

Sunderland

Music in the City

**A five year strategy for music – working towards
recognition as a Music City**

B **briandebrnam**



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1. Introduction

In March 2008 Brian Debnam Ltd was commissioned by Sunderland City Council to undertake a process of consultation with the local and regional music community, local authorities and regional agencies in order to develop a strategy for music.

The brief asked the consultants to examine whether Sunderland could claim the title of a 'Music City'; either now or at some point in the future.

During March, April and May 2008 the consultancy team of Brian Debnam and Craig Wilson, supported by practice Administrator Jenny Dewar, undertook extensive one-to-one consultancy interviews with representatives of Sunderland's music community, officers and councillors from Sunderland City Council and other North East local authorities and officers from regional economic development and music agencies.

The work of the consultants has been supported by fortnightly meetings with a steering group that has comprised Zoe Channing, Jessica Bell, Peter Brewis, Steven Auster, Sean Taylor and Kari Vickers.

Desk research was undertaken to determine the nature of cities that were publicly acknowledged to have a 'Music City' status. Further research was undertaken into music provision in Portsmouth, Southampton, Nottingham and Hull; cities with similar geographic or demographic characteristics.

Further public consultation was held at the Stadium of Light on May 19th 2008 where preliminary findings of the research were shared with over 50 attendees, and discussions held on the opportunities for key initiatives

This report presents our research and the conclusions we have drawn including a five year strategy for the development of music in Sunderland.

We would like to thank all the people that have generously contributed their time, passion and commitment to this project.

Brian Debnam
Brian Debnam Ltd
June 2008

2. Background and Brief

Sunderland is the largest city by population (280,000) in North East England and is the only city by the sea. Sunderland City Council has strong aspirations and values and is committed to providing the economic, social and physical infrastructure required to retain and attract residents, students, investors and visitors to the city.

Sunderland City Council's vision is to ensure **'Sunderland will be a prosperous city - a desirable, safe and healthy place to live, work, learn and visit; where all people can reach their full potential'**.

Sunderland's vision for the future is underpinned by the brand values of:

- Life-enhancing – delivering positive and renewed benefits for our current and future citizens;
- Smart – utilising the knowledge economy and technology to deliver smarter and more sustainable ways of doing things; and
- Balanced – creating a city where quality of life and quality of environment are paramount.

To achieve this, the council works within a set of core values:

- Working in partnership
- Being one Council
- Empowering employees
- Having an open culture.

The brief for this study stated that the development of Sunderland as a 'Music City' must underpin these values enhancing the lives of Sunderland residents and visitors alike.

During the past few years Sunderland's enthusiasm for music has been underlined by a number of successful national and local developments.

Radio 1's Big Weekend and associated events in city centre bars and clubs not only directly boosted the City's economy but also significantly enhanced Sunderland's image. Media coverage generated by the event was estimated to be well in excess of £1 million and the City's growing live music scene, with many new bands, is a lasting legacy of a fantastic weekend. Sunderland City Council was keen to build on this success with the development of future music festivals and events.

The underground music scene in Sunderland has seen the emergence of The Futureheads, Field Music and The Golden Virgins and is currently nurturing some of the region's most exciting upcoming bands including Seventy-three, Seven Heroes and The Spheres. Sunderland music promoters have attracted national acts such as Snow Patrol, Kaiser Chiefs, Bloc Party, Kula Shaker and Kasabian to play in Sunderland.

In addition to contemporary music, Sunderland plays host to the Sunderland Big Band – led by the University of Sunderland. An annual Big Band competition organised by the Big Band attracts participants from the North-West and Yorkshire in addition to the North-East.

'The City Sings' is a choral development programme which has as its highlight an annual schools choral competition held in the Empire Theatre Sunderland; its winners are asked to perform at a variety of events including the Christmas Lights Switch On and the Concert of Remembrance.

Sunderland Symphony Orchestra, presently directed by Rupert Hanson, was founded to mark the turn of the current millennium. It gave its first performance in February 2000, and performed its first full symphony – Dvorák's 9th (The "New World Symphony") – on April 7, 2001. The orchestra regularly plays at Holy Trinity in the East End and Sunderland Minster.

The intended outcomes of this scoping exercise are:

- A sustainable, innovative Music City Framework for the city; in step with the Sunderland vision
- Better understanding of current strengths and weaknesses in the wide range of music provision in the city
- Defining the geographical reach and physical scope of future projects.
- Defining priority projects for development and implementation
- Consideration of project delivery, funding mechanisms, management and organisational structure
- Indicative programme and timescales.

3. Executive Summary

Introduction

“Older than the written word, for millennia live music has provided a means to convey the hopes, desires and aspirations of one generation to the next. For many it underlines our very sense of self and sits at the heart of our national identity. It is the foundation of our music industry and has an audience unrivalled in its passion and enthusiasm”¹.

A growing market for live music

A recent study by Mintel indicates that, in 2007, the UK live music market was worth over £700 million in ticket sales alone, which is up by eight per cent on 2006. According to Mintel’s surveys, the proportion of adults attending live music concerts grew by almost one-fifth between 2001 and 2006, from 32 per cent to 38 per cent.

Music’s role in Regeneration

There is an increasing belief in the power of music to contribute to whole school development and community regeneration.² Buildings and public spaces provided for music and its audiences create iconic symbols of a community’s aspirations and physical regeneration.

¹DCMS: Survey of Live Music in England and Wales in 2007 BMRB Social Research Pg 5

² Music Manifesto <http://www.musicmanifesto.co.uk/>

A recent survey conducted on behalf of Youth Music revealed that

- 92% of projects assisted the behavioural needs of young people by building respect, confidence and self esteem
- 74% assisted with learning or training needs, increasing young people’s ability to learn and the value they place on learning or training.
- 60% specifically reported assisting literacy and language skills.
- 83% reported they had created aspirations among young people.

As a proven contributor to physical and social regeneration, educational attainment and economic and community development it is no surprise that many cities have used positive policies in music development to raise their profile and establish their image, attract inward investment and build community cohesion.

Music Cities

Several cities in the USA and UK have gained recognition as Music Cities. The status is supported by a combination of active venues, festivals, education, community and music development strategies and commercial music activity and is often built on the reputations of local musicians who have become household names. The local music scene provides a critical mass of music activity which makes the city attractive to music students, tourists and cultural industry investment.

The Visit Britain website lists London, Liverpool, Manchester, Glasgow, Cardiff Edinburgh, Newcastle/Gateshead, Leeds and Brighton in this category. Some smaller towns and cities have built on local musical specialisms with tourism based strategies to enter other top ten lists; Clarksdale Mississippi “The Home of The Blues” despite a local population of 20,000 and Austin Texas, through a major music industry convention, are two such examples.

The more obvious large scale cites of New York, Los Angeles and Detroit enter such lists through sheer scale and New Orleans, Memphis and Nashville through tradition and specialisation. Vienna, Salzburg, Paris, Barcelona, Rio de Janeiro, Buenos Aires, Sydney and Johannesburg are equally acknowledged for music traditions, famous residents and critical mass on lists which are less UK- or US-centric.

A benchmark study of UK Cities with similar populations and geographical characteristic has drawn comparisons with Nottingham, Hull, Southampton and Portsmouth.

Sunderland as a Music City?

Alongside these acknowledged Music Cities, it is understandable that Sunderland demonstrates a number of weaknesses which would make claiming such a title - in the short term - premature. A limited stock of appropriate specialist venues for music, limited music festival development, limited out of school ensemble opportunities, a limited number of local promoters for music and an historic lack of a strategy for music development whilst being amongst those weaknesses provide the key opportunities for development in the future. The benchmark comparators also

show that Sunderland is currently behind potential competitors.

Collaboration and the Music Forum

Many people in Sunderland are passionate about music; the City has committed groups of both amateur and professional musicians and enthusiasts that drive its provision of music on all nights of the week and in venues both large and small. There is a sense of community in Sunderland; musicians work with each other willingly and there is a healthy cross-pollination of ideas. The recent formation of a Music Forum, which was initiated by people active in the Youth and Popular Music sector, provides the platform for a body that can represent all styles of music.

From the Forum or existing music organisations there is the potential to develop a Music Development Agency that can attract partnership funding and expertise to lead Sunderland towards its goal of Music City recognition.

Partnership

Amongst people engaged in the regeneration and commercial redevelopment of Sunderland, there is much enthusiasm for, and acknowledgement of the positive role that music can play. There appear to be many organisations locally, regionally and nationally, prepared to work in partnership with Sunderland City Council to support a strategic approach to the development of music. The City Council will need to improve its partnership working capacity and lengthen its decision making timeframes to take advantage of such opportunities.

Festivals

Sunderland has started to invest in infrastructure which could provide an important boost to music in the city. The development of infrastructure for large scale festivals at Herrington Country Park provides the opportunity for national and regional promoters to work in partnership with the City Council to provide the City with a new major festival. However commercial promoters will seek substantial underwriting of risk from the City Council, given the uncertain track record of such events in the NE region, national competition and the uncertainty of the weather. Alternatively the Council could work with existing regional partners to enhance and develop existing festivals such as Evolution into a genuine large scale regional festival.

There are considerable opportunities to work with local partners for the development of smaller local festivals that feature local and visiting musicians building on the success of existing events such as the International Friendship Festival, the Big Band Festival, Houghton Feast and Music in the Minster as well as building specialist Popular Music, Folk, Jazz, World and BME festivals to animate the centre of the City.

The development of appropriate spaces within forthcoming upgrades of city centre urban streetscape to allow busking, small music concerts and events could contribute significantly to changing existing negative perceptions of the City Centre.

Venue Infrastructure

Further infrastructure opportunities may be offered by the redevelopment of the Manor Quays building at the University, the possibility of the development of a Carling Academy style

of venue in partnership with the commercial sector and the redevelopment of heritage buildings (such as Trinity Church and the Athenaeum) to provide specialist space for music within the City. The building of a major sports hall development next to the new fifty metre pool on the Stadium of Light site may provide the opportunity for smaller scale arena style music events seating up to 4000 people at a single performance.

New venues such as thePlace in Sunnyside are about to open and the City's plans for the development of a cultural quarter around its existing investment in the City Library, Contemporary Art Gallery and Museum provides new opportunities for music in the City. There is concern in many quarters that the City does not have an alcohol free venue for young audiences of popular music.

There is a danger that some initiatives may duplicate existing facilities or prove to have limited market appeal. The Council should therefore consider undertaking a comprehensive audit of the existing and potential capital stock (including spaces in educational facilities) alongside an assessment of the regional and local market for the performing arts and music before committing to its next stage of capital investment.³

Recording Facilities

There is also plenty of state-of-the-art equipment in the City - recording studios, digital music software and new instruments - partly as a result of Government spending priorities in the past few years. Sunderland's three performing arts schools, the City Learning Centre, The Bunker, University of Sunderland and Sunderland City College can all provide

³ Newcastle Arena statistics for 2007 reveal that only 5 of 52 performances staged in that year were for target audiences of less than 4000.

modern recording and rehearsal facilities. Unfortunately the expertise and equipment do not always match up, as funding for staff can be minimal and therefore the facilities are often under used.

Rehearsal facilities for young musicians are also under provided. The possible demise of The Bunker, for redevelopment, would seriously impact on the capacity for the popular music sector to find adequate rehearsal space.

Regional Competition

Clearly there are a number of established regional competitors for audience, funding and profile.

The music scene in Newcastle/Gateshead benefits from a wide range of specialist venues at all scales from the Sage Gateshead to the Cluny and from a Carling Academy, Metro Arena, City Hall and Tyne Theatre to many small specialist venues in theatres, pubs and community venues where live music is regularly promoted. Newcastle and Northumbria Universities run specialist music courses as does Newcastle College. The University Unions are active music promoters. There is a vibrant network of specialist festivals including classical, early music, jazz, world music, blues and folk. Larger festivals such as Evolution (May Bank Holiday weekend) are firmly established and supported by local authority and regional funding. There is a strong network of local and regional promoting organisations and individuals prepared to take risks, attract partnership funding and develop audiences. Newcastle/Gateshead benefits from the presence of several regional music agencies with office space and networks with the City Centre.

Music promoters take advantage of the large student audience for smaller lower priced performances in small venues – over 20 individual promoters are active in Newcastle/Gateshead.

Teesside has developed a Music Development Agency for rock, popular and a classical music promotion; Middlesbrough Music Live is a 10 stage, free event that attracts around 20,000 people to the City Centre at the beginning of June. The event is supported by the local authority, regional agencies and sponsors.

Durham provides limited music programme through the Gala Theatre but also provides a range of specialist music events through the Cathedral, University and other historic buildings. Brass Music is strong in County Durham and the new Durham County authority is developing a strategic lead on Brass Band music for the region.

Sunderland Audiences

The geographical spread of Sunderland's communities into the three zones of Sunderland City, Washington and Houghton/Hetton and the transport infrastructure that links them provides a number of barriers for the development of audiences for music in Sunderland. For instance bus fares from Washington centre to Sunderland City centre are twice the price of a fare into Newcastle discouraging a strong identification of young audiences with their local authority area for enjoying a nighttime economy.

Sunderland University provides a large number of local people with opportunities for Higher Education, many of them mature students. Its student profile is further characterised by a strong contingent from Asia to whom the heavy drinking

culture associated with a large number of music events is alien.

As a result of these transport and demographic factors young audiences in Sunderland's city centre are smaller in quantity than those normally associated with a major University and a city of Sunderland's scale.

As a result audiences for popular music in Sunderland appear to be less progressive than their counterparts in Newcastle/Gateshead preferring a diet of cover bands and familiar music to new original music. New young bands struggle to attract audiences

However the success of the Empire's programme of West End Musicals in attracting regional audiences (60% from outside SR and DH Sunderland Postcodes) has shown that audiences will travel to Sunderland for in-demand entertainment product (although the more family and older audience demographic for this product suggests an audience more likely to travel by car than that for rock and popular music).

Dedicated Sunderland audiences for a wider range of music, such as classical, jazz, blues and folk, travel comfortably to the Sage Gateshead and Newcastle venues. However the limited supply of these types of programmes in Sunderland venues militates against broadening access to such a wide range of music and limits opportunities for local people.

A Strategy for Music Development

This report goes on to outline a five year development strategy for Music in Sunderland which will be integrated into Sunderland's new Arts and Creative Development Strategy.

The key points of the strategy are

- The Council providing support for the emerging Music Forum to provide a network and support for the development of rock and popular music in Sunderland.
- Expansion of the membership of the Music Forum to embrace all the Sunderland music constituency representing all forms and styles of music.
- Employment by the Council on a two-year contract of a Music Development Officer to provide support to the developing Music Forum, and to provide specialist work on the development of new music festivals.
- Run a series of pilot festivals to determine future models.
- Engage with the promoters and financial supporters of existing regional festivals to determine the opportunities for collaboration in the use of Herrington Park.
- Work in partnership with regional agencies such as Generator to provide support, advice and mentoring to local music promoters and encourage more people to take on the challenge of music promotion.
- Providing financial support in partnership with local and regional funders for existing local festivals.
- Seeking funding and logistical support from partners to ensure the more effective use of existing music facilities across the City.
- Through the Music Development Officer establish a strategic plan for young people's music in Sunderland engaging with the Youth Service, Education and Arts providers to ensure that there is an expansion of opportunities for young people to develop their involvement in music outside of the school curriculum and that there are progression routes to enable young

people to move from introductory activity through to programmes that encourage excellence.

- Focusing of leadership for music in the Council through the political portfolio holder with the support of a single officer who is able to provide a strategic overview of the way in which music is deployed through the Council's events, public realm, festivals and regeneration programmes.
- Forge partnerships with City Centre Management, the Bridges Shopping Centre, city centre pubs and other commercial bodies for the development of festivals which animate the city centre.
- Engage with regeneration, education, youth service, health and social services agencies within the City to encourage partnership support for music, musicians, music audiences and music venues.
- Engage with Arts Council NE, Youth Music, the Sage Gateshead and other regional music agencies for the development and support of this strategy.
- Undertaking a research project which provides an audit of current music venues and an analysis of audience potential for new venues in Sunderland.
- Develop a five year strategy from this research which determines opportunities for investment in specialist facilities for music including appropriate venues and rehearsal facilities.
- Explore the potential of existing music delivery organisations in Sunderland to become the Music Development Agency for Sunderland. The Agency would attract funding and support from regional and national agencies for music and arts development.
- Seek support from Children's Services for additional resources to provide a series of out-of-school musical

ensemble programmes⁴ to complement the current increased demand for instrumental learning in primary schools and to encourage excellence from the many children that engage in learning an instrument⁵.

- Providing seed funding and seeking partnership funding for community music projects across the City, in particular those that encourage singing.

⁴ The Benchmark comparators of Hull, Nottingham, Southampton and Portsmouth all provide ensemble programmes. Standards Fund spend per head for Sunderland (4-19 years old) is £7.79, compared with Hull £12.41, Nottingham £8.14, Southampton £9.72 and Portsmouth £6.31.

⁵ Durham County Music Service provides opportunities for 1000 students to be involved in weekend music ensembles. Gateshead and South Tyneside Council's provide similar opportunities for students in their Boroughs alongside the opportunities for instrumental learning within the school day through peripatetic music services. Regional comparator spends per head of expenditure from the Standards Fund are Gateshead £16.46, Durham £11.27, Stockton £38.86 and South Tyneside £10.90.

4. Why Music?

The impact of live music to the national economy is substantial.

'A recent study by Mintel indicates that, in 2007, the UK live music market will be worth an estimated £743 million in ticket sales alone, which is up by eight per cent on 2006' *DCMS: Survey of Live Music in England and Wales in 2007 BMRB Social Research Pg 5*

'According to Mintel's surveys, the proportion of adults attending live music concerts grew by almost one-fifth between 2001 and 2006, from 32 per cent to 38 per cent.' (Taking Part Survey) *DCMS: Survey of Live Music in England and Wales in 2007 BMRB Social Research Pg 5*

'Figures published by the Performing Right Society (PRS) show that public performance royalties collected in the UK on behalf of composers, songwriters and music publishers grew from £6.4m in 1999 to £14.7m in 2005. And these amounts relate only to major or formal concerts, recitals and festivals, as distinct from other income from live music generally, such as gigs in pubs, clubs, community buildings, and so on. As these figures represent only the proportion of ticket sales paid to PRS members, they are a small fraction of how much live music is worth overall to the economy.' *Music Forum Findings and Recommendations February 26, 2008 (on live music promotion)*

'Recent statistics published by Creative & Cultural Skills⁹ show that of the 95,000 people working in the music industry the largest sector is live performance, which accounts for 42,480 (or 45%) of the workforce.' *Music Forum Findings and*

Recommendations February 26, 2008 (on live music promotion)

Online and retail sales of Music in 2007- 8 totaled £1.4 billion according to BPI figures published in June 2008.

Festivals have a major Economic Impact on the communities in which they take place.

'Leonie Cooper wrote in The Guardian at the start of the 2007 festival season that "since the millennium more and more music festivals have sprung up across the country, catering for each and every sub-genre of music". Cooper also observed that there were 413 festivals taking place in the UK in 2007, an average of nearly eight every weekend' *DCMS: Survey of Live Music in England and Wales in 2007 BMRB Social Research Pg 5*

'A study in 2006 revealed that the overall value of Scotland's biggest music festival, T in the Park, has increased to £18m.' *Music Forum Findings and Recommendations February 26, 2008*

'There are more than 350 folk festivals in the UK attracting over 350,000 attendances, from 106,000 people, with an average spend per visitor per festival of £226' *Arts Council England 2004* <http://www.artscouncil.org.uk/pressnews>

'Folk festivals produce real, sustainable local economic impacts, with UK folk festivals generating spending of over £82 million a year...' *Arts Council England 2004* <http://www.artscouncil.org.uk/pressnews>

The report found that festivals:

- produce a higher return on investment than most other tourism events due to high levels of loyalty and repeat visitors
- 76% of attenders are already repeat visitors, with 70% of those attending most years and 44% attending every year
- attract a high proportion of young people and women
- 45% of attenders are under 35 years old and that 20% of all attenders are aged 19 or under, and 52% of attenders are women
- positively encourage audience participation, with around 90% of festival attendees participating by singing, dancing or playing a musical instrument
- help to sustain the folk industry, through development opportunities for artists and performers, encouraging new audiences, and by providing a lucrative marketplace for recordings and instruments
- 75% of attendees will purchase a CD at a festival – CD sales are estimated to be around £4 million a year

Arts Council England 2004

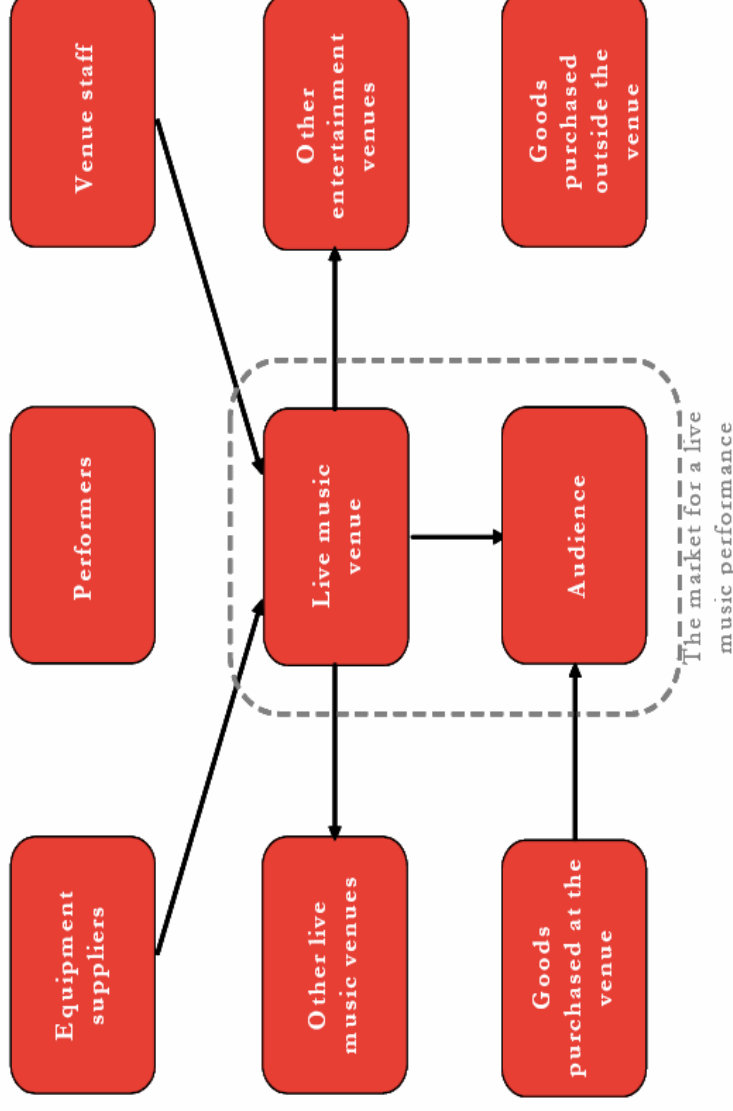
<http://www.artscouncil.org.uk/pressnews>

‘A recent survey has revealed that Glastonbury Festival impacts on the worldwide economy to the tune of more than £73million.’ <http://www.glastonburyfestivals.co.uk> (from a report by Baker Associates for Mendip Council)

- ‘A crowd of 177,500 people attended the Glastonbury Festival in 2007; with an average spend per person of £293.24.
- Total spending at the Festival site in Pilton by revelers and traders was about £25.6million, and off-site spend was about £26.5million, giving a total spend of about £52million directly linked to the Festival.
- Estimated spending by Glastonbury Festivals associated with staging the 2007 Festival was £21.2million (over the period November 2006 to October 2007).
- Therefore the gross spend linked to the 2007 Glastonbury Festivals (including the Glastonbury Extravaganza and the Equinox ‘Pilton’ Party) was more than £73million.

<http://www.glastonburyfestivals.co.uk> (from a report by Baker Associates for Mendip Council)

The diagram below shows the markets that are directly affected by live music performance taken from a DCMS feasibility study on economic impact.



'The Feasibility of a live music economic impact study' by Frontier Economics for the DCMS August 2007

Participation in musical activities is considered to have considerable social and educational impact.

'Older than the written word, for millennia live music has provided a means to convey the hopes, desires and aspirations of one generation to the next. For many it underlines our very sense of self and sits at the heart of our national identity. It is the foundation of our music industry and has an audience unrivalled in its passion and enthusiasm.'

DCMS Live Music Forum Findings and Recommendations
February 26, 2008

The importance of music has been recognised nationally through the Music Manifesto

'Our vision is simple. We want to build pathways for progression in music so that all young people, whatever their background or abilities, have access to a rich and diverse range of musical experiences, within and outside school.'

Music Manifesto <http://www.musicmanifesto.co.uk/>

‘There is an increasing belief in the power of music to contribute to whole school development and community regeneration.’ *Music Manifesto*
<http://www.musicmanifesto.co.uk/>

‘Sing Up is the Music Manifesto’s National Singing Programme. It’s a programme to make sure that singing is at the heart of every primary school child’s life. We believe that singing has power to change lives and help to build stronger communities.’ (<http://www.singup.org>)

‘Young people’s vitality, passion and creative determination to make music, with or without the support of the education system, is a clue to its value to them and its potential for the education system.’

(*Making Every Child’s Music Matter – Music Manifesto Report no 2 – A Consultation for Action*)
<http://www.standards.dfes.gov.uk>

‘We need coordination and collaboration between all music providers, both in and out of school, with local children’s services, and the music and other creative industries, to make the most of the strengths and resources of each and create the most comprehensive delivery.’

(*Making Every Child’s Music Matter – Music Manifesto Report no 2 – A Consultation for Action*)
<http://www.standards.dfes.gov.uk>

Youth Music undertook a national survey on 200 youth music projects and derived the following impact statistics

‘Ideas were many and varied but one clear message came across, that the greatest need was for the provision of opportunity and access for young performers, artists and

musicians, and support for those who wish to develop skills in other areas of the industry.’ *Music Forum Findings and Recommendations February 26, 2008 (on live music promotion)*

Personal and Social Development of Participants:

- 92% of projects assisted the behavioural needs of young people, specifically with building respect, confidence and self esteem
- 74% assisted with learning or training needs, specifically with young people’s ability to learn and the value they place on learning or training.
- The vast majority of projects focused on developing communication skills:
 - 97% Listening
 - 96% Concentration/Attention
 - 95% Self expression
 - 93% Communication
 - 91% Social Interaction
- Also, 60% specifically reported assisting literacy and language skills
- 83% reported they had created aspirations among young people
- 96% reported that they had reached young people who would otherwise not have got the chance
- 83% reported that they had provided positive role models for young people

Playing a musical instrument is an important part of many people’s lives

- One in five people over five years old plays a musical instrument.
- Two thirds first learned to play between the ages of five and 11.
- One third learned to play through one-to-one tuition.

Sunderland Music Report – June 2008

- 95% say it provides a sense of accomplishment and something that can be enjoyed for life.
- 90% say it is fun, relaxing and a good means of expression.

The majority of the people in communities across the UK recognise the value of music in the education of children

- 95% say schools should provide opportunities for music makers to use facilities outside school hours.

- 94% say music making helps to develop a child's creativity and
 - 84% say it helps children's overall intellectual development.
 - 84% want their children to learn to play an instrument.
 - 82% say music can teach children discipline.
 - 73% say music should be taught as a core subject.
- [Music Industries Association, 2006] *'Making Every Child's Music Matter – Music Manifesto Report no 2 – A Consultation for Action'* <http://www.standards.dfes.gov.uk>

5. The Consultation Process

Fundamental to the production of this report were consultations with cultural partners, stakeholders and residents. These consultations took the form of over 70 face to face and telephone interviews, and two public consultations, carried out by Brian Debnam and Craig Wilson supported by their practice Administrator Jenny Dewar.

In advance of the interviews, Brian Debnam Ltd invited stakeholders to submit details of their organisations, their musical activities, and their views on the brief and Sunderland's potential for development as a Music City.

The interviews covered the complete range of music making partners and stakeholders in the region, and included:

- Venue managers
- Promoters
- Music societies
- Recording studios
- Bands
- Youth workers
- Politicians
- Journalists
- Musicians

The interviews covered a range of musical forms and included:

- Classical
- Choral
- Jazz and big band
- Brass

- BME music making
- Folk and roots
- DJ and dance music
- Rock and pop

A full list of interviewees is available at appendix A.

What role do you or your organisation play in the development of music in Sunderland?

Sunderland is well served by both organisations and individuals working with and in music. Our interviewees were from both the formal (i.e. music-specific venues, schools, colleges, education and full-time professional providers) and informal (i.e. youth work, clubs and societies and part-time musicians and enthusiasts).

There was a fairly even gender split, and an even distribution across age groups, from early twenties to late sixties and early seventies. The views of younger audiences were represented by Youth Workers and through a Website seeking comment through the Sunderland Music Forum

Many were from Sunderland, and had received their introduction to music in the city, whether in a school setting or as a punter at gigs in the area.

There was a strong commitment to the City, both as a home and as a place of enormous possibilities. Enthusiasm had at times been knocked, but there was a still a commitment to making live music work in Sunderland, as shown by dedicated amateurs such as Elaina Thompson, who is fighting to save the former Mecca as a live music venue, by the Davy Lamp

Folk Club, and others such as Eileen Bown of the Monkwearmouth Young Singers.

Our interviews highlighted where Sunderland music provision was particularly strong, and in no area more than in youth work. Musician/youth workers such as Dave Murray and Sean Taylor are both from Sunderland, and continue to deliver high-quality work in the city, while projects at Hendon and Oxclose, at Pennywell, and those run by the Forge and YNOT, deliver music to young people where they live.

The fruits of this in recent years has been the emergence of a group of talented young bands such as Futureheads, Field Music and My Code Name is Milo, who have international reputations, and who learned their musical chops at youth projects in Sunderland – in particular through Sean Taylor and Oxclose and Dave Murray's Music Workshop. Field Music's Peter Brewis, who benefited from a musical education under the City's youth service, has now returned as a youth worker himself.

Washington seems to be a hotbed of talent and enterprise, with the Oxclose Music Project forming strong links with the Davy Lamp Folk Club, where we interviewed Ken Tonge and Terri Freemans. The Davy Lamp Folk Club has a national profile and won the BBC Radio 2 Folk Club of the Year in 2001.

Interviewees also highlighted the strength and depth of music expertise in the city. Dave Dorn at High Fidelity Studios, Kenny Sanger at the Bunker and many others had years of experience in performance and musical managements, as well as being up to date with changes and requirements in recording and live sound for music.

Within the City Council we found a strong dedication to making music part of regeneration and tourism strategies, and a realisation that art in general and music in particular was a way in which the City could engage with the local community, attract business and encourage economic growth.

However there were also areas in which we had few interviewees, a reflection of where Sunderland may be relatively weak in comparison with other cities. There were very few Sunderland based music promoters, and Newcastle based promoters were shy of working in the city.

Although we met with hard-working and highly-creative professionals within the formal music sector, such as Steven Auster and Chris Little (Schools Music Service) and Judith Hills and Liz Holden (Performing Arts Degree at University of Sunderland) there was a general feeling that the City was not well served in formal education. There are few ensemble opportunities for young people during or after school, and the University has no specialised music course.

We found it difficult to track down and interview providers from the BME communities, Marissa Carruthers (Entertainment editor at the Sunderland Echo) expressed her frustration at the lack of contact she has with local musicians and promoters, and Kirsty McDowell of Making Music registered her concern that only three member organisations came from Sunderland (compared with 20 from Newcastle).

Several of our interviewees commented on the effect that the student demographic has (or doesn't have) on Sunderland's nighttime economy. Linda Huxtable of the Bonded Warehouse and University of Sunderland Student Union Vice-President Chris Spithray commented on the fact that mature students living locally, overseas students that do not bond around

alcohol, and students surviving on part-time employment will not have the spending power that Newcastle students have.

Nonetheless, our research uncovered many areas worth developing, particularly in terms of venues, where the city seems to be lacking.

Trinity Church (max capacity 220), Rainton Meadows Arena (2,500), Manor Quay (1,500), and the former Mecca (300/1,500) are all buildings that are underused for live music, or closed for renovation or redevelopment – could these solve Sunderland's music venue problem?

What are the strengths and weaknesses of music provision in Sunderland?

"People in Sunderland care about music passionately" says Melanie Turnbull of the Hendon Young People's Music Project, and evidence for this was plentiful.

Sunderland has committed groups of both amateur and professional musicians and enthusiasts that drive its provision of music on all nights of the week and in venues both large and small.

"There is a sense of community in Sunderland" says Field Music's Peter Brewis. "Musicians ... will lend expertise and facilities and there is a cross-pollination of ideas".

There is also plenty of state of the art equipment in the City - recording studios, digital music software and new instruments - partly as a result of Government spending priorities in the past few years. Sunderland's three performing arts schools, the City Learning Centre, the Bunker, University of Sunderland

and Sunderland City College can all provide modern recording and rehearsal facilities.

Unfortunately the expertise and equipment do not always match up, as funding for staff can be minimal and therefore the facilities are often underused.

Sunderland can also feel proud of its exemplary youth work with music. As Dave Murray (Sunderland City Youth Development) points out "Sunderland already is a music city in terms of talent", and the recent crop of young pop bands such as Field Music, Futureheads and Your Code Name is Milo have all been beneficiaries of the enlightened approach to music in the City's youth services.

The founding of the Sunderland Music Forum has been looked on with enthusiasm and it is hoped that the Forum may grow and contribute further to the development of music in the City.

Many interviewees pointed out that Sunderland had a good track record in running large events such as the Kite Festival and International Air Show, and Councilor Mel Speding also reminded us of the splendid parks and beaches in the city, which offer great opportunities for music festivals and events in the future.

Weaknesses

Although the weaknesses in, and barriers to, provision in Sunderland were inevitably coloured by individual experience, several weaknesses emerged again and again – and were raised by youth workers, those working in choral and classical music, and by promoters and musicians alike.

The first is the lack of medium sized or specialist venues in the city. Referring to the pub and club based night life of the City; Dave Murray says that “venues are primarily about selling beer”. There was a call for venues to cater specifically to young people (and that didn’t sell alcohol), for a specialist classical concert venue, and for more medium sized venues (200-500 capacity). These were all seen as sorely lacking in Sunderland.

Secondly, there is a strong perception that Sunderland is unsafe and potentially violent at night. “Students will not venture into [some] parts of the city for fear of violence” said USSU Vice-president Chris Spithray. However Ben Hall of the Sunside Partnership pointed out that Sunderland’s City centre was one of the safest in the country based on the latest crime statistics.

Marissa Carruthers from the Sunderland Echo felt that “crime figures did not back up the perception that the City was a dangerous place to be after dark”, but did admit that the perception was strong and “stops people coming in to the City”.

Liz Holden of the University’s Performing Arts School echoed many when she said that female and even male students had commented on not wanting to use the metro late at night.

The Metro, which does not stretch to Washington, was part of a wider issue around transport. “Transport from Washington is a disaster” said Melanie Turnbull of the Hendon Young People’s Project.

The cost of a bus ticket, and the infrequency of services (only two per hour) from Washington to Sunderland, means that young people prefer to travel to Newcastle. As Phil McAloon of

the Oxclose Young People’s Project recognized, “Young people won’t go into Sunderland as they would have to carry their amps and guitars and it costs £4.80 return from Washington Galleries and £2.00 return from Ayton to the Galleries”.

Interviewees showed concern over quantity and quality of formal music education in Sunderland. The University does not offer a specific music course, and while the City College does, it is in the field of pop and not classical music. Changes to the Schools Music Service in the recent past have been pinpointed as problematic; the standard of music students is said to have fallen and the City unable to provide young musicians of a high enough caliber to the colleges and University.

A lack of ensemble opportunities for young people has also been mentioned many times – the City does not have a youth orchestra or youth choir and therefore a development route for talented school students.

The night time economy in the City has been affected by both the lack of hotel beds, (“very limited” Councillor Mel Speding.) and by the limited spending power of the student body, a fact mentioned by University Secretary John Pacey when he said that “many [students] will have part-time employment and many are mature students living locally. [This is] in contrast to Newcastle that has many more traditional living away from home students”.

Sunderland is also seen as weak in delivering music for BME audiences or by BME musicians. The lack of a Sunderland Mela came up several times.

Tariq Khan of Unity mentioned that “The Mela used to receive international coverage on TV through the Asian cable

channels, and local families and community volunteer organisations would arrange all that”, but the Mela has not been supported by the City, and has therefore been absent from the cultural calendar for the past two years.

Discussions took place in 2007 between the City Council and the BME Network regarding a Mela in 2007. Due to short timescales and lack of funding it was proposed that the Network consider participating in the new International Friendship Festival (formerly the Kite Festival) thereby reaching larger audiences without the infrastructure costs that a Mela would bring and contributing to a festival that aimed to provide opportunities for all communities of Sunderland to share and celebrate their cultures.

What barriers do you experience in developing your music practice?

Many of the barriers felt by music providers in Sunderland will already have been mentioned above, but there was a strong feeling amongst interviewees that “Sunderland [was] too inward looking”, and although it had much to offer, it did little to promote itself.

“The City is a bit insular and doesn’t communicate to maximize potential in the creative community” said one provider.

Lack of engagement with and by the City Council was a common theme. “The Cultural Department has not been helpful in the past” said one interviewee, “we get no support from the local authority. Nobody at the City Council comes to [our] events”.

Inevitably, money, or lack of it, was seen as the major barrier. “Sustainable funding” said several providers. “Money and staffing” said Phil McAloon. “It is hard to get the quality of youth music workers”.

Another was “to have a straight forward way of finding out what is going on in the City so we can make connections more easily and find out when new initiatives are developing.” as Liz Holden and Judith Hills pointed out. Tony Harrington from the Forge added that “finding the right providers is always a problem”.

Kenny Sanger from The Bunker was one of several that suggested “the City needs a central point [of contact] that could bring together the information and resources around music. It would promote services that are available and create a network”.

Representatives of several regional agencies commented on the limited partnership working record of the Council in the past and signalled that working in partnership with others both locally and regionally would be much more productive for Sunderland than a “go it alone” strategy.

What single thing would help remove those barriers? What priorities do you think the City of Sunderland might adopt in its development as a Music City?

“Start from the bottom up” says Terri Freeman of the Davy Lamp Folk Club, suggesting that diverting resources to young people over a longer period would be an effective way to use resources.

“Spend money on young people and make it sustainable” agrees Phil McAloon, “and involve young people in decision

making". This is something that Caroline Duff of Amazingtunes.com also felt. She suggested "establishing a youth steering group" – something that had worked very well in her own commercial organisation.

Tony Harrington and others felt that any strategy needed to be "joined up", and that the City could improve its services and maximise its investment by joining things up more effectively.

Paul Ryan at the Sunderland Empire felt that there could be an annual Music Week / Festival in Sunderland, and others had similar suggestions, such as Marissa Carruthers, who wanted to see "a national music festival plus more regular calendar of events". Kenny Sanger felt that "more grass-roots, more regular" interactive music events were needed to encourage music making, but also that large scale events like Herrington Country Park Radio One Festival would capture the imagination of the public and lead to bigger audiences at the smaller gigs. .

An interesting adjunct to this was Linda King's idea that the City could offer "entrepreneurship and management skills along with music making skills" as many felt there was a lack of promoters in the City willing to take the risk of putting on events. She also wanted to see "simple skills and software for youth workers so that they could work in music with kids".

"We need to develop the audiences as well as the artists" said Ken Tonge of the Davy Lamp Folk Club, and both John Pacey and Dave Murray were keen that the City encourages leadership in music -perhaps through well-known Sunderland musicians becoming patrons.

A strong recommendation from both youth workers and the wider informal sector was for better provision away from formal education – a centre (or centres) for young people where they could see music without any alcohol present.

Alternatively, Dave Murray would like to see five smaller venues for young people in the areas they live in, not one big one in the city that would be too far to come to with instruments on public transport.

Why build any new venues say Michael Roseberry of Rainton Meadows Arena and Elaina Thompson from Save the Mecca. They feel that there are plenty of underused venues in Sunderland that could put on gigs and other large events, while both the Mecca and Arena provide adequate parking.

For BME musicians, Tariq Khan felt that what Sunderland really needed was a venue that will hold 500+ and allow self-catering. This is critical for the Asian communities and for holding weddings. He felt the venue needed to be in Hendon, Millfield or Pallion, where the communities are. "It needs to be near the Asian shops and places of worship".

Consultations

As part of the information gathering process, Brian Debnam Ltd also carried out two public consultations with people involved in, or interested in music provision in Sunderland.

These took place at the Stadium of Light in Sunderland on Monday 19 May 2008. There were two consultations – one in the afternoon and one in the evening with 50 people attending in total.

The format of the consultations was for Brian Debnam and Craig Wilson to give a presentation on the interim findings and recommendations, and then for the attendees to break up into groups to discuss the presentation, and in particular, to address three important questions related to the role of the Sunderland Music Forum and of a possible music development agency in Sunderland. These were:

- Should a music development agency represent all genres of music? Or should it follow the example of other areas such as Teesside and have separate agencies for formal (classical and jazz) and informal (rock, dance, folk, BME etc.) musics.
- What sort of relationship should a music development agency have vis-à-vis the local authority? Should the agency be an arms-length organization with support but no direct relationship with the council?
- How would a music development agency be structured? How would it be governed and would there be paid or unpaid members?

Initial feedback indicated that the music forum as it stands now would not be comfortable with running the music development agency, but there was a consensus that such an agency should cover all genres of music, and provide a focal point for communication between existing groups and seek to grow the capacity to run a development agency for music in the future.

The possibility of creating a new post to coordinate the development agency was widely accepted and the idea of broadening the membership to include the current Sunderland Music Forum as a member, along with other groups

(Bishopwearmouth Choral Society, Oxclose Music Project etc) was enthusiastically supported.

A Music Development Agency would provide opportunities for applying for funding from the Arts Council, showing a support network of other community groups and government officers would give more weight to funding applications and allow for umbrella bids to be submitted.

Working with an organization such as Generator would help develop promoters, bands and musicians in the music industry. Generator offer training and support and are involved in the delivery of festivals such as Evolution on Newcastle/Gateshead Quayside. The work that Generator does would feed into Sunderland's potential forum network.

It was suggested that there could be a lot of support from Sunderland City Council for the development of an agency, with the possible creation of a new post within the council for a music development officer who could coordinate the activity/communication of existing groups.

At the evening meeting, as there were fewer people, there was only one discussion group.

This conversation had a differing viewpoint from that of the afternoon meeting - current members of the Sunderland Music Forum were very interested in the idea that they could become a music development agency.

Interesting issues raised were:

- Whether the City should consider building new venues without talking about developing audiences at the same time.

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- Whether, instead of trying to lower public transport charges, a scheme might be set up whereby gig-goers get £1 off entry when presenting a bus ticket.
- That gig promotion in Sunderland was hampered by the relationship with the University (who not only did not put on gigs, but would not allow outside promoters to put up posters or flyers for gigs), and by communication with the Sunderland Echo. Bands and promoters found it difficult to get mentions for their gigs in Newcastle and there was not a lot of space for entertainment news in the Echo.
- That 'Under 18' gigs were an interesting possibility.

- That developing audiences was as important as developing musicians.

Other positive suggestions included swapping email contact lists and meeting to discuss raising awareness of live music in the City.

A high level of networking within and between groups in both the afternoon and evening sessions was very positive, and many of the attendees expressed their interest in meeting people from other areas of music in the City. Many had met for the first time despite having worked in the City in music for many years.

6. What Makes a Music City?

We gained information from a number of websites about what were generally acknowledged as 'Music Cities'.

Visit Britain Website

- London – Liverpool – Manchester
- Glasgow – Cardiff – Edinburgh
- Newcastle/Gateshead – Leeds – Brighton

Top 10 World Indie Cities

- Glasgow – Austin – Seattle
- New York – London – San Francisco
- Dublin – Portland – Los Angeles – Chicago

Lonely Planet top 10 US Music Cities

- New Orleans – Clarksdale – Memphis
- Athens – Detroit – New York –
- Los Angeles – Seattle – Nashville – Cleveland

Current Arts Council England Promotion.

- Birmingham – Brighton – Bristol – Colchester – London – Manchester – Sheffield.

The lists are dominated by US and UK Cities. Cities such as Vienna, Salzburg, Paris, Buenos Aires, Johannesburg, Sydney, Rio De Janeiro and Barcelona are equally famous for their musical traditions, live music festivals and provide a focus for their country's music industries.

There appears to be no formal awarding body for the title of 'Music City' other than the view of the promotional or tourist agency that presents the information based on perceptions in the music media and the profile gained by artists and a

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perception of the 'buzz' created by the City's nightlife and live music scene.

However most of the selected Cities have a number of facilities and characteristics in common

A range of dedicated venues for music:

- Large indoor venue 4,000 – 10,000
- Large outdoor venues for festivals
- Parks, Gardens and City Squares for Music presentation
- Concert Venue(s) for non acoustic music 600 – 1,500
- Specialist acoustic venue(s) – Classical, Choral, Folk Music
- Small, intimate, experimental venue(s) 100 – 150 capacity.

Music Industry Supply Chain:

- Development Opportunities – gigs, competitions, professional guidance, rehearsal space, workshops, information sessions etc.
- Recording Studios – community through to commercial
- Distribution – labels, independent, internet suppliers
- Retail – instruments, recordings, specialist music
- Marketing – Information
- Promoters – Venues – Audiences
- Nationally recognised contemporary rock / pop music festival
- Other Specialised national music festivals
- Music Week / Music Programme over 2/3 months to focus and bring music together
- International Music connection

Strong music education at all levels

- A strong music service with instrumental teaching in all schools and a wide range of ensemble opportunities in and out of the school setting.
- A level, GCSE Music, FE Music and HE Music Courses available.

Music development and music networking strategies

- Ongoing music forum for information exchange
- Music Development Officers / Specialist
- Youth led music spaces / rehearsal rooms / incubation space

Partnerships with Regeneration Agencies, Tourism Strategies and the Commercial Sector.

- Music written into regeneration and development strategies
- A policy and delivery plan with partners for music in public spaces: parks / squares / shopping centres
- Links to local and regional tourism strategies; a value added offer to the regional offer.

Range and diversity of music

Opportunities for music in the community

- Choirs, orchestras, bands etc.

Ambassadors in the music industry

- Focus on achievements of individuals

- A strong City 'Buzz', a high Boho Index, linking of music and creativity, Café Culture, Living in the City etc

There are also some alternative strategies that allow smaller places to develop international reputations and profiles through the development of local specialisms.

Should Sunderland try and compete with other areas in the region, such as Teesside, Newcastle/Gateshead and County Durham? Or should Sunderland perhaps look to form its own cultural music identity and become known for events that are distinctly unusual or even unique?

An example might be the large music festival, of which there are currently several hundred in the UK and several thousand within easy reach in Europe. With that being the case, it might be hard to compete (at least in the short term), especially with the apparent lack of transport and accommodation infrastructure in the City.

There are many examples of small to medium sized cities that have formed a unique cultural identity that attracts a national and sometimes international audience. Perhaps the most extreme examples would be Clarksdale, Mississippi and Hay-on-Wye.

Clarksdale is a city of just over 20,000 people, and yet has in the past few years reinvented itself as the "Birthplace and World Capital of the Blues".

Tourist attractions such as Blues Alley in the Historic Blues District, and the Delta Blues Museum, have brought significant numbers of tourists to the city, and the Mississippi Blues Trail, now being implemented, is dedicating markers for historic sites such as Clarksdale's Riverside Hotel where Bessie Smith

died after her auto accident on Highway 61. Ron Hudson, executive director of the Clarksdale Chamber of Commerce, says Clarksdale has placed blues-based tourism on a high priority.

While not a music event, the annual Guardian-sponsored book festival in Hay-on-Wye now attracts 80,000 visitors to a village of just under 2,000 people. Recent visitors have included former US-President Jimmy Carter as well as Gore Vidal, Naomi Klein and Christopher Hitchens.

Austin Texas, long in the shadows of Houston and Dallas in the same state, has repositioned itself as a convention and arts capital, particularly under the banner of South by South West (SXSW), the most important business event of the

American musical year. The city of Austin has a population of 700,000 and SXSW brings £12 million into the local economy, plus using 22,000 hotel room nights.

The Hull Jazz Festival is now in its 13th year, and attracts around 16-20,000 people to the city during the seven days of its festivities. Finally, it is instructive to look at the example of Tamworth, New South Wales, which has held a Country Music Festival since 1972. Although the population of Tamworth is only 42,000, it attracts over 50,000 annually and the contribution to the city economy is over £16 million. It is the second biggest arts event in the state after the Sydney Lesbian and Gay Mardi Gras, and in 2007 Forbes Magazine rated it as number 8 in the World's Coolest Music Festivals.

7. Comparator Cities

In order to assess the provision of music in the City of Sunderland a comparative exercise has been carried out looking at music in UK cities of a similar size and with similar geographical characteristics. The table below briefly summarises the findings.

City	Sunderland	Nottingham	Portsmouth	Southampton	Hull
Population (2001 Census)	280 807	266 988	186 701	217 445	243 589
Outdoor (Large) Music Festivals					
Inner City Festivals		✓	✓	✓	✓
Parks Festivals		✓	✓	✓	✓
Specialist / National Festivals					✓
Large Scale Venues 4000+		✓			
Medium Scale Venues		✓	✓	✓	✓
Range of Small Venues	✓	✓	✓	✓	✓
Specialist Music Venues		✓			
Music Service led Youth Ensembles		✓	✓	✓	✓
Community led Ensembles	✓	✓	✓	✓	✓
Music Development Agency		✓	✓		✓
Recording Studios	✓	✓	✓	✓	✓
Rehearsal Spaces	✓	✓	✓	✓	✓
Higher Education Music Courses		✓	✓	✓	✓
Music Retail – instruments and records	✓	✓	✓	✓	✓
Marketing / Information / Publication		✓			✓
Promoters	✓	✓	✓	✓	✓
'Indie' Scene		✓	✓	✓	✓
Classical Music Series		✓	✓		✓
Hotel Spaces	2941 (69 in city centre)	6414	1612	5271	1593 (est based on 1062 rooms)

Detailed breakdowns of the Music Activities in Nottingham, Portsmouth, Southampton and Hull are included in Appendix 3

8. Festivals

UK Festivals

Internet based festival databases list up to 450 UK festivals this year, including inner city festivals, one day, weekend and month long festivals including some of the largest popular music events in the UK. The following table outlines some of the larger annual outdoor popular music festivals which are internationally renowned and attract artists and audiences from all over the world.

Name	Location	Details	Capacity	Date	Price	Estimated Economic Impact
Gatecrasher: The Summer Sound System	Turweston Aerodrome, Northamptonshire	Internationally renowned club, label, international and national electronic music acts	60 000 (20 000 camping)	May Bank Holiday 24 th -25 th May		
Wychwood Festival	Cheltenham Racecourse, Gloucestershire	Lower profile acts, more family based	7500	30 th May – 1 st June	£100	
Rockness	Dores, Inverness	Run in partnership with Bestival, National and International acts mainly dance and electro based	35 000	7 th – 8 th June	£100	6.5 m (for highland businesses)
Isle of Wight	Seaclose Park, Newport, Isle of Wight.	National and international bands, pop based	60 000	13 – 15 th June	£130	
Download	Donnington Park, Derby	Run by Live Nation, rock oriented music	65 000	13 - 15th June	£130 - £180	
Global Fusion	The Observatory Arts Arena, Isaac Newton Observatory, East Sussex	Family orientated, World Music	15 000	20 th – 22 nd June	£55	
Glastonbury	Worthy Farm, Pilton, UK	Internationally renowned festival, attracting international and national acts, provision for new land local talent	177 500	26 Jun 2008 - 29 Jun 2008	£155	73 m
Wireless	Hyde Park	Run by Live Nation, national and international artists, pop and r & b	30 000	3 rd – 6 th July	£45 - £179	

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Cornbury Music Festival	Cornbury Park, Wychwood Forest	National and International Acts, open air fayre feel	15 000	5 th – 6 th July	£110	
T in The Park	Balado by Kinross, Scotland	National and International bands, voted the UKs best major music festival 2008. Largest festival in Scotland	80 000	11 th – 13 th July		18 m to Scotland's economy
Glade	Berkshire	Electronic Music Festival	14 000 – 16 000 reducing it this year	18/19/20 July 3 day camping tickets only	£125 (+45 for camper van	
Latitude	Henham Park, Southwold, Suffolk	National and International bands, less pop based, internationally renowned comedians	25 000	17 th – 20 th July	£130 (children are free)	
WOMAD	20 festivals, worldwide, 2008 Charlton Park, Wiltshire	World Music	20 000	25 th – 27 th July		
The Secret Garden Party	Huntington East Anglia	Alternative music festival, emphasis on participation	5000	24 th – 27 th July	£125	
The Big Chill	Eastnor Castle Deer Park Herefordshire	Run by Big chill (festival, label, bar) National and International bands, alternative and popular music	30 000	1 st – 3 rd August	£129	
Underage Festival	Victoria Park, Hackney	Strictly under 18s. Popular music acts, national and international	7000	8 th August Noon till 8	£23	
Green Man	Glanusk Park Estate	National and international bands, more alternative music	10 000	15 th – 17 th August	£105	
V festival Staffordshire	Weston Park, Staffs	National and International Bands	84 000	16 th and 17 th August	£60 - £145	
V Festival Chelmsford	Chelmsford	National and International Bands	84 000	16 th and 17 th August	£60 - £145	8.2 m (www.eet.org.uk)

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Creamfields	Daresbury Estate, Halton, Cheshire.	National and International DJs / artists dance based	40 000	23rd and Sunday 24th August 2008	£105.00 - £115	
Leeds	Bramham Park, Leeds	National and International Bands and DJs	55 000 Friday 57 500 Sat + Sun	22nd - 24th August	£155	
Reading	Richfield Ave, Reading	National and International Bands and DJs	55 000 Friday 60 500 Sat + Sun	22nd - 24th August	£155	5.6 m
Hydro Connect	Inverary Castle, Argyll, Scotland	National and International pop acts	20 000	29 th – 31 st August	£75 - £175	
Bestival	Robin Hill Country Park, Isle of Wight	Run by Sunday Best record label	30 000	5 th – 7 th September	£130	
End of the Road Festival	Larmer Tree Gardens, Dorset	National / International acts, alternative music, workshops, participatory events	5000	12 th – 14 th September	£105	

North East Regional Festivals

Evolution	Newcastle Gateshead Quayside	National and International pop and dance acts	33 000	24 th -25 th May	£3
Middlesbrough Music Live	Middlesbrough City Centre	6 Stages in the City centre, 60 bands – local and national	20 000	1 st June	Free
On The Outside Festival	Round Theatre Ouseburn	Improvised Jazz festival with special one off performances from international jazz musicians		6 th – 8 th June	£12 - £48
Green Festival	Leazes Park, Newcastle	Newcastle City Council run two days of community music including local bands and ensembles, range of genres of music, focus on community and environmental issues	10 000	7 th – 8 th June	Free
Future Perfect	Durham University Racecourse	Not-for-profit charity event - Dance Orientated – well known national acts	7000	8 th June	£30
Freaky Weasel Festival, Peterlee	Howlatch College, Peterlee	Two stages presenting local and national bands		28 th June	£10
Ouseburn Festival & NARC.Fest	Ouseburn Valley Newcastle	Strong multicultural theme, national and local bands. Music ranges from acoustic folk and grass roots to electro and Indie in different venues in the valley.	2000	19 th – 20 th July	Free
Brampton Live	Carlisle	Folk Festival organised by Carlisle City Council in partnership with Emerging Music, showcasing local, national and international acts and ensembles.	4000	18 – 20 th July	£8 - £57
Stockton Riverside Fringe Festival	Green Dragon Yard, Cultural Quarter, Stockton	Well established national and local acts, free entry to all gigs including in the Georgian Theatre	10 000	30 th July – 3 rd August	Free

9. Sunderland Music S.W.O.T Analysis

- **Strengths**
- Expertise / Commitment from youth music linked community
- Wide range of musical activity – enthusiastically led by local voluntary sector.
- Instrumental teaching above 10% of school pop. – (above national average).
- Resurgence of instrumental teaching in primary schools where 20% + learning instruments.
- Delegating funding to schools increasing resources for instrumental teaching.
- Primary School Singing Programme
- Wide commitment to Sunderland regeneration – plans for Sunnyside, Old Brewery Site, Stadium 10 year profile
- Wide acceptance of music as a tool for regeneration, image and community development
- Digital City Status
- 50 % Green Spaces – Good park infrastructure - beautiful beaches
- Well managed and profiled events - Air Show, International Friendship Festival
- Sunderland Empire – Regional audiences – two thirds from outside Sunderland (SR + DH) postcodes
- Some recent successes by Sunderland Bands; Futureheads, Field Music.
- Long term history of music presentation through amateur/voluntary sector and working men's clubs.
- Emerging Music Forum
- Facilities for Music recording in schools, youth centres, City learning Centres, Arts Centres

Weaknesses

- Negative image of City Centre by some youth – particularly from Washington
- Transport infrastructure – buses, no airport, and no mainline rail service.
- Few City Centre Hotels
- Visitors to Sunderland go to Newcastle for shopping, culture and accommodation.
- No inner city offices
- Dead City heart after shops shut
- Bridges shopping centre - local only, just 8% penetration by DH postcodes
- Lack of definition of Sunderland role in regional cultural offer.
- Lack of small venues (150 seats) to encourage entrepreneurship
- Lack of specialist music venues (400 - 600) and non alcohol venues
- Limited number of music promoters
- Limited A level and higher education music courses
- Some perceptions of Sunderland as insular and a non regional player
- Lack of Arts and Cultural leadership in Council officer structure until last year.
- Council perceived to be poor at partnership and forward planning
- Lack of ensemble opportunities in music service in comparison to Gateshead / South Tyneside / Durham
- Lack of youth work skills in musicians
- Lack of ACE Grants for the Arts funding applications from Sunderland City Council

0 Opportunities

- Regional Tourism Strategy
- Refocusing of Council's image of itself from provider to partner
- Music in the Minster
- Music in Parks and Gardens - Herrington Country Park, Mowbray Park, City's Green spaces
- National/Regional Festival at Herrington Country Park.
- Working with other local authorities
- Specialist Festival Development - Big Band Festival, Opera, Folk.
- City Centre music animation in partnership with City Centre Management and Bridges
- City Centre Cultural Quarter plans by City Council
- Regeneration projects – Sunniside, Stadium
- Potential City Centre hotel developments
- This study and strategy
- Student Union – Manor Quays (1100)
- Rainton Meadows Arena (2500)
- Possible new sports/music facility on Stadium site
- Music Forum
- Establishment of Music Development Agency

0 Threats

- Negative regional/national perception of Sunderland
- Sunderland's self perception
- Closure of The Bunker
- Regional tourism strategy – funding events of 'regional significance' only.
- Competition from other regional offers such as Metro Centre, Newcastle City Centre and Quayside.
- Sunderland Audiences continue to identify with regional rather than local offer.
- Middlesbrough Digital City Development – New build
- Teesside University – Media Performance and Performing Arts Development
- Exclusion zones in touring music contracts
- Competition between Council and private music development initiatives.
- Possible transfer of University Performing Arts Courses to Gateshead College
- Little action coming from consultation process spreading disillusionment in music constituency.

10. Sunderland 5-year Music Strategy

After a synthesis of the consultations we recommend a music strategy that focuses on the development of the Music Forum as a voice for Music in Sunderland; the appointment of a music development officer to work alongside the Forum with the aim of providing Sunderland with its own music development agency by 2011; the development of festivals and venues and expansion of musical opportunities for young people both in the formal education sector and out of school hours.

Whilst it will be important for the Council to take a strategic lead in the Music Development Strategy it must be prepared to increase its partnership working with Sunderland and regional based individuals and organisations in order to deliver a multi-faceted strategy. The Council will need to increase its planning timeframes in order to work with many partners (the City Centre Management and The Bridges Management in particular) plans well in advance for promotional periods such as Christmas – the City's current planning timeframe for its Winter Festival is far shorter).

Music Forum

A Music Forum has been formed recently by a group of interested popular music promoters, musicians and interested audience in order to develop collaboration, information and networking in the area. The group formally launched their initiative on 24th May at the Stadium of Light. During the consultation process we questioned the founders of the forum and organisations representing other areas of music of the desirability of expanding the forum to encompass all forms of

music. Whilst there were some concerns that without administrative and governance support a broader constituency could make the Forum cumbersome and ineffective, there was considerable enthusiasm for the potential synergies and knowledge sharing available in a single voice for Music in Sunderland.

Music Development Agency

There was considerable enthusiasm for the development of a professionally staffed music development agency for Sunderland. There is clear recognition that the formation of an effective Music Development Agency will not be achieved overnight and that a partnership between the Council, the Music Forum and other existing music organisations is likely to be the best vehicle to deliver the independent agency in two years time.

Music Development Officer

It is therefore proposed that a new two year contract post be created within the authority for a music development officer to work alongside the Forum in the development of the Music Development Agency and with other senior officers in the Council create the necessary partnerships for the festival, venue, education and community strategies that help deliver the overall strategic plan.

Festivals

Overall the strategy is characterised by a desire to secure and develop existing festivals and events raising the amount of participation by and benefit to local musicians, establishing

new specialist festivals particularly within the City Centre and to develop a nationally profiled event at Herrington Country Park either as a new initiative working with commercial promoters or working with regional partners to expand and develop existing cultural provision.

Overall a network of festivals could include

- Herrington Country Park – popular music festival May or August
- Winter Festival – featuring the work of young people and schools music - December
- Music Month with all areas of music participating June/July
- International Friendship Festival - August
- Existing Jazz/Big Band Festival - March
- City Rocks at outdoor sites and small venues in the City Centre - September
- A new Folk Festival with perhaps a focus on international and multi-cultural work - October
- Development of the City Sings Programme - March
- A classical music, choral and operatic work festival bringing together Music in the Minster, local choirs and other initiatives - March/April

Venues

The development of appropriate spaces within forthcoming upgrades of city centre urban streetscape to allow busking, small music concerts and events could contribute significantly to changing existing negative perceptions of the City Centre.

Further infrastructure opportunities may be offered by the redevelopment of the Manor Quays building at the University, the possibility of the development of a Carling Academy style

of venue in partnership with the commercial sector and the redevelopment of heritage buildings (such as Trinity Church and the Athenaeum) to provide specialist space for music within the City. The building of a major sports hall development next to the new 50 metre pool on the Stadium of Light site may provide the opportunity for smaller scale arena style music events seating up to 4000 people at a single performance.

New venues like that at thePlace in Sunnyside are about to open and the City's plans for the development of a cultural quarter around its existing investment in the City Library. Northern Gallery for Contemporary Art and Museum provide new opportunities for Music in the City.

Concerns have been expressed about the limited availability of rehearsal space which the possible demise of The Bunker will develop to crisis point. Concerns are also expressed about the lack of alcohol free facilities for young audiences.

The Council should consider undertaking a comprehensive audit of its existing and potential capital stock (including spaces in educational facilities) alongside an assessment of the regional and local market for the performing arts and music before committing to its next stage of capital investment.⁶

Education

In the mid 1990's Sunderland City Council targeted the City's Music Service to provide cuts necessary to meet its budget requirements in a world where national education policy had channeled funding directly to schools rather than for local

⁶ Newcastle Arena statistics for 2007 reveal that only 5 of 52 performances staged in that year were for target audiences of less than 4000.

authority centred provision. As a result the permanently employed peripatetic music instrument training staff was made redundant and the teaching of music instruments left to a free market with freelance musicians. The City maintained a Music Coordinators post and a small budget for schools music activity. Sunderland was not alone in their response to policy and financial changes from the centre with Newcastle, Northumberland, North and South Tyneside all taking similar courses of action. Gateshead and Durham maintained full music services.

Following major public concern about the demise of music in schools and a high profile campaign from musicians such as Simon Rattle, the government committed to build back some funding to local authorities from the Standards Fund to enable music services to be maintained. Initially funding was provided as match funding for funds still committed by local authorities. Some local authorities committed increased funding in order to maximise their share from central government sources.

Since 2001 the formula linking local spend with additional contributions has been broken and local authorities have benefited considerably by additional funds for music. Sunderland's schools music programme is funded by £60,306 from local funds, £307,000 of baseline funding from the Music Standard's Fund and a special allocation of £130,000 for special activity at Key Stage Two. The authority can also apply for reimbursement of the expense of buying musical instruments up to £56,400.

The policy of the Sunderland service has been to devolve the majority of the funding to schools where it is enhanced by school funds and parental contribution to provide instrumental

tuition both individual and in groups. Fee remission is given to students on free school meals to maximise access.

As a result of the appointment of an additional staff member into the service new programmes in instrumental teaching in primary schools have rapidly increased instrumental learning including violins and wind instruments. In some schools over 25% of students are learning a musical instrument. Overall 10% of students in Sunderland's schools are learning an instrument although several consulted in the process of preparing this report said that there was a serious lack of young musicians on classical instruments in the City's High Schools.

The highly successful City Sings programme has also been funded from these Standard Fund resources.

It may be difficult to continue to respond to the expansion in demand in the early years of school with current funding levels as the current cohort of students move through the school system. Funding is not the only problem, as a shortage of quality musicians on a broad range of instruments is a problem shared across the region. Sunderland has had some success in recruiting new young instrumental teachers and has the opportunity to work with training institutions in Durham and nationally to develop more young musicians in the sector.

During the consultation process many people mentioned that the music development in Sunderland was hampered by the lack of an out of school ensemble programme such as that now run by Gateshead, Durham and South Tyneside who run a range of youth orchestras, instrumental ensembles in Jazz, Folk, Classical and Popular Music areas with the aim of encouraging excellence and continued participation from

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students that have learned instruments in the school system. (Durham County claims that over 1000 students are participating in their out of school ensembles; out of 8000 students receiving instrumental tuition).

schools and the possible introduction of a City wide ensemble programme all point to the need for additional resources to ensure that the Cities young capitalise on the benefits that participation in music provides.

Increased demand for instrumental teaching, the need for training for musicians and teachers in the delivery of music in

The table below shows the spend per capita of funding from the Standards Fund in 2008-9 in a selected basket of local authorities including regional competitors to Sunderland and the national benchmarks undertaken for this report – based on total population (2001 census)

Town / City	Total Music Allocation	Total Population	Spend per capita
Durham	£1,057,500	493470	£2.14
Sunderland	£437,174	280807	£1.56
Nottingham	£449,143	266988	£1.68
Hull	£629,000	243589	£2.58
Southampton	£400,700	217445	£1.84
North Tyneside	£292,783	191659	£1.53
Gateshead	£585,290	191151	£3.06
Portsmouth	£224,800	186701	£1.20
Stockton on Tees	£1,426,000	178408	£7.99
South Tyneside	£328,500	152785	£2.15

The table below shows spend per capita of music funding working on population aged between 5yrs and 19 yrs. Sunderland has the second highest population (aged 5 – 19) and the second lowest spend per capita.

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Town / City	Total Music Allocation	Population aged 5 - 19	Spend per capita
Durham	£1,057,500	93797	£11.27
Sunderland	£437,174	56100	£7.79
Nottingham	£449,143	55159	£8.14
Hull	£629,000	50679	£12.41
Southampton	£400,700	41231	£9.72
Stockton on Tees	£1,426,000	36694	£38.86
Portsmouth	£224,800	35629	£6.31
Gateshead	£585,290	35563	£16.46
North Tyneside	£292,783	35046	£8.35
South Tyneside	£328,500	30133	£10.90

Sunderland Music in the City – A strategy for Music 2008 -2013						
Strategy	Objectives	Partners	Timeframe	Council Investment	Possible Partner Investment	Purpose/Notes
The Council providing support for the emerging Music Forum to provide a network and support for the development of rock and popular music in Sunderland.	Support for Music for Young People.	Music Forum ACE Grants for the Arts	Autumn 2008	£10,000 Autumn 2008 and then annually ongoing	£10,000 ACE NE Grants for the Arts, 2008/9	Employment of part-time staffing, pilot City Rocks Festival 2009, website and other music information.
Expansion of the membership of the Music Forum to embrace all the Sunderland music constituency representing all forms and styles of music.	Provide consolidated voice for Music in Sunderland Develop 'all music' festival pilot in 2009.	Sunderland Music Organisations	Invite organisations to join by November 2008. Set up Steering Group by early 2009	Officer time	Time of musical organisations and individuals	Provide platform for future Music Development Agency by 2010
Employment by the Council on a two year contract of a Music Development Officer.	Provide specialist expertise and on the ground working to implement music strategy	Music Forum	In post by late autumn 2008	£14,000 2008/9, £14,000 in 2009/10	£14,000 in 2009/10 from Strategic Initiatives Budget?	To provide support to the developing Music Forum, to provide specialist work on the development of new

Sunderland Music in the City – A strategy for Music 2008 - 2013						
Strategy	Objectives	Partners	Timeframe	Council Investment	Possible Partner Investment	Purpose/Notes
						music festivals and to develop Youth Music Strategy.
Run a series of pilot festivals to determine future models.	Provide visible early win from this strategy. Establish partnerships for future development	Music Forum City Centre Management Sunniside Partnership ACE NE Trusts and Foundations	Summer 2008 and 2009	TBA	£20,000	Test effectiveness of venues – Herrington Park, Beaches, City Centre.
Engage with the promoters and financial supporters of existing regional festivals to determine the opportunities for collaboration in the use of Herrington Country Park.	Establish major popular music event in Herrington Country Park	Newcastle City Council, NGI, Culture 10, ONE NE.	Negotiations during 2008 for delivery in 2010	TBA	£250,000	Coordinated approach to development. Working with regional partners

Sunderland Music in the City – A strategy for Music 2008 - 2013						
Strategy	Objectives	Partners	Timeframe	Council Investment	Possible Partner Investment	Purpose/Notes
Working in partnership with regional agencies such as Generator to provide support, advice and mentoring to local music promoters and encourage more people to take on the challenge of music promotion.	Increase number and effectiveness of promoters in Sunderland	Generator Local promoters Local venues Business Link	Commence in 2009	TBA	£20,000	Establish Promoter development programme. Establish Gig Guarantee programme for participating promoters
Develop a Strategy for legal busking and fly-posting opportunities for marketing of gigs	Enlivening City Centre with music activity.	Bridges Shopping Centre City Centre Management Sunniside Partnership and other regeneration agencies	By Summer 2009	£5,000	£5,000	Initial small financial support for buskers to establish tradition. Maintain high quality busking programme through audition and licensing scheme.
Providing financial support in partnership with local and regional	Sustain current festivals	University ACE NE	Undertake negotiations over summer 2008.	£8000	£24,000	Seed funding to allow ACE Grants for Arts applications to be made

Sunderland Music in the City – A strategy for Music 2008 - 2013						
Strategy	Objectives	Partners	Timeframe	Council Investment	Possible Partner Investment	Purpose/Notes
funders for existing local festivals.						
Seeking funding and logistical support from partners to ensure the more effective use of existing music facilities across the City.	Achieve greater utilisation of current rehearsal and recording facilities in schools and other community premises	Schools Children's Services Youth Centres Arts and Community Centres	Commence Oct 2008		£14,000 from Strategic Initiatives Budget	Appoint part-time peripatetic sound technician provide mentoring and access.
Through the Music Development Officer establish a strategic plan for young people's music in Sunderland engaging with the Youth Service, Education and Arts providers etc.	To ensure the expansion of opportunities for young people to develop their involvement in music outside of the school curriculum and that there are progression routes To enable young people to move from introductory	Youth Music Youth Services Children's Services The Sage Gateshead University	Prepare major funding bid for Spring 2009 to start programmes Autumn 2009	TBA	£30,000	Establishment of a number of new Youth Music Initiatives. Establish training programmes in youth work for musicians.

Sunderland Music in the City – A strategy for Music 2008 - 2013						
Strategy	Objectives	Partners	Timeframe	Council Investment	Possible Partner Investment	Purpose/Notes
	activity through to programmes that encourages excellence.					
Focusing of leadership for music in the Council through the political portfolio holder with the support of a single officer.	Provide a strategic overview of the way in which music is deployed through the Council's events, public realm, festivals and regeneration programmes. Music Development in Sunderland as important as incoming groups.					Coordination of Strategy
Forge partnerships with City Centre Management, the Bridges Shopping Centre, city centre pubs and other	Create life in City Centre Dispel perceptions about Centre	City Centre Management. Bridges Management.	Strategic framework for 2009 festival programme in place by November	TBA	£30,000+	Early commitment of funds and planning framework essential to develop partnerships

Sunderland Music in the City – A strategy for Music 2008 - 2013						
Strategy	Objectives	Partners	Timeframe	Council Investment	Possible Partner Investment	Purpose/Notes
commercial bodies for the development of festivals which animate the city centre.	being unsafe. Build partnerships for organisation and finance.	Pubs and Clubs. Sunniside Partnership.	2008.			
Engage with regeneration, education, youth service, health and social services agencies within the City to encourage partnership support for music, musicians, music audiences and music venues.				TBA	TBA	
Engage with Arts Council NE, Youth Music, the Sage Gateshead and other regional music agencies for the development and support of this strategy.	Build additional resources. Draw on external expertise	ACE NE, Youth Music, The Sage Gateshead, Jumping Hot Club, Generator, 20,000 Voices, Jazz Action, Brass Band Trust, Northeast Making Music				
Undertaking a research project	Ensure effective capital	Schools and Children's	Commission in July 2008	£3000	£3000	Develop a five year strategy from this

Sunderland Music in the City – A strategy for Music 2008 - 2013						
Strategy	Objectives	Partners	Timeframe	Council Investment	Possible Partner Investment	Purpose/Notes
which provides an audit of current music venues and an analysis of audience potential for new venues in Sunderland.	development strategy.	Services Regeneration agencies	complete by October 2008.			research which determines opportunities for investment in specialist facilities for music including appropriate venues and rehearsal facilities.
Developing the Music Forum's capacity in the form of an independent charitable trust, to be the core of a Music Development Agency for Sunderland which would attract funding and support from regional and national agencies for music and arts development.	Effective independent Music Development Agency	ACE NE, Youth Music	Establish steering Group by beginning of 2009. Establish independent charitable Trust by March 2010.	£40,000	£60,000 core - £80,000 projects	
Seek support from Children's Services for additional resources to provide	Encouraging Excellence Sustaining	Children's Services. DCFS Music	During 2008/9	TBA	£100,000	

Sunderland Music in the City – A strategy for Music 2008 - 2013						
Strategy	Objectives	Partners	Timeframe	Council Investment	Possible Partner Investment	Purpose/Notes
a series of out of school musical ensemble programmes to complement the current increased demand for instrumental learning in primary schools and to encourage excellence from the many children that engage in learning an instrument ⁷ .	participation from committed students. Increasing capacity of students for group and social skills.	Standards Fund				
Providing seed funding and seeking partnership funding for community music projects across the City, in particular those that encourage singing.	Develop participation in Music for the community	The Sage Gateshead 20,000 Voices Big Lottery Awards for All	For 2008/9	TBA	£10,000	

⁷ Durham County Music Service provides opportunities for 1000 students to be involved in weekend music ensembles. Gateshead and South Tyneside Council's provide similar opportunities for students in their Boroughs alongside the opportunities for instrumental learning within the school day through peripatetic music services.

Appendix A: One to One Consultation Interviews

Anne Suggate	20 000 Voices	Liz Holden / Judith Hills	Sunderland University Performing Arts / Music
Caroline Duff	Amazing Media	Christopher Spithray	Sunderland University Union Vice President
Roger Clubleby	Churches Conservation Trust	Beverly Hunter – smith	YNOT
Peter Brewis	Field Music / SMF / Steering Group	Kirsty McDowell	Northeast Making Music
Sue Hurrell	Gateshead Council Arts	John Pacey	University of Sunderland Secretary
	Development Officer	Justine King	BECON
Vikas Kumar	GEM Arts	Tony Harrington	The Forge
Jim Mawdsley	Generator	Linda King	Youth Service
Dave Dorn	High Fidelity Studios	Ken Tonge	Davy Lamp Folk Club
Canon Stephen Taylor	Music In the Minster	Sue Henderson	SCC Tourism development officer
Ailsa Anderson	One Northeast Culture Manager	Keith Lowes	SCC Planning and Development
Sean Taylor	Oxclose Music Project	Kirsty McDowell	Regional Development Officer
Ernie Young	South Tyneside Council Music Coordinator	Chris Alexander	SCC Culture and Tourism
		Adam Offord	Too Far North
Michael Black	Sunderland Arc	Dave Murray	City Centre Detached Youth Project
Ben Hall	Sunnside Partnership	Eileen Bown	Bishopwearmouth Young Singers
Clir Mel Speding	SCC Portfolio Holder	Elaina Thompson	Mecca Supporter
Steve Auster	SCC Music Coordinator	Melanie Turnbull	Hendon Young People's project
Paul Ryan	Sunderland Empire Manager	Michael Roseberry	Rainton Meadows Arena
Ben Wall / Paul Smiles	Independent	Lee	No Fi Music Promotion
Kenny Sanger	The Bunker	Paul Kelly	A Better Noise
Bill Watson	Sunderland Big Band	Adam Collerton	Jumpin Hot Club
Mark Lloyd	Southmoor CLC	Claire Dupree	NARC.
Phil McAloon	Oxclose and District Young Peoples Project (O.D.Y.P.P.)	Sarah Van Jellie	Rock n Doris
		Dale Moon	Washington Music Project
Marissa Carruthers	Sunderland Echo	Paul Dobson	SCC Director of Community and Cultural Services
Linda Huxtable	Bonded Warehouse		Cultural Services
Mark Mulqueen	Arts Council England, Northeast	Bex Mather	Sage Gateshead
Terri Freemans	Davy Lamp Folk Club	Louise Toms	City Centre Manager
Pauline Davison	North Tyneside Council	Phil Steele	Bridges Shopping Centre Manager
Gordon Langley	Pennywell Youth Project	Chris Little	SCC Music Coordinator

Marge Barton	Music in the Minster
Eileen Watson	Bishopwearmouth Choir
Tariq Khan	Unity
Rupert Hanson	City of Sunderland Millennium Orchestra Society
Paul Callaghan	The Leighton Group
Paul Burns	Green Dragon Studios
Martin McFadden	Too Far North
Catherine Zeserson	Sage Gateshead
Helen Paterson	Head of Children's services
Paul Rubinstein	Newcastle City Council
Ross Millard	Futureheads
Jane Westwater	City of Sunderland College Head of Music
Ron Angus	Studio One / Audio Loft

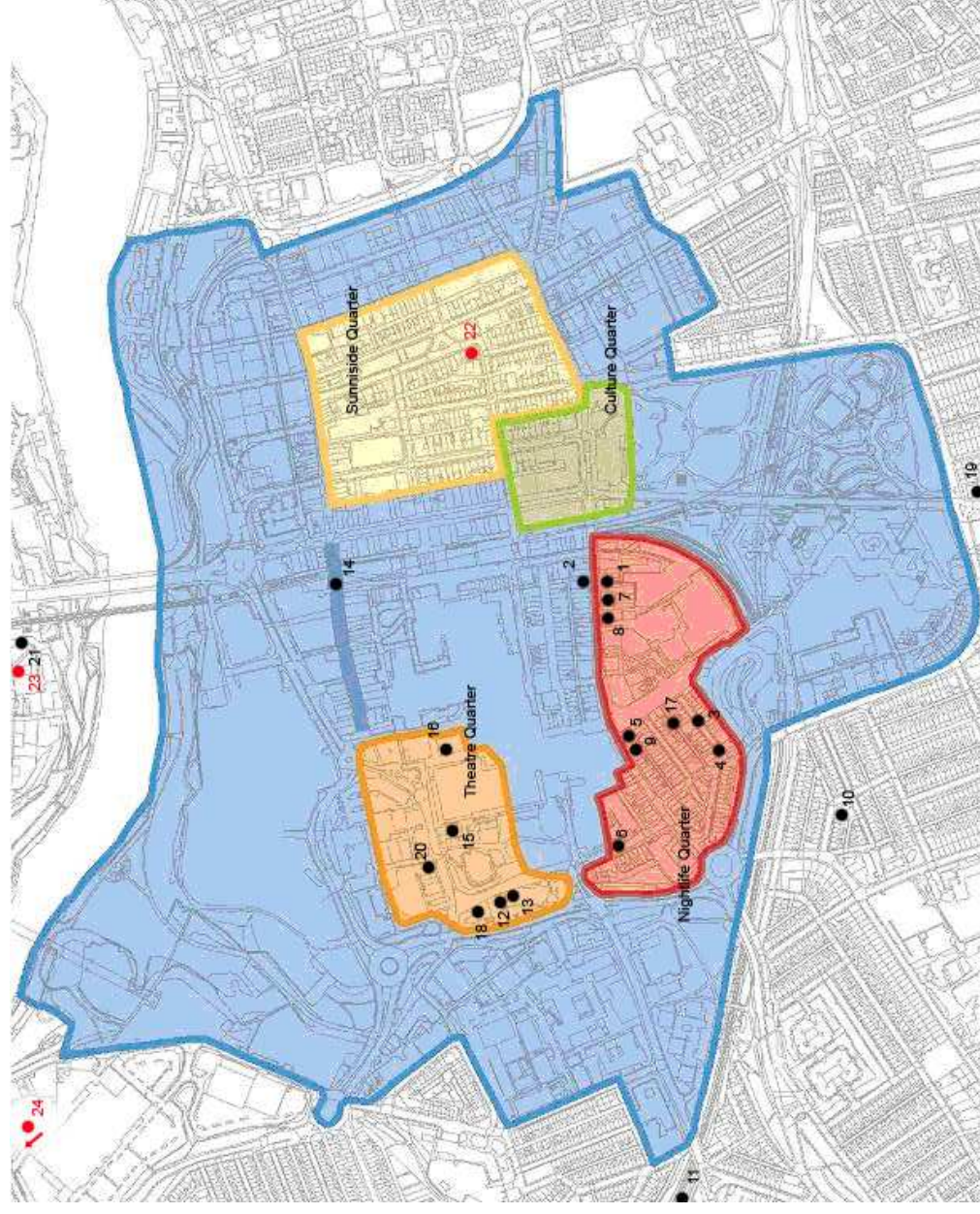
Appendix B: Consultation Meeting attendees 19th May 2008 – Stadium of Light

Rupert Hanson	Cosmos	David Brewis	Field Music / Sunderland Music Forum
Roger Clubley	Holy Trinity Church	Laura Sandy	Enthusiast
Richard Neville	NEDCAF	Liam Carlin	Basic Production
Linda Huxtable	Bonded Warehouse	Elaina Thompson	Save the Mecca
Chris Spithray	Student's Union Vice President	Eileen Watson	Bishopwearmouth Choral Society
Ernest Young	South Tyneside Music Service	Len Old	Northern Region Brass Band Trust / Durham Brass Band Assoc
Zoe Channing	Culture and Tourism SCC	Steve Jinsky	Sage Gateshead
Liz Holden	Performing Arts Sunderland University	Dave Harper	Sunderland Music Forum / Local promoter
John Boyd	SMF ?	Dirk Kok	Mobile Technology Distribution
Graeme Hopper	SMF ?	Terri Freeman	Davy Lamp Folk Club
Jordan Hill	Sunderland Music Forum	Ken Tonge	Davy Lamp Folk Club
James Cook	Sunderland Music Forum	Fiona McKeown	Arts Council NE
Ben Wall	Independent	Cllr Mel Spedding	SCC
Paul Smiles	Independent	John Egdell	Fake Indie (label) / Sound engineer / promoter
Steve Auster	Sunderland Music Service	Peter Brewis	Field Music / Sunderland Music Forum
Kenny Sanger	Bunker	Kirtsy McDowell	Making Music Northeast
Bill Watson	University Brass Band	Oscar Watson	---
John Pacey	Secretary Sunderland University	Sean Taylor	Oxclose Music Project
Ben Hall	Sunniside Partnership	Jessica Bell	SCC
Sheila	Sunniside Partnership		
Jane Westwater	Head of Music, City of Sunderland College		
Christine Alder	Chairman, Bishopwearmouth Choral Society		

Appendix C: Mapping of Sunderland City Centre Venues

The venues below are taken from the list of licensed venues in Sunderland from the Sunderland City Centre Evening Economy Supplementary Planning Document by Sunderland City Council January 2008. The table below outlines the venues which cater for live music, specifying the type of music they provide and their capacity. The map below shows the venues that currently offer music (in black) and venues currently under development (in red).

There are currently no venues in the Culture Quarter which cater for live Music.



Map No	Venue	Address	Capacity	Live Music Provision
Theatre Quarter				
	Bug Biggalows	Low Road, SR1 3PY		None
	The Lambton Worm			None
13	Bar Baroque	34 Low Road, SR1 3PY	600	Sunday Night – booked bands through an agency – Rock the North
	Bar Me			None
12	Modo	1-2 High Street SR1 1TZ	350	Cover bands every Sunday
	SR1			None
	Jay Dee's			None
	Idols			None
	The Londonderry	287 High Street West, SR1 3ES		None
	Flares			None
15	The Black Bull	309 High Street West, SR1 3ET	300	1 Cover band on a bank holiday only
	Brogans	8-10 Crowtree Road, SR1 3EB		None
	The Dun Cow	9 High Street West, SR1 3EB		None
16	The Porterfield	Crowtree Road, SR1 3EB	600	Regular band nights Thursday and Sunday – Too Far North
	The Continental	21 St Thomas' St, SR1 1QD		None
Sunnyside				
	200 HSW			None
	The Burton House			None
	City Tavern (vacant)			None
	The Windsor Castle			None
22	The Place	Being Developed		
Nightlife				
4	Laings	26/28 Olive Street, SR1 3PE		None
	Chaplins			None
17	Luma	SR1 3NU	300	Rock indie night on Sunday nights
	Oslo			None
	7even			None
	The Disco Rooms			None
5	The Borough	1 Vine Place, SR1 3NE		Buskers night every Tuesday

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					Resistance Rock Night every Thursday Battle of the Bands
	Rush	24 Vine Place, SR1 3NA			None
	Ttonic	12 Vine Place, SR1 3NE			None
	Banana Joes				None
6	The Glass Spider	3-5 Green Terrace SR1 3PZ			Bongo and Sax player
18	Paddywhacks Irish Bar	6 Green Terrace	388, 134, 186,		Monday Acoustic night Tuesday Kareoke Thursday Young Guns (young band night) Friday Band Night Saturday Irish Band night
	Fitzgeralds	10-12 Green Terrace, SR1 3PZ			None
	Varsity	Green Terrace SR1 3PZ	640		None
	Infusion	18 Park Lane			None
	Chase	Park Lane SR1 3NX			None
	Purple Bar	Holmeside	300		None
	Arizona	Holmeside			None
1	The Independent	Holmeside	300		Band Nights, Fashion shows, Club nights Attracts outside promoters (Too Far North, Insangel etc)
7	Sinatra's	Holmeside	300		Covers / cabaret Wednesday night
3	Pure		250, 130		Tuesday Band Nights, Wednesday Buskers Night
8	The Railway Club	Holmeside	80 - 100		Cover bands at the weekend
9	Bo Ab	1 vine Place, SR1 3NE	100 -150		Tuesday Buskers Night, Thursday Band Night
Other					
10	The Ivy House	SR2 7AW			Band nights postponed due to noise levels
11	The Royalty	88 Chester Road	70		Indie punk bands rehearsals, band nights, comedy
2	The White Rooms	Holmeside			Band Nights
19	The Prickly Pear	SR2 7DY	48		Occasional live music
21	Stadium of Light		49 000		Large Scale Gigs
23	New Development	Site adjacent to the Stadium of Light			
24	Holy Trinity Church	Venue development			

Appendix D: Benchmark Cities

The tables below show the results of internet based research into the cities which have been chosen as benchmarks for the Sunderland Music City project. The information has been gathered in relation to the general criteria discussed in the project steering group as to what makes a 'Music City'.

The Cities that have been chosen are Nottingham, Portsmouth, Southampton and Hull. The population statistics are taken from the 2001 census.

Sunderland (Population 280 807)

Festivals	• The Great North Big Band Jazz Festival – Annual concert and competition held at the Stadium of light • Winter Festival – Range of events around the City over November and December • International Friendship Festival – Northern Area Playing Fields, Washington- festival run by the council formerly the kite festival). Includes some music.
Large Scale Venues (4000 – 10000)	•
Medium Venues for non acoustic (600 – 1500)	• The Porterfield – 600 capacity – not specifically a music venue • Rainton Meadows Arena
Small Venues (100 – 50)	• A range of small venues (pubs) which have live music (see appendix C)
Specialist Venues	•
Orchestras / Ensembles / Opportunities	• Community • Bishopwearmouth Choral Society • Bishopwearmouth Young Singers • Sunderland Pianoforte Society • CoMOS – Orchestra • Houghton-le-Spring piping Society • Pride Valley Brass • Hetton Silver Band • Houghton Brass Band • University • University of Sunderland Big Band

HE / FE Courses	- The University of Sunderland offers music at degree level only as part of either a combined studies course or as an element of the Performing Arts BA Hons or the Dance/Drama/Music Top up. - City of Sunderland College offers a National Diploma in Music Practice and a National Diploma in Performing Arts. At HE level, the college offers a foundation degree in applied music practice.
Potential (unofficial) Champions	- Field Music - Lauren Lavern - Futureheads
Recording Studios	Wide Range of recording studios, although there are issues with access and technicians with some of them (see appendix F)
Music Development Agency / Music Service Provision	- Music Service – peripatetic teachers engaged through schools. The music service presents 'City Sings', a choral development programme which has an annual schools choral competition held in the Empire Theatre Sunderland. - Making Music Northeast is a regional strand of Making Music, who give advice and support to their members - Sunderland Music Forum – new and evolving group who look to share information and pool resources in the rock and pop areas of music in Sunderland. They have meetings and a MySpace site www.myspace.com/sunderlandmusicforum
Marketing / Information / Publication	- Making Music Website - Sunderland Music Forum Myspace - Lack of places to advertise with posters / flyers
Promoters	There are a few promoters who put on gigs in the city centre although there is a limited amount of original new live music across the city
Retail	- Small selection of musical instrument shops - No independent record shops
Rehearsal Space	There are a range of rehearsal spaces, although access can be limited
Other Cultural attractions (relevant to the development of a 'cool scene') / Benefits / Strengths	- Winter Gardens 50% Parks and Green Spaces 2941 hotel beds(69 in city centre) - New swimming pool - Sunniside development - National Glass Centre

Nottingham (population – 266 988)

Festivals	• The Nottingham Live Music Festival (festival week) is a series of music and arts events that aims to strengthen community pride and open new doors for local artists. This year's event includes Battle of the Bands (17 June), a Caribbean Carnival (7-8 July), the Sneiton Festival (14 July), One World One City and Nottingham Mela (15 July), and a celebration of the abolition of the slave trade (26 August) • One City, One World – Free Music Festival in the old market square celebrating music from Nottingham and around the world. 12th – 13th July. Run by City Council • Mela Festival – 27th July 1 Day Event Old Market Square • Caribbean Carnival – 12th – 13th August – Forest Recreation ground. Multicultural festival, including live music from local artists and a procession, local youth and community groups make floats and join the procession around the rec ground, family orientated event. • Sneinton Festival – Community driven festival, local musicians performances, parade, focus on green energy and celebrating diversity • Nottingham Arboretum Green Festival - Live bands, monsters, fun for children and sustainable produce. Stalls, including crafts, plants, local produce, energy conservation demonstrations, wind and solar power, social struggles and human rights issues etc and plenty of other organic, eco-friendly activities. 1 Day Free Event • City Pulse – Weekend of music in the town centre, run by the council, including jazz, folk etc in the streets. Weekend also includes the Dot to Dot Festival – May Bank Holiday • Dot to Dot Festival – Local, national and international artists playing in Nottingham (and Bristol) town Centre (same weekend as the City Pulse Festival. In venue gigs, £30 weekend ticket – allows access to all gigs – May Bank holiday • Nottingham Pride – One day event 29th July caters for the whole family with live music and entertainment in the arboretum park. – free • The Rock and Bike Fest – 3 day festival, tribute bands £15 weekend ticket • Nottingham Riverside Festival – 1st – 3rd August – Nottingham's largest outdoor festival. World Music programme as well as arts, crafts, fireworks, street theatre – Free • Southwall Folk Festival – attracts National names, Southwall is a central focus for folk in the area.
Large Scale Venues (4000 – 10000)	• Nottingham Trent FM Arena – based inside the national ice centre – capacity 10 000, host music, sports and ice, conference events

Medium Venues for non acoustic (600 – 1500)	• Theatre Royal – (Opera) seats 1186 • Royal Concert Hall – Seats 2499 – touring rock and pop, leading orchestras, comedians, conferences, exhibitions. Versatile space • Rock City – All standing venue, famous for gigs and club nights, indie and rock. 1800 capacity • Rescue Rooms – Concert venue 480 capacity (small room 100) – has same touring acts as Academy 2 Newcastle, events every night • Bodega Social Club – venue bar and restaurant run by Heavenly Records – club nights and live music • Junktion7 – Independent bar and music venue, capacity 200 local and national bands every week
Small Venues (100 – 50)	• Rescue Rooms capacity 100 (large room 480) • A range of pub style venues hosting a range of genres
Specialist Venues	• Castle Gate Congregational Centre – live chamber music (Nottingham Music Society)
Orchestras / Ensembles / Opportunities	• Music Service: • Nottingham Music School - Wind bands - String groups - Orchestras - Keyboards - Acoustic and Electric Guitars - Rock Bands - Stage Band - Samba - African Drums - Steel Pans - Choir - Small Singing Groups - Music theory - Kit Drumming - Saxophone Group – Percussion - £30 – £60 per year • University: • Nottingham University Revival gospel Choir • Community / Other: • NCT Music – Nottingham Choral Trust founded 1983 – range of non-auditioned and auditioned ensembles for adults – has a youth programme as well - Festival Chorus (250 singers) - Chamber Choir – the East England Singers (40 Members) - Instrument workshops – orchestra for adults who either used to play, have just started playing or who are working on their second or third instrument - Daytime Voices – 3 regional sub choirs - Youth programme includes 6 choirs, providing for primary aged children to 21yr olds; Youth String Orchestra; annual orchestra concert involving community orchestras, annual brass, woodwind and percussion concert. - NCT Publishes a booklet biannually of concerts in Nottingham and Derbyshire • Nottingham Male Voice Choir • Nottingham Boys Choir • Nottingham Clarion Choir • Nottingham Harmonic Choir • Nottingham Bach Choir • Sinfonia Chorale

	• Nottingham Community Gospel Choir • St Mary's Girls Choir • Mansfield Cantamus Girls Choir • Nottingham Symphony Orchestra • Nottingham Youth Orchestra • Nottingham Philharmonic Orchestra • Nottingham Symphony Wind Orchestra • Nottingham Chamber Orchestra – St Nicholas Orchestra • Guitar Bass and Drum Skool • Music Learning Curve Academy • Nottingham Drum Centre • Wide range of private tuition • Nottingham Jazz School • South Nottingham College night courses in instrument learning
HE / FE Courses	• Nottingham University Music Department – ranked top 5 in the country in the Guardian Uni Tables 2008 > Offers undergraduate and post graduate degrees • Nottingham Trent University – Degree awarding • New College Nottingham – HND Music Performance, HND Music Production, BA Hons Sonic Arts (FE and HE affiliated with uni) • South Nottingham College - FE • Clarendon College - FE
Champions	• Edwin Starr, Alvin Stardust, Elton Dean
Recording Studios	• At least 10 recording studios inner city
Music Development Agency / Music Service Provision	• Music Service – Nottingham Music Development Service – provides information on Tuition, ensemble opportunities, projects and runs Nottingham Music School and Nottingham Jazz school which houses the music service ensembles • Instrument tuition is the responsibility of each school, tutors employed by the school not the LEA • Offers support for teachers, parents and students • Offers a resource Portal with links and information • Ran a pilot of the Musical Futures initiative by the Paul Hamlyton Foundation (partnered with Youth Music, DfES and Music Manifesto) from 2004 – 2006, information from this pilot will be collated into a pamphlet for guidance for developing youth music
Marketing / Information / Publication	• Nottingham Choral Trust publish information • Sandman Magazine – free monthly music magazine dedicated to writing about new, local talent. Has listings and info

	• Orchestra Listings – www.ameteuorchestras.org • ITCHY – website with info on all art forms and events, reviews, listings • Glasswerk.co.uk – section dedicated to music and reviews in Nottingham • Hobgoblin Magazine (also an instrument shop – web mag with info on folk clubs in the region) • Network of independent pubs and music shops where posters etc can be displayed
Promoters	• Range of promoters in different genres • Range of management companies for cover bands
Retail	• Really good range of independent music shops as well as national chains • Range of instrument and sheet music and software shops
Rehearsal Space	• A range of rehearsal studios and vocal booths available in the town centre • Rehearsal space in some of the recording studios
Other attractions (relevant to the development of a 'cool scene') / Benefits / Strengths	• 2 Universities, 3 HE Colleges • Rise up Radio – community led pod cast • Stealth – Nightclub which has big name djs on regularly • Ice Rink (famous as Torville and Dean trained there) • 30 minutes from East Midlands Airport • 6414 city centre hotel beds • A wide range of conferencing facilities • Diverse shopping experience, range of independent shops (music, comics, crafts) as well as the usual offer

Portsmouth (population 186 701)

Festivals	• Portsmouth and Southsea Music Festival - mixture of local, national, international and cover bands over three days in October. No camping. Tickets £25 - £30 • Live at the bandstand - acts on each weekend over the summer months at Southsea • Portsmouth Music Festival – incorporating Speech Drama and Dance. Is made up of a series of adjudicated performances in a range of instruments, culminating in a final performance. Awards are given to outstanding performers and opportunity to play with South Sea Sinfonia. International links and exchanges. Feb - March • Portsmouth Schools' Music festival – 56 Schools participate in two evenings of music at the Guildhall. Range of genres including youth orchestras, wind bands, rock bands, dancers and choirs. • Southsea Rocks! – Festival over the first weekend in August, featuring local DJs and cover bands, tickets are £15 per person, per day • Summer in the Street – Event run by Pro Portsmouth (a non profit organisation dedicated to
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	celebrating and sustaining the vitality of Portsmouth's arts, culture and history through events and community collaboration.) June 28, July 5, 12, 19, 26 and August 2 (5:30-9:30pm) Artists are invited to apply to play at the events which are held in a closed off road.
Large Scale Venues (4000 – 10000)	• (guildhall is the largest venue with 2000 seats)
Medium Venues for non acoustic (600 – 1500)	• Portsmouth Guildhall – capacity 2000 - Touring National bands, cover bands, comedy • Wedgewood Rooms – 400 standing , 300 seated • Pyramid Centre – 1150 standing , 600 conference • Portsmouth Cathedral • Mountbatten Centre – Community leisure centre who have facilities for shows, capacity 900 – 1000
Small Venues (100 – 50)	• Portsmouth Railway Rifle Club (280 capacity) • Cellars at Eastney – community music and comedy • Range of small gigs in pubs
Specialist Venues	•
Orchestras, Ensembles, Opportunities	• Music Service: • Portsmouth Youth Orchestra • Portsmouth Schools Strings Training Orchestra • Portsmouth Young Strings • Portsmouth Senior Wind Band • Portsmouth Brass Band • Portsmouth Junior Wind Band • Portsmouth Jazz Band • Portsmouth Junior Choir • Little Voices Choir • Sing up Boys Choir • Portsmouth Schools Wind Training Orchestra • Portsmouth Youth Jazz Orchestra • Portsmouth Youth Samba Band • Portsmouth Youth Choir • Portsmouth Youth Training Choir • Portsmouth Popular Music Academy (music service) • University: • Portsmouth University Choir, Orchestra, Big Band, and the Dramatic and Musical Society • Portsmouth University Wind Band • Community / Other:

	• Portsmouth Symphony Orchestra • Portsmouth Sinfonia • Chameleon Arts Orchestra • Portsmouth Pro Musica Choral • Portsmouth Cathedral Choir • St Thomas' Parish Choir • The Portsmouth Chorus
HE / FE Courses	• Portsmouth University has one degree in Music and Technology • Portsmouth College has a performing arts academy offering FE courses in Music, Performance and Singing
Champions	• Murray Gold (b 1969), composer - provides the music for the current series of 'Doctor Who' • Brian Howe, vocalist with Bad Company • Paul Jones (b 1942), vocalist with Manfred Mann, solo singer and radio presenter • Joe Jackson (b 1954), singer/songwriter
Recording Studios	• Range of small commercial recording studios • Music:Fusion run a studio
Music Development Agency / Music Service Provision	• Music:Fusion is a partnership between Fareham Borough Council, Gosport Borough Council, Havant Borough Council, Portsmouth City Council, Hampshire County Council and Hampshire Music service and is one of 24 Youth Music Action Zones in the country. Their website: Making Music for young people gives info about free workshops, community music and early years learning as well as careers advice and support for people already working in the music industry. Funded by Youth Music, Arts Council South East and local authorities • Music Service offers packages for schools with workshops / training • Peripatetic tuition and free instrument provision over the city – several youth ensembles and three choirs. Staffed by community learning creative partnership officers
Marketing Information Publication	• 'In Portsmouth' website
Promoters	• Range of small gig promoters, experimental, hip hop • Portsmouth District Composers Alliance – supports local composers and stages events to promote new music in the south of England
Retail	• Range of instrument shops – piano, woodwind, string • A range of 'record' shops including independent stores and chains. • Nevada Music – online pr, marketing and music store

Rehearsal Space	- Limited number of rehearsal rooms - Website providing info on rehearsal rooms in Hampshire for young people: http://www.spacetoplay.org
Other Cultural attractions (relevant to the development of a 'cool scene') / Benefits / Strengths	- Gun Wharf Quays - Pro Portsmouth Inc – not for profit organisation who work to celebrate and sustain the vitality of Portsmouth's arts, culture and history through events and community collaboration 1 University, 2 colleges - Historic Dockyard developments - Aquarium, Action Stations museum - Waterfront parks and fun fair - Portsmouth Community Radio - Spinnaker Tower 1612 Hotel Beds - Park spaces for music

Southampton (population 217 445)

Festivals	- Southampton Festival of Music and Drama - The Access Festival – council run event in the park - MELA
Large Scale Venues (4000 – 10000)	
Medium Venues for non acoustic (600 – 1500)	- Southampton Guildhall – capacity 1749 – touring artists - The Brook – Capacity 600 - The Joiners – Capacity 150 - showcase local bands regularly - Turner Sims Concert Hall – University – capacity 450 - St Mary's Stadium – Up to 700 capacity in conference and banqueting rooms, also stadium is used for large scale concerts (bon jovi etc)
Small Venues (100 – 50)	- The Talking Heads – dedicated music venue, capacity 260 - Range of pub venues which cater for live music
Specialist Venues	
Orchestras / Ensembles / Opportunities	Music Service: - Southampton Youth Sinfonetta - Southampton Youth concert Sinfonia

	• The Elgar String Orchestra • The Holst String Orchestra • Finzi Strings • Purcell Strings • Southampton Youth Orchestra • Southampton Pops Orchestra • Southampton Youth Brass Band • Southampton Wind Band • Southampton Jazz Orchestra • Consort – • Southampton Youth Choir • Ready Steady Sing (east and west) • Southampton Young Singers • Southampton pops choir • Masterbrass • A Touch of Brass • Good Vibrations (wind) • Pulse 8 Wind Band • Airplay • Twango • The Southampton Clarinet Chorales • The Southampton Flute Choirs • Junior Consort • Phoenix – Chinese Culture • University: • Southampton University Chamber Choir • Community: • St Edmunds Catholic Church Choir • Waynflete Singers • Winchester City Festival Choir • Woodside Singers • Ashton Singers • Botley Choral Society • Southampton Choral Society • Southampton Philharmonic Choir
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	• Southern Voices • Southampton Wind Band • City of Southampton Orchestra • Southampton Concert Orchestra • Friends of Southampton Youth Orchestras – support 5 orchestras around Southampton • Southampton Rock School – teach guitar, drums, bass and keyboards
HE / FE Courses	• Solent University offers a range of music courses including urban and Electronic Music, Popular music and music industry Management. There are no pure music courses. • Southampton University offers BA Hons Music • Southampton City College offers BTEC and National Diplomas in Music Performance and Music Technology
Champions	• Craig David
Recording Studios	• A range of recording studios in the city and surrounding area
Music Development Agency / Music Service Provision	• Southampton Music Services offers a range of ensembles and strives to provide instrument tuition to all children who are interested in learning. Strong links to community music and emphasis on ensemble work.
Marketing Information Publication	•
Promoters	• Range of small promoters
Retail	• Small selection of musical instrument shops • Independent record shops as well as larger chains
Rehearsal Space	• Range of rehearsal rooms in the town centre, some doubling as recording studios
Other attractions (relevant to the development of a 'cool scene') / Benefits / Strengths	• 5271 Hotel Beds • 2 Universities, 1 College • Historic Old Town • 3 Galleries, 2 Theatres (One is the largest theatre in Southern England)

Hull (population 243 589)

Festivals	• Hull Jazz festival (16th Year) attracts 8000 attendances, internationally recognised (noted in the arts council England executive summary for economic, social and cultural benefits in Yorkshire) • Beverley & East Riding Early Music Festival • Cottingham Springboard Music festival – free one day festival a range of music genres – local acts • Yo Yo Indie Summer Music Festival – In the yo yo indie venue on weekends throughout the summer • Fires of Hull Festival – 100 acts playing in 14 different venues and in the streets of Hull of 5 days
Large Scale Venues (4000 – 10000)	•
Medium Venues for non acoustic (600 – 1500)	• The Adelphi – Capacity 500, local and national bands • The Hull Arena – Capacity 2000 • Middleton Hall at the University– capacity 400
Small Venues (100 – 50)	• Albermarle Music Centre, has a purpose built venue seating 250 • Range of pub venues
Specialist Venues	•
Orchestras / Ensembles / Opportunities	• Music service provides music lessons for over 3000 children, based at the Albermarle Music Centre • Training Wind Band • Junior wind band • City of Hull Symphonic Wind Band • Training Brass Band • Junior Brass Band • City of Hull Youth Brass Band • Training String Orchestra • Junior Youth Orchestra • Elementary String Orchestra • Junior Jazz Ensemble • City of Hull Youth Orchestra • Junior Choir • City of Hull Youth Choir • Junior Percussion ensemble

	• City of Hull Youth Percussion ensemble • City of Hull Youth Symphony Orchestra • Community / Other • Hull Philharmonic Orchestra • Hull Male Voice Choir • Hot Gospel Choir • Holy Trinity Church Choir • Epsom Chamber Choir
HE / FE Courses	• Hull College offers foundation degrees in music production and performance (as well as a range of performing arts courses) • University of Hull offers BA and BMus in Music, Jazz and popular music, Music + Film Studies, Popular Music, Computer Music, Creative Music Technology as well as music with language. MA courses in Music, Creative Music Technology, Performance Practice, Performance composition or musicology.
Champions	•
Recording Studios	• Range of recording studios
Music Development Agency / Music Service Provision	• Music Service based at the Albemarle Music Centre provides rehearsal spaces, ensembles, concerts and loan instruments to pupils for free.
Marketing Information Publication	• Sandman Magazine • Music4u – Humber Youth Music Action Zone – offers information, free work shops, training and support • Albemarle Centre
Promoters	• Range of local promoters
Retail	• Independent record shops as well as chains
Rehearsal Space	• 11 purpose built rehearsal rooms for teaching ensembles and individuals at the Albemarle Centre
Other attractions (relevant to the development of a 'cool scene') / Benefits / Strengths	• Development of the St Stephen's complex, providing new houses, office space, hotel beds, Music Centre • Maritime Festival • Hull New Theatre • Award winning • Olympic Ice Arena

Appendix E: Funding For Music

Youth Music	Youth Music distributes funds in a variety of ways: • Open Programmes Grants for between £5,000 and £30,000 are available to non-profit making organisations to work with children and young people, up to the age of 18, over a period of 6 to 24 months. There are three open programmes that can be applied for through youth music: - First steps – creative music making for children aged 0-5 - Make it Sound – music making for 5 – 18 year olds who otherwise lack the opportunity to take part - Vocalise! For programmes where the voice is the main instrument These programmes can be applied for online. • Partnership Programmes Youth Music works with partnership organisations to deliver initiatives in music making. Potential partnership organisations are invited to put forward proposals on the website (www.youthmusic.org.uk) The following are examples of past and present programmes that have been run in partnership with Youth Music: • Early Years Zones – Two pilot programmes have been established in Great Yarmouth and North Tyneside to deliver music initiatives to 0-5 year olds. • Singing Zones – In 2003, six Singing Communities were established (run in partnership with Youth Music, youngchors.net and Contin'You) reaching over 14 000 children and providing training for 862 teachers. The Singing communities project lasted for two years and was deemed very successful. The project is now being continued, using best practice and lessons learned from the earlier work to develop new 'Super Singing Communities'. There is further information on how to become involved in the project on the Youth Music website: www.youthmusic.org.uk • Sound Inventors – Is a programme for young people aged 12 – 18, devised and delivered by the Society for the Promotion of New Music. Sound Inventors was awarded the winner of the 2003 Royal Philharmonic Society's prestigious Music Award for Education. The programme in 2004/5 included residential and non residential camps for young people from deprived areas to become involved in making music www.soundinventors.org.uk
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	• Action Zones Since 2002 Youth Music has set up 22 Youth Action Zones in areas of social and economic need across England and Wales. (The Sage Gateshead is the Youth Music Action Zone for the Northern region). Youth Music Action Zones are funded via a fund which is set aside for these specific projects. The Youth Music Action Zone itself must raise at least 25% of the Youth Music award through other sources. Youth Music is currently looking at the possibility of setting up more Action Zones in England. • Youth Music Initiatives Youth Music supports special initiatives and events that complement its three main funding streams; Open programmes, Youth Music Action Zones and Partnership Programmes. • Song for Peace Song for Peace is an historic project that aims to unite the nation's children in song on September 21 – Peace Day annually. Get involved in the annual celebration of Peace Day on September 21, 2007. • Singbook Singbook is a new singing resource from Youth Music to aid teachers and youth leaders in providing better singing experiences for children and young people. It features a collection of 12 newly commissioned songs by a number of renowned songwriters and lyricists, including Howard Goodall, Eugene Skeef, Steve Martland, Nirmala Shah and the writing team Don Black and Debbie Wiseman. • MusicLeader MusicLeader is a Youth Music initiative providing access to professional development for music leaders at every stage of their career. Launched in May 2005, MusicLeader operates through regional networks supported by an online resource: www.musicleader.net • SoundStation SoundStation is a fun, interactive site created for young people to help them learn more about music, share musical experiences, get career advice and hear the latest about Youth Music initiatives in their area. It is made up of three sections to appeal to different age groups. • The Big Gig Youth Music celebrated five years of achievement with a unique performance at Birmingham Symphony Hall on June 15, 2004. The showcase event brought together young music makers from across the UK to display their diverse skills. In 2004, Youth Music launched a £1m initiative to put specific musical instruments into the hands of over 5,000 children.
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	General funding criteria The following list of conditions applies to all Youth Music funding: • Funding is available to not-for-profit organisations over a period of six to 24 months. • Participants must be 0-18 (or up to 25 year olds with special educational needs (SEN), disabilities or in detention). • Organisations over one year old • Activities that involve training and development • Structured music-making activities which are planned to advance children and young people's music skills • Music-making activity must take principally outside of school hours. • Youth Music's main source of funding is National Lottery money. This is distributed via Arts Council England, and so is not able to fund projects in Northern Ireland, Scotland and Wales. Each nation has its own Lottery allocation and chooses to use it in a variety of ways. However, strategic alliances are being established with the Arts Councils of Scotland, Northern Ireland and Wales to enable Youth Music programmes to take place throughout the UK in the future.
Arts Council England Grants for the Arts	The Arts Council offer funding for individuals and organisations working in England to support artists and people in England to be involved in the arts. Applications must be over £1000. Grants for national activities are capped at £200 000 and grants to organisations are capped at £100 000. Applications details are shown on the website: http://www.artscouncil.org.uk
The Sammy Johnson Memorial Fund	The aim of the Sammy Johnson Memorial Fund is to provide funding for creative, talented and enthusiastic young people from diverse backgrounds on Tyneside, who are interested in the performing arts. The fund is part of the community foundation. Applications for individuals can be made and are assessed half yearly.
PRSF New Music	PRSF is supports music creators, performers and promoters who are involved in creatively adventurous or pioneering musical activity. The PRSF do not support individuals or recording costs. Only one application to a scheme can be made per year regardless of the outcome. The following is a summary of the scheme areas that can be applied for:

	• Bliss Trust and composer bursaries – Aimed at composers seeking funds to assist their professional development in the field of classical music • British Music Abroad – Funded through Grants for the Arts (Arts Council England), this scheme offers financial support to emerging UK acts that have been selected for key overseas showcase opportunities. • Performance Groups – Support for performance groups involved in promoting and performing new music. • Festivals – Support for festivals that showcase or programme a significant amount of new music. • Live Connections – Funding for the electronic / dance music sector • New Works – Support for music creators based in the UK to create and perform new works. • Organisations – Support for organisations working to promote, perform and advance new music. • Promoters – Support for promoters of all genres of new music. • Unsigned Awards – The Unsigned Award is a partnership between the PRS Foundation and Clear Sound & Vision to support unsigned bands and singer-songwriters. The emphasis is on innovative and new ways of making and delivering music. Average grants in 2007 were £3000
Musicleader.net	Funded through Youth Music – musicleader.net provides support and information for music industry training
MBF	The Musicians Benevolent Fund provides help and support for musicians who suffer financially through ill health or old age but also provides awards for the next generation of new musicians. The Fund provides financial support for individuals in Music Education and awards individuals who are particularly talented.
The National Lottery – Awards For all	Awards for all are grants for communities to enable community activity which can include music projects. Grants are between £300 and £10,000 to fund a specific project or activity. Organisations can receive up to a maximum of £10,000 from Awards for All in any two year period. Groups can only make one application at a time.

Trusts and Foundations

Foundation for the Sports and Arts	The Foundation for Sport and the Arts distributes money subscribed from the Football Pools. Through the encouragement and funding of Sport and the Arts at every level, The Foundation seeks to enhance the quality of life for the community generally. The pursuit of excellence concedes first place to measures to increase participation in, and enjoyment of, Sport and the Arts by the whole community, regardless of levels of competence.
Paul Hamlyn Foundation	The Paul Hamlyn Foundation invites applications to its Small Grants Programme. The Foundation supports arts, education and charitable book publishing projects and its Small Grants Programme gives awards up to a maximum of £3,000 in support of local schemes and initiatives, normally within the main areas of interest.

	Applications should be for specific projects and the grant requested should represent a substantial part of the funding required. Applications are considered on a monthly basis.
Francis Chagrin Fund	This fund is available to British composers, or composers resident in the UK, to help cover the costs that they have personally incurred by reproducing performance materials for unpublished works awaiting their first scheduled performance. Arrangements or revisions are not acceptable. The maximum award for any one work is £250. Awards will be given for: - Reproduction of scores and parts (including vocal scores if appropriate) by photocopying or other reprographic means - Covering and binding scores or parts - Reproduction of tapes for use in performance Provides Grants for performing (and visual) arts, with special interest in supporting excellence, grants range from £10 000 to £50 000
Jerwood Charitable Foundation	
EMI Music Sound Foundation	EMI Music Sound Foundation is an independent music education charity, established in 1997 to celebrate the centenary of EMI Records and to improve young peoples' access to music education in the UK & Ireland. The EMI Music Sound Foundation is dedicated to the improvement of music education with a focus on youth. Preference is given to full-time students under the age of 25. Grants are made to: • Non-specialist schools to fund music education • Music students in full time education to fund instrument purchase • Music teachers to fund courses and training Applications are online http://www.musicfoundations.com/awards.html
The Brit Trust	The BRIT Trust considers all applications, which meet the criteria within its mission statement; "To encourage young people in the exploration and pursuit of educational, cultural or therapeutic benefits emanating from music" There is an online application form, it does stress that projects known within the music industry (or have an ambassador who works in the industry) will take preference.
Angus Allnatt Charitable	Supports music and water-based activities for young people aged 13-25 years. Grants vary between £250 and £1000, and are normally one-off grants for specific needs.

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Fund	
Ernest Cook Trust	The Ernest Cook Trust provides grants for educational activities for young people including arts areas. Grants range from £100 to £15 000. Each year a one off grant of £50 000 is made by invitation only.
Elizabeth Emily Biggs Charitable Trust	Provides grants within the arts and culture sector, specialising in work with children and young people
The Foyle Foundation	The Foyle Foundation supports applications that make a strong artistic case for support in either the performing or visual arts. Other priorities are: • to help make the arts more accessible by developing new audiences, supporting tours, festivals and arts educational projects; and • to encourage new work and support young and emerging artists Building and infrastructure projects to construct new arts facilities, improve or re-equip existing venues will also be considered. Community arts activity will not generally be supported. The Foyle Foundation support both capital and revenue projects. State funded secondary and primary schools can apply for projects with direct educational benefit but must demonstrate why their project cannot be funded from statutory or other funding. If the school has a PTA, Friends or fundraising arm that is a charity, then this should be the applicant on behalf of the school. An organisation may only apply for one grant per year. Where an applicant that is part of a wider national organisation is supported, no other affiliated or regional branches of that organisation will be supported in that year. Grants are usually between £10 000 and £50 000
S.F.I.A. Educational Trust Ltd.	Award grants and bursaries to schools to further the education of children up to the age of 18 who fit the following criteria:

	- Grants may be given to Bursary Funds which are used to cover part fees for pupils with the following special needs: - o Special learning difficulties - o Social deprivation - o Emotional/behavioural difficulties - o Physical disabilities - o Gifted in a specialist area - o Boarding need. - Also grants are given towards educational projects, books, equipment and school trips to promote the advancement of learning.
The D'Oyly Carte Charitable Foundation	Grants are only made for specific projects; applications should be made by 31st Jan each year. Trust and Opera company - The D'Oyly Carte Charitable Trust funds registered charities and supports projects in the arts, medical welfare and the environment. Grants usually range between £200 and £10,000. Applicants are requested to make a preliminary outline proposal by letter. For more information please contact Mrs Jane Thorne, administrator, The D'Oyly Carte Charitable Trust, 1 Savoy Hill, London WC2R 0BP, Tel: 020 7420 2600
Woodward Charitable Trust	Woodward Charitable Trust provide grants for one off projects mainly in the areas of: 1. Social and ethnic minority groups, including young people at risk of exclusion, refugees, asylum seekers and travellers; 2. Prisons, with particular emphasis on post-release help and on families of offenders and ex-offenders; 3. Addiction, including projects tackling the social exclusion elements and preventative programmes; 4. Homelessness, especially affecting young people and women, and covering facilities such as women's refuges; 5. People experiencing domestic violence. Arts outreach projects are also considered - Large grants, £10,000-£50,000 (around 5-10 grants made per year, usually to projects within areas 1-5 above and spread over a number of years). Applications for larger grants will only be considered if they are discussed with the administrator prior to submission. - Small grants, £100-£9,999 (around 40-50 grants made per year, usually under £5,000, to projects within areas 1-8 above on a one-off basis)

Appendix F: Music and Arts Organisations in Sunderland

Organisation	Contact	Info
Development / Information		
Making Music (www.makingmusic-northeast.co.uk)	Kirsty McDowell Regional Development Officer kirsty@makingmusic.org.uk tel: 07855 642308	They provide a comprehensive range of artistic and administrative services and development and training opportunities. Making Music also lobbies on behalf of our members to national and local government and other agencies. They have 2,500 member groups, and represent over 175,000 musicians and music lovers throughout the UK.
20 000 Voices (www.20000voices.org)	Anne Suggate 20 000 Voices Alnwick Playhouse Bondgate Without Alnwick NE66 1PQ 01655 606 280	20,000 Voices is an agency specialising in the delivery of choral and vocal programmes; it is based in Alnwick Northumberland but also works across the region
GEM Arts (www.gemarts.org)	Vikas Kumar Gem Arts Old Town Hall Gateshead Tyne & Wear NE8 1HE 0191 440 4124	Regional organisation working with all art forms though mainly with Asian and BME groups. Their work is informed by community cohesion through every child matters and they work with the Sage Gateshead, Dance City and other regional organisations to deliver projects and productions. Gem Arts are tackling racism, encouraging cohesion, breaking down barriers and they work with white communities too.
BECON (www.becon.org.uk)	Justine King 182 Portland Road , Sandyford, Newcastle upon Tyne NE2 1DJ 0191 209 47 47	BECON is the North East network for the black voluntary and community sector. It also helps to set up BME networks in the North East. BECON also aims to build the capacity of voluntary community services. BECON represents 144 BME organisations in the region. There is a Sunderland BME network and this is run by: Dean T Huggins (Development Manager, Sunderland BME Network) 0191 565 7315 / 07877 185900
Unity / MELA (www.unity-	Tariq Khan 29 Whitehall Terrace,	Unity used to run the MELA but this year will be running the Peace Festival which will include music. They also offer legal, immigration and housing

multicultural.org)	Hylton Road, Sunderland 0191 565 9990 unityorganisation@hotmail.com	advice to the multicultural communities in Sunderland
NEDCAF (www.necdaf.co.uk)	Oscar Watson John Haswell House Gladstone Terrace Gateshead NE8 4DY	NECDAF is a Voluntary Sector Strategic Development Agency for Culturally Diverse Arts in the North East of England.
Helix Arts	Helix Arts 2nd Floor The Old Casino 1-4 Forth Lane Newcastle upon Tyne NE1 5HX (0)191 241 4931 (0)191 241 4933	Helix Arts specialises in the development of projects and initiatives, including artist residencies and commissions, which explore the role and potential of the arts in a social context. Runs Ynot? Which is a youth programme for young parents in Sunderland (see below) E: info@helixarts.com
The Forge	Tony Harrington The Forge, Stanley Education Centre, King Edward VIII Terrace, Shield Row, Stanley, DH9 0HQ Tel 01207 284 515	The Forge is a creative organization, specialising in developing high quality participatory arts projects, working with young people, artists and educators throughout County Durham, Sunderland, nationally and internationally.
Youth Groups catering for music		
Oxclose Music Project	Phil McAloon Oxclose & District Young People's Project, Ayton Village Centre, Dunlin Drive, Washington, NE38 0EB. Tel/Fax: 0191 417 3382	The Music Project has always been a focus It has grown from two or three evenings per week and employs three paid workers. They have worked with young people on producing records and CDs / DVD production / putting on gigs and on talent shows. There are recording and rehearsal facilities.
Hendon Young People's Project	Linda Brewis (Project Co-ordinator)	Youth project with some music projects

	Hendon Young People's Project Church Street East Sunderland, SR1 2BB. Tel: 0191 553 7717 Fax: 0191 553 7715	
Washington Music Collective	Dale Moon Arts Centre Washington Biddick Lane, Fatfield District 7, Washington Tyne & Wear NE38 8AB 0191 219 3455	Voluntary group working in partnership with Washington Arts Centre to provide opportunities in music for young people in the local and wider community.
Pennywell Youth Project	Gordon Langley (Project Co-ordinator) Pennywell Youth Project Petersfield Road, Sunderland, SR4 9BB. Tel: 0191 534 5357 Fax: 0191 534 1010	Youth group with some aspects of music, recording studio. Approach to music is that anyone can have a go – the equipment and facility is available without formal supervision or instruction.
YNOT?	Beverly Hunter Smith The Place, Hendon Health Centre, Meaburn Terrace, Hendon, Sunderland 011 553 2381	YNOT? is the care service for young people aged between 15 and 21 in Sunderland and is part of Sunderland City Council health services. They have won Young Achiever's awards for music and dance.
Sunderland Music Workshop	Dave Murray (0191) 5537400	Workshops run every Saturday at Sunderland Awards Centre in partnership with Sunderland City Council/Children's Services and Sunderland Museum and Winter Gardens.
Amateur dramatic (Musicals)		
Sunderland Amateur	Mrs. M Delap	Put on musicals, hold open auditions. Rehearsals at Deptford &

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Operatics Society	0191 5658348 Deptford & Millfield Community Centre, Havelock Towers, 270 Hylton Road, SUNDERLAND SR4 7XJ	Millfield Community Centre
Fatfield and District Amateur Operatic Society		Stage shows at Washington School
Centre Stage North East	M Tait on 01642 782649	Stage musicals, rehearse at Egglecliffe Community Centre
Park Productions, Fatfield Musical Stage Society, Washington Musical Theatre Company and Rainbow Youth Theatre	Gwyneth Hunter gwyneth@nodanorth.org.uk	All represented by NODA
Royalty Theatre Youth Group	Corinne Kilvington on 07960 838434	Volunteer led theatre, staging some musical productions
Community Ensembles / Events		
Bishopwearmouth Choral Society and Young Singers	Eileen Watson / Christine Alder 0191 565 4066	Regular concerts in Sunderland, subscription for members
Sunderland Symphony Orchestra (City of Sunderland Millennium Orchestral Society)	Rupert Hanson 07779585299	Sunderland Youth Orchestra caters for ages 8 – 18
Music in the Minster	Canon Stephen Taylor 5654066	Music in the Minster and 20,000 Voices have put together a proposal for a three year programme of Opera and Music Theatre through its appointed Artistic Director Alison Barton
Davy Lamp Folk Club	Terri Freeman Biddick Lane Fatfield, District 7, Washington, Tyne & Wear, NE38 8AB Tel (0191) 2193455	Long established folk club, ranging from local performers to well known acts. Held at the Washington Arts Centre
Houghton Brass Band & Hetton Silver Band		Regional Brass Bands – involved in the Durham Brass Festival

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Sunderland Piano Forte Society	c/o Mrs Lily Scott (Hon Sec)85 Woodburn Square, Whitley Bay, NE26 3JD	Present concerts by professional pianists. Run a bi-annual festival of young pianists.
Pride Valley Brass	Pride Valley Band 5 Kirkwall Close Castletown Sunderland0191 5497538	Brass Band formed in 1884 as the Lord Londonderry's Temperance Band
Sunderland Monkwearmouth Band	Nick Hall Sunderland Monkwearmouth Band The Salvation Army Roker Ave Sunderland SR60BY	Salvation Army Band
Houghton-le-Spring piping society	kevnreilly@aol.com	Bagpipers, rehearse every Wednesday and are open to new members, at Great Lumley Working Men's Club. Free tuition is given by the band to anyone wishing to learn piping or drumming
Studios		
High Fidelity Studios	Dave Dorn 0191 565 9554	PA Hire, room hire, rehearsal space and recording studio for hire.
The Bunker	Kenny Sanger The Bunker, 29 Stockton Road, Sunderland. SR2 7AQ	
Southmoor CLC & St Roberts CLC	0870 9220336 or 0191 567 1777 Sunderland CLC at Southmoor Ryhope Road Sunderland SR2 7TF	Originally Funded by the Government's Excellence in Cities Initiative the CLCs, based at Southmoor Community School in Sunderland and St Robert Of Newminster School in Washington, joined a network of over 100 CLCs operating across the country. Their aim has always been to provide state-of-the-art, ICT-based , learning opportunities for Sunderland Schools, local businesses and the wider community.
Oxclose Music Project	Sunderland CLC at St Roberts Biddick Lane Washington NE38 8AF Phil MacAlloon 0191 417 3382	Has recording facilities as well as rehearsal rooms

City of Sunderland College	Jane West Water 0191 511 6060	The Shiney Row Campus is strong on creativity, encouraging students to pursue their talents with the use of the large performing hall and recording studio.
Studio One	Ron Angus 28 Bourn Lea Houghton le Spring, DH4 4PG 0191 385 5351	Multi-Track 24 Bit Digital Recording facility specialising in acoustic artists
Green House Music	0191 5341112 Unit 10a Pennywell Community Business Portsmouth Road Pennywell Sunderland SR4 9AR	Recording studio and rehearsal rooms, also offer courses in guitar, studio techniques and dj-ing.
University		
University Big Band	Bill Watson 07958302745 bill@billwatsonband.co.uk	Offer free tuition for new members at rehearsals. They also put on the Big Band Competition in Sunderland.
Utopia Student Radio	Studio - Tel: 0191 515 2200	Community Radio, covering the University, offers training and opportunities to join in on projects.
Students Union	Christopher Spithray (Vice President) University of Sunderland Students' Union Edinburgh Building City Campus Chester Road Sunderland SR1 3SD	Opportunities for students to be involved in music

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	0191 5153030	
University of Sunderland Music and Performing Arts	Liz Holden 0191 515 3469 Edinburgh Building City Campus Chester Road Sunderland SR1 3SD Tel: 0191 515 2000	Offer a Degree in Dance/Drama/Music – 1 year top up course, direct entry to level three and there are music performance elements to the Performing Arts Degree.