance contracts.*

'How many staff does your organisation or music department employ?'

The objective of this question was to identify the size and scope of the active support organisations. Nearly two fifths of the sample fell into those organisations operating with more than one, but less than 5 employees.

However, there is still one fifth of the sample employing between 10 and 250 staff providing evidence of the wide range of operational size and impact of the organisations making up the support sector.

'Perhaps the most interesting finding is the level of employment within the development sector itself, which illustrates just how much work is taking place across the regions on a day by day basis. Of those responding, 57 orgs employ full time staff and 38 of them employ 5 or more individuals.' (Cross '09)

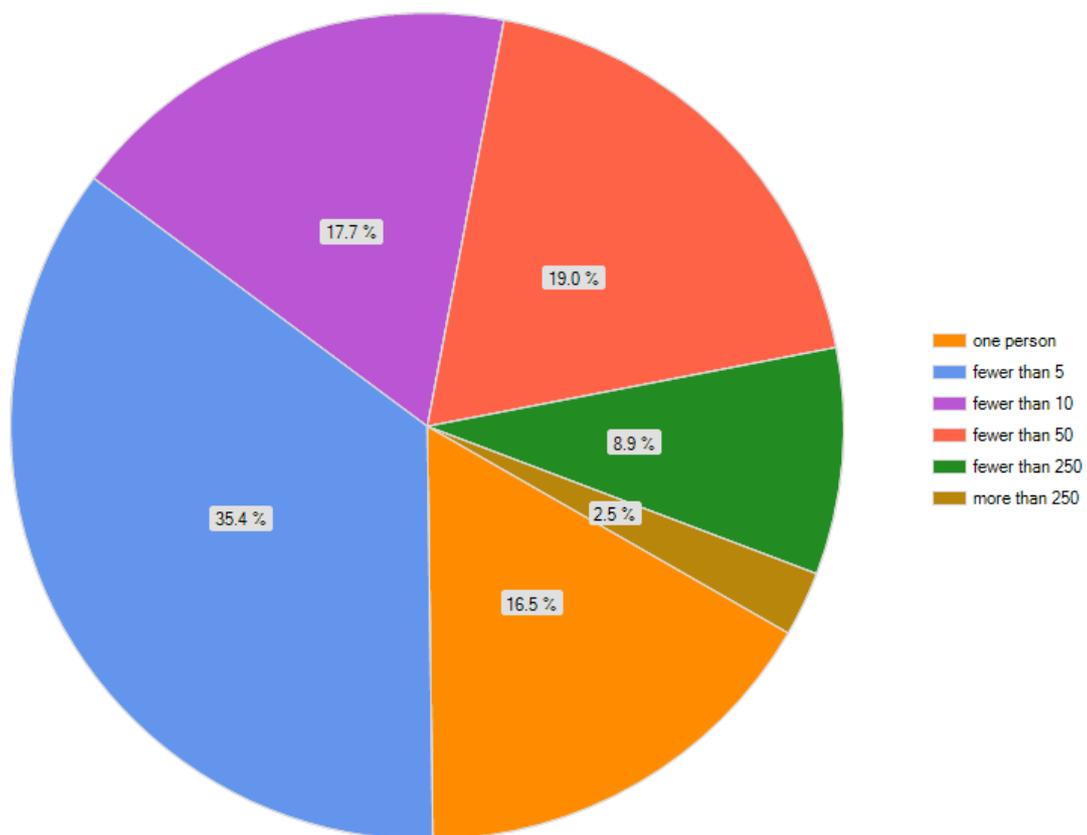


Fig.4

'In which strand of the music sector do your music support activities take place?

The range of support being delivered (and perhaps demanded) displays a balanced level of activity in each of the strands of education, not for profit and business.

Clear, improved and more effective channels of communication between organisations delivering similar support in the different strands could be promoted as an objective for the sector.

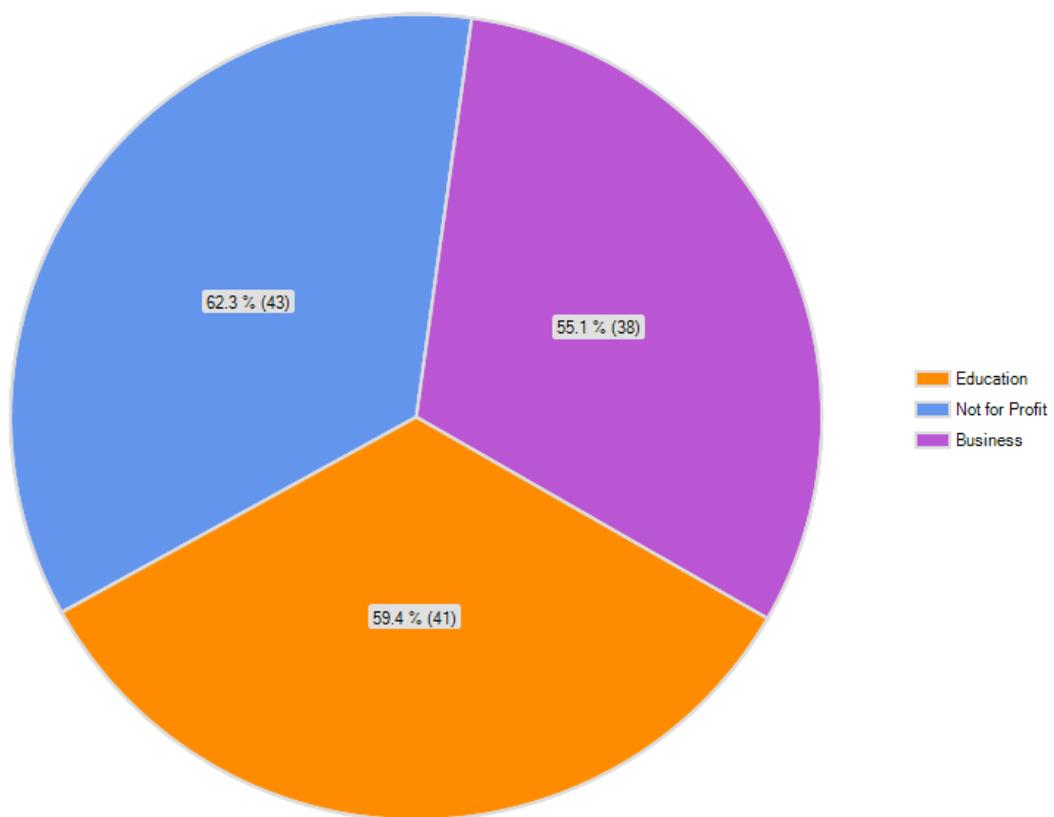


Fig.5

Do you have any resources or expertise which you would wish to share with similar support groups in the UK?

Well over three quarters (79.2%) would share good practice and transfer knowledge within the support sector. The challenge remains to create an environment to facilitate this effectively, to suit the wide range of organisations, whilst identifying exactly what type of skills and resources they would be willing to share with their peers.

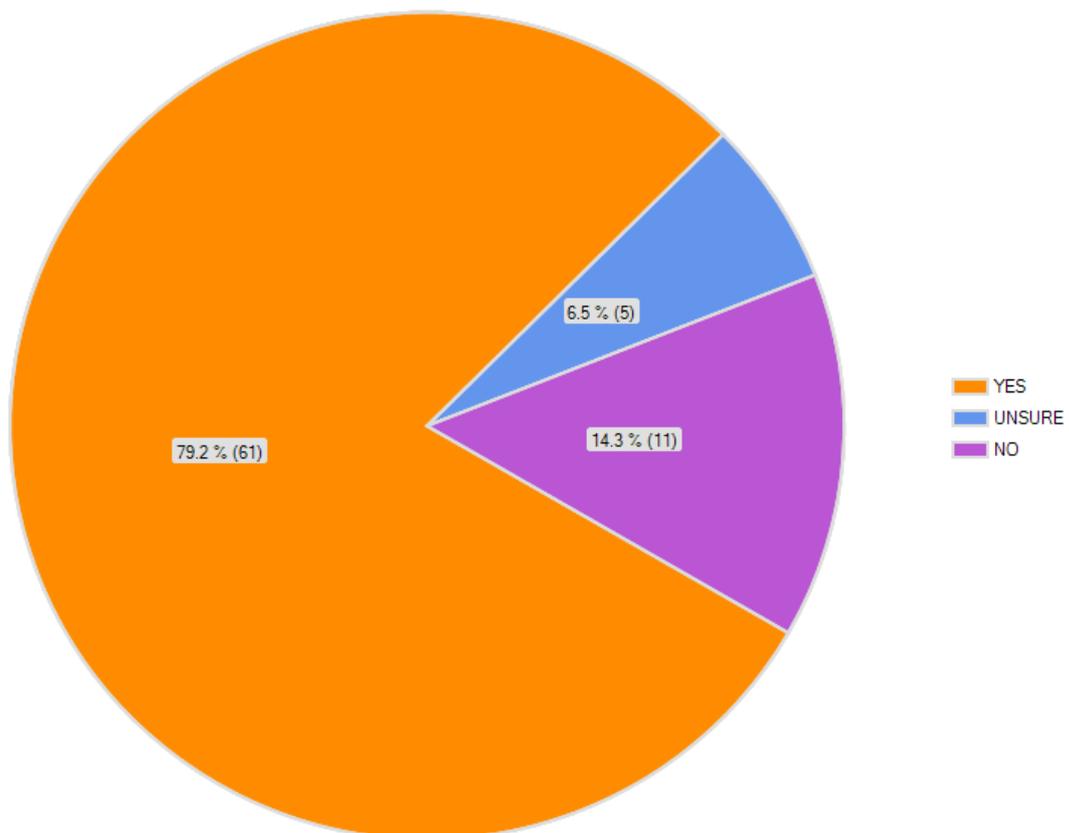


Fig.6

Who are the key partners influencing your music development remit?

As evidenced by the large number and variety of 'other funding commitments' recorded (e.g. customer & community needs, European Union - EU, University, CCSkills etc), the results identify the need to continually develop the skills needed to gain access to funding, encouraging policy independence for organisations.

The data shows the majority being influenced by their own membership or network:

'...the work of two thirds is informed by their own networks and/or members, strongly suggesting that the majority of these employed workers are operating in organisations that informed from the "bottom - up".' (Cross '09)

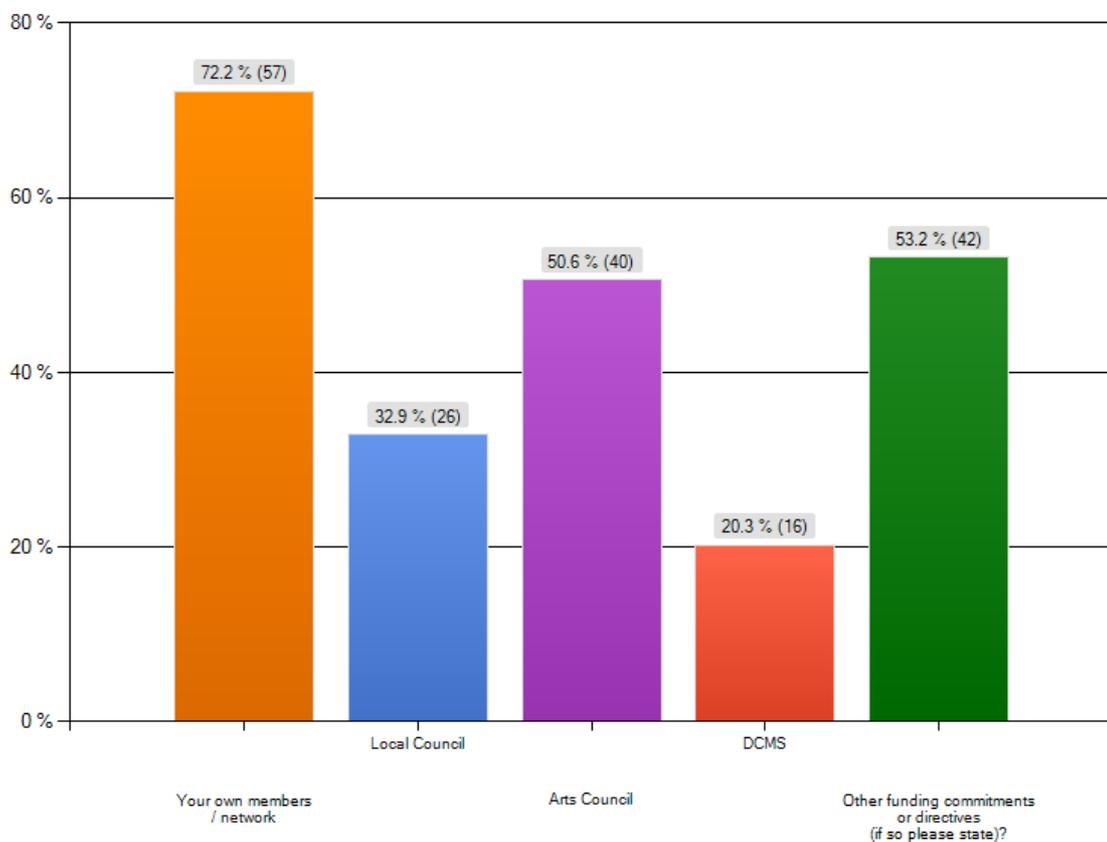


Fig.7

Additional feedback:

- Our music development is influenced by the demands of our regional and national audiences as well as by our own artistic criteria. We operate our performance programme almost entirely commercially.
- The customer's needs.
- Policy development and legislation.

- Input from Regional Development Agencies (RDAs), Rights Collection Societies, Music Representative Bodies and significant developments in the regions and nations all have the potential to influence our remit.
- We are funded from time to time by many organisations and institutions with an interest in the creative industries.
- Department of Trade and Investment, Department of Culture Arts and Leisure.
- The needs of the communities in which we live and work.
- CCSkills work with a range of partners to develop relevant programmes to support music development. As well as conduct research to understand the skills gaps and needs of the sector.
- Funding comes from a variety of sources including the European Social Fund (ESF) via the County Council.
- European Union (EU) and European Regional Development Fund (ERDF).
- Music Manifesto, Regional Stakeholders and agendas.
- Business Link and Regional Development Agency.
- As per contracted services commissioned by third parties.
- By the economic development company within the County Council.
- Our networking events are match funded by The Arts Council.
- Various trusts & foundations.
- University of Westminster.
- Youth Music, Music Manifesto - Pathfinder, Youth Music Mentors.

Are there any other organisations in your region delivering music development work and if so please name them?

The clear majority of organisations do not work in isolation and are aware of the support community in which they practice.

There were a healthy number of additional support activities or groups identified for future contact:

Feis Alba, Artscope, NKArts NMK, DV8 Training, Rising Tide, Point Blank Music School, Beyond Skin, Ossia Music, Sonic DJ Academy, Music Works, Bang Radio, Rolling Sound, Cumbria Network, Jazz Action, 10,000 Voices, Ty Cerdd, Community Music Wales, Different Drums, Red tape, Artscare, The Beat, Creative Exchange, Darnall Music Factory, Nerve Centre, Oh Yeah, Beat Initiative, Maddhouse Studios, Music Alive, The Muni, Barrow Music Coop, University of Highlands and Islands, DT3, Gloucestershire Music Forum, Swindon Music Forum, Somerset Music Hub, The Chocolate Factory, Paddington Development Trust, School of Sound Recording-SSR, Futureworks, South West Music Industry Forum.

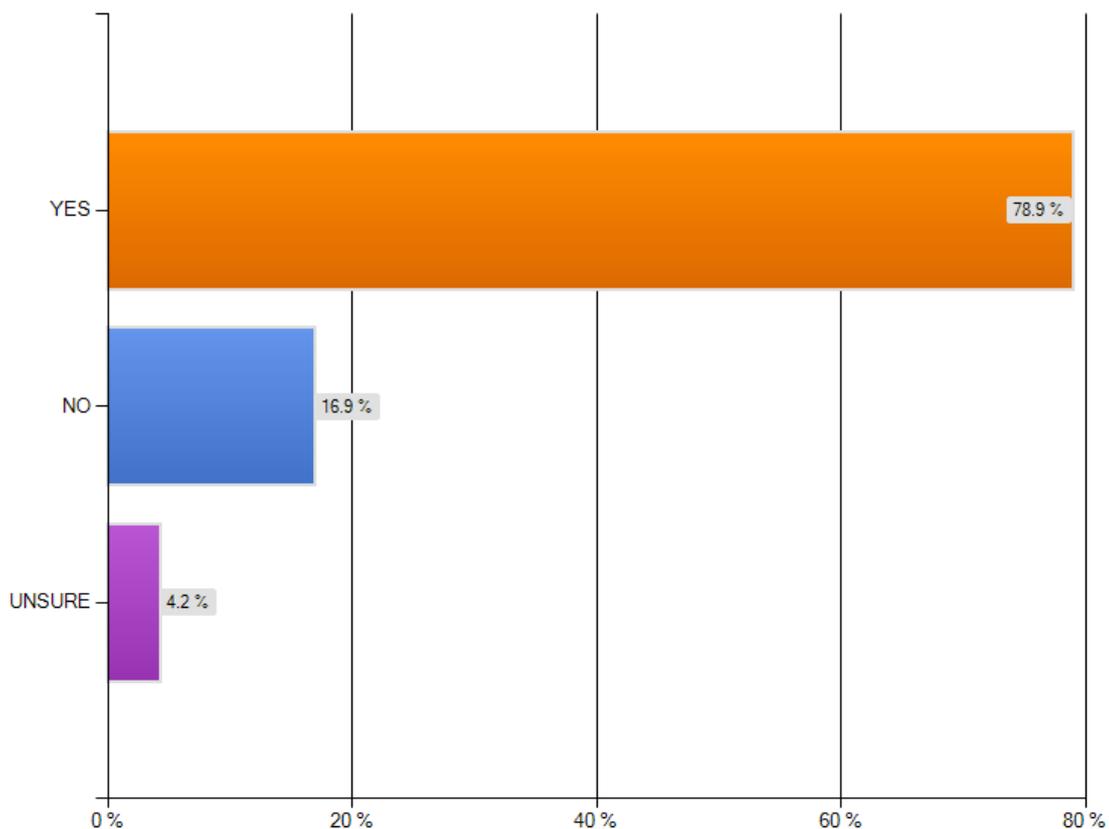


Fig.8

Which Trade Bodies and National Organisations do you have active relationships with?

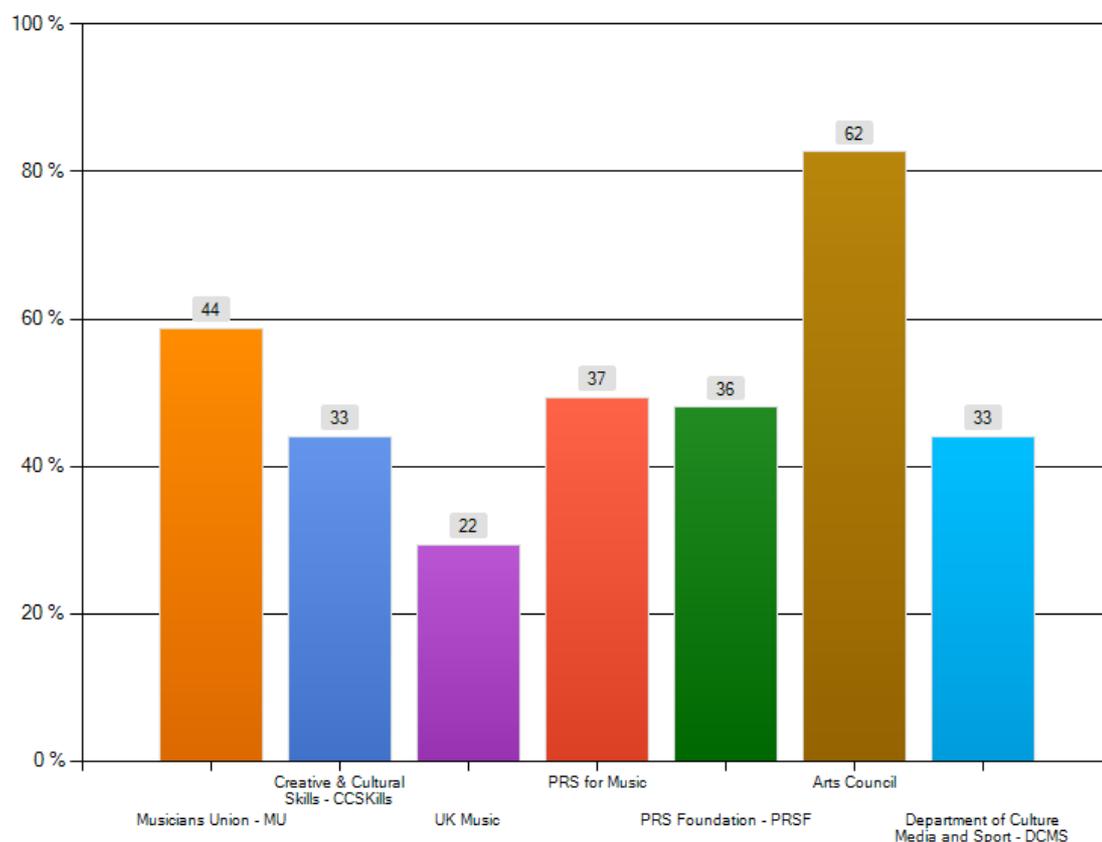


Fig. 9

The resulting data shows that a high level of communication and networking exists between the recognised representative organisations.

We could question how these relationships could be improved and enhanced to improve efficiency and to identify the issues that need to be raised in order to promote improvements.

Additional Trade Bodies and National Organisations identified:

Scottish Government, SMIA- Scottish Music Industry Association, HIENT-Highlands and Islands Enterprise, Youth Music - Music Leader, DCSF- Department for Children, Schools and Families, Community Arts Forum, Sound Sense, BPI, Phonographic Performance Ltd (PPL), BIS - UK Dept for Business, Innovation and Skills(formerly BERR), CLG - Communities and Local Government, European Commission, Music Education Council (MEC); Federation of Music Services (FMS), AIM-Association of Independent Music, MMF, DCAL - Department of Culture, Arts and Leisure NI, CCSkills, UK Music, MPA - Music Publishers Association, Live Music Forum, Prince's Trust, Culture, Creativity and Education (formerly Creative Partnerships).

Does a line of communication already exist to policy makers in your region or nation?

More than two thirds of the organisations state an existing line of communication already exists.

[There was] 'an impressive degree of communication and, apparently, productive working relations with the MU, Arts Councils and regional policy makers, though the evidence suggested that there was room for improvements in relations with the PRS and UK Music' (D.Cross '09)

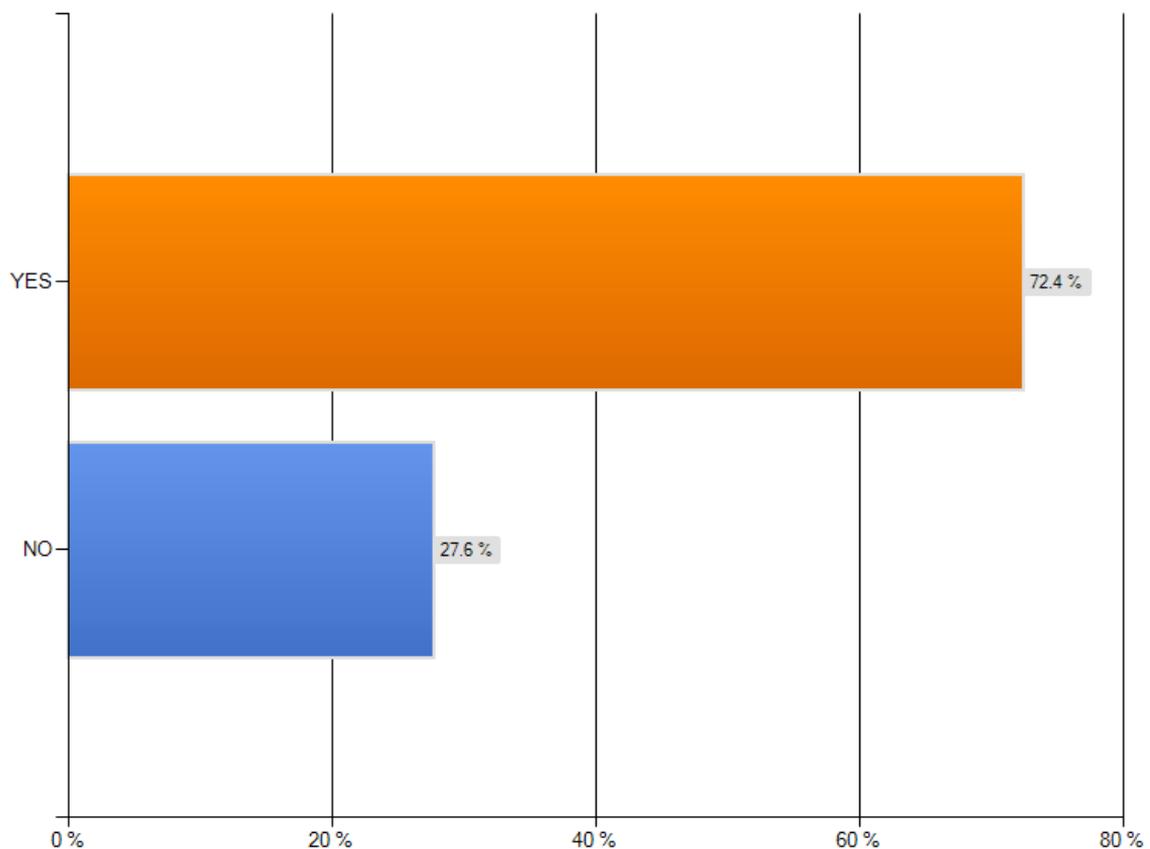


Fig.10

Additional feedback:

- [We] work directly with Government and business support organisations.
- [We have] participation in various regional groups and networks.
- [Yes], the local council where there are direct lines of communication.
- Sitting on strategic groups about arts development which feed into Council Strategy Group.
- [Via our] National advisory group.
- [Our] Political and policy agenda.

- In some cases [we communicate] by simple and direct access between UK MSF "members" and their day to day contact with regional or national associates.
- By arrangement when needs or opportunities arise.
- [We have] good relationships with ACE, PRSF, CCSkills, MU and local council.
- We have well established lobbying activities.
- [With] regular meetings, exchange of bulletins and information sheets, attendance at conferences.
- [Via the] NICVA | Northern Ireland Council for Voluntary Action seminars
- When we apply for funding we are in communication with policy makers.
- [At] Client focus group meetings.
- CCSkills role is to bridge the gap between industry, education and the government, to give employers a real influence over education and skills.
- We have a government relations committee which plan lobbying activity (reports, meetings, campaigns) in relation to national government.
- [It's] never as effective as you might wish but usually by appointment or at regional networking events.
- We hold Full Council meetings with Ministers and Shadow Minister, work with civil servants at the DCMS and DCSF.
- [It's] between Regional Project Coordinators, their host orgs and regional policy makers.
- [Its] Mostly to do with relationships developed over a long time. Most other organisations talk to our agencies too and have good open relationships. However there is not one central lobbying point.
- Our program, projects and interventions have to be approved by the County Council & County Development Ltd Board. We also advise and work closely with local government to develop strategic links to ensure that creative industries are on the economic development agenda.
- We have regular discussions with Local Government officers and have sat on DCMS Live Music Forum and DFES Music Education Forum.
- [It's] Based on personal contacts developed over the years.
- Our work and mapping research feeds into policy and infrastructure to the local, county and district councils when they are developing local or multi area agreements, physical regeneration projects or funding applications for structural funds such as ERDF.
- We have a marketing and industry relations consultant who attends events and generally builds networks across music agencies.

What are the most important issues affecting your constituents, members or region that you would need representation for from the UK Music Sector Forum?

The responses give a useful indicator of the perceived important issues needing representation. The need for a voice to inform or lobby policymakers at a variety of levels was identified as the most important issue. The results also indicated a general need for business and educational representation.

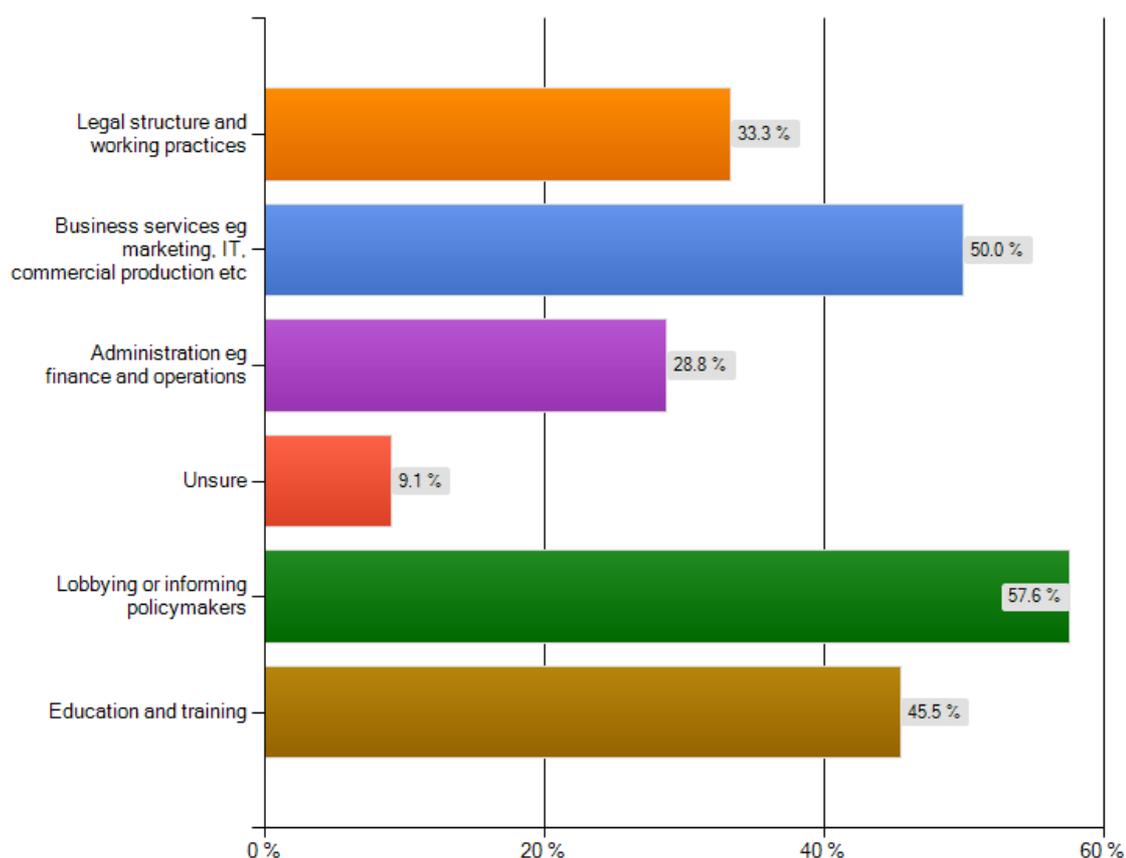


Fig.11

Additional feedback:

- Funding opportunities and networking.
- Developing understanding of value of music making as career, job or hobby.
- Importance of Music to GDP and social structure.
- Access to funding support [is most important].
- One thing that struck me was how the most experienced professionals were getting left behind by the digital revolution and sticking to old business models, so help on how to stay current and embrace new technologies is key.
- Lack of promotional opportunities.
- Pay and conditions of work. Intellectual property. Career development.

- Skills, IP law, training, export, live performance.
- Finance for music companies is a massive issue which I think we could work on with MSF, who have a wider range of experiences as to how this works within different RDA's and Councils. Lack of access to funding for Small and Medium Enterprises (SME's) is the biggest issue in our membership survey.
- It would be helpful to know more about the issues facing your members so that NMC can work with you on these.
- Artist development needs.
- We would like to have access to people or an organisation who can advise music industry businesses how best to make a living from music (offline and online).
- We have already so many networks and partner organisations that I'm not sure how we would benefit from the work of MSF.

Should there be a single group or forum that represents the needs of the music development sector nationally?

More than half of the sample could not commit to either a Yes or No and were unsure whilst the two thirds who did commit agreed that a single body was needed to represent the music support & development sector at a national level.

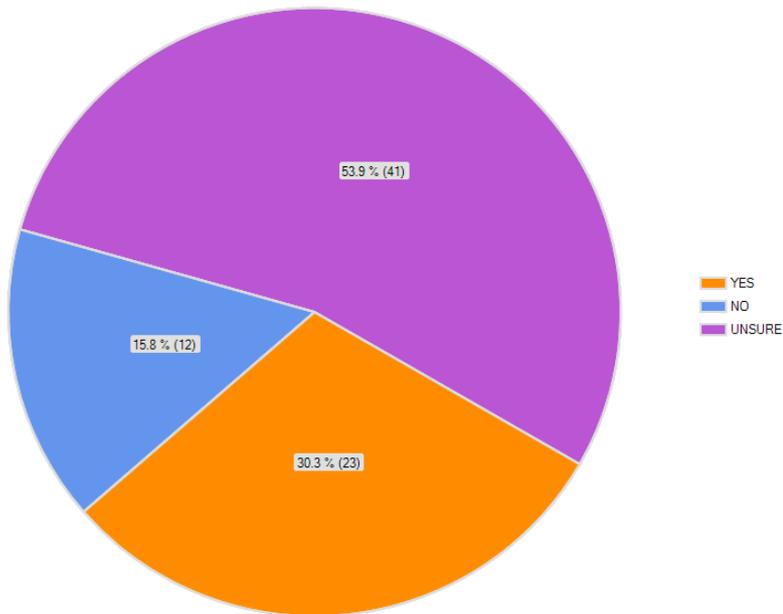


Fig. 12

Interestingly the chart below shows 61% of those that wanted a single group to represent their needs had 5 or fewer employees.

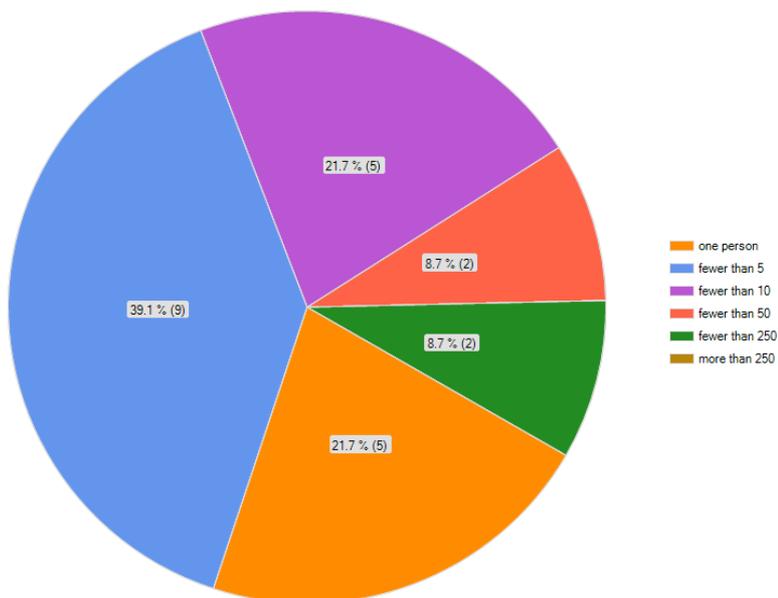


Fig 13



Would your organisation contribute financially to gain access to support in areas such as project planning, funding and implementation?

This question resulted in a clear response generating a total of nearly 60% who were either unsure or would be happy to contribute a fee for representation.

40% stated a definite NO to being willing or able to contribute financially. (See related additional feedback on p.23, 24)

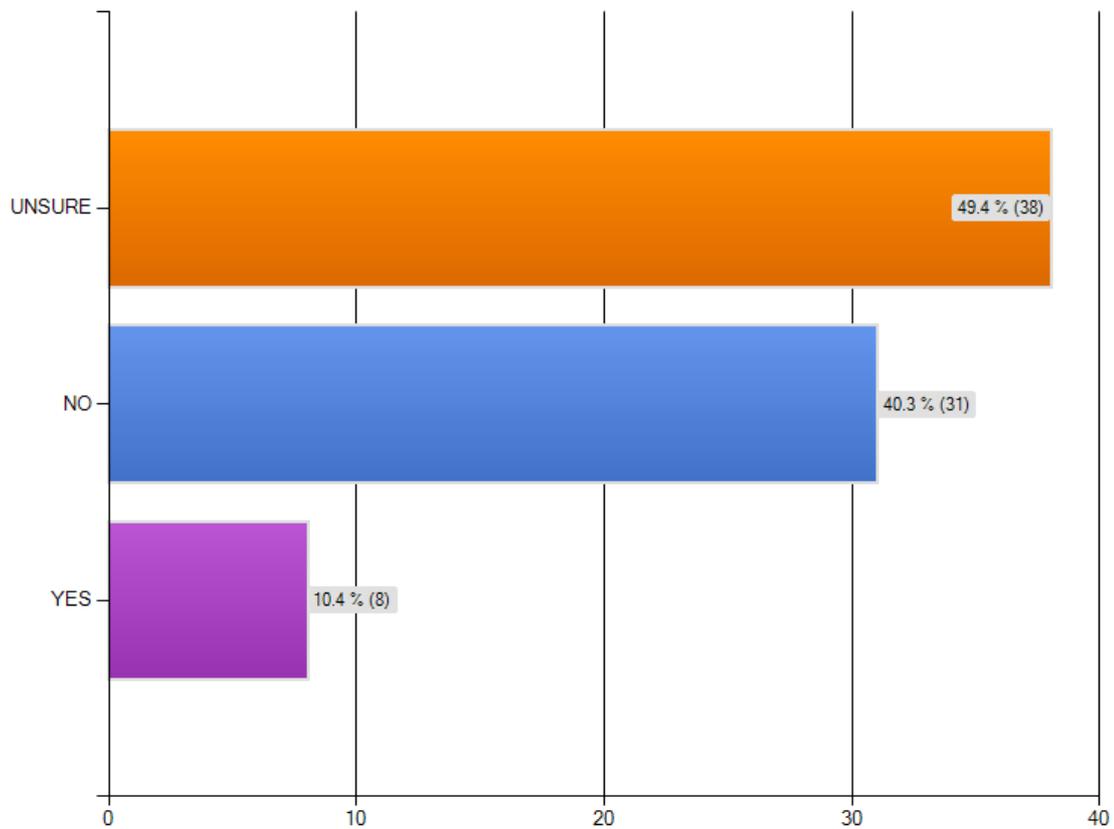


Fig 14

What level of nominal annual fee would you consider reasonable for such representation and support?

Just under half of the respondents were unsure or considered an annual fee of between £250 and £100 to be reasonable, whereas the other half would not consider paying a fee.

Just under half of the organisations with fewer than 5 employees stated they would contribute 'nothing'.

The additional feedback supplied consistently identified that value would be placed on any services offered by the Forum, directly indicating that members would need a tangible reason to engage with such a body.

There were a number positive comments supplied in the feedback from those unwilling to contribute financially, for example 'UK Music could be more of a partner for discussion, to explore and develop a working relationship.' and 'the NMC is unlikely to join the Music Sector Forum, but would wish to support it in other ways'.

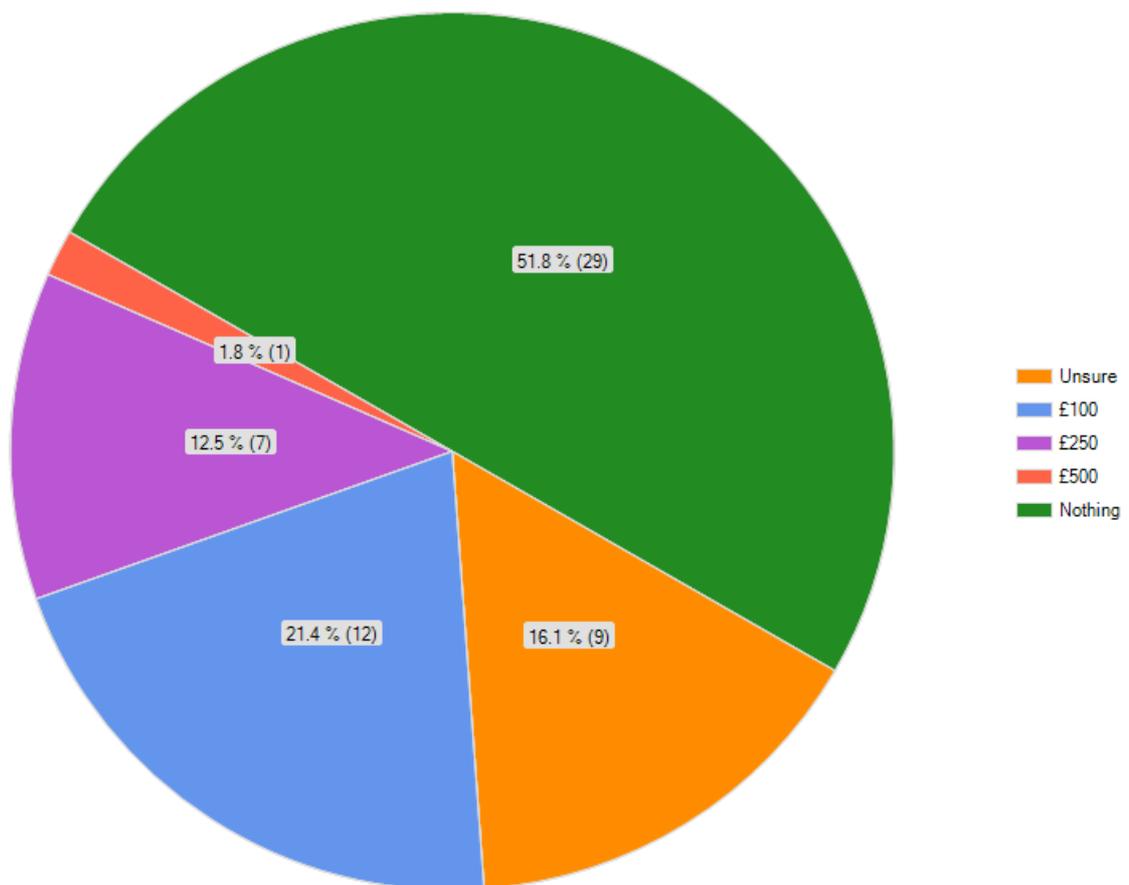


Fig 15



Additional feedback:

- A representative body like this should be a working group, managed by its members; otherwise it becomes too bureaucratic and is another mouth to feed in an environment already financially stretched.
- Would have different view according to action e.g. lobbying.
- [This is] difficult to answer, as we have little information about what UK MSF can offer.
- We have such little money; we could not afford a fee.
- UK Music could be more of a partner for discussion, to explore and develop a working relationship.
- Contribution should be paid for with an industry tax, as a necessity to maintain the future of UK music industry.
- I say 'nothing' because in my experience, it is very difficult to bring in funding for a music business network or to encourage members to pay. The main difficulty for me was that to charge for membership would have taken up so much of my time administratively that it would not have been worth it. However, a nominal annual fee is a reasonable consideration for those organisations that can afford it.
- No more than £70 per annum.
- We are an unfunded organisation, so whilst we recognise there is a financial cost to support, we are not in a position to pay.
- [We are] happy to support your work in theory but we are an off hybrid which is not primarily about music - its focus is greening, which needs outside expertise.
- We are a startup organisation and are not yet cashflow positive.
- We have no regular funding to spend for such a service, we have no admin staff, we are two freelancers who find our own work, administer our own work and find funding for projects in collaboration with other bodies.
- I would say nothing until I was clear what the benefits would be!
- We would need to ensure this support is above and beyond what our members can already offer with their considerable expertise - before placing a 'value' on it.
- That decision would not be mine to make but i feel we already have good access to business and development support through an existing network.
- If we were to get funding we would support this, but currently self funded only.
- The Forum could lobby for funds and distribute to its members on application.
- If we were involved in developing funding bids etc then this would clearly be something where a significant sum would have to be provided for development. I think we would be willing to consider this seriously, if we were clear about what benefits would be on offer. If we were asked for £100 we'd probably just donate it, but if through this group we brought in some new funding that would perhaps be worth a large amount.
- The NMC is unlikely to join the Music Sector Forum, but would wish to support it in other ways.
- Not sure how useful it would be and am worried that it would be out of date very quickly.

- We are an organisation that provides these sorts of services on a professional contract basis rather than a body that commissions such work.
- It all depends on what the service offer is and how often we can access it as to what we would be willing to pay.
- I think there would need to be flexibility built into any such scheme. The sector has a high number of micro enterprises and SME's and a fixed pricing structure could exclude some individuals/organisations, and weight the views policies in favour of the commercial masses. Great for Inward Investment purposes and giving organisation such as MIDAS the opportunity to promote the music sector here to large organisations who may have resource and interest into tapping into a new market or expanding their presence elsewhere other than London but it'd be bad for the diversity of the sector as a whole.

Would you commit to supporting an executive or steering group outlining strategic aims and objectives with common goals?

There was an overwhelmingly positive response to this question with nearly half the respondents committing ('YES') to supporting an executive or steering group.

The 'YES' respondents and those that were 'UNSURE' gives a total of 93.6% compared to just 6% of the participants not committing their support.

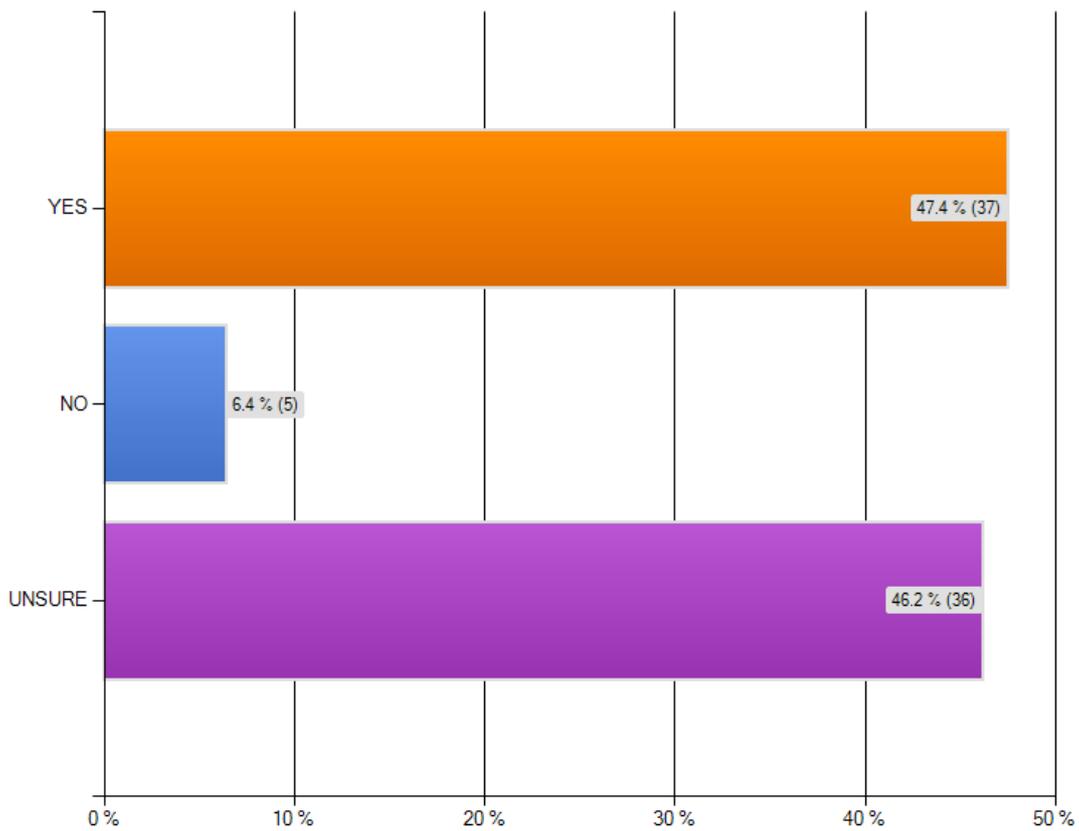


Fig 16

Are there any bodies or groups currently representing music in the UK whose views you disagree with?

'[Only a small percentage] were dissatisfied with the existing representative bodies although it is unclear whether that reflects specific areas of serious disagreement or else an opportunity for those bodies to improve their responsiveness in certain issues.' (Cross '09)

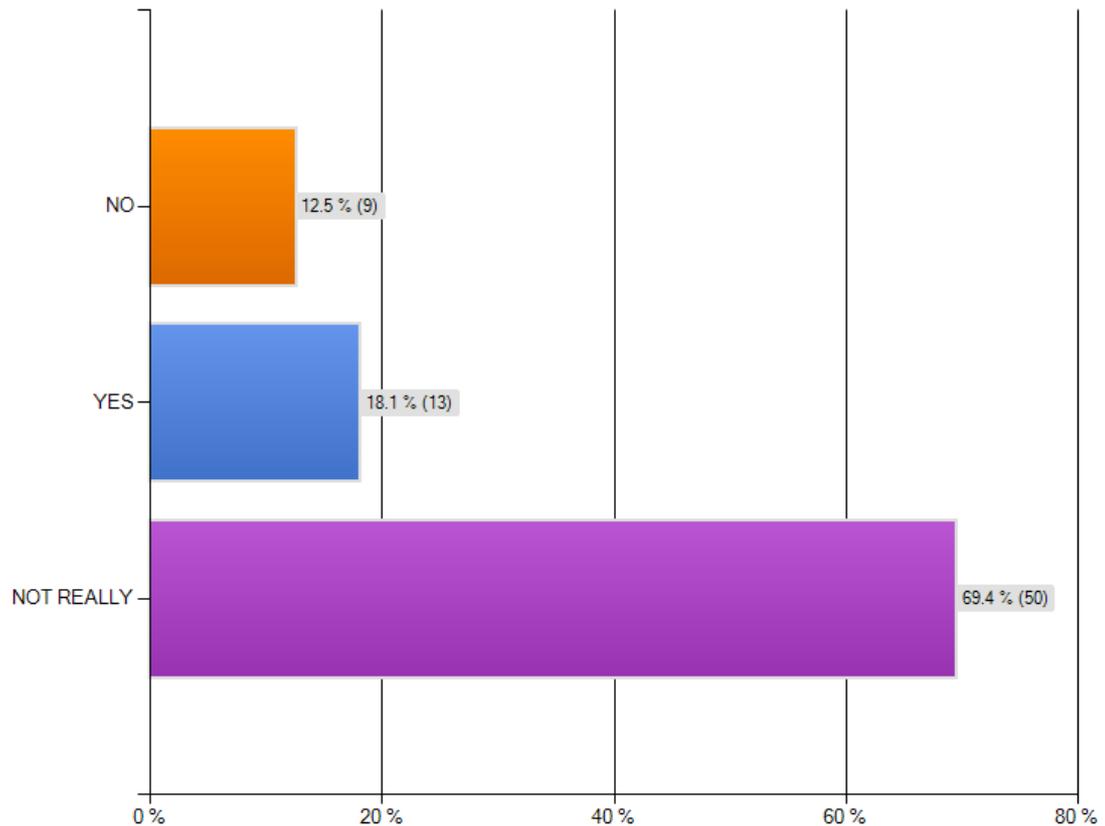


Fig 17

How often would you be prepared to meet up to discuss these matters in person with peers?

The responses were inconclusive showing a quarter of the sample preferring annual, quarterly or bi-annual meetings.

A fifth of the sample indicated they would take part in *Skype* or other online systems to discuss matters in 'real' time or at least explore these options in the future.

A meeting agenda designed and agreed by the attendees and network would avoid any repetition of issues being discussed.

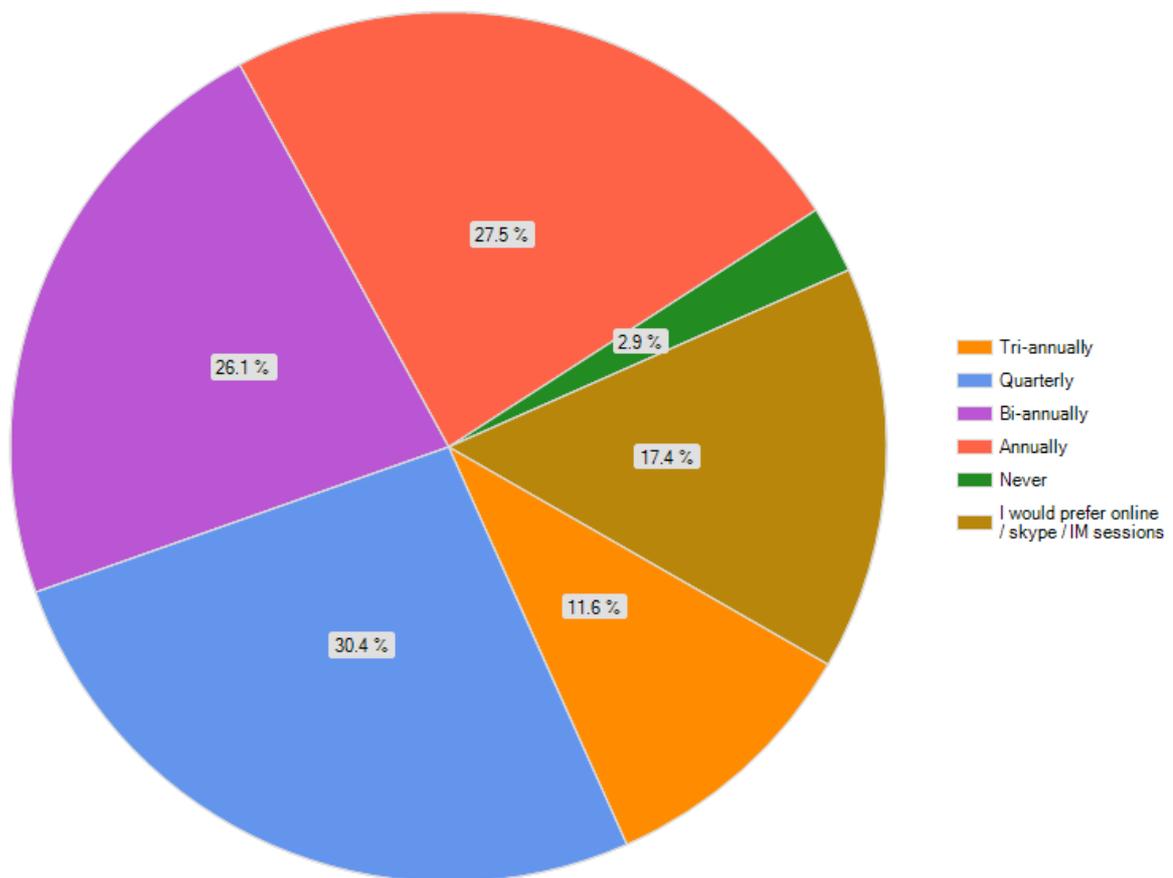


Fig 18

Additional feedback:

- [Frequency of meetings] would obviously depend on the specific nature of the matters to be discussed.
- There may be specific issues which the MSF could productively pursue but which does not require a meeting, nor might it require input from all representatives.
- [This would] definitely only works for me if we meet in person.
- We must explore the option of virtual meetings with the use of internet technology.
- We are trying to establish a 'Three Pillars' network between the MEC, NMC and UK Music. It's been quite difficult to set up [and get] all three parties at the table.
- We would look to engage with a grouping of the music development agencies on specific areas of CCSkills work relating to skills, training and education.
- [We are] happy to support initiatives as long as they don't double up and are useful...busy lives etc!
- We'd rather receive a newsletter with info, updates and advice on funding streams.

Which of these events have you been to or plan to attend?

The participants attend a variety of music conferences and it would be of interest to further establish whether they participate in the full event programme on offer. Some representatives travel to events just to attend independently organised meetings with peers. In the feedback it was noted that some practitioners would only attend events only if they were due to talk on a panel or seminar.

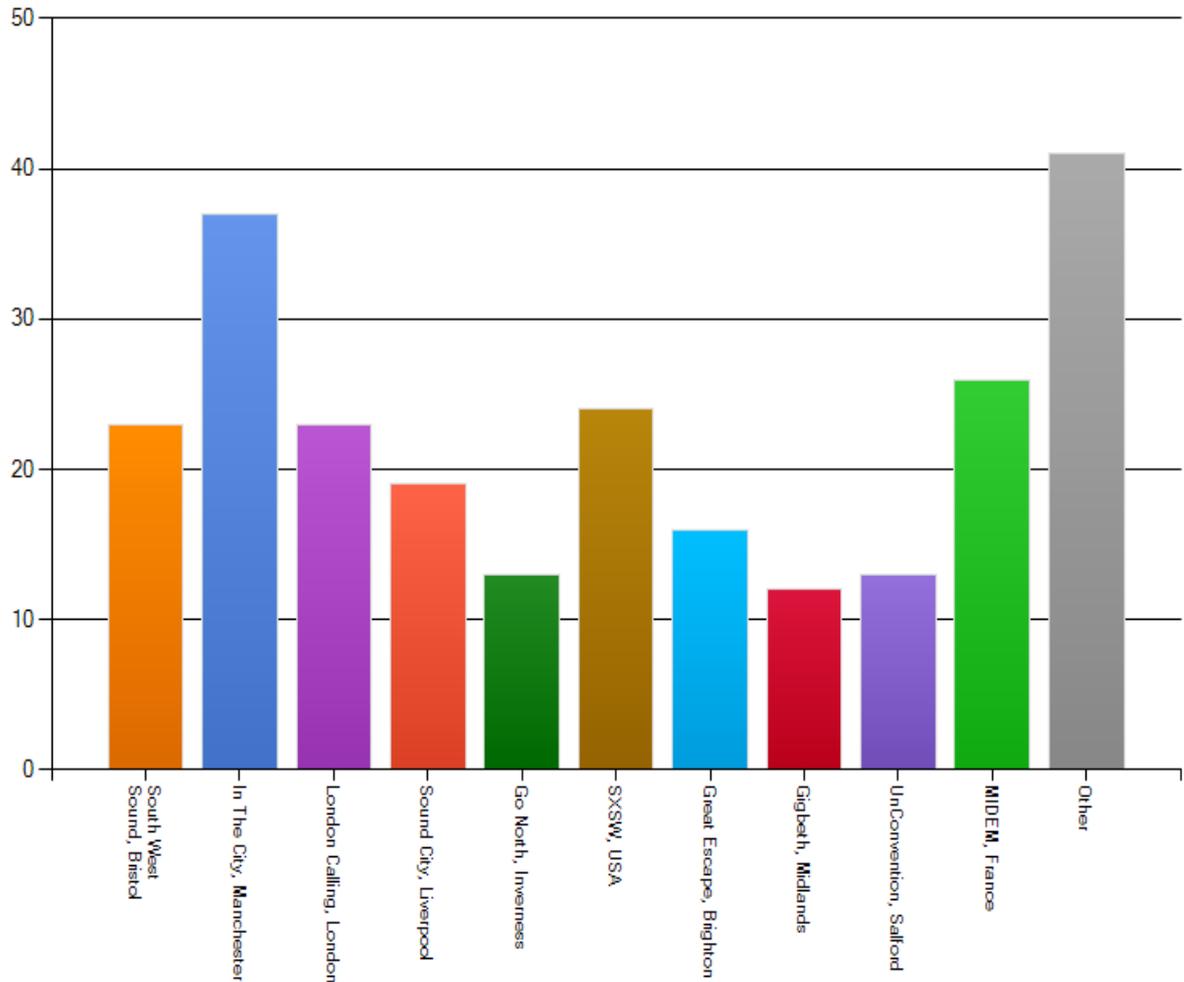


Fig 19

Would you participate in an online forum or network where music sector news, the sharing of good practice and relevant issues were debated?

Nearly 60% would participate in an online network of some description and 35% more would be interested in finding out more about how they could take part.

Of the third that were unsure and wanted to know more, further research could investigate which forms of internet activity they took part in and which aspects they find the easiest to use, for example a blog, email, instant messaging or social networking.

The success of online networking is decided by its participant's activity and the quality of content being generated; further research could examine this in more depth to establish the needs of the 35% who were unsure.

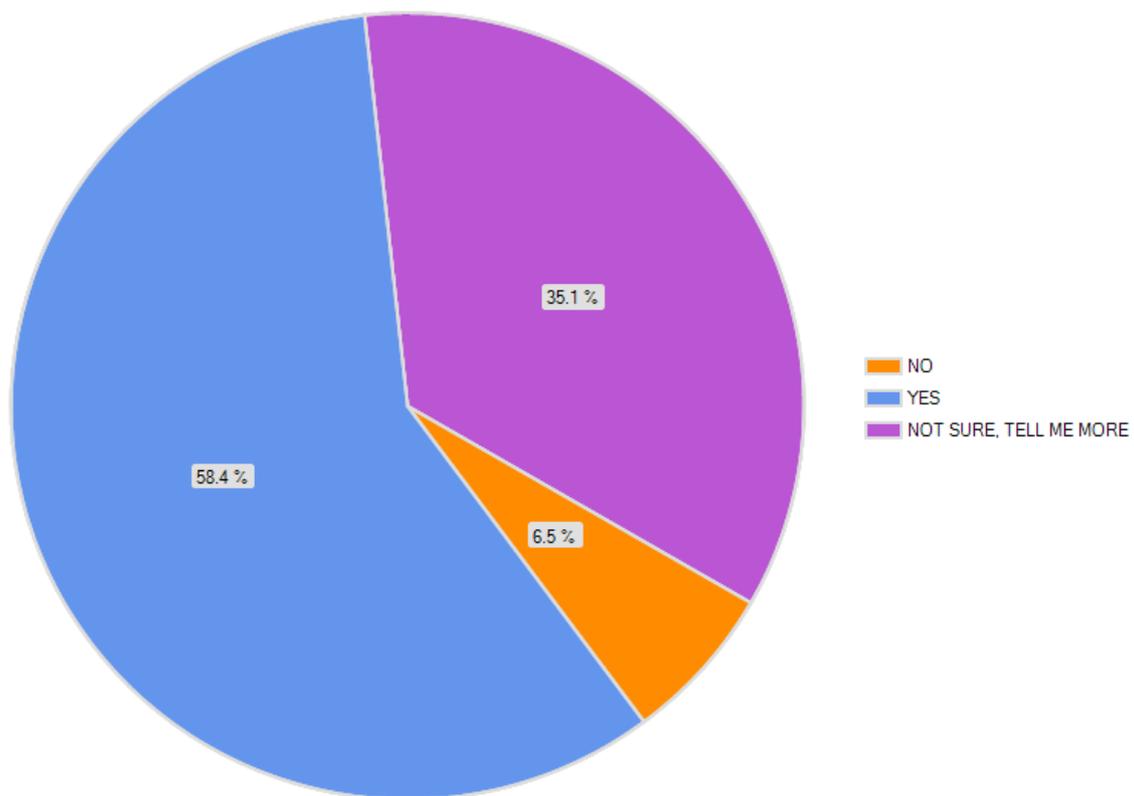


Fig.20

Conclusion

This survey and resulting data aimed to identify and raise important issues directly and indirectly affecting key operators and stake holders in the music support and development sector. From the outset it became apparent that to take the clearest sector 'snapshot', all those practising organisations, departments and bodies would need to be indentified and connected with as participants in the online survey questionnaire.

The large number and variety of respondents has resulted in sector wide coverage generating a resulting selection of quantitative data that can be used to inform a decision making process.

We look forward to your views and suggestions.

Email: contact@musicsectorforum.org.uk or pete@musicisours.com

Online network invite: *email invite issued*

Telephone: 01612170368

Peter Jenkinson – Music is Ours



Charts

Fig. 1 – The Creative and Cultural Industries Economic & Demographic Footprint Research, conducted by the Creative & Cultural Skills in 2008, based on data collected from various sources in 2006 - CCS 2008.

Fig.2 – ‘Does your organisation have a fixed or subscribing membership, open to all or a set pre-defined client base?’ - UK-MSF 2009.

Fig.3 – ‘What type of staff does your organisation employ?’ - UK-MSF 2009.

Fig.4 – ‘How many staff does your organisation or music department employ?’ - UK-MSF 2009.

Fig.5 – ‘In which strand of the music sector do your music support activities take place?’ - UK-MSF 2009.

Fig.6 – ‘Do you have any resources or expertise which you would wish to share with similar support groups in the UK?’ - UK-MSF 2009.

Fig.7 – ‘Who are the key partners influencing your music development remit?’ - UK-MSF 2009.

Fig.8 – ‘Which Trade Bodies and National Organisations do you have active relationships with?’ - UK-MSF 2009.

Fig.9 – ‘Which Trade Bodies and National Organisations do you have active relationships with?’ - UK-MSF 2009.

Fig.10 – ‘Does a line of communication already exist to policy makers in your region or nation?’ - UK-MSF 2009.

Fig.11 – What are the most important issues affecting your constituents, members or region that you would need representation for from the UK Music Sector Forum? - UK-MSF 2009.

Fig.12 – ‘Should there be a single group or forum that represents the needs of the music development sector nationally?’ - UK-MSF 2009.

Fig.13 – ‘Should there be a single group or forum that represents the needs of the music development sector nationally?’ - UK-MSF 2009.

Fig.14 – ‘Would your organisation contribute financially to gain access to support in areas such as project planning, funding and implementation?’ - UK-MSF 2009.

Fig.15 – ‘What level of nominal annual fee would you consider reasonable for such representation and support?’ - UK-MSF 2009.

Fig.16 – ‘Would you commit to supporting an executive or steering group outlining strategic aims and objectives with common goals?’ - UK-MSF 2009.

Fig.17 – ‘Are there any bodies or groups currently representing music in the UK whose views you disagree with?’ - UK-MSF 2009.

Fig.18 – ‘How often would you be prepared to meet up to discuss these matters in person with peers?’ - UK-MSF 2009.

Fig.19 – ‘Which of these events have you been to or plan to attend?’ - UK-MSF 2009.

Fig.20 – ‘Would you participate in an online forum or network where music sector news, the sharing of good practice and relevant issues were debated?’ - UK-MSF 2009.

Appendix i

Excerpts from email correspondence.

‘Perhaps the most interesting finding is the level of employment within the development sector itself, which illustrates just how much work is taking place across the regions on a day by day basis. Of those responding, 57 orgs employ full time staff and 38 of them employ 5 or more individuals.’ (D.Cross ‘09)

‘the work of two thirds is informed by their own networks and/or members, strongly suggesting that the majority of these employed workers are operating in organisations that informed from the "bottom - up" (D.Cross ‘09)

‘an impressive degree of communication and, apparently, productive working relations with the MU, Arts Councils and regional policy makers, though the evidence suggested that there was room for improvements in relations with the PRS and UK Music’ (D.Cross ‘09)

‘Only 7% were dissatisfied with the existing representative bodies although it is unclear whether that reflects specific areas of serious disagreement or else an opportunity for those bodies to improve their responsiveness in certain issues.’ (D.Cross ‘09)

Appendix ii

List of participants / Acronyms / websites

Highlands and Islands Enterprise (HIENT) - www.hie.co.uk
Highlands & Islands Music (HAIL Music) - www.hailmusic.com
The Firebird Trust - www.firebirdtrust.co.uk
East Midlands Music Network (EMMNET) – EMAIL - sole representative still active
University College Falmouth (Dartington Plus) - www.dartingtonplus.org.uk/
Grand Union Music - www.grandunion.org.uk
Access to Music (Armstrong Learning) - www.accesstomusic.co.uk
Fat Northerner | Unconvention - <http://unconvention.wordpress.com/>
Music Publishers Association Ltd (MPA) - www.mpaonline.org.uk
Greater Manchester Music Network (GMMN) - www.gmmaz.org.uk
Greater Manchester Music Action Zone (GMAAZ) - www.gmmaz.org.uk
Pendle Leisure Trust - Arts Development Unit - www.pendlelife.co.uk
Music Education Council (MEC) - www.mec.org.uk
Arts Matrix - www.artsmatrix.org.uk
The Sage Gateshead - www.thesagegateshead.org
Music Links – www.musiclinks.org.uk
Cultural Industries Development Agency (CIDA) - www.cida.co.uk
Urban Development - www.urbandevelopment.co.uk
Sing Up – www.singup.org
Beat 'n' Track - www.beatntrack.com
Northwest Vision and Media (NWVM) - www.visionandmedia.co.uk
Bigga Fish - www.biggafish.com
UK Music – www.ukmusic.org
Prince's Trust - Music - www.princes-trust.org.uk
Music Sector Forum – www.musicsectorforum.org.uk
Dorset Music Forum - www.dorsetmusic.com
The Midi Music Company - www.themidimusiccompany.co.uk
Raw Material Music and Media - www.raw-material.org
The Music Network – www.birminghammusicnetwork.com
Eden Arts - www.edenarts.co.uk
Soundsense – www.soundsense.org
(Formerly) Brighton Music Network - EMAIL - sole representative still active
Black Music Congress (BMC) – www.BritishBlackMusic.com
Julies Bicycle - www.juliesbicycle.com
The Forge - www.intheforge.com
Music Managers Forum (MMF) - www.musicmanagersforum.co.uk
Higher Rhythm / SINE FM - www.higherrhythm.co.uk
One North East - www.onenortheast.co.uk
Musicians Union (MU) - www.musiciansunion.org.uk
National Association of Music Educators (NAME) - www.name2.org.uk
Welsh Music Foundation (WMF) - www.welshmusicfoundation.com
Open Arts – www.openarts.net
Creative Clusters - www.creativeclusters.com
Tour Dates - www.tourdates.co.uk

Northern Ireland Music Industry Commission (NIMIC) – www.nimusic.com
 Soundlines - www.soundlines.org.uk
 4 Corners Music Network – <http://ccgi.offbeat.free-online.co.uk/4c/index.shtml>
 Elevate - <http://www.elevate-eastlancs.co.uk>
 ACE Centre - www.acecentre.co.uk
 Moving on Music - www.movingonmusic.co.uk
 Music Forum West Midlands (MFWM) – no website
 SoundWave - www.sound-wave.info
 HI-Arts - www.hi-arts.co.uk
 Drake Music - www.drakemusicproject.org
 Music West Midlands (MWM) - www.heavymetalrecords.co.uk/mwm/
 Creative & Cultural Skills (CCS) - www.ccskills.org.uk
 The Band Agency – www.bandagency.com
 Association of Independent Music (AIM) – www.musicindie.com
 Cumbrio - www.cumbrio.org.uk
 National Music Council (NMC) - www.musiced.org.uk
 Arts, Culture & Media Enterprise (ACME) - www.merseysideacme.com (see NWVM)
 More Music - www.moremusic.org.uk
 Bristol Music Foundation (BMF) - www.bristolmusicfoundation.com
 PRS Foundation for New Music - www.prsfoundation.co.uk
 Roots Music – no website – sole operator
 Youth Music – Music Leader Programme - www.musicleader.net
 Music Central / Gigbeth Convention - www.digital-central.co.uk
 Pennine Lancs - www.pennineenterprise.co.uk/
 Generator – www.generator.org
 Scottish Cultural Enterprise - www.scottishculture.co.uk
 Creative Lancashire - www.creativelancashire.org
 New Deal for Musicians (Armstrong Learning) - www.armstronglearning.co.uk
 Inspiral – www.inspiral.biz
 Tees Music Alliance - www.teesmusicalliance.org.uk
 Musictank – www.musictank.co.uk
 Manchester Investment Development Advisory Service (MIDAS)
www.investinmanchester.com
 Cornwall Music Industry Forum – via CCSkills Cornwall
 Sound Lincs - www.soundlincs.org
 Remix, Bristol's Youth Music Action Zone - www.remix-music.org.uk
 The National Youth Agency - www.nya.org.uk
 Scottish Music Industry Association (SMIA) - www.smia.org.uk/ - (Launched mid June '09 and has been invited to participate)

Organisations marked:

- ‘ * ’ may be inactive or dormant
- ‘ # ’ had a negligible music development remit or are irrelevant
- ‘ + ’ results were collated / deadline passed

**Women in Music - no active domain*

+South East England Development Agency ([SEEDA](http://www.seeda.org.uk))

**Excite - no active domain*



*Manchester City Music Network
 *The Junction / Cambridge Council - no active domain
 *South East Touring Agency (SETA) - no active domain
 +Devon Community Foundation - www.devoncf.com
 #Leicester & Rutland Community Foundation - www.llrcommunityfoundation.org.uk
 *Creative Coventry - no active domain
 +Music Manifesto - www.musicmanifesto.co.uk
 #British Music Society - <http://www.musicweb-international.com/BMS/index.htm>
 +British Arts Festivals Association - www.artsfestivals.co.uk
 #West End Arts - www.westendarts.org
 #The Cumbrian Network - www.thecumbrianetwork.co.uk
 +Barrow in Furness Music Cooperative - www.canteenmaac.co.uk
 #Newcastle Asian Arts & Music | Mela - www.newcastle.gov.uk/mela
 *Creative Industries Development Service CIDS - no active domain
 *Wigan Music Collective - no active domain
 *DIVA Arts – no active domain
 +Blue Orchid - www.theblueorchid.co.uk
 *Music Development Agency - www.mmda.org.uk
 *Leeds Media Centre - www.leedsmediacentre.com
 *CIDA – Huddersfield - <http://www.cida.org/>
 +Community Foundation for NI - www.communityfoundationni.org
 #Scottish Community Foundation - www.scottishcf.org
 #Scottish Enterprise - www.scottish-enterprise.com

Organisations for contact and future networking:

Feis Alba, Artscope, Artscare, NKArts, NMK, DV8 Training, Rising Tide, Point Blank Music School, Beyond Skin, www.continentaldrifts.co.uk, Ossia Music, Sonic DJ Academy, Music Works, Bang Radio, Rolling Sound, Jazz Action, 10,000 Voices, Ty Cerdd, Community Music Wales, Different Drums, www.redtape.org.uk, The Beat, Creative Exchange, Darnall Music Factory (www.dmf.org.uk), www.nerve-centre.org.uk, www.ohyeahbelfast.com, Beat Initiative, Maddhouse Studios, Music Alive, Make Some Noise, Turn It Up/www.fleet-arts.org, www.newmusicstrategies.com, The Muni, Barrow Music Coop, University of Highlands and Islands, DT3, Gloucestershire Music Forum, Swindon Music Forum, Somerset Music Hub, The Chocolate Factory, Paddington Development Trust, School of Sound Recording- SSR, Futureworks, South West Music Industry Forum.