



Saturday 28 April
Music Education to Music Industry

Keynote Speech

Linking Music Education to Industry

By Tom Bewick

Colston Hall Bristol



Matt Griffiths: Today we are looking at the relationship between music education and the progression into music industry, for those that want to pursue it. As you know there are lots of discussions at government level going on, there are lots of projects beginning to look at that relationship and how we can support young musicians who want to progress in a career and enable them to do that. Secondly, to ensure that employers who are employing people are getting people with the right skills to take them on and give them a job.

I'll tell you a little more about the day later on, but it's great to see you all here today. You've got the running order of the programme in your brochure, but the usual format (and the same format today) is that we kick off with a keynote. I'm delighted to introduce Tom Bewick.

Tom, as you probably know, is the Chief Executive of Creative and Cultural Skills, and he established the company and the board with his chair, Tony Hall who is Chief Executive of the Royal Opera House. In 2005 the government successfully awarded Creative and Cultural Skills their five year license.

Just a bit more information on Tom, he has over a decade of senior experience at national and regional level in education and training and previous roles include Senior Policy Advisor to ministers at the DFES and Director of Policy and Communications with the NTO National Council. He was elected a Fellow at the Royal Society of Arts in 1999, and he has also worked very closely with the Treasury and the Office of the Deputy Prime Minister in a whole variety of different positions.

I'm delighted to welcome Tom, ladies and gentlemen, Tom Bewick.

[Applause]

Tom Bewick: Matt, thank you very much for that kind introduction. It's an absolute pleasure to be back here at Dartington again. I was just reflecting, coming up the driveway, I was last here about 17 years ago. I'm from the Midlands originally, but when I was looking into University choices back in the early 1990's, I met a girl there at the open day, who turned out to be the daughter of the caretaker of Dartington Estates, so I actually went out with somebody from here. I was reflecting on that formative period of my life, so it is nice to come back all these years later. The waistline has expanded a little bit, I'm married now (not to that particular girl) but it was like a 'Brideshead Revisted' moment coming up the driveway back to Dartington.

Also, I was just thinking about the last time that I was in this particular venue, of course I was out there as part of the audience. I think it was during a literary festival (Dartington has lots of these festivals) and because I was coming down here to see the other half, I used to partake in many of Dartington's fantastic artistic opportunities.

This was an evening where authors who had written their first novels were giving readings from their particular books. I was probably one of the youngest people in the audience that evening and I'm not quite sure how the subject matter of the author who was reading about the experience of one of the characters in his novel (who had just come back from a sexual health clinic and actually had a certain procedure on them) and he went into graphic detail about this certain male procedure at a VD clinic. I was looking around horrified at these rather elderly people (mainly women as well) who I don't think were quite feeling the author's pain on that one.

So, it's a real pleasure to be here, back at Dartington, and I'm not here to talk about what goes on at STD clinics, I'm here to talk about the relationship between the education sector and industry.

I head up the organisation Creative and Cultural Skills which is one of 25 government licensed Sector Skills Councils covering (I think) 80% of the workforce in the UK. My day to day job is to bridge that gap between industry and education. Of course music is one of eight sub sectors that we represent; that takes in advertising, design, the performing, literary and visual arts, the craft sector, cultural heritage (that includes the museum sector as well). If anyone can tell me what ballerinas, curators, music producers and even taxidermists have in common then please send your answers on a postcard to Creative and Cultural, because it is a very diverse sector that we cover. There is a debate about whether it is a sector, I think it is more a diverse mix of many, many different activities.

What I wanted to begin with in this keynote was to set the context for the rest of the day, where you are going to explore in more detail this relationship between education and industry. Again I was reflecting on the 10th anniversary this week of that infamous 'Cool Britannia' reception in Downing Street. If you remember, this was the reception that Noel Gallagher famously sought out the Queens toilet in Downing Street and smoked a spliff (allegedly). It was quite a notorious reception because it was a recognition at the time that yes, our artistic endeavours (creativity, music, the arts) were really important, but you could say that politicians and pop stars really don't mix, and arguably it probably wasn't the best start for that relationship. I'm glad to say that in that decade, in those 10 years, when you look at the huge growth there's been in the creative industries, in fact it has grown at twice the rate of the economy as a

whole. In fact creative industries now (that includes the music sector) are the second biggest sector after only financial services. If you'd said that a hundred years ago, that these occupations and jobs (most people say 'so what do you do? What is your job?') now are delivering something like 2 million jobs in the economy, it's 8% of the whole economy. You just take the music sector alone, it contributes £6 billion a year to the UK economy. Here in the South West, music contributes something like £400 million according to our research.

So there has been a huge growth, not just in the creative industries as a whole, but also in music. I think there is something like 400% more musicians now than there was in 1997. It has been a decade (I'm sure you would agree) of really quite radical change for the music industry in particular. If you had said to me 10 years ago that I was able to hold up these two pieces of kit... I'm going to ask the question as an exercise in conceptualism... What are these two things? (Just to check that you are awake as well on a Saturday morning!). What are these two things? That's an iPod, what about this? It looks like a memory stick, Apple call it a Dongle. It is the licence protection piece of kit for a piece of software, industry standard software called Pro Logic 7. A lot of house music producers on the Mac use Pro Logic 7. I'm currently engaged in a 3 month production course with a music producer, which is why I've got this with me (because I need to practice on my Mac).

To look at it conceptually, what I've actually got on my hands is a revolution in the whole business model that is driving today's music industry. In my left hand you could say that's the consumer revolution over the last 10 years. Who would have thought that I could stand in a room with a kit as small as that that has 4,000 downloaded tracks (I should add legal downloaded tracks). You think back 15, 20 years (for me the sister in the bedroom taping the Top 40 programme) how things have changed! You don't have to carry about all those CD's or DAT tapes, or indeed recordable tapes. You don't have to do that any more; you can carry 4,000 tracks on the move and even more if you've got more gigabytes.

And this, this is really the producer revolution. In my hands here it is possible to (as I can on my laptop computer) actually make tracks that are of an industry standard digital quality that could go straight out onto the high street or put it on this thing here [*iPod*] or onto the iTunes website, or uploaded onto a Myspace site. In just a short period of time, it is now possible to do those things.

If I was going to summarise what I think is both the greatest challenge, but arguably the opportunity (I'm the kind of person who gets out of the bed in the morning and thinks the glass is half full rather than half

empty), what is a challenge is that there is a huge blurring now between the idea of the creative consumer (the person in the audience) and the person who is also the producer or the company who is the producer. It is now possible to be almost both at once. That clearly is a huge challenge to any kind of industrial structure. IBM faced this challenge back in the 1980's, they were the first inventors of the personal computer. Even Apple who first pioneered the first PC went through a really, really rough patch. Often the reasons for that is because where you've established industries, where you have large corporations, (there is a guy called Charles Handy who wrote a book about this and neatly visualises it for me) if you are not careful as an industry, you can soon become an elephant; stuck in very, very established ways of doing business.

On the front page I noticed of Music Week, Eric Nicoli, (who's on my board and is the Chief Executive of EMI records) just a couple of weeks ago launched a new initiative for downloads with Apple. Arguably should the music industry have seen Napster far earlier, should it have responded to the digital revolution far sooner than it did?

So, as I've said increasingly now there is this blurring in the creative sector (that includes music as well, both on the artistic side and the business side), this blurring between what you might call the producer and the consumer. Another way of looking at it is that the whole industry is a flea circus. It is made up of one person, two person bands, it is very very small, it is micro-businesses, it is not necessarily registered businesses. That trend is only going to increase. That doesn't mean to say that the big established music companies are dead in the water and they can't respond to that, but it does throw up it's particular set of challenges, as indeed we saw a few years ago with the Arctic Monkeys; an unsigned band being able to make it into the big time, and actually get a chart position without even having a formal signing with a record company. That sort of thing is only going to increase over the next few years.

It is not surprising therefore that because of that trend towards greater dis-aggregation almost, that there is this blurring between producer and consumer, that the barriers for entry, to buy pieces of kit like this (it's getting cheaper and cheaper), you can do these things out of your bedroom and out of your basement. It is not surprising that there needs to be more and more of a focus on people, on skills and even on the established companies to find better ways for them to see these technological, cultural and consumer changes on the horizon; being able to scan those and be able to anticipate and adjust to change.

So there are quite a lot of challenges ahead, not just for industry but for government and certainly for the education sector. I want to spend the

rest of my speech setting out what all that means, or what all this means (what I've just been talking about) for both the industry and education sector.

The first thing I suppose that it means is for the first time the music industry getting really organised around this particular issue. I was just talking to somebody earlier about the fact that (and I see this a lot in my job because I span lots of creative industry sectors) in the film sector, for example, there is a film council, there is a design council, there's an arts council, and music doesn't have a single representative body that looks after all the interests of the music industry, from the big majors through to the freelance musician. I do think that has been a problem often for the music industry itself to exert influence, particularly over the education system.

For the first time, through the establishment of organisations like my own (which is the industry lead skills council) there is now at least a forum for industry to come together with education and actually talk about the challenging times ahead, but also to scope out opportunities and come out with solutions. For the first time we have a music industry skills panel which is chaired by Eric Nicoli of EMI but includes other figures like, for example, the producer Robin Miller, Feargal Sharkey - I don't know whether everyone in this room will remember Feargal when he wasn't the Live Music chair but certainly in his old days of Undertones fame, and according to John Peel the best pop song ever. I'm sure that's helped with his royalties, I keep on joking with him about that actually. I'll say more about Feargal later because he's working with me quite closely with the National Skills Academy. It includes people like Keith Harris who in a sense wears two hats; Keith's very much industry, he's on the board of PPL but he also lectures now at the University of Westminster. So this is very much a partnership that we've convened between the music industry on the one hand and the education sector on the other.

I suppose what unites all of us, every single one of us involved in this, is this passion in developing people's talent and growing their potential and investing in their skills for the future. I won't deny that, as ever with very broad alliances, it seems to me that there are two roads potentially that we could be going down in the next few years in respect of how the music industry (particularly) responds to those bigger technological and cultural changes as well as obviously the changes with the education system. I suppose for me that first road is not a road that I'd advise us going down, but is this road of more protectionism, a call for more public subsidy from the government and a call for more regulation of the industry. You've seen that in particular over this debate about illegal downloads, this debate about copyright. I wasn't planning today of getting into that thorny issue of copyright protection, but to flag it up and to say that as

much as I'd like skills to be the top issue of the music industry, the reality is that it is probably not (yet anyway) absolutely at the top of their agenda.

But there is this second road I think which is about saying 'look, through this partnership that we've formed, how can we look at the opportunities in the future?' and actually sit down with education and look to grow the industry, grow the talent base and grow the skills that support that.

I suppose what the music industry panel has been doing with the representatives of the education sector in the last year is scoping out some of the key challenges that they are looking to address. The first issue is that we need to recognise that in relation to the education system, there is a formal part of music education and you could say that there is the informal part of music education, and indeed there always has been. There have always been self taught musical artists, but at the same time there have always been courses in fine colleges like this where you can come and grow those skills and actually look to find a passport for yourselves into the music industry. That's always been the case.

The reason why I particularly emphasise that is actually other professions aren't always like that. Medicine and law and accountancy, you don't have a formal part of the profession and an informal, you just have a formal. I really appreciate that, that in itself you have the formal side and the informal side, throws up many many challenges around skills and qualifications, the relationship with education and the relationship with government. Coming back to this thing here [*the dongle*], and the three month production course that I'm on, I take Wednesday afternoons out of my job to do it and I love it, it is a great break from dealing with government ministers and senior policy makers I can tell you. There is no qualification at the end of this for me, I don't want to get a piece of paper at the end of it, I don't need a piece of paper. As it happens I'm doing this as a hobby, but some of the other people that are on the course with me do have ambitions to be music producers. The fact is the way that the industry works is that you don't walk into a studio and say 'here's my qualification in Pro Logic 7, here's my piece of paper that says I've got this' it doesn't work like that. I think that in itself raises huge challenges for how, in the future, we get government and the education system to look perhaps differently about how we invest in skills and the talents of people who work in the music industry.

Maybe we need to move away (I'd suggest) from this obsession with just qualifications and the government saying they'll only fund qualifications, and perhaps move towards to an obsession with the talent and skills themselves and say 'well as long as what is delivered at the end of the day with the investment that's made by employers or by government are

actually outcomes relating to creativity and innovation and employment', then surely that's the only measure of success that should matter.

Again the reason why I focus on that is I think it is a big challenge working with government to try and get them to try to understand that the creative industries isn't like engineering or some of these more established professions that over time have shaped the way that the government sees things like apprenticeships, and I'll come on to that shortly.

Secondly, I want to emphasise that as an industry body we celebrate the rising number of students that there are on music related courses. There has been a huge increase in recent years and I think that is to be celebrated, but as one member of the industry panel said to me, what that means though in practice is that we do have a huge challenge of what you might call 'aspiration management'. We could do a quick straw poll here, how many people in this room aspire to be a part of the music industry or to be a musical artist? Just give me a quick show of hands. Ok, I'd say that about 40% of the audience, 40% of the room aspires to be a part of the music sector, I think that's fantastic and wish every single one of you all the best, but I think at the same time, as a representative of an industry body, I think that you are looking at me and the people that support Creative and Cultural Skills and saying, what are you doing as an industry to help you navigate your way through what is quite an opaque sector to get into? It's back to that law and accountancy and medical example again. If you want to be a doctor or accountant, there is a very clear route that you follow. You still might not get a job at the end of it but the very fact that there is a published and formal structured route just makes your job that little bit easier. Well it's not like that, is it, with the music industry, at all? And it is never likely to be like that. I'll say more about what we're planning around careers advice and guidance, but I wanted to flag up that aspiration management is often a huge issue for the sector as a whole.

Thirdly, despite there being a really really diverse consumer culture in music, the fact is that when you look at the workforce (and we've done a lot of research on this over the last year or so) it is shockingly un-diverse to be honest with you. If you look at the current music industry workforce you find that, I'm afraid standing here, that the profile is rather like me. 96% of the workforce is white and 69% of the workforce is male, so I think the industry has a huge problem moving forward. Why it is important flagging that whole issue of diversity up, apart from the obvious reasons why I'm doing that, is because it's back to this challenge again about future technological, social and cultural change. You could say that if the music industry wasn't so dominated by people who look rather like me, then maybe actually some of the big restructuring

challenges it faces both here and abroad may not have happened in quite the violent way in which they have (in terms of the number of job losses and the whole restructuring that the industry has gone through).

So there is a business case for diversity at the end of the day. It's not just because it's a good thing that we have all communities represented within our industry, it's actually the best way (particularly in the creative industries where you are constantly pushing the boundaries of innovation and creativity, where new ideas are really the feedstock of that industry).

Finally (and I think there are a number of different ways that we need to do this) but the panel has really identified that building bridges to the education system from industry has to be our number one priority and I'm going to move on and talk about in a very practical way how we are already (with industry) looking to build those bridges. I mentioned the whole issue of aspiration management earlier so I'm going to focus on that for a couple of moments first.

Currently, with industry, we've invested £2.5 million in a new web portal called Creative Choices, and that's going to be available later on this year. It will be the first time ever that the music industry and indeed the other creative industries that we represent will have an industry approved careers advice and guidance system. Let me just unpack what I mean by 'industry approved careers advice' and what that means in practice for you, and what that might mean for the 40% of people who put their hand up and said they've got ambitions to join the industry one day.

We dipped our toe in the water on some of this last year when we were the first skills council (I think the only skills council) to publish careers podcasts on the iTunes website. They are still available as downloads and there are some really good reviews from young people. This was an exercise where we started off with young people and said, 'what questions have you got about the music industry?' and we went to the industry from record producers to people running labels to artists etc, we brought a whole bunch of people together and we recorded these very short, very snappy downloads, which as I say are available on iTunes.

I know that it sounds bloody obvious but it was actually the first time that somebody had thought about careers advice from the perspective of the consumer, talking to the producer and capturing that, as opposed to what happens at the moment (and I'm not knocking the college careers advice services although I'm still a bit bitter from when I had my careers interview at school the top job for me was asphalt spreader, which of course I didn't know what an asphalt spreader was, but it turned out to be one of the people who shovel all that gravel on the roads, I didn't realise it was called asphalt but I was only 14). But I do think that (and

increasingly we've got evidence to back this up) there is a lot of ignorance out there among the careers professionals of what the creative industries and particularly what the music industry is all about. It is kind of seen as a bit of a doss subject, or seen as a bit flaky, and if you think about how ridiculous that notion is when for all the reasons that I spoke about at the top of my speech, I talked about the contribution economically and socially that the creative industries are making; that there are more jobs now in this sector than many other sectors in the economy, that it is just a total nonsense, that we've got people who probably became careers counsellors and advisors many many years ago who just simply don't understand our industry. So, what Creative Choices will do is very much come at it from the perspective of the industry itself and also the aspiring person who wants to join the industry.

As well as things like the podcasts, we are also going to be (over the next year) rolling out the industry kite marking of the courses that are provided within the music sector and indeed the other sectors, but particularly those courses that actually bill themselves as courses that are about getting you into the music industry. At that point I want to stress that we are not going to kite mark courses like the one that I'm doing at the moment about doing music as a hobby or music for it's own sake or art for it's own sake, we are not going to get involved in kite marking those courses, but it will help (for the first time) people who are looking to join the education sector in order to get a passport through to the industry itself, look at what industry's views are of those courses.

It's a related subject but I was with one of my board members at a conference the other day who runs M&C Saatchi the advertising agency. He let it out (and it is an open secret amongst the advertising sector) that although there are 240 courses around the country with the term advertising in it, a survey of the industry found that only five of those courses were delivering students that were actually going into mainstream agencies. Our view as an industry body is that these sorts of things shouldn't just be an open secret within the industry, they need to be a secret that is shared for everyone, particularly for people who are actually parting with their money, with their time and investment to come on these courses. So Creative Choices will help to deliver that.

I suppose it is building on this whole revolution of networking sites, there will be an ability to access practitioner networks. What I mean by that is that if you are an aspiring drummer here in Dartington, you'll be able to look in the South West region for other people who are aspiring to do that as well. Equally, you'll be able to lock into a network that's actually run by the industry. We are committed to setting these up across the country. So that's the careers advice and guidance angle.

The second area that we are working on at the moment is the Creative Apprenticeships, and I know that some of you may have come across those because my colleague Liz (as part of this fantastic four day conference) was in Bristol just the other day. I have to say that she had to hot foot it back to a venue in London where she was DJing that evening, so she's doing a really good job at doing a day job taking forward our apprenticeship programme, but has herself got ambitions in the music sector.

This programme Creative Apprenticeships is a really important marker that we want to put down about how in future we grow talent across the music (and indeed broader creative industries) sector. There is nothing wrong, frankly, with the fact that we do have a very graduate rich entry route. I think it is the most graduate rich sector after film and TV, so the government has a target that by 2020 to have 50% of young people going to university. In relation to the music and the creative industries sector it is already 66%, so we are already way ahead in terms of reaching that target in HE.

But what about that other 50%? What opportunities have the other 50% got to come and work in our really exciting sectors? That's why we see the Creative Apprenticeship route as a paid industry approved apprenticeship model that will (from 2008 when we roll this out) for the first time enable not just big record companies, but even freelance musicians (we hope, subject to lobbying the government sufficiently to change some of the rules on this, but freelance musicians as well) will be able to take advantage of an apprenticeship.

With the industry over the last year we have been piloting the approaches that we are looking to take in music. There are two areas that the employers have identified as skills gaps for them. The first is in business. A lot of record companies (both majors and independents) are saying that a lot of the graduates that they are getting currently don't necessarily have some of the broader based business skills that they need increasingly within their business to respond to some of the challenges that I outlined earlier. The apprenticeship in relation to the music industry will be focussed on teaching those business skills within (importantly) a work place setting. Apprentices will be paid an actual wage for doing that.

The second area (and I'll say more about this in relation to the National Skills Academy shortly) that relates specifically to music is the pathway in live and performance. That's the whole area of the backstage and technical skills, the tour promotion skills that is increasingly needed.

The third major area that we are working on at the moment is around management and leadership and I appreciate that there are some people in

this room who may not be thinking that far ahead at the moment in terms of their own careers, but never-the-less we are fortunate to persuade Gordon Brown to part with £12 million to invest in a Cultural Leadership Programme that we co-run with the Arts Council.

Really what this programme is about is recognising that if we want a more diverse workforce in the future then we've got to make smart interventions now and invest in the future cultural leaders. You don't have to be at the top of an organisation to consider yourself a cultural leader, I think that's part of a problem of these old business models in respect of the creative industries. By definition, creative people (in my view) are leaders because they are often pushing the boundaries of creativity and of innovation. So what we've done with the Music Publishers Association is that we've invested in the first leadership network, there are more of those planned. For those of you who just want to get more details of the Cultural Leadership programme, indeed for some of the many individual opportunities that exist then please do visit our website www.ccskills.org.uk, where if you just click on 'Cultural Leadership' it will take you through to the microsite. There are lots of opportunities there, not just in relation to the practitioner networks, but also in relation to placements with the music industry (they are called 'peach placements') you can also do an online assessment of your particular learning style or your own particular approach to leadership as well, and there's also an e-learning offer as well. There are lots of different things that we are developing, and it's all with the objective of trying to support the future leaders that our industry needs.

Finally, as originally I think this is what you invited me to here to talk about is the National Skills Academy, and that is something that with Feargal Sharkey and my chairman, Tony Hall, we are one of only five Sector Skills Councils that have been given the initial go-ahead by government to build the first ever national skills academy for the cultural sector, with a particular focus on live performance (so all those backstage and offstage skills).

What's absolutely been a revelation for me, having gone round the country and talked to a lot of employers about this is a) the fact that for every one person that's on a stage like this there is often three people who are back stage who are supporting that performer (I don't consider myself a performer but you know what I'm getting at), b) that there are some amazing skills gaps in this area. We are in the South West, it's the home to the iconic Glastonbury Festival and last summer alone there were more festivals in Britain than ever, and indeed another record breaking year is planned in 2007. Now that's wonderful news for the live music and performance industry, but the reality is (and Feargal tells some great tales about this) the fact is that there is a dire shortage now of roadies, of

technicians, or tour promoters, of people who can work the state of the art kit; the sort of kit that isn't frankly in our further education and higher education system, so it is therefore difficult to train up on things that are as yet no in the mainstream education system.

What the National Skills Academy will do, and I want to really stress this, that it is not there to compete with the existing education and training system, quite the opposite, it is there to compliment, but also address those additional skills areas that aren't currently covered by the further and higher education system. The plan is to build a £10 million state of the art facility in the east side of London (more out towards Essex really) as a national centre. But importantly, this National Skills Academy will have a regional hub, or training consortia and I'm really pleased that Al Tickell (who is the person who has been leading on this on behalf of Creative and Cultural Skills) has already had a lot of discussions here in the South West about how Dartington, Falmouth, the TR2 in Plymouth (which is an amazing theatre I'm told) as well as other concert promoters, Live Nation for example, will actually hook up with the National Skills Academy. As I say, its focus will be on these technical skills, and it will also be the body that delivers the Creative Apprenticeship programme when it rolls out next year.

That's really a canter through some of the hands on, practical initiatives that we are looking to roll out. I'm not going to pretend that they are the whole answer to the challenges that the music industry faces. We, as a sector skills council, although we are licensed by the government, we are not a huge Quango, I'm not Chief Executive of a huge empire employing hundreds of people, we are an industry lead campaign. There are about 40 of us, mainly based in London, I myself live in Brighton, we've got people all over the country. I'm very proud to lead a team of people who themselves have a fantastic background in the creative sector; we went out with our recruitment to make sure that we did get people who came from the industry and I think that's starting to pay back dividends now in terms of some of the work that we're doing. So I'm not going to pretend that we've got all the answers, I think we've got an interesting session now with questions and answers as I'm really keen to hear from you, and I think I'm taking part in a panel discussion afterwards where I've already been warned that questions may get heated, but I welcome that. It's hot outside, but it's not bad for a Saturday morning.

Thanks once again for giving up your Saturday morning and inviting me here to speak to you and kick off the day, I hope there were some interesting things in what you heard.

[Applause]

Matt Griffiths: Thanks very much Tom for really giving us a context, but there is some information on where you can get further information on what he was talking about. As Tom said, we are going to open this up to questions. If you want to just catch my eye... if you let us know where you're from because it is always good to know where people are from, and then give us your question.

Audience member: It's really interesting listening to you talk, the music industry as an overall economy is slightly behind I think with the rest of the country and a lot of the things that we see in the news and the papers and stuff is having raised a generation of over-qualified people who think they have an automatic right within industry (across all industries, not just the music industry). Are there things in place to address the fact that you say there is a shortage of roadies, crew and backstage crew etc? The realities of that is that it is a massive amount of hard work and very little pay, are there things in place to kind of address the fact that people working at this level within the industry? We work 24/7, do it for very little, but have the practical skills there in place to work independently. Are you not worried about creating a generation of people with these bits of paper, with the skills that come out of university (I didn't do university or have A-levels or anything like that) that think they have an automatic place within the whole infrastructure, but have no realistic knowledge of the fact that it is bloody hard work?! It's a passion, and it is very much a vocation. It becomes a life's work, it's not just a case of we've done this course and we're an engineer, but you haven't got the ears for it... they are qualified technically.

Matt: Thanks. I guess that's at the heart of what you are looking at isn't it?

Tom: Yes. I think there are two issues in there. There is the one about the aspiration management that I referred to. When we've got a society now where not just the creative industries are going up the public's agenda and imagination because we see it on our screens every weekend with Simon Cowell and the X-Factor, there is a real celebrity culture that is driving the performer end of these industries.

There are no shortage, as you say, of people going through conservatoires, drama schools, all coming out with some reasonable expectation that they might get a job, and then finding that it's not always as easy as that. That's why I come back to that very practical intervention that we are looking to make, where we want to be able to shine a light on good practice within the education system where graduates really are coming out and getting employment in that way. I've seen some of the examples around the country where industry is working

really closely with education, things like really good placement schemes (and not ones that exploit young people either).

That's one practical thing, but you also raised the issue of perhaps the more unglamorous side of the industry, which are the people who are the backbone of the industry, those that perform those technical and offstage roles. That's precisely why we've put so much effort into this National Skills Academy. What that is about (and I want to really stress this) it's not another educational facility of people sitting in lecture halls (not that that's a bad thing) coming out of college with pieces of paper. The whole point of the Skills Academy is skills. I was talking to someone about this earlier, obviously passions do run quite high in this sector. On the one hand the fact that the government judges the system's success by how many qualifications are achieved, and the fact that when you talk to artists, individuals and to employers, they say 'what I need are skills, I don't necessarily need a piece of paper'. Back to my example of the music producer, he's not going to ask me for an NVQ level 3 or 4 to get through the door, it's 'what's the last studio you worked at? Can I hear a CD of your work? And can you use Pro Logic 7?' are probably the three questions that he wants to ask. It is a big challenge.

That's why, in fairness to the government, why they are listening. What they are saying about the National Skills Academy is that it doesn't have to necessarily result in paper qualifications at the end of it, as long as what we've got in place is a state of the art facility that's got all that fantastic kit that riggers and lighting and sound people can work on, but there is also a regional network as well that people can tap into. I hope that will redress the balance.

I know that Feargal, who is chair of the Live Music Forum, who's own career wouldn't have been successful if it wasn't for those backstage people, that's why he is so passionately leading the charge now and saying to government, 'look we need something for those people', because as you say, they work very long hours and they get very little credit for it as well. Thanks for that question.

Audience member: Debbie, from Plymouth Music Zone. I wanted to ask a question about the Creative Apprenticeships scheme and the fact that you're going to be rolling that out. As you said many people within the music industry are sole traders or small to medium enterprises, in terms of giving young people placements, work placements for example, there is already a capacity problem – there aren't enough people around. Is that going to be addressed? If you are going to be rolling this out, presumably this is going to be putting more pressure onto an already existing problem.

Tom: The starting point for the apprenticeship programme is (at the moment) there is no industry approved UK wide apprenticeship model for music or indeed any of the industries we cover. Why is that important? Well it is important for two reasons. One is that because every year in this country the government spends £3 million of public money on an apprenticeship system in this country, but music and lots of other sectors do not get any of that money, so frankly we are losing out as a sector on public investment that is available. From the industry's point of view they are waking up to the fact that a) there is a huge demographic change where there are going to be less and less people who are going through the university system over all in the next 10 to 20 years than there was in the past. So the old way of recruiting (milk round careers fairs) isn't necessarily going to be a viable option. So all those issues to do with diversity, and frankly also how you bring talent through, that's why I think industry (and I take this in good faith because I talk to lots of employers everyday) I think they are up for a new way of doing things. As ever, the challenge is going to be in a) getting government to not only fund a part of this programme, but also get them to do things flexibly. Of course one of the points that you raise is that not everyone is an EMI or a Universal where we've been piloting the music and business apprenticeship last year, where there are seven apprentices currently on a programme there that we plucked from an area of north east London. What are we going to do about the small, the micro and the freelancers, and that's why (and I know my colleague Liz talked about this up in Bristol, and this is where the skills academy comes into it as well), we are currently looking to set up hubs around the country for the delivery of the apprenticeships, so that we could have (for example) a lead employer, or a consortium of employers and training providers (you know colleges and others) who, working with us as the Skills Council, could handle all the bloody paper work and all the bureaucracy. Then what that enables is, for example, a two person production studio to take on an apprentice, but not have to worry about filling out all the paperwork.

What government gets in return is a structure, that if they are going to put tax payers' money into this, they know that it is going to be spent in an accountable way and that all the safeguards will be in place. This idea of clusters around different parts of the country as a means to delivering the apprenticeship system is something that we will really be looking at. Again, if you go on our website you'll see an update and more details on some of the emerging thinking around that.

Audience member: Jane Staffieri, Cornwall Youth Music Action Zone, just talking about the academy really, there are a number of informal youth music organisations that have been going for a lot of years supporting young people into the industry. When you spoke about talking to people in the South West you just mentioned quite established

high places really, and I wondered how you were going to contact people like us, Youth Music Zones and other music organisations that are doing that work, so that young people that we are working with have access to the things you are talking about.

Tom: Sure. It is important to stress that it is still early days with the Skills Academy, I mean we only got the announcement in December and we've just had some initial exploratory chats with all sorts of people actually, but there's nothing firmed up yet. In terms of the whole partnership and consortia arrangements, the plan is that later in the year we'll very openly and transparently publish an invitation to anyone who wants to get involved and we'll obviously publish our criteria at that point as well for the consortia.

There are two ways to get involved with the Skills Academy. One is we do have an online forum and questionnaire, we've already had 300 responses, 40% of those responses have been from freelancers which has been really really welcome. That's one opportunity. If you've got views then please do feed those views in, and we are regularly assessing and checking those things.

It is Al Tickell who has been leading the consultation end and she's got a tough job on her hands because it is not just the South West region, there are nine other regions that she's had to get round and you are right, we've had some early discussions with more established places but that doesn't mean to say that we are at all closing off the opportunity to talk to people at grass roots level or, as you say, the many myriad of youth organisations that exist. Please utilise those two routes to get in touch, or indeed contact me and I'm happy to give my card at the end, and if you want to get in touch I'll make sure I'll facilitate that for you.

Audience member: Alex, from the Hub. I'm interested in what you're talking about just taking one thing that I think you just touched on, you talked about institutions *[and whether they are rigid or flexible and so on]* you talked about diversity, that's a challenge. There is a fair degree of evidence now that seems to suggest that great potential may well *[rely on the]* independent sector, also you held up your two things which imply business models about reaching an audience. Do you feel Creative Apprenticeships is the right response overall, in other words, might provide a resource for those *[...]* that chooses them, but who is helping them grow? That is where you find artistic diversity, cultural diversity and so on. Do we feel that we are getting it right?

Tom: I think that is a really really good question. It is something that we at the Skills Council (with employers) reflect on the whole time. I think it is important to stress that a) the apprenticeship can't be a one size fits

all model, which is why we are having a (shall I say) robust time with the government in terms of campaigning for some of these flexibilities that we really want to see implemented, so it can't be one size fits all. Also, we are not doing this, this is the silver bullet, the solution for how we support a very diverse and growing music sector, we are just saying this is an opportunity (and I do think it is an opportunity) to move away from the culture of what you might say it's who you know in the sector rather than what you know, and begin with employers who are up for it (and there are quite a few who are up for it) to think differently on how you bring talent through the sector, and for those who are at the front line who are freelancers, to think differently about how they invest in themselves in a structured way, not necessarily leading to a qualification or a piece of paper, but never-the-less provide those routes in.

But it is not the whole answer, and I agree with you on that. As I said in my speech, I don't think that when you add up the fantastic interventions we are looking to make (the leadership programme, the apprenticeships and the careers support) if you take those things together they are not a bad contribution but they are not the whole story. I've written a pamphlet about this subject with Demos, the think tank, and we are publishing it next week, one of the criticisms I'm making in there of DCMS, is what is their strategy to support the one person, two person band to actually grow into something bigger? Or what is their strategy to rather than say to creative types 'you've got to be more like business'. What's the strategy to pair up business more with the artistic or creative types? A good example of that is again at Graham Lloyds academy where I'm doing this production course. He's a professional DJ, he by his own admission didn't understand VAT rules, I was advising him on this the other day because he had the custom and excise knocking on his door, but he has a great little business there, and it has got the potential to grow from just him and three decks and four Macs in studios to something much much bigger.

Where is the access to business support? Government is putting millions and millions of pounds into the business links, where are the brokers, where are the advisers that understand that Graham Lloyd isn't just some flaky DJ that goes off round the world doing sets for 8,000 euros a night? (Although that's not a bad job!). Where is his access to proper support? I do think DCMS through their creative economy programme needs to be able to answer that, but it is a really thorny question.

Audience member: I'm Graeme Howell, director of Colston Hall, we host the Bristol half of this. My question has just been asked but in a slightly different way. What I'm interested in is why we believe the music industry is so special and different? A few years ago the Arts Marketing Association was under a lot of pressure to create an arts

marketing chartered course, which after the first year failed to get ...
What I wonder is why do we need a specialist music business course?
Why is a general business course not adequate? That's been my route
through, and that's achieved all I've done. Part of the trap that we fall
into is this belief that musicians are special.

Tom: I think that's a really good question. My answer to it is, the thing
about the Creative Apprenticeship is that it isn't called the Music
Business Apprenticeship, it is a Creative Apprenticeship currently with
seven different pathways, one of which is music business. But
interestingly, one of the things sitting down with employers that have
formed part of this task group in shaping the apprenticeship programme,
is that almost all of them, even the guy running the Tate Liverpool and
someone running the Opera House and a record company boss said 'you
know what, there are some very generic things here that we want, there
are some specialist skills sure, but there are some very generic things that
run along the whole economy and run across the whole creative sector'
which is why we've deliberately gone about the apprenticeship by saying
that it's a creative apprenticeship, but there are modules in there that are
very very generic and standard. I agree with you. I don't think this is
about very special pleading.

Another advantage of an organisation like mine in recent years, bringing
these employers together, is that we are starting to realise that just getting
advertising in the same room as music and in the same room as design,
often within the creative industries there are these silos, there isn't that
working across the commercial sector and the subsidised sector. If you
take an area such as the Cultural Leadership Programme that was
launched at EMI last year, all the courses that are available (and you'll
see on the website) which are a partnership between management and
business schools, a lot of the teaching that goes on in those courses is
absolutely generic. At the end of the day, I suppose it is about how you
get to the market place. Many of the people who have come on those
short courses from the creative sector, what they've liked about them is
they don't leave with a piece of paper qualification either, but also they
don't feel that they have to do a two year MBA to get those important
business skills. What we've done is brought those business skills into the
programme, but we've got them to tailor just a three hour workshop or a
master class with the particular individuals.

I think it is less about special pleading, but more about if we want to meet
our target audiences at the end of the day (and this is a challenge for those
in education and in industry) we have to think about the language that we
are using and how we are bringing people in. Often creative types, by
definition, are counter cultural. They don't respond very well to
institutional responses.

These are all really good questions by the way.

Audience member: Matt Booth, South West Sound, Dartington Plus. I want to come back to Jane's point about making contact with the Skills Academy. We've been in consultation with Al Tickell, we are in the process of establishing a consortia for the South West music sector. TR2 in Plymouth have been working on the theatre sector and we are working with them to bring the two sectors together, just to bring attention to that really. Also to mention that we are running a scoping study across the whole of South West Sound, I know Matt will mention that later...

Matt Griffiths: You've just stolen my thunder...

Matt Booth: Sorry about that but I thought it was relevant right now. I just wanted to make an observation directly from South West Sound. Yesterday, we had Korda Marshall who is the Chief Executive of Warner Bros Records keynoting in the morning. He, like yourself, was on panels during the day and added into the keynoting in the morning. One thing that he said was that one of the reasons he likes to come out to events like this is that he can really connect at grass roots level with what's going on in the region, and people who really want access to the music industry, want to get into the music industry and he's quite often picked up employees by doing that. Through the course just being here one day yesterday, he picked up three people who he is very keen to stay in touch with, to potentially bringing one into Warners, people who are actually working on South West Sound. What is interesting for me is looking at the results of the scoping study (hopefully everyone will take part in the scoping study, you were given one at registration) is to see if there is a clear link between education and industry and that route into industry. Korda Marshall's example yesterday was to people going up to Korda, and he gives his email address out etc.

Tom: Absolutely, I'm sure he would have said this, he probably gets thousands of unsolicited CV's and letters a week from people around the country asking for a job or a work placement. I think it is fantastic that he picked up three people from here yesterday and clearly he should get out of London more often and into the regions! On a serious point it's why through this Choice portal that we want to launch, we want to put some investment into what we are calling practitioner networks across...

[Break in recording to change tape]

Audience member: Susie O'Neil, South West Regional Development Agency, this is a bit of a leading question really, but who pays for all of this? You are talking about a change of demographic or getting more and

more people working in the music industry, that businesses are getting smaller, micro and predominantly freelance, what you call the more mature industries like the film industry, broadcast, radio and TV actually pose levies and order those industries to reinvest, but who pays for the skills? Is it up to the individual, should the industry really pay levies? How is it sustainable? We can't possibly talk about a cash poor industry, the music industry is actually very rich, yet it shows a lot of reluctance to really invest in skills. How are these apprenticeships going to be sustainable in the long term?

Tom: Who pays? It's a good question and it is an important one, because obviously at the end of the day, partnership around skills and development, it's not just the job of government to pay for it and it's not just the job of employers necessarily to pay for it as well, it depends on the benefits they are directly getting out of it. As you know there has been a trend in recent years in our education system, particularly in the higher education level where we've had that debate, and increasingly individuals are expected to pay more for their higher education because there is (as the argument goes) a return on that investment on future earnings. In a sense that's where we have positioned this debate. It's about a three way partnership between government, industry and individuals.

On the apprenticeship point, yes, from next year the industry will be able to download between £6,000 - £9,000 per apprentice of public support which currently is not available to the sector, but because we are saying (with the industry) that these apprenticeships are not just Mickey Mouse work experience schemes, they are proper, structured, waged apprenticeships. For the 1000 apprenticeships that we are targeting in 2008, that 1000 figure will actually generate £10,000 of wage costs so actually the industry contribution will actually outweigh the public sector contribution. The important thing is that what we've been able to do as a Skills Council in working with industry is to put the mechanism in place to make that happen.

There was a related point and you talked about levies, to some extent I was trying to anticipate this point earlier on when I said that people have got different views about the way forward with the industry; some say that some top down regulation is one way to getting the sector to invest more in training and education. Having gone backwards and forwards with this over the years, my views have changed in more recent years as I have got close to working more with employers and businesses. You are right, it's not a cash poor sector, but look at a big giant like EMI for example that's issued two profit warnings in the last few weeks and has laid off hundreds of people. Yes music industry makes a lot of money, but you've got to remember that it is operating in a global and

international marketplace where these things can easily go abroad. Again, it's back to one size fits all and solutions. A levy might be a direction to go in in some parts of the sector, but equally a levy could be a sledgehammer to crack a nut, and how we get that investment in different ways.

Matt: I just want to mix it up a bit because I'm conscious that the majority of questions have come from structures, organisations, managers, creative industries people. I know that there are people from Zebedees and Truro, people making music, people learning instruments, there are people developing those careers, there's people like doing the videos today that are developing their skills in video. All these things, these structures, these acronyms that are being created, a) do you know about them and b) are you excited, because in a sense we are trying to sell you stuff. I just want for five minutes mix it up, because it should be, ultimately, right to the grass roots. So, comments please.

That's not supposed to be scary, that's an opportunity for you to come in.

Audience member: Yes it is a very cash rich industry in the commercial part of the industry, but in the indie music scene it really isn't at all. The music industry as a whole is very [...] like fashion. In the South West we have a stunning amount of talent here but overall from within the commercial sector, the South West is not a very fashionable area for music therefore...

Matt: I think it's getting there...there is progress.

Audience member: It's getting there, and there is a really good buzz about it... but the fact that the talent are going out gigging, out on tour constantly, and then having to get day jobs to, you know...

Matt: There are things coming through the system here for a lot of you that could effect you and give you opportunities. Does it sound absolutely spot on, are you excited about it? I just want to open it up a bit.

Audience member: I'm really excited about the comment about diversity, the exciting new things, the innovations that come from unexpected directions, the more diversities, just as Queen's England's country has changed, we need the [??? Sounds like 'chicken pickards'???] of music.

Matt: Any more? And I'll let Tom sum up. Any more from the grass roots?

Audience member: Yes I disagree with what this gentleman was saying over here. If you really truly want to have a diverse workforce then you were talking about finding ways and streams for young people who wouldn't access university, who wouldn't necessarily access education. I think for me it's important about having something specialist that is very different, that does cater to people who are non-conformist, that have very different experiences and that it is not all purely race and education, it's about supporting people before they even get to that point.

Tom: That's exactly where we are with the Creative Apprenticeship programme, and in fact to very briefly give you this story about EMI and Universal, which is arguably the first time that these record labels have collaborated on anything: I got the two CEO's in a room (and in fact Warner's have just recently said that they are going to join in with the Creative Apprenticeship programme as well, although it sounds like he got his first three apprentices yesterday!) but that was really fascinating, because the pilot we have been running with them (our music and business last year) we took EMI Universal to a place called the Chocolate Factory in north east London, obviously highly diverse in terms of the population and in terms of the intake of this particular venue. They found some amazing people, just another case of taking these guys out, talking to the prospective apprentices, sure at the end of the day they had the right to select who they wanted as an apprenticeship. And afterwards, as a result there are now seven people [in apprenticeships], and one of the comments that was made to me from the director of Human Resources at EMI was that was the first time ever that the company had just gone out to an area and looked (of course they do it on the artists side through A&R the whole time) but it was the first time that they had done it in relation to their own business, and as a result, all of those apprentices are from Black or ethnic communities. Overnight, it just transformed that particular part of EMI.

I just think that we do need to engineer a few more of those opportunities, that's where our role comes in as a campaigning body within the employers to get them to just think differently, to do things differently with the sector. It's not the whole answer, but it's certainly a part of it.

Audience member: But what about investing in areas that haven't already failed young people from a more diverse background?

Matt: Invest in the success that's already there?

Audience member: Yes.

Matt: I'm going to take two more comments if you want to throw them into the mix, we can keep the conversation going today...

Audience member: I play in a band in Plymouth, there are all these courses coming up about getting into the music industry, a lot of that is seems to be coming for the younger generation, from school etc.

Tom: If we are all agreed on that we want a thriving, prosperous, more skilled, more opportunities and a more diverse creative and cultural sector, at the end of the day it's not government's responsibility to do that, it's not my responsibility solely to do that either, it is actually all our responsibilities, and I think it is about connectors, networkers and experts coming together which is why, finally Matt, I want to applaud your organisation and South West Sound for putting this four day event on, because to my knowledge (and I go all around the country) it is the only regional music industry conference that I've ever heard of or have been invited to, so I don't think you should be too worried about the Sheffield scene, there is clearly a lot support going on down here as well. So thanks once again.

Matt: That is a very nice place to end, so ladies and gentlemen, Tom Bewick.

[Applause]