

**Department for Culture Media and Sport (DCMS)
Music Exports Group
At UKTI 22 May 2007**

Attendees

Chair

Doug D'Arcy - Songlines

Guests

Peter Jenner - Sincere Management

Nici Butchart - MCPS-PRS

Crispin Parry - London Underground

Michael Clewley - Visit Britain

Henry Little - Arts Council England (ACE)

Elliot Ruben – Erk! Media

Ben Jones – Musicians Union

Richard Mollet - BPI

Atholl Swainston-Harrison (International Artist Managers' Association (IAMA)

Max Bloom – Concept Music

Valerie Synmoie – ACE

Pete Fulwell – The Music Development Agency

Gary McClarnan -MMF

Claire Whitaker – Serious

Joe Paice – Jazz Services

Government Representatives:

Andrew Thomas - DCMS

Marianne Siponmaa - DCMS

Fiona Gallagher – DCMS

Alison Molloy - DCMS

Gillian Baker – UK Trade and Investment (UKTI)

Philippa McEvoy - UKTI

Phil Patterson - UKTI Export Promoter

Emma Hill – UKTI

1. Priority territories and events - LDA investment fund

The LDA was unable to attend the meeting but Phil Patterson gave a brief background on LDA's investment fund which the Chair said sought to fill the gaps in international support. The Chair suggested that MEG should find out who at the LDA was leading on this work in Wendy Wyatt's absence and if any documents were available for them to be attached to these minutes.

Andy Thomas asked if other similar work was happening in other regions and how this example could be used to encourage similar funds. Phil Patterson said that the NWRDA was working on a similar project. The Chair suggested that NWRDA should be invited to the next meeting and then MEG should consider how to bring in other RDAs.

Action

Crispin Parry to contact LDA to find out who is leading on Investment Fund and to try and ensure MEG is closely involved in any more development.

To invite Iain Bennett to present the NWRDA fund at the next meeting

2. UKTI International Strategy

In Clare Williamson's absence Gillian Baker updated the group on UKTI's international strategy. She said the strategy 'Prosperity in a changing world' was launched last year and was endorsed by Treasury, Foreign and Commonwealth Office and the Department for Trade and Industry.

Gillian said there was a need for an integrated trade and investment marketing strategy for UK's creative industries. This was expected to be launched before the Creative Economy Programme's (CEP) Green Paper and would be informing the international part of it.

Circus, a brand engagement consultancy, had been commissioned to draw up the draft strategy and to provide analyses and a summary of its consultation. One of Circus's main findings had been the need to establish closer partnerships with organisations such as Visit Britain (VB), Arts Council England (ACE), British Council (BC) and regional industry specialists. The strategy's framework and the identity were expected to be launched early July (NB: now most likely to be third week of July).

The Chair asked the Secretariat to add the CEP to the next agenda. He also asked for a small MEG group to meet to discuss the international strand of the Green Paper following publication and to draft a response during the three month consultation period.

The Chair raised the importance of ensuring the effectiveness of missions and how UKTI would be monitoring them. Gillian said UKTI economists were currently talking to the Foreign Office about how to assess reputations. There would be a 2 month piece of work to scope reputations and then a further research project. Next year would be a bench mark from which progress would be measured regularly.

Michael Clewley then noted how VB was now engaged in looking into all the opportunities that the Olympics would be providing for promoting Britain. Andy Thomas said that a DCMS contact on Cultural Olympiad could attend a future MEG.

Action

Secretariat to invite DCMS's an official dealing with the CEP to the next meeting and a DCMS Cultural Olympiad official to a future meeting.

3. Arts Council England (ACE) International Strategy

Valerie Synmoie presented the group with a leaflet about ACE's international strategy and gave a short update.

She explained the Strategy had three key policy objectives: how to build knowledge; how to increase ACE's profile internationally; and how to support artists who have international aspirations.

ACE was trying to ensure these objectives were fulfilled by establishing staff awareness and contracting international policy and information services. It was also hosting national and regional audits and having a series of debates. In addition, ACE was strengthening its partnerships with bodies such as UKTI, British Council (BC) and DCMS, and writing its 2008

onwards strategy. It was keen to have a stronger external impact and to have focus on diversity and Olympics.

The Chair queried whether there was a possibility of some of the work overlapping with the BC. Valerie explained that BC was more about public diplomacy whereas ACE concentrated on artist development.

Claire Whitaker then also explained how BC took country partnerships into account and that it was good that ACE was now looking into them. She also volunteered assistance, if needed, as organisations such as Serious had not been involved as much as they should have been to date.

The Chair asked about accessing funding from Europe. Valerie explained that this was possible but an in-depth awareness of the technicalities of the applications was lacking. Claire then suggested that the right level of advice on European funding was not available, even from the European Music Office and EUCLID.

It was suggested that ACE's consultant Jeffrey Brown should be invited to the next MEG meeting. This would enable the Group to inform him about the problems people were experiencing and encourage everyone to work together to solve them.

Gary McLarnan asked if there was a way that ACE measured success and failure. Valerie responded that this was difficult to do especially in the short term, but that ACE was starting to quantify strategies to enable some level of assessment to take place.

Peter Jenner also thought ACE should provide more support and funding for projects that were more likely to be successful, especially commercial ones. He also thought a soft loan scheme should be available for artists.

The Chair then summarised that with the development of the various strategies for music from ACE, BC and UKTI it was important that a strategic approach was now taken to reducing duplication and ensuring better direction of resources from all the partners, including both commercial and government (including RDAs and Music Development Agencies). Gillian Baker said that this was an important objective behind the development of the International Marketing Strategy for the Creative Industries – we must all work smarter. The Chair said it was crucial to have the BC at the MEG and for all partners to make efforts to ensure the commercial and cultural were not working in isolation.

Andy Thomas said DCMS was encouraged by all the partnerships that were developing and that this was happening at a good time with the UKTI strategy looking at partnerships and resources and informing the international strand of the CEP.

Pete Fullwell added that ACE was in partnership with PRSF and UKTI in the British Music Abroad scheme - leading on to the next agenda item.

Action

MEG to feed into CEP international strand to ensure a strategic approach to exports.

Chair to invite Cathy Graham at BC to the next MEG, as well as an official form the BC's Creative Industries Unit.

4. Update on the ACE/PRS/UKTI showcase support scheme.

Ben Lane handed out an interim summary report on the scheme. This provided the background and listed different showcases that were eligible for applications.

Ben confirmed that the scheme worked well and gave examples of success stories that had resulted from South by South West (SxSW). They were keen to run it again next year and discussions were already taking place with Philip Butterworth from ACE.

Ben emphasised how vital the additional support from UKTI had been (which supplemented the investment already made by Arts Council) and encouraged members to consider investing in this scheme as well.

The Chair queried the cost of the scheme and wondered if there was need for a calculation to be done on the private investment in showcasing for individual artists and acts. This could perhaps help when asking for greater financial input from ACE.

Phil Patterson noted that this was a great example of where ACE could see results from its investment and was encouraged that ACE would also be involved with WOMEX this year.

Henry Little agreed that this was a great example of how the mindset and culture at ACE was changing and how it was becoming increasingly committed in working in partnerships with different organisations.

Claire Whitaker also said that the scheme was good, but thought there should be more work done on development plans for artists post-showcasing.

Philippa McEvoy mentioned that UKTI's involvement in the scheme had enabled it to forge meaningful relationships with the labels and managers of the showcasing artists, and that these relationships were helping both the companies and the artists with post-showcase development.

Henry Little concluded by updating MEG on the work ACE was doing in the classical music sector. There was a launch mission statement for the eight symphony orchestras and on what the sector would like to achieve in the next ten years. Atholl Swainston-Harrison also mentioned a scheme for British orchestras in China, and Henry said he would be better equipped to inform the members on this at the next meeting.

Action

Action

MEG web pages to have a link to ACE and PRS sites that promote the scheme.

5. IP/CEG template

IFPI and BPI were working on the templates that would provide Ministers and other Government Officials with background on IP and piracy issues in particular countries. China and India were identified as the countries on which information should be provided first. Russia and Brazil might then follow. The members were keen to be able to access the documents and it was agreed that restricted versions could be provided, possible through MEG website.

6. Jazz – including IAJE

Joe Paice from Jazz Services informed MEG that it had received a grant from ACE for the International Association of Jazz Education in Toronto, in 2008.

Henry noted that this was another great example of ACE building on partnerships and was encouraged that, by evaluating the success of the scheme, there would be more opportunities for funding in the future.

Claire Whitaker was interested to know what the long term strategy for IAJE was, and recommended monitoring their presence in Toronto. She also noted that UK jazz sector was seriously under-represented at key European events and that it was crucial for jazz to be represented at events such as Midem where the lack of UK representation at the European Jazz event was holding back the sector.

7. The Music Portal Project

Elliot Reuben provided background on the music portal report commissioned by UKTI. He had interviewed a wide cross sector of the industry and had prepared two separate reports on his findings. One was about the need for selling British Music abroad via the web, and the other one was general advice on portals.

His conclusion after researching different portal types was that any such website would need to be within public sector style remit in order to secure some Government funding. However, it would need to be privately operated.

He also noted how many of the interviewees had thought that the idea was great but weren't prepared to invest in it.

Gillian Baker summarised that they had been asked to look into the feasibility of setting up a music portal because of interest from the sector. However, legal aspects and industry's unwillingness to invest in it meant that it could not be taken further by UKTI. Elliot had been asked to look at options that partners may be able to buy into.

The Chair then suggested that the proposal should now go into public domain to see if anyone is interested in it. MEG thanked Elliot for his hard work.

Action

Elliot Reuben's paper to be circulated to MEG
Further ideas and comments from members to be fed through to UKTI

8. US strategy

Crispin Parry explained that the US sub-group had now completed the mapping exercise and would now forward this to the Secretariat to circulate with the minutes.

Phil Patterson reported on progress with the Starbucks initiative. A compilation had now been developed of UK acts on the Starbucks label with full licensing agreements and distribution. Andy Thomas asked whether Starbucks might consider getting involved in showcasing, and Phil Patterson confirmed that this might be a logical move for them in the future.

Action

Crispin Parry to provide the Secretariat with the results of the mapping exercise so they could be circulated with the minutes