



# *Beyond a National Music Council*

*a review of the role, effectiveness and  
future position of the National Music Council*

October 2007

# *Foreword*

*by Robin Osterley, Chair, National Music Council*



It is probably a truism to say that this is a time of unprecedented change in the world of music. The challenges faced by the recording industry and copyright owners by the ever-moving goalposts of technology; the ever-increasing pressures on the subsidies upon which many of the key live music presenters depend; the endless increase in competition for people's leisure; the need to improve the industry's response to environmental and ecological issues; the major refocusing of music education in a variety of ways; all these issues and more offer a huge series of opportunities as well as threats.

Against this background, the UK music providers, be they record companies, orchestras, voluntary music groups, instrument retailers, publishers, collecting societies, equipment manufacturers, composers, performers or even just listeners, have for some time been trying to resolve the issue of how to represent themselves to Government, the general public, and indeed each other. The most recent attempt to provide an effective representation, the Music Business Forum, enjoyed a very effective early period but then lost focus in a series of attempts to become more inclusive; the trade bodies which represent copyright owners have now regrouped to focus on commercial business interests. The Music Education Council has a very strong focus, unsurprisingly, on music education, and does not purport to deal with wider issues.

The National Music Council (NMC) was set up many years ago with a brief, amongst other things, to represent all the interests of the world of music. Whilst it is thus relatively venerable and well-positioned, it has never had the resources to be the sort of all-encompassing organisation its name suggests. Even more significantly, recent discussions have concluded that the creation of one single body to represent the whole of the world of music would be both extremely difficult and most probably counter-productive; rather what is needed is a more diverse approach to uniting those musical organisations which have a commonality of interest.

The “3-pillared” (and the 3+1) approach presented in this document represents the NMC’s take on what such a new structure could look like, and is the result of a multiplicity of discussions and reviews. It is intended as a discussion document and not a fait accompli; indeed it is not within the NMC’s power or remit to bring this entire structure into being – only that part of it to which the NMC relates. But it is our firm belief that it represents a progressive way forward for all the interests of the world of music, and a viable repositioning of the NMC within this world.

I am most grateful to all the contributors who have made this document, and the approach behind it, possible; particularly those individuals from the NMC executive committee and beyond who met in a groundbreaking discussion in Leonora Davies’ garden on a very hot day in April. But a very special word of thanks must go to Peter Filleul, whose clarity of thinking is matched only by his clarity of expression in this document. Whilst he wrote this document almost single-handedly, the NMC executive does of course take collective responsibility for its contents; but without Peter’s immense contribution it would be much the poorer.

The document will be presented to the NMC’s AGM on October 16th to sanction the general approach. After this, there will need to be further discussions with other groupings, especially the commercial grouping and the Music Education Council, and key external stakeholders as well. Following this, any necessary changes to the NMC’s constitution will be made in the New Year.

Robin Osterley  
Chair, National Music Council  
September 2007





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## *Executive Summary*

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A review of the function and activities of the National Music Council (NMC) became essential following the breakdown of discussions concerning the establishment of a 'Single Representative Body' for the music sector early in 2007. The NMC had suspended much of its usual round of activities in the expectation that a new UK-wide body would be undertaking some of the NMC's responsibilities in the future. However, without such a body being formed, it was clear that all three of the existing umbrella organisations - the Music Business Forum (MBF), the Music Education Council (MEC) and the National Music Council - would need to re-appraise their remits. Whilst this review is focussed on the National Music Council, its future is inevitably linked to that of the other umbrella bodies.

Part 1 of the review sets out:

- \* the current functions, forms and finances of the various music sector organisations
- \* their inter-relationships in the context of their 'Tiers' of representation and the 'Pillars' of interest groupings that have developed over past years
- \* the memberships, roles and structure of the existing organisations, demonstrating the extent to which duplication of administration and unclear responsibilities has encouraged waste of the limited financial and human resources throughout the sector.

Part 2 examines possible issues for the NMC membership to consider in evaluating the way forward:

- \* the intrinsic value of the existing name - The National Music Council of the United Kingdom
- \* its charitable status
- \* a range of new approaches to re-positioning the functions, activities and communication paths of the sector under a '3 pillar' model - Copyright, Not-for-Profit and Education and Training
- \* approaches under a '4 pillar' model anticipating the establishment of a new 'Supplier and Services' umbrella
- \* the need for careful analysis and measured actions to implement new directions
- \* the need for flexibility to ensure organic growth rather than imposing new regimes
- \* the need for a spirit of cooperative autonomy to exist between what ever sub-sector groupings materialise to ensure efficient and effective communication and clear roles and responsibilities without duplication.

Part 2 further illustrates:

- \* how the relationships between the representative bodies might develop
- \* new priorities of responsibility and activity for the NMC
- \* the role and funding options open to the NMC under the new structures.

Finally, the review observes:

- \* how the NMC's depth of membership and established reputation can contribute to the future relationship between the music sector, government and the overall UK music community
- \* how the members might consider the next steps in the process of change.

Part 3 provides Appendices listing the memberships of the current umbrella groups and the existing constitution of the NMC.

# Introduction

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Over recent years, there have been a number of efforts put into exploring ways in which (and, indeed, whether) a '*music council*' or some kind of a '*music sector single representative body*' for the music sector might be formed. These endeavours, whilst so far lacking a useful fruition, have helped us realise the great diversity of interests, ideas, talents and passions that feed our part of the creative sector.

They may also have confirmed our suspicion that the music sector does produce an unique set of contradictions, administrative opportunities, organisational dilemmas and a rainbow-full of colourful characters that need to be treated on their own terms, not to be expected to fit into some generalised mould or pattern that most business experts seem set on suggesting.

This review was not undertaken to add to the list of attempts at sculpting a *music council*. The primary objective is to re-assess the NMC's role in the context of rapidly changing commercial, education and not-for-profit areas of musical activity. This document is to inform NMC members of the current situation and to introduce possible strategies for the future of the NMC as a stand-alone body and in the context of a possible broader re-positioning of functions and responsibilities in collaboration with other sector institutions in the future.

The NMC's Executive Committee recognised that many of the objectives in the 3 year programme set out in the Strategic Plan of 2000 were no longer achievable due to shifts in focus within the industry, new government policies in education and training and significant changes in the roles of key regional and national non-departmental public bodies. Further, as a result of the prolonged bid to devise a '*single representative body*', normal NMC activities had to be postponed in the expectation that a new organisation would soon be assuming many of the NMC's responsibilities. Under its existing constitution the NMC is the National Music Council of the United Kingdom. This review assumes a continued UK wide remit for any future like body. It is now clear that the NMC must adapt to seek a new role which, whilst taking other music administrative institutions into account, provides a clear set of objectives, functions and responsibilities.

It could be that creating a *Music Council* built in a spirit of *Co-operative Autonomy* is something a new NMC can help develop but such an ambition requires the positive buy-in of the existing 'pillars' of the sector incorporating Copyright and Commerce, Education and Training, the Not-for-Profit sector, Research and Diversity as well as many others providing a 'funnel' of communication both with government and consumers of music. Our experience to date has shown that there is a large measure of nervousness and resistance to panacean solutions, especially those that require certain turkeys to vote for Christmas. Nonetheless there is a general acceptance that these uncertain times call for collaboration and the burying of old hatchets. It should not be beyond us to work toward a uudprojects, allowing autonomous actions whilst avoiding wasteful duplication of effort and expense.

For those unfamiliar with the multitude of acronyms that appear in this document, please refer the glossary provided in the appendices.

Pillars and Tiers			
‘Pillar’ is used to define an umbrella body which broadly is supported by groups of organisations sharing a general area of interest in, for example, Education, Copyright, Not-for-Profit ...			
Tiers refer to levels of representation			
1	individual practitioners		
2	membership organisations		
3	umbrella organisations		
4	national institutions		

**The ‘Not-for-Profit’ Sector**

We are aware the ‘Not-for-Profit’ nomenclature is imprecise. We acknowledge that it fails to capture the spirit of many of the charitable, volunteer-based and organisational bodies that seek shelter under its umbrella, nor does it conjure the image of ‘grass-roots’ music enthusiasts that play such an important role in musical culture of the country. Please bear with the untidy shorthand in this document - a more satisfactory term will undoubtedly emerge eventually.

We have arrived at an analysis that invites us to consider re-positioning the NMC within the broadest possible music landscape, adopting some additional responsibilities in a way that complements and supports the roles and activities of other institutions. When implemented, this will have some impact upon existing representational structures but our criteria have sought to cause minimum disruption at minimum cost in a way that allows the other representative umbrella organisations to respond in their own way, each of us retaining our autonomy working in a spirit of co-operative interdependence.

The paper is set out as follows:

- 1 a description of the current functions, forms and finances of each of the ‘pillars’ including a number of graphic representations which attempt to illustrate the duplication of memberships, administrative structures, assumed responsibilities, inter-relationships and the way information flows
- 2 a description of possible new approaches, including graphic representations, which are constrained by strict functional, structural and financial parameters derived from past experience and informal consultation amongst colleagues across the sector
- 3 a recommendation as to ‘next steps’ to be considered by the NMC, including any variations to the NMC constitution that may be needed.

Our review revealed at an early stage that similar re-appraisals are or were under way in both the Music Business Forum and Music Education Council and we would like to thank the administrators and Chairs of those bodies for their co-operation and encouragement. We all realise that implementing change, especially change that may seem radical, creates challenges that will take considerable effort and commitment to overcome and for the music sector, this degree of effort and commitment may be even harder to summon in the wake of the frustration of previous attempts. However, we hope that bringing to bear the knowledge gained from previous efforts, acknowledging and providing for the financial constraints and political expectations in our current climate, we can offer a fresh formula that, with a little refinement, allows us all enough light to see a way forward.

We believe that by reducing duplication, increasing efficiency and adding value for our direct and indirect memberships we can ‘shuffle’ the application of existing resources so as to find an elegant and operable solution that satisfies both the music sector’s and the government’s hopes and expectations.

# Part 1 - Current Position

## Current Memberships

1st Tier  
Individuals

There are probably hundreds of individuals, companies, organisations and authorities involved in the music sector. Individual musicians, singers, schools, universities, local authorities, companies that can be described as being primary participants qualify as members of the '1st Tier'.

2nd Tier  
Organisations

Most primary participants have representing bodies they can choose to join - some even join more than one, paying more than one subscription. Musicians may join the MU, composers, BACS and MCPS/PRS, Indie labels might join AIM and PPL. These representing bodies we have categorised as being the '2nd Tier'.

3rd Tier  
Umbrellas

Those representing bodies often combine to work together in areas of common interest or on issues where a unified approach would add weight to an appeal or to a consultation with a higher authority such as local, national or European government. These consensus-seeking, collaborative consolidating bodies we have categorised as '3rd Tier'. Recent discussions have identified three groups that could currently be described as 3rd Tier - MBF, MEC and NMC.

4th Tier  
Sector Body

A '4th Tier', whole-sector umbrella body - perhaps a UK music forum or council – has been considered for a number of years and would provide a focus for the general public, music consumers, industry and government alike.

The chart (*page 5*) identifies representing bodies in the three principal existing organisation and umbrella groups (pillars) - MBF, NMC and MEC - that are currently acknowledged and provides for an additional pillar to represent other significant bodies that have not hitherto been recognised as the 3rd Tier grouping nor participated in 'cross-industry' discussions. Clearly, there are other '2nd Tier' organisations intrinsically connected to music that seek to achieve similar '3rd Tier' umbrella collaborations (eg BEIRG or the NCA). Live performance bodies such as the PSA, PLASA, TMA and regional, ethnic minority and genre-based organisations have not yet played a part in music sector representation as currently defined. Further, existing participants in the manufacturing and service-providing sub-sectors - MIA, APRS, ERA etc., sometimes alienated from the priorities of the largely copyright oriented business grouping, might be better served under a new umbrella that has interests more in non-copyright commerce or sector services.

There are many areas where interests cross-over such that an organisation has involvements in both, say, 'business' and 'training' or 'training' and 'not-for-profit' and there are often key industry bodies that find themselves involved with (and devoting resources to) all the identifiable groupings.

In order to achieve a single 4th Tier for all matters and activities connected to the music sector - *a single representative body* - it will undoubtedly be necessary to consider redefining and re-positioning the categories and functions of the 3rd Tier (currently comprised of the 3 pillars of the MBF, the NMC and MEC) such that 2nd Tier representative organisations can enjoy greater flexibility and efficiency of influence across each area of activity, more effective communication of all shades of music sector information and the benefits from being a part of a mature and growing national creative and cultural endeavour.

# Current Memberships

## Music Sector Single Representative Body

4th Tier  
Sector Body

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Music Business Forum	National Music Council	Music Education Council	Some other bodies associated with music	3rd Tier Umbrellas
AIM APRS BAC&S BPI MPA BMR CM EQUITY ERA MCPS/PRS Alliance MEC MIA MMF MPG MU NMC PPL Sound Connections VPL  Attendees EMI DCMS CCS WMF	AIM      ABO APRS      BAC&S BMIC      BMR BPI      Classic FM CPA      ERA FMS      Generator Folk Arts England IAML UK & IRL IAMA      Jazz Services LGA      Making Music MCPS/PRS Alliance MEC      MIA MMF      MPA Musicians Union (MU) Orchestras Live PPL      PRS Foundation PSA Sound Connections Sound Sense spnm - promoting new music Trinity College London Attendees: ACE British Council Visiting Arts	Membership includes:  ABO BACS BBC BFF BMR BPI CM FMS ISM Jazz Services Making Music MIA MPA MU NMC MCPS/PRS SPNM Trinity College Youth Music  MEC has an extensive further membership including many universities, colleges, choirs and local authorities	BCC - British Copyright Council CRA - Creators' Rights Alliance CMA-Country Music Association GMA - Gospel Music Association NCA - National Campaign for the Arts MCMN – Manchester City Music Network MEG -Music Exports Group MILAP TRUST - South Asian Arts MMDA – Merseyside MOBO Awards NEMA – National Early Music Association NEMIS – New Music in Scotland PLASA -Professional Sound & Lighting Association SAC – Scottish Arts Council SAMA – Scottish Amateur Musicians Association SMA – Schools Music Assoc SAME – Scottish Association for Music Education TMSA – Traditional Music and Song Assoc TMA – Theatre Managers Assoc WIM – Women in Music WMF – Welsh Music Foundation	2nd Tier Organisations

All the above organisations, associations or bodies represent groups of individual musicians, singers, private commercial companies, authorities, educational establishments, ensembles, bands, charities and regional interests. There are many unrepresented groups and no '4th Tier' body.

1st Tier  
Individuals

## *Current Function, Form and Finance*

Analysis of the current situation is constrained by there being only three recognised groupings (the '3 Pillars') at the '3rd Tier' level (MBF, MEC and NMC). However, we have recognised that there are other groups of interested parties that, despite their often very successful spheres of activity on behalf of their own part of the broader music constituency, they have yet to be included in the context of considering a Music Sector Single Representative Body. To include these other bodies we have developed the idea of a structure that has an extra dimension - (3 + 1 Pillars) where the '+ 1' is an additional arm, initially offered shelter under the NMC's umbrella, but bringing the service providers and suppliers more clearly as a part of the '3rd Tier'.

Under the current structures, much is achieved by the three 'pillars' usually identified but there is a considerable degree of duplication in spheres of activity and assumed responsibility. Taking Education and Training as an example, all three groups believe they have influence over and responsibility for some aspects of Education and Training. They each enjoy separate relationships with the DCFS, CCS and disparate groups of education practitioners. There has developed a pattern in which representatives of each group meet and report separately often to the same officials from the various government bodies, subjecting both officials and representatives to hours of wasted time and energy.

There is also much achieved outside this framework. Bodies and alliances where music forms just one aspect of a broader activity (such as theatre via the TMA/SOLT, sound and lighting manufacturers at PLASA, the broader spectrum of British copyright matters at the BCC, professional audio through the APRS and musical instrument manufacture through the MIA) have separate relationships with education, trade and other government institutions and pursue their own priorities, often very effectively. The MEG (Music Exports Group) has woven an impressive network of attendees who include many officials from government departments and which probably offers the most sustained government contact the music industry enjoys. However, these 'outside bodies' are themselves not immune to waste and duplication. The recent OFCOM Spectrum issue revealed three separate, unco-ordinated initiatives being undertaken without the existence of a conduit for communication. In this instance it was the Business Focus Group at the MBF whose intervention helped focus otherwise disparate efforts.

## Current Function, Form and Finance

### Current 3rd Tier

<p><b>Music Business Forum</b></p> <p><b>Function</b></p> <p>Driven by Government liaison - © Office, DCMS, DTI, Treasury, DCSF etc and ambition to offer government a one-stop-shop for music business activity.</p> <p><i>Principally concerned with:</i> Copyright / Business issues; UK legislation &amp; Government Departmental lobbying; EU legislation &amp; lobbying; Education &amp; Training – CCS; Sub-groups inc:     Small Business     Trade (BFG)     Live Music     Broadcast     Tax Incentives Production of consultative documents</p> <p><b>Form</b></p> <p>Informal grouping – Joint chairs from principal © bodies Monthly/six weekly general discursive meetings</p> <p><b>Finance</b></p> <p>Part-time administrator £19K Turnover around £31k from 3 levels of subscription from 2nd tier.</p> <p>Occasional additional project funding from government and key members.</p>	<p><b>National Music Council</b></p> <p><b>Function</b></p> <p>Driven by the need to balance business, not-for-profit and E&amp;T interests to present, consult upon and encourage all aspects of musical activity.</p> <p><i>Principally concerned with:</i> Compilation &amp; publication of industry/sector statistics; Direction of sector E&amp;T policy inc. Government liaison; Production of Local Education Authority awards; CCS; Initial Music Manifesto Consultation; Ad hoc research; Represents UK on IMC.</p> <p><b>Form</b></p> <p>Registered Charity - Full Council meeting annually (and upon members' request) and Executive Committee of 8 +, (4 prescribed as PRS, MCPS, MU and BPI) meeting quarterly or in response to issues.</p> <p><b>Finance</b></p> <p>Part-time administrator (1.5 days /£12k) Turnover around £25k from subscriptions from 2nd Tier Occasional project funding from government and key members.</p>	<p><b>Music Education Council</b></p> <p><b>Function</b></p> <p>Driven by providing the umbrella for and promoting and supporting organisations involved in music education, liaising with central and local government to encourage highest standards and quality.</p> <p><i>Principally concerned with:</i> Music curricula; School, HE and FE; Teacher training; Life-long learning/Continuing personal development; Advising on provision and application of music technology; The Music Manifesto; Research; Representation on ISME.</p> <p><b>Form</b></p> <p>Registered Charity – Full Council meeting 3 times annually. Executive committee (20 + government observers) meets 3 times per year.</p> <p><b>Finance</b></p> <p>Part-time administrator (3 days/£18k) Turnover around £31k from 3 levels of subscriptions from 2nd tier and sponsorship</p>	<p><b>Absent Friends</b></p> <p><b>Function</b></p> <p>Driven by the particular requirements of each body. Includes: Manufacturers, suppliers, Live music service providers, Regional and devolved authorities, Cross-sector groups, Governmental bodies.</p> <p>Music may only be one of many areas of activity</p> <p><i>Likely to have interests in:</i> Government relations; Legislative consultations; Education and Training; Research; Statistics; Health &amp; Safety, Tax etc.; Export advice and other Commercial issues.</p> <p>Communications to general public, consumer and government ...</p> <p><b>Form</b></p> <p>Many and various from non-profit quango to private corporation to government authority</p> <p><b>Finance</b></p> <p>From nothing to £ millions</p>
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## *Music Business Forum*

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### **Form**

No formal structure. Joint chairs from the principal © bodies BPI and BMR. ©-centric issues/lobbying has dominated activity. No acknowledged membership criteria or rules.

Consensus on many contentious issues has proved hard to achieve without a structure that can provide a genuine mandate.

Although short of comprehensive industry representation, MBF has achieved some credibility with government.

Monthly/six weekly general discursive meetings - useful for introducing & debating issues but increasingly unproductive and politically entrenched.

Very useful and successful set of issue based sub-committees/focus groups

### **Finance**

Part-time administrator £19k

Turnover around £31k from 3 levels of subscription from 2nd tier organisations.

Relies upon leading copyright bodies making greater contributions both financially and in human resources. Occasional additional project funding from government and key members.

The Music Business Forum, formed initially to find an industry response to the All Party Music Group of MPs, has been very successful providing an unique platform for discussion, a vehicle for contacts between business, not-for-profit and education sub-sectors and for consultation both to and from government. It started as a talking shop, quickly developing as an issue-driven consensus-finder, focussing almost entirely upon government liaison and consultation seeking to influence new legislation both in the UK and Europe. The breadth of the MBF's constituency has effectively brought weight to the argument wherever a true consensus is achievable. However, it has failed to disguise occasionally fractious internal relationships where a consensus is less easy to achieve. Tense relationships may be unavoidable where the players are in the same competitive food-chain but the initial success of the MBF benefited from this unprecedented opportunity to expose and discuss many potentially contentious issues in a direct and frank way.

The MBF has not delayed in assuming the mantle of 'senior' industry umbrella body and has been occasionally guilty of 'taking-over' initiatives from other bodies believing it possessed a superior profile and indeed, authority. The MBF became the target for the Government's enthusiasm to have a single industry body with which to communicate and the efforts to respond to this highlighted the dilemma of how to combine the freedom and openness of an informal "talking shop" without the discipline of mature democratic processes to provide credibility and mandated accountability.

Its sub-groups, including the Small Business Group, the Business Focus Group, the Live Music Group, the Broadcast Group and others have all engaged with their topics and achieved measurable successes providing a very useful structural device for detailed examination by specifically interested parties of single issues such as the Licensing Act, US Visas, OFCOM matters and the Gowers Review. More general areas of interest and concern such as BBC Charter renewal, the Creative Industries Task Force and the Music Manifesto etc. have also been tackled with a good deal of success. Interestingly, the issue of 'sound recording Term Extension' came within a broader government initiative rather than a sub-group for detailed consideration. This procedural anomaly may have contributed to revealing a deep split between various disparate interests provoking a crisis in the MBF which remains unresolved.

(At the time of writing the MBF has agreed to cease its operations, replacing itself with a more narrowly focussed grouping dealing specifically and exclusively with copyright and allied commercial issues. For the remainder of this document however, this group will continue to be referred to as the MBF.)



## *National Music Council*

*Current 3rd Tier*

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### **Form**

Founded in 1953 the NMC is established as a Registered Charity having not-for-profit status.

It holds Full Council meetings annually (and upon members' request) and Executive Committee meetings attended by an elected selection of its members, always including 4 prescribed by its statutes - the PRS, MCPS, MU and BPI. The Executive Committee meets quarterly or in response to the requirements of specific issues. The Exec. Committee occasionally appoints working parties to consider particular matters in detail.

### **Finance**

The NMC revenues are derived from low level subscriptions from around 30 2nd tier members. Also small special support grants from the standing Exec, members providing a total turnover in the region of £25k.

It employs a part-time administrator (1.5 days /£12k) and is not registered for VAT. Book-keeping is undertaken by the administrator

The NMC's accounts are subject to independent examination annually.

The National Music Council is designed to promote not only the value in music but also to celebrate and encourage its enjoyment in the professional, voluntary and amateur sectors be they subsidised or commercial, creative or educational throughout the UK. Its remit includes providing networking opportunities and information exchange between music business interests and the education and not-for-profit sectors.

It has also been responsible for the collection, compilation, analysis and publication of music sector statistics, a process often subsidised by its key members and government departments such as the DCMS and undertaken by various specialist research teams usually at universities or colleges. 'The Value of Music', 'A Sound Performance' and 'Counting the Notes' were all received with great acclaim since 1995, however, the lack of sustained and predictable funding has allowed gaps to develop. The shortfall in continuity in the collection of regular and accurate music sector data has proved frustrating to both the sector and to government. Nonetheless, given its historical success and perceived neutrality, the NMC remains the best-placed and well-respected of the 3rd Tier groupings to undertake this much needed function.

In addition to economic statistics the NMC has provided research in the realm of Skills and Training provision. 'Sounding out the Future', created in collaboration with Paisley University, undertook in depth mapping and analysis of the skills needs and provision in the sector, which, along with a 'Workforce Development Plan', provided a pattern used by the music sector and other creative industries in the establishment of the 'Creative and Cultural Skills' Sector Skills Council.

The annual Local Education Authority Music Awards have been the NMC's most regular activity. These keenly contested awards give national recognition to those authorities and music services which make an outstanding commitment to music education. The Awards have contributed to a raising of standards of provision overall.

The expectation of establishing a single music representative body and the hiatus in project funding it has caused, has led the NMC to postpone statistical and research projects over the past couple of years. Resumption of these and development of additional NMC activities is being considered under an internal review.

## **Form**

The MEC is Registered Charity holding a Full Council meeting twice each year and Executive Committee meetings 3 times a year.

The Executive Committee is made up of up to 20 elected members with provision for co-opted members to ensure a broad representation from the different membership areas. The EC meetings are also attended by government observers.

## **Finance**

MEC revenue of around £31k annually is derived from 3 levels of subscription (in the region of £100, £200 and £300 dependent on turnover) as well as ad hoc sponsorship contributions.

It employs a part-time administrator (3 days/£18k) who is based in Cheshire.

The Music Education Council is the umbrella body for all other music education organisations. It has a large and multi-faceted membership which draws together organisations involved in promoting and supporting all aspects of music education. It also undertakes an essential advocacy role in liaising and working closely with central and local government to encourage the highest standards and quality. The MEC works with school further and higher education and community music interests and led the workforce development group as part of the government's 'Music Manifesto'. The MEC's contribution to the development of the Music Manifesto is acknowledged as immeasurably valuable to the government as well as to the music education sector. Building on well-established relationships with national bodies such as the QCA (Qualifications and Curriculum Authority), the GTC (General Teaching Council for England), Youth Music and the educational charity Music for Youth, the MEC's expertise has helped the continuing development of this vital and imaginative government initiative.

The MEC executive committee which consists of elected and some co-opted members meets three times a year. It also organises Forum events which provide opportunities for members of the Full Council to meet twice a year. Larger scale conferences are organised every one or two years, the most recent of which was the 'Changing Tunes' event which took place in Birmingham in July 2006. This event which focussed on developing music leadership for the 21st Century, drew together large numbers of professionals from across and within the sectors.

The most recent event, which was organised in collaboration with Music for Youth and ABCD and held at the Birmingham Repertory Theatre, Singposium 2007 - 'Towards a Singing Nation' was designed to bring together singers, choirs, conductors and musicians of all ages to share and explore the joys, techniques and approaches to singing and to encourage young people to sing as a part of the 'National Singing Campaign'. This is expected to be the first of many such initiatives throughout the country responding again to the ambitions set out in the Music Manifesto.

## *Part 2 - The Way Ahead*

### *A Way Ahead for the NMC*

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#### What's in a name?

The National Music Council of the United Kingdom, to give it its full title, has recognised its own vital need to re-focus its energies, finding fresh authority and support from the music sector to undertake responsibility for specific activities, some existing and some new, that serve the music community. Conversely, it may be that rather than try to find functions to fit into the current NMC mould, we should identify the needs, the shortfalls in provision, the gaping holes in function and the unrepresented elements of the whole constituency and devise a new '3rd Tier' umbrella 'pillar' that seeks to fill the voids.

In many ways the NMC's name wields a grander impression than its activities and true status warrants. That is not to diminish the role it has played nor the role it can play in the future but to the layman, there is an understandable expectation that a 'National Music Council' dwells at the very summit of the sector. In reality, those involved in music administration, representation and the public bodies with which the NMC interacts, are aware of its more modest aspirations.

It has been suggested that the NMC might voluntarily 'park' its name whilst it reconsiders its function and allows the dust to settle around shifts taking place in other groupings - presumably so that it might be re-installed at some stage in the future at the summit of a sector-wide coalition. Such a selfless gesture, whilst extremely creditable, may be difficult to implement and pose a considerable legal dilemma if the advantages of charitable status are not be lost.

#### Existing NMC Structure

There is considerable advantage to working within and exploiting the existing governance framework embodied in the NMC's charitable status. Becoming a registered charity is a prolonged and complex business and the value in terms of external respect, trust and confidence that is inherent in being seen as a long standing institution with a commendable track record should not be dismissed lightly. However, the activities and motives of a charity's remit are tightly defined within its statutes and it may be difficult to re-align primary functions within an existing charter.

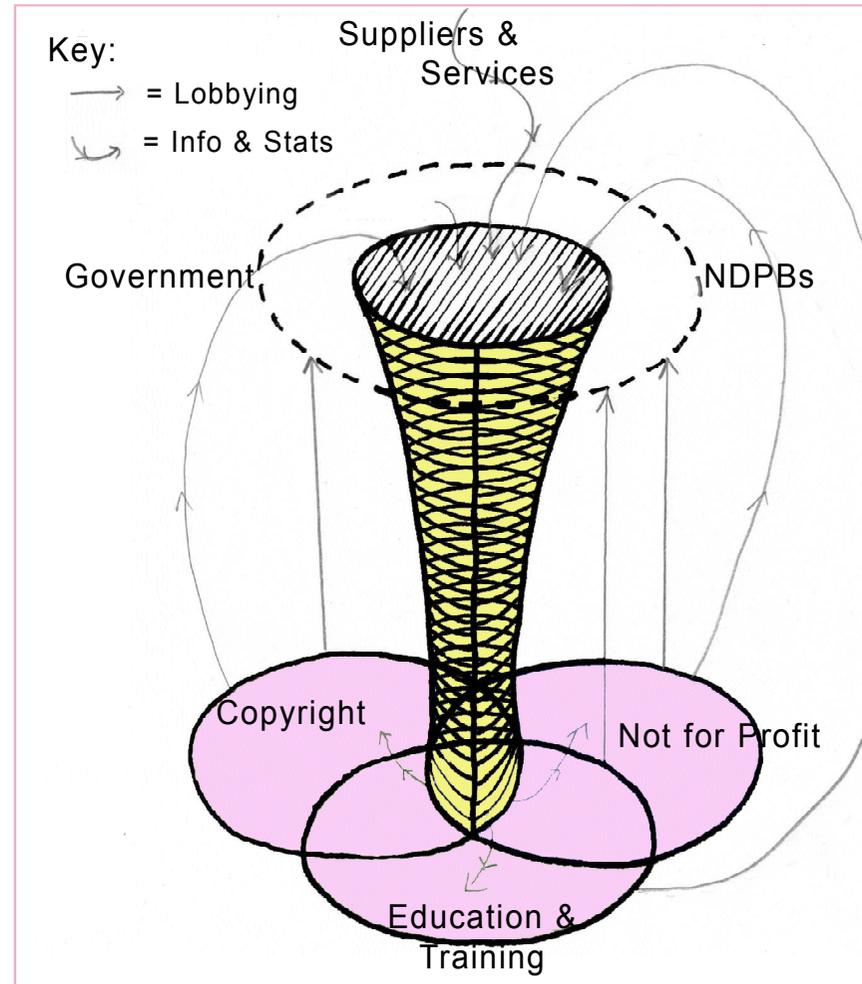
## *New Approaches - Concepts and Functions - 3 Pillars - Copyright, Not-for-Profit and Education & Training*

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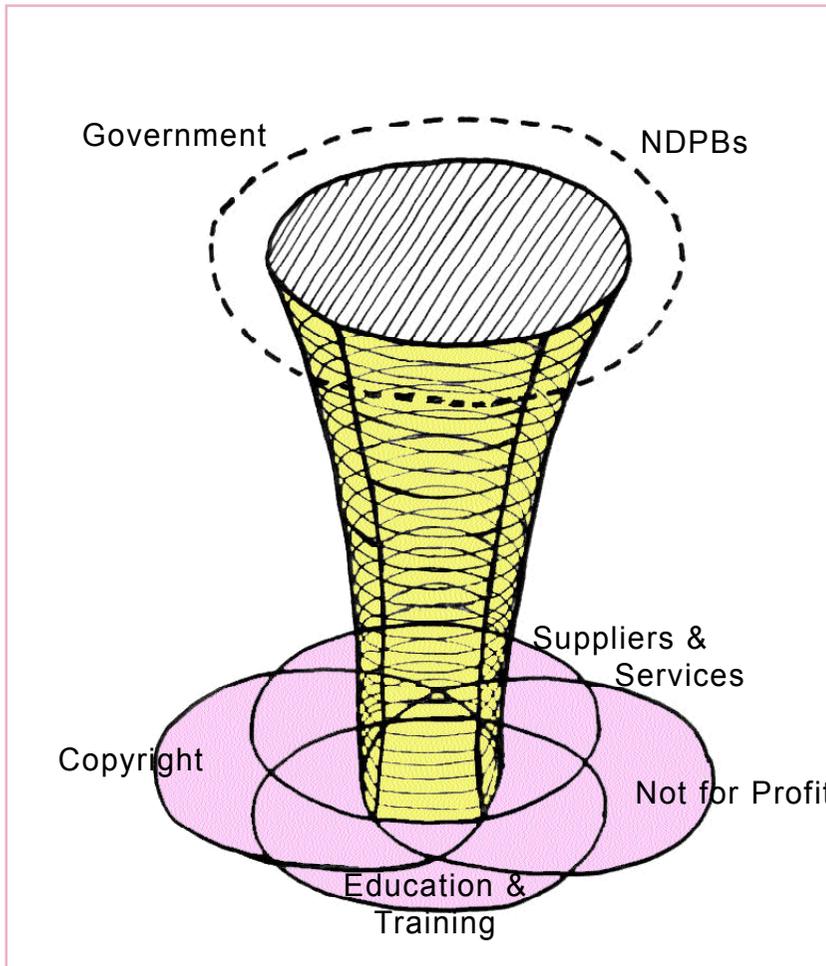
A new role for the NMC inevitably impacts upon the broader music sector. However, the NMC Executive Committee believes it would be impertinent and unwise to attempt to prescribe any actions or changes to the structures or functions of other administrative groupings.

We have to focus entirely upon defining what are the issues, projects and activities the NMC can usefully respond and contribute to that support and add value to the whole sector. Whilst it is tempting to delve into propositions of new hierarchies, inter-relationships and funding structures we must confine ourselves to consider what functions the NMC can reasonably expect to fulfil - including what we already do well and what new responsibilities we can undertake that are not currently provided for - yet with an eye to fitting-in with adjustments that may eventually take place around us.

We have toyed with many visual representations of how the various pillars and tiers might be re-arranged but it is a dangerous and unrewarding sport. One of the best visualisations of potential inter-relationships for the future music sector shows a funnel or conduit through which information circulates between umbrella (hitherto 3rd tier) groups, government and other bodies allowing open access to and from all with a sector body (funnel) simply facilitating and coordinating services and communication.



# *New Approaches - Concepts and Functions - 3 + 1 Pillars Including Suppliers and Services providers*



The funnel would be an equally useful analogy should an additional 'pillar' representing those commercial and representative bodies that facilitate all musical activity and yet fall outside 'Copyright,' 'Not-for-Profit' and 'E & T' categories.

This model acknowledges the role that suppliers and service providers play in the music community and recognises it not only as a necessary part of a commercial 'supply chain', but also as making an essential supporting contribution vital to the whole landscape of learning, performing and enjoying music, both professionally and as an amateur pastime.

Suppliers and service providers are already included in the music sector picture by government. A sector-wide policy in the training and skills environment requires the participation of 'employers', many of which are instrument and equipment manufacturers. These same companies already compete with the 'Copyright' sub-sector for the same funding in the Tradeshow Access Programme of export support.

The supplier and service industries have a symbiotic relationship with the entire music community and should participate on an equal footing.

### Change with Flexibility

Whilst the formal structure of the NMC has an intrinsic value, the functions it undertakes in the future should be driven more by the changing landscape of music sector activity than any perceived constraints imposed by its form. Many activities, such as cross-sector national consultations, research and development of 'not-for-profit' music bodies, establishment of a national statistics framework, developing the website or securing funding or liaising with similar overseas bodies can be undertaken without any adjustment to the existing NMC constitution and rules. The Three Year Plan first published in 2000 specifically sets out ambitions entirely consistent with current aims and objectives but the objectives proved unrealistic and in some respects, too rigid in their schedule of implementation.

Nonetheless, it is important to make a few changes to the rule structure to allow the broadest development of the NMC's activities without prejudicing or compromising the ways in which other 'pillar' umbrella groups might decide to develop themselves and to ensure we can respond in a formally mandated way to any challenges that might arise. *Appendix 4* shows the current constitution.

A large measure of flexibility is essential for a sector-wide organisation to grow and re-structure itself but our key concern is to set out a programme of possibilities for the NMC. Another key element to these changes is a mechanism to communicate and exchange information with the other umbrella groups. At first, we believe we can effect this by establishing a small group of 'Chairmen' (which in practice would be, say, three people from each umbrella group) who would meet regularly to establish parameters, define areas of activity and to share expectations and progress. This group will have no dedicated administration nor a direct mandate to 'decide' anything, existing solely as a communication conduit.

The NMC Executive has considered a range of specific directions and activities which the NMC could undertake dependent upon resources, funding and cross-sector support. Some of these cannot be adopted for certain until others have made their own considerations and agreement has been reached as to which group will undertake existing activities in the future. The NMC is capable of proceeding immediately with many new activities, adopting new directions as long as support and endorsement is forthcoming from its member organisations and the other umbrella bodies.

## *Co-operative Autonomy*

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The illustration (Page 16) seeks to show the first stage of a new set of relationships between the various sub-sectors, interest groups and umbrella bodies. Whereas the earlier illustrations focussed on memberships as reflected in subscriptions paid to umbrella groups, the new approach emphasises activities, issues and spheres of influence. It may materialise that the 'Copyright' focussed grouping determine not to have bespoke administration but instead to rely upon the resources they are able to allocate from within their own corporate structures.

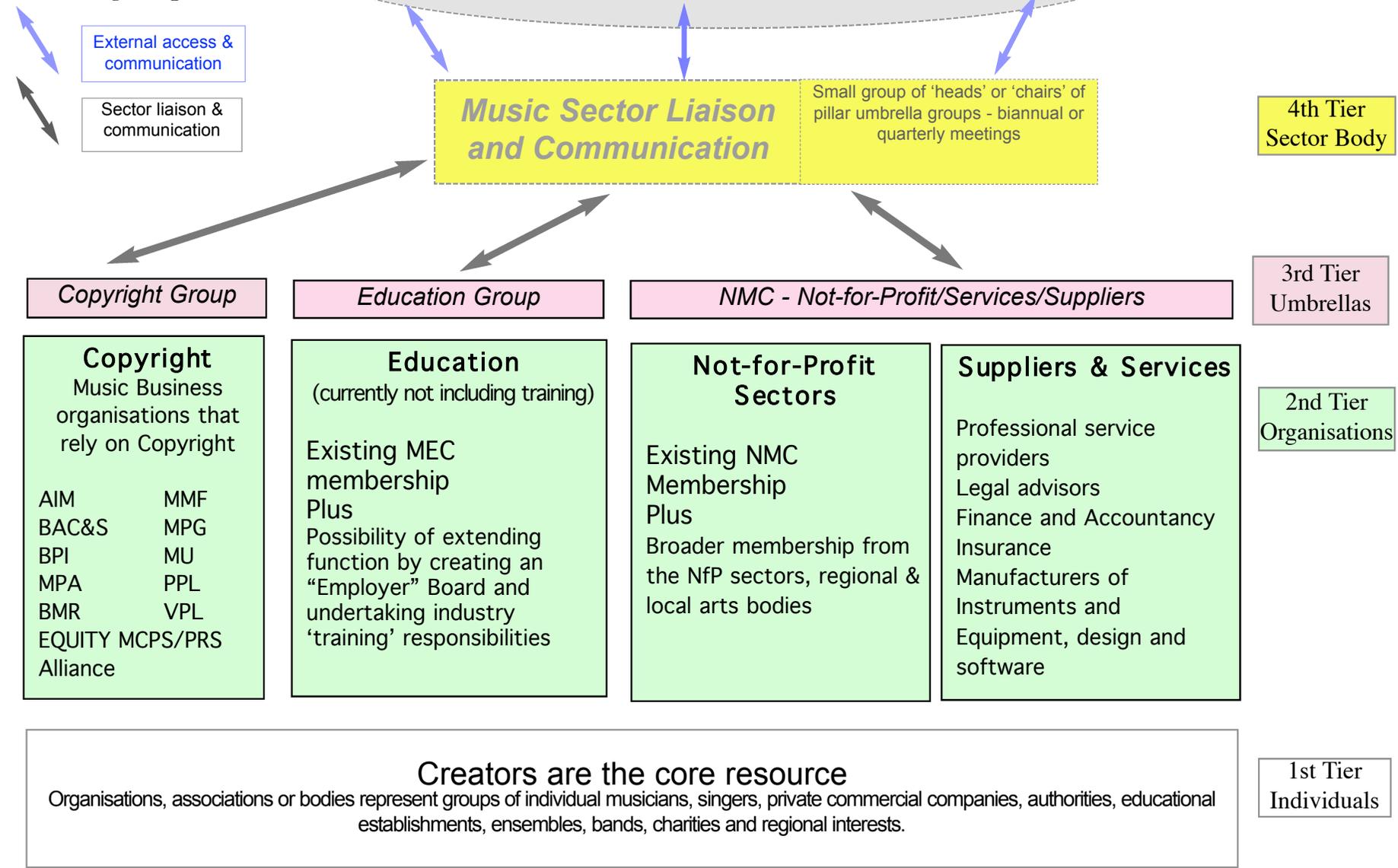
In contrast, the NMC will continue to require its own administration and may even need to expand its infrastructure. However, if it is to undertake standing cross-over tasks that impact on the whole sector, it will need to seek additional support from its membership and outside bodies as well as specific project-based funding as the need arises.

The MEC's development may also call for adjustment of responsibilities and funding. It would, for example, seem sensible to bring the educational experience within the MEC to bear upon the skills and training agendas in the broader industry whilst finding a way to satisfy the government's enthusiasm for 'employer-driven' training programmes.

The NMC's new position opens a number of doors to broader membership and inter-sector activity that will demand a great deal of attention. The *not-for-profit* sectors - a very broad and ill-defined church - have hitherto existed without the benefit and impetus provided by a dedicated umbrella body. New members taken from both the public and private sectors will require a persuasive package of benefits and services to invest in such a new allegiance. To this extent, the wholehearted support and endorsement of existing NMC members and of the other music sectors will be paramount to establishing the NMC's new credibility.

The NMC is unique amongst the existing bodies as already attracting a breadth of membership that embraces commercial, educational and not-for-profit interests and it is this membership foundation upon which it can build, providing support and services to other bodies. The NMC's position will also allow it to encourage more direct participation by the services industries - those who provide specialist professional services, such as insurance and legal advice or perhaps financial and tax expertise, or that manufacture instruments and equipment, or offer associated artistic skills in design, software or other commercial added value that are not principally concerned with the trade in copyright assets which the copyright group will be focussing on. Indeed, this group may become such a significant part of the 'umbrella' picture that it claims its own autonomy, however, in the first instance, the revised NMC is in a great position to establish a 'core' of 'sustaining members' whose resources can be used to support cross-sector activities undertaken to benefit the entire music community.

*Sector Memberships/  
Issue groups*



## *NMC - Not-for-Profit/Services/Suppliers*

Retaining the NMC's existing membership and status will be an important factor in its appeal to new members and supporters. The connection between the professional and commercial players and the non-commercial and amateur music communities is mutually attractive, recognising interdependence and providing mutual access. Such breadth of membership enables both standing and ad hoc cross-sector projects and facilitates communication and interaction at administrative levels.

### **Not-for-Profit Sectors Existing NMC Membership**

*Plus*

Broader membership from the NfP sectors, national, regional & local music bodies such as:

GMA - Gospel Music Association

NCA - National Campaign for the Arts

MILAP TRUST - South Asian Arts

NEMA – National Early Music Association

NEMIS – New Music in Scotland

MOBO Awards

TMSA – Traditional Music and Song Assoc

MMDA – Merseyside Music Development Agency

SAC – Scottish Arts Council

SAMA – Scottish Amateur Musicians Association

TMA – Theatre Managers Assoc

### **Suppliers & Services**

Professional service providers

- legal advisors
- finance and accountancy
- insurance/pension providers
- manufacturers of instruments
- manufacturers of stage equipment
- manufacturers of recording equipment
- artwork/design
- website designers/maintainers

Including such as:

PLASA, APRS, PSA, M IA

Clarion Events,

BEIRG, NAA (National Arenas Association,  
Agents' Association

### **Becoming a Focus for the 'Not-for-Profit' sector**

There is a shared recognition that the group of organisations that deals with an enormous range of musical activity without commerce as its prime motivation lacks a dedicated umbrella body. Which bodies might benefit from such an umbrella and whether and how an effective infrastructure might be achieved can only be assessed after broad and thorough consultation. However, the NMC does have the resources to start the process to make contact with existing bodies and to explore whether new groupings which have hitherto been reluctant to organise themselves can be persuaded to take advantage of benefits of being a part of a truly national body.

### **Developing Unrepresented Sectors**

This review has identified numerous areas of musical activity that remain unrepresented in the context of creating any kind of 'national' music infrastructure. Certainly, many have their own very effective, independent umbrella organisations and seem content to remain independent but there are also many that remain in blissful isolation, completely unconnected to information and networks that could prove very useful to them. The NMC could assume responsibility for accessing all UK music organisations, broadening the footprint towards establishing a more complete national network. One key area for attention is the variety of multi-national, ethnic music that often seems to shy away from forming representative organisations preferring more organic development. The NMC is ideally placed to encourage all those participating in the music community throughout the UK.

### **National and Regional Connections and Reward schemes**

The LEA Awards scheme has been the most consistently successful operation the NMC has delivered for many years. Its success, largely due to the organisational efforts and energy of inspired volunteers, is a fine example of a breadth in geographic reach being an essential attribute for a truly National body. However, such an arrangement is typical of under-resourced, part-time organisations and is bound, eventually, to create problems of succession.

The NMC may wish to develop other schemes in the context of its ambition to increase contact and communication with the regions and devolved authorities. To formalise the processes surrounding such schemes would be a very useful exercise. Responding to government's increasing enthusiasm for decentralisation of administration in many policy areas from exporting advice and support to training and skills, from health and safety regulations to arts funding, providing a central cross sector access point to information and networking would be extremely useful.

### **Sector Statistics, Collection, Collation, Analysis and Publication**

To provide a framework upon which regular and comprehensive statistics describing the fortunes and failings of every aspect of musical activity can be assessed is a task that the NMC has undertaken on an ad hoc basis in the past and is well placed to continue. Hitherto, the acquisition of statistics has been conducted as a series of 'one-off' exercises which, whilst useful for a short period, have failed to provide a continuum of empirical information that allows longer term comparisons to be made. On occasion, commercially sensitive information across the sub-sectors has been harder to acquire but the NMC's commercial neutrality puts it in a good position to set-up a regular (annual or biennial) data collection format that is easy to submit, sensitive to confidentiality and can be collated so as to provide a respected and usable tool for internal and external inquirers.

The NMC could treat establishing a statistical service as a special project and seek support from appropriate government institutions at the outset.

The service could include a website component allowing electronic responses to questionnaires by authorised personnel and external access to the latest figures for accredited journalists and other industry and governmental bodies.

In addition to commercial and value data, empirical changes in musical activities, trends in performance, education and training, distribution and global comparisons could be included. Once established, the process could be out-sourced in collaboration with a University or similar agency.

### **Cross-Sector Communication - Website Development**

Much of the frustration with the current informal relationships throughout the industry has been caused by lack of communication. The NMC's centrally based constituency and its political neutrality make it an appropriate candidate to provide a network of information to and from the other bodies as well as a contact point for enquiries from such as NDPBs, regional institutions and government departments.

A properly tended sectional website is an ideal mechanism to achieve controlled communication throughout the music community. Websites are no longer add-on accessories to organisations but rather core tools with which to supply services and benefits. Creating and maintaining a comprehensive and flexible NMC website facility should be undertaken by an experienced service provider with a commitment to at least daily renewal and 24/7 accessibility.

## Providing a Platform for Cross Sector Debate

Debating forums have proved a useful device for communicating views and providing an enabling mechanism for setting up focus groups and working parties. Whilst the excitement and adrenaline of inconclusive discussion can generate a good measure of frustration, the opportunity it affords to members to introduce topics and issues, to share experience and connections and to communicate developments should be a vital part of the sector networking process.

This function had been one of the facets of the MBF that was tolerated with mixed enthusiasm, however, a discursive mechanism where views can be openly expressed in general terms is ideally suited to the non-combative character of debate at the NMC. Providing a (say) biannual opportunity to introduce issues, discuss trends, catch-up on the progress of projects or to report results would provide an empowering contribution to the perception and practice of an holistic music community. One of the meetings could be an extended AGM to include seminars, key-note speakers, ministerial declamations and even an optional lunch whilst the other could develop a more debate-like character allowing issues to be introduced for further consideration by working groups.

An open, discursive arena might also serve as a port of first contact for 2nd Tier organisations wishing to seek advice and support and to inform the broader community as to their plans and actions. Such a mechanism could not only direct issues and projects to the most effective working groups for informed consideration but prevent duplication of effort and resources. It would also protect those focussed on their own issues from being distracted from their own concerns.

## Peripatetic Biennial National Music Conference/Symposium

The NMC has a duty to reflect the UK-wide nature of its remit and title and a responsibility to challenge the usual perception of music, or at least the core music business, as being South-East or London-centric. Working with RDAs, local and regional and municipal centres, the NMC could develop a regular branded event away from the usual vicinities which includes activities and interests of the broadest nature and by the broadest range of participants.

### Self Preservation, Interdependence

Keeping the NMC going cannot be a prime goal for this review. More important is finding a way to provide for the functions and services which are needed by the sector and which are not otherwise provided for elsewhere. However, as mentioned above, irrespective of what it can do or does in the future, the NMC is a very well established and respected baby that shouldn't be swilled away with the bath water of indifference. Our task is to find a way to re-deploy our existing knowledge and resources to offer a more coherent path that serves every aspect of the role that music plays in society without compromising the vitality of particular interest groups. The current NMC membership will need to be consulted on any proposed changes of emphasis in its future activities, especially since a key task will be to open and extend membership to include a broader spectrum of the not-for-profit sector and the service providers.

We cannot afford to lose momentum in making our own changes whilst not forgetting that in order to be able to afford to exist at all we are largely in the hands of a few of the very 2nd Tier organisations with which we share the landscape. Whatever proposals we might agree will require to be endorsed and heartily supported by our colleague members. It could be that those with fundamentally different interests are more inclined to allocate their resources on a narrower basis.

The NMC needs to deliver a concrete, realistic and viable statement of its intentions to its own (and other) constituencies sufficient to inspire them and the whole music community to encourage and trust us to maintain the services we have historically provided and to attain, for their benefit, new and uncharted goals.

## *Continuing Support and New Funding*

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The NMC has relied upon its membership subscriptions, special contributions and ad hoc project funding to implement its administration and activities. Various government departments have contributed to specific projects and additional resources have been provided via the pro bono contributions of members' representatives. The generosity of key members has also provided office facilities, free photocopying and access to their own infrastructures at no cost to the Council. However, despite all these contributors, the NMC has been boxing way above its weight and will struggle to deliver more without additional funding. This comes at a time when the NMC has a number of options it can consider.

### Subscription Rates

Raising subscription rates, even by a significant amount, would not realise sufficient increment in revenue to allow much in the way of increased activity. However, there is room to review the level and basis of general subscriptions so that new categories might be introduced.

### New Categories of Membership - Membership Drives

Membership drives to raise funds rarely succeed unless there are significant, genuine, unique benefits to justify a new 'marketing spend' by a subscribing organisation. The introduction of a Suppliers & Service Provider's 'Corporate' or 'Sustaining' membership has precedents throughout the industry. For manufacturers, the NMC's constituencies represent the lion's share of their entire market and direct access to it is an extraordinarily valuable resource. It can also be very rewarding to be represented as a part of generic sector rather than merely a commercially interested party. Government consultations often respond in a much more sympathetic way to the views of those unconnected to a profit margin.

Association with and access to the non-commercial communities is similarly valuable to the 'copyright' focussed groups within the music community. Every pillar, tier and sector throughout the creative industries relies upon the talent of individual creators to supply its raw material. Talent and creativity are nebulous assets that fuel the 'creative economies' and require nurturing long before they show the remotest sign of possibly becoming commercial prospects and products. It should be incumbent upon the commercial participants in the entire sector to ensure that their support and investment in developing talent starts in homes and schools, continues through tertiary education and training and is applied with equal energy throughout the nations and regions, encouraging diversity in every musical genre and ethnic speciality. The NMC is an ideal vehicle through which to make this investment.

### Government - Developing a Supportive Relationship

The organisational challenges that have thwarted the development of music business / government relationships in recent years still resonate with frustration. But whilst many music organisations have their own bilateral relationships with individuals and departments, there is still a vacancy in the role of a '*Music Council*'.

The NMC can make no claim to fill that but it can already deliver a reliable infrastructure that offers communication to and from the broadest musical constituency. This current facility and any augmented roles that the NMC might be able to develop may well appeal to government departments to an extent that justifies project or even general funding assistance. A growing osmotic relationship would allow closer ties while avoiding any tectonic shift in the autonomy the music business has always cherished. The fear that strings of influence would inevitably attach themselves by virtue of the necessary accountability associated with receipt of the public's money would be minimised and constrained by constant review ensuring that standards of effectiveness are maintained.

### Starting the Process

The 2007 AGM marks a turning point for the National Music Council. If its members approve pursuing change along the lines set out in this review, the processes of consultation and adjustment can begin. There are some issues that will need immediate attention to rectify gaps in responsibilities that have opened up over the last year and longer and the feasibility of creating a new 'offer' that is attractive to the 'Not-for-Profit' and the supplier and service providing sub-sectors examined, agreed and put in place. The AGM will begin consideration of the need for changes to the constitution with a view to adoption at a subsequent EGM.

The NMC must change and the Executive believes that the conclusions arrived at in this review can form the basis of fluid and gradual progress that will help the music community as a whole and consolidate the value of music to the economy, its influence on the education and skills development in the nation and the growth and enjoyment it brings to everyone.

**Appendix 1**  
**Complete Membership of the Music Business Forum**  
**as at 14/7/07**

AIM	Association of Independent Music	©
APRS	Association of Professional Recording Services	
BAC&S	British Academy of Composers and Songwriters	©
BPI	British Phonographic Industries	©
MPA	Music Publishers' Association	©
BMR	British Music Rights	©
CM	Community Music	
EQUITY	British Actors' Equity	
ERA	Entertainment Retailers Association (formerly BARD)	
MCPS/PRS Alliance	Mechanical Copyright Protection Society/Performing Right Society	©
MEC	Music Education Council	
MIA	Music Industries Association	
MMF	Music Managers' Forum	©
MPG	Music Producers' Guild	©
MU	Musicians' Union	©
NMC	National Music Council	
PPL	Phonographic Performance Limited	©
Sound Connections	(London music training)	
VPL	Video Performance Limited	©

(19)

*Attendees:* EMI, DCMS, CCS, Music Manifesto, Live Music Forum

**Appendix 2**  
**Complete Membership of the NMC as at**  
**15/7/07**

<b>AIM</b>	Association of Independent Music
<b>ABO</b>	Association of British Orchestras
<b>APRS</b>	Association of Professional Recording Services
<b>BAC&amp;S</b>	British Academy of Composers and Songwriters
<b>BMIC</b>	British Music Information Centre
<b>BMR</b>	British Music Rights
<b>BPI</b>	British Phonographic Industries
<b>Classic FM</b>	
<b>CPA</b>	Concert Promoters Association
<b>ERA</b>	Entertainment Retailers' Association
<b>FMS</b>	Federation of Music Services
<b>Generator</b>	Music development agency for the NorthEast
<b>Folk Arts England</b>	
<b>IAML UK &amp; IRL</b>	Libraries, Arcives and Documentation
<b>IAMA</b>	International Artists Managers' Association
<b>Jazz Services</b>	
<b>LGA</b>	Local Government Association
<b>Making Music</b>	(formerly National Federation of Music Societies)

<b>MCPS/PRS Alliance</b>	Mechanical Copyright Protection Society/Performing Right Society
<b>MEC</b>	Music Education Council
<b>MIA</b>	Music Industries Association
<b>MMF</b>	Music Managers' Forum
<b>MPA</b>	Music Publishers' Association
<b>MU</b>	Musicians Union
<b>Orchestras Live</b>	formerly Eastern Orchestral Board
<b>PPL</b>	Phonographic Performance Limited
<b>PRS Foundation</b>	
<b>PSA</b>	Production Services Association
<b>Sound Connections</b>	(Support and development for Music Trainers)
<b>Sound Sense</b>	(development agency for community music)
<b>SPNM</b>	(New music information provider)
<b>Trinity College London</b>	
<i><b>Attendees:</b></i>	
<b>ACE</b>	Arts Council of England
<b>British Council</b>	FCO cultural branch
<b>Visiting Arts</b>	strengthening intercultural understanding betweenUK devolved authorities

## Complete Membership of the Music Education Council (as at 20/6/07)

PLASA	Professional Lighting and Sound Association	Enfield Arts Support Serv	
CMA	Country Music Association	European String Teachers Association	
ERA	Educational Recording Agency	FMS	Federation of Music Services
BCC	British Copyright Council	Gallions Primary School	
CRA	Creative Rights Alliance	Gloucestershire Mus Serv	
MOBO Awards	Music of Black Origin	Goldsmiths College DCCE	
TMA	Theatre Managers Assoc	Greater Gwent Music Service	
WIM	Women in Music	Guildhall School of Music & Drama	
GMA	Gospel Music Association	Hal Leonard Europe	(Printed music publisher)
SMA	Schools Music Assoc	Havering Music School	
MCMN	Manchester City Music network	Herts LEA	
MMDA	Merseyside Music Development Agency	Hillingdon Mus Serv	
SAC	Scottish Arts Council	Huddersfield Univ	
WMF	Welsh Music Foundation	ISM	Incorporated Society of Musicians
TMSA	Traditional Music and Song Association	IOE	Institute of Education
SAMA	Scottish Amateur Musicians Assoc	Jazz Services	
SAME	Scottish Association for Music Education	John Hornby Skewes	(Manufacturer)
NEMIS	New Music in Scotland	Kingston Music & Arts Service	
NEMA	National Early Music Assoc	LSC	Learning and Skills Council
University of Cardiff		Leeds College of Music	
CBSO	City of Birmingham Symphony Orchestra	Tower Hamlets	(London Borough)
University of Central England		London Coll of Music & Media	
CYM	Centre for Young Musicians	Luton Music Service	
Chethams School of Music		Making Music	(formerly National Federation of Music Societies)
Choir Schools Assoc		Manchester Music Service	
Cippenham Junior School		Masterclass Music Ch Trust	
City Music School		Masterclass Media Foundation	(Musician and teacher archive)
City of Edinburgh Council		Merton Music Foundation	(Organises music programmes)
City of Nottingham Ed Mus		Middlesex Univ	
Colourstrings Int Ltd	(music kindergarten equipment manuf'urer)	Milap Festival Trust	(South Asians Arts promoter)
Community Music East	(workshop programme organisers from Norwich)	Milton Keynes Music Service	
Cornwall Music Service		Music Masters & Mistresses Association	(Music teachers)
Curwen Institute	(Inventor of Tonic Sol-Fa)	Music for Youth	(Supports Education programmes)
Dalcroze Society	(Eurhythmic teaching Org.)	MIA	Music Industries Association
Dartington College		Music Publishers Association	
Devon Curriculum Services		MBF	Musicians Benevolent Fund
East Sussex LEA		MU	Musicians' Union
		NAME	National Association of Music Educators

Appendix 3 - MEC Membership continued

National Association of Youth Orchestras  
 National College of Music  
 National Youth Choir of Scotland  
 NYO National Youth Orchestra  
 Newcastle College  
 Norfolk Ed Music Service  
 NE Lincs Mus & Perf Arts  
 N Somerset Music Services  
 Northampton School for Girls  
 Northants Music Service  
 Oaks Park School  
 Open Univ  
 Orff Society (Courses for primary and KS3 Teachers)  
 Out of the Ark Music (Resources for primary schools)  
 Oxford Brooks Univ  
 OUP  
 Oxfordshire County Mus Serv  
 Paul Hamlyn (independent grant-giving organisation)  
 PRS Performing Right Society  
 Real Voices (Schools ICT advisor)  
 Redbridge Music Service  
 Rotherham School Music Service  
 Roy Terry Ed Consultancy  
 Royal Academy of Music  
 Royal Borough of Kensington & Chelsea  
 Royal College of Music  
 Royal Northern College of Music  
 Royal Opera House  
 Royal Welsh College of Music & Drama  
 St Martins College  
 Salford Music & Performance Arts  
 Schott Music (Sheet Music Publisher)  
 Sefton Music Support Service (North West music teaching advisor)  
 Sibelius Software (Score writing software manufacturer)  
 Schools Music Association (Music teacher network)  
 Somerset Music (Somerset county music service)

Sound Connections (Support and development for Music Trainers)  
 SPNM (New music information provider)  
 Staffs County Music Service  
 Stamford Endowed Schools  
 Stentor Music (Acoustic instrument manufacturer)  
 Suffolk LEA  
 Sunderland Univ  
 Surrey County Arts  
 Tees Valley Music Service  
 The BRIT School British Recording Industry Trust  
 Da Capo Foundation (dynamic music education programme)  
 The Guitar Institute (tuition in contemporary music and performance)  
 The Purcell School  
 Royal College of Organists  
 SAGE Gateshead (centre for musical education and performance)  
 Voices Foundation (Transforming children through singing)  
 Trinity College London  
 Trinity College of Music  
 Univ of Ulster  
 Univ College Winchester  
 Univ of Aberdeen  
 Univ of Cambridge  
 Univ of Edinburgh  
 Univ of Surrey  
 Univ of Wolverhampton  
 Victoria College of Music  
 Vox Academy  
 Wandsworth Music Service  
 Wells (Local Authority)  
 West Sussex Music Serv  
 Wiltshire Music Service  
 Yamaha Kemble (Instrument manufacturers)  
 Youth Music (promotion and advice on music making opportunities)  
 RSAMD Royal Scottish Academy of Music and Drama  
 Tribe of Doris (intercultural music awareness)  
 Kent Music (fosters community music education)  
 SO Centre (holistic approach to arts training)  
 SSAT (support for secondary school admission tests)

## Appendix 4

### **NATIONAL MUSIC COUNCIL - Existing CONSTITUTION as at September 2007**

#### **1. NAME**

The Name of this organisation shall be The National Music Council of the United Kingdom.

#### **2. HEADQUARTERS**

The Headquarters of this Council shall be in London, unless the Council decide on another place.

#### **3. AIMS**

- a. to promote and assist in the advancement of musical education as far as such promotion and assistance shall be of a charitable nature, to raise the artistic taste of the country, and to foster and increase the appreciation and understanding of the art of music in all its forms;
- b. to carry out research activities regarding music and its place in the national life of the United Kingdom;
- c. to represent the United Kingdom as the British Section of the International Music Council and to appoint representatives to the International Music Council;
- d. to carry out in the United Kingdom such aims of the International Music Council as may be approved by the National Music Council;
- e. to arrange conferences, whether on a regional or national basis, for the discussion of problems affecting Britain's musical life;

- f. to encourage at every level the practice, performance and appreciation of music;
- g. to foster and develop music education;
- h. to publish all such literature as the executive may think fit;
- i. to undertake such projects and enter into such engagements that will assist in the fulfilment of all or any of the aforementioned aims.

#### **4. MEMBERSHIP**

##### **a. Group Members**

The Council may accept as group members organisations dedicated to the aims and continuance of the Council, and such groups shall be representatives of every aspect of music, professional and amateur, creative, concert-giving, recording, the manufacture and distribution of musical instruments, the publishing of music and all kindred activities.

##### **b. Honorary Members**

The Council may offer honorary membership to persons who have rendered distinguished service to the cause of music.

##### **c. Associate Membership**

Associate membership shall be open to those individuals or associations not directly connected with music, but having an interest and who have helped or are willing to help the work of the Council

## **5. FEES**

### **a. Group Members**

Each Group, as a condition of membership, shall make an annual contribution to the funds of the Council, of such amount as shall be determined between the Council and the Group - the agreed contribution shall be paid before the end of the financial year and in the event of the group failing to make its agreed contribution before the end of the financial year, it shall automatically cease to be in membership, but shall be liable for arrears.

### **b. Honorary Members**

These shall be members without fees.

### **c. Associate Members**

The contribution of Associate Members to the funds of the Council shall be determined by the Executive.

## **6. AUTHORITY AND EXECUTIVE POWERS**

a. The final authority of the Council in all matters, except as otherwise stated in the Constitution, is the Council in Annual Meeting, or in a General Meeting convened by a demand in writing from one third of all the Group Members of the Council.

### **b. Council**

Each group shall elect a representative or representatives to attend Council meetings, but not more than three representatives may attend on behalf of each Group. Each Group shall be entitled to cast one vote. The Council shall appoint a President and other such officers as it deems fit who shall hold office for three years. At meetings of the Council FIVE shall form a quorum.

### **c. Executive**

The Annual Meeting of the Council shall elect by postal ballot annually a Chairman, Deputy-Chairman and Honorary-Treasurer together with a maximum of eight members to the Executive Committee, from those members who have indicated their willingness to stand, and these shall form the Executive Committee. Four of the eight shall be representatives of MCPS, PRS, the MU and the BPI, during the period of their funding to the National Music Council. The Executive Committee shall have the power to co-opt other members who shall become members of the Executive Committee without voting rights and who may be co-opted whether or not they are members of the Council. Seven days notice shall be given of the meetings of the Executive Committee which shall meet at least four times a year. At meetings of the Executive Committee FIVE shall form a quorum.

### **d. Administrator**

The Administrator shall be the Chief Officer and shall be appointed by the Executive Committee and be responsible to the Executive Committee for the carrying out the work of the Council and the conditions of his appointment shall be determined by the Executive Committee.

## **7. AMENDMENT OF AIMS AND CONSTITUTION**

Proposals to change the Aims and Constitution of the Council shall be made formally in writing at least three months before the Annual General Meeting. Amendments to the Aims and Constitution shall be effective only then they are passed by a two-thirds majority of those present and voting.

**8. VOTING**

At meetings of the Council each Group shall be entitled to cast one vote although it should be open to groups to send more than one representative. Except as in Article 7, decisions shall be taken on a majority vote.

**9. FINANCE**

The financial year of the Council shall be from April 1 - March 31 of the following year, unless otherwise decided by the Council. The Executive Committee shall determine ways and means of the Council and shall be responsible for seeing that proper books of accounts are kept and shall submit to the Annual General Meeting a Balance Sheet of Income and Expenditure. Auditors, whether honorary or otherwise, shall be appointed by the Executive.

**10. SUB-COMMITTEES**

The Executive Committee shall have the power to appoint such Sub-Committees as it deems necessary.

**11. WINDING UP**

In the event of the Council deciding to wind up its affairs and determining to terminate its existence, all monies and properties possessed by the Council shall be given to another organisation whose aims are as close to those of the Council as possible.

As approved at the Annual General Meeting on Thursday 11 July 1996.

**GLOSSARY OF TERMS**

**ABCD** – Association of British Choral Directors  
**AIM** – Association of Independent Music  
**APRS** – Association of Professional Recording Services  
**BACS** – British Academy of Composers and Songwriters  
**BCC** – British Copyright Council  
**BEIRG** – British Entertainment Industry Radio Group  
**BMR** – British Music Rights  
**BPI** - British recorded music industry  
**CCS** – Creative and Cultural Skills (Sector Skills Council)  
**DCMS** – Department for Culture, Media and Sport  
**DCSF** – Department for Children, Schools and Families  
(formerly DfES - Department for Education and Skills)  
**DTI** – Department of Trade and Industry (now Department for Business, Enterprise and Regulatory Reform)  
**E & T** – Education and Training  
**ERA** – Entertainment Retailers Association  
**GTC** – General Teaching Council  
**IMC** – International Music Council  
**MBF** – Music Business Forum  
**MCPS** – Mechanical Copyright Protection Society  
**MEC** – Music Education Council  
**MEG** – Music Exports Group  
**MIA** – Music Industries Association  
**NCA** – National Campaign for the Arts  
**NDPB** – Non-Departmental Public Body  
**NMC** – National Music Council  
**PPL** – Phonographic Performance Limited  
**PLASA** – Professional Lighting and Sound Association  
**PRS** – Performing Right Society  
**PSA** – Production Services Association  
**QCA** – Qualifications Curriculum Authority  
**RDA** – Regional Development Agency  
**SOLT / TMA** – Society of London Theatre / Theatrical Management Association

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