

Agenda – Culture, Welsh Language and Communications Committee

Meeting Venue:

Committee Room 2 – Senedd

Meeting date: 6 November 2019

Meeting time: 09.30

For further information contact:

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Committee Clerk

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- 1 Introductions, apologies, substitutions and declarations of interest**
(9.30)
- 2 Inquiry into live music**
(09.30–10.30) (Pages 1 – 19)
John Rostron, Consultant
- 3 Inquiry into live music: Developing Talent**
(10.30–11.40) (Page 20)
Spike Griffiths, Forté Project
Joss Daye, Young Promoter’s Network
Ethan Duck, Young Promoters’ Network / Forté Project
Callum Lewis, Young Promoters’ Network / Forté Project
- 4 Motion under Standing Order 17.42 to resolve to exclude the public from the meeting**
- 5 Private Debrief**
(11.40–11.50)



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John Rostron

Current relevant positions held :

Executive Chair of the Association of Independent Promoters - a UK trade association supporting independent promoters across the UK

Manager - Wales - Making Music - A UK membership organisation supporting leisure time music groups.

Co-founder Welsh Music Prize

Freelance Bid Writer and Business Development for the Music Sector

Arts Associate Arts Council Wales

Former Relevant Positions or Work:

Consultant - Sound Diplomacy - Music Ecosystem Study and Strategy Recommendations for Cardiff City Council

Co-Founder of SwN Festival.

Vice Chair Association of Independent Festivals

Concert Promoter in Cardiff from grassroots venues to Motorpoint Arena.

Chief Executive of Welsh Music Foundation

Venue Manager - The Point

The Economics of Promoting in Grassroots Music Venues

I thought it would be useful to demonstrate the economics of promoting live music in grassroots venues as it stands at present as these have not been conveyed to the Committee and I feel are essential in understanding the complexity of challenges facing working in these spaces.



SWN
Presents

NOTHING BUT THIEVES

PLUS SUPPORT

SADWRN / SATURDAY 7 MARCH / MAWRTH
CLWB IFOR BACH

£6 ADV | £8 DOORS | 6.30PM (EARLY CURFEW 9.30PM) | 14+
SWNPRESENTS.COM

nbthieves.com

Pack Page 1



INCOME
SALES (SOLD OUT) : 150 x £6 : £900
- VAT ON TICKETS £150
NET INCOME £750
EXPENDITURE
PRS £22
VENUE HIRE £160
MARKETING £150
RIDER / CATERING £83
TWIN WILD (SUPPORT ACT) £50
NAC £50
DOOR £20
TICKETS £20
STAFF £60
TOTAL COSTS : £615
BALANCE : £135
OFFER £100 vs 80%
NOTHING BUT THIEVES £108
PROMOTER £27

The example above is a real show from 2016 that I put on whilst promoting. It's typical of many shows at this level. Many of the costs are fixed, and, like the ticket prices, are set or controlled by the band's live agent. The show sold out. Some key things to note that despite selling out :

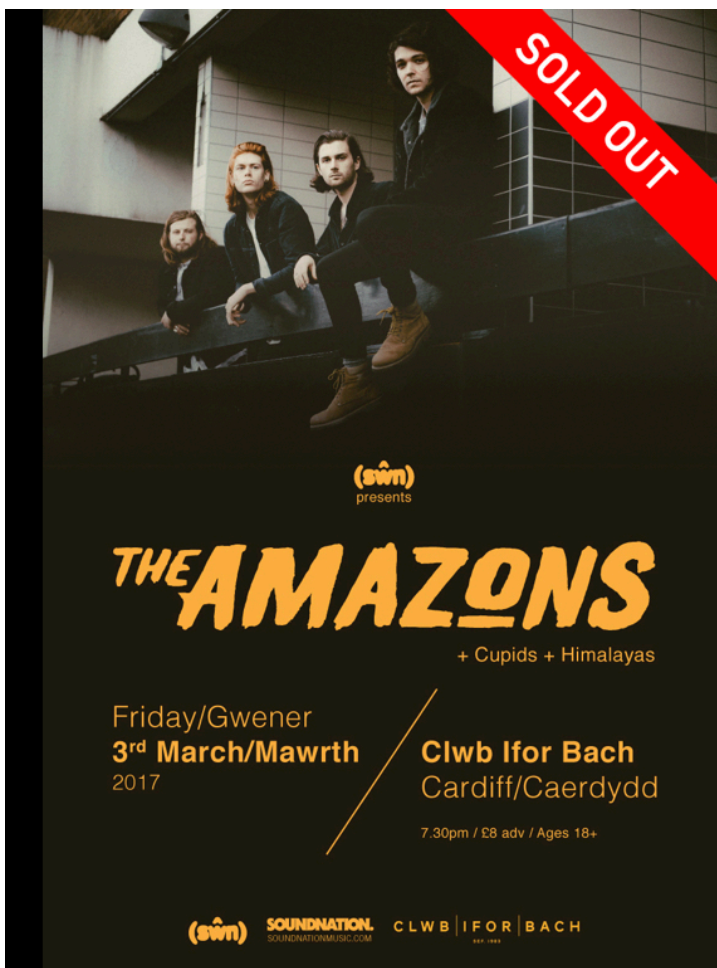
1. The promoter invests all the money into the show, often most of it upfront. After paying everyone their take-home is £27. That is all they have to pay themselves; contribute to their travel; sustenance; office costs etc!
2. The artist only takes home £108. In this case that's to split between five people.
3. This particular band went on to develop a much bigger audience, and are now capable of selling 2000-3000 tickets in a UK market

However, not all shows at this level sell out. Indeed, most don't.

Here's another show I put on. This show only sold 6 tickets. I lost £576.

  <p>THE AMAZONS +SUPPORT</p> <hr/> <p>CLWB IFOR BACH, CAERDYDD 15 APRIL / EBRILL 2015</p> <hr/> <table border="0"> <tr> <td>TICKETS: SWNPRESENTS.COM</td> <td>TIME: 7.30PM DOORS</td> <td>PRICE: £5 ADV / £7 DOORS</td> </tr> </table>	TICKETS: SWNPRESENTS.COM	TIME: 7.30PM DOORS	PRICE: £5 ADV / £7 DOORS	<p>INCOME</p> <p>SALES 6 x £5 : £30 - VAT ON TICKETS £5 NET INCOME £25</p> <p>EXPENDITURE</p> <p>PRS £1 VENUE HIRE £160 MARKETING £120 RIDER / CATERING £30 THE MANATEES (SUPPORT ACT) £50 DOOR £20 TICKETS £10 STAFF £60 TOTAL COSTS : £451</p> <p>BALANCE : -£426</p> <p>OFFER £150 vs 80%</p> <p>THE AMAZONS £150</p> <p>PROMOTER -£576</p>
TICKETS: SWNPRESENTS.COM	TIME: 7.30PM DOORS	PRICE: £5 ADV / £7 DOORS		

However I bought the band back almost a year later to the same venue. This time they sold out.



INCOME
 SALES (SOLD OUT) 150 x £8 : £1200
 - VAT ON TICKETS
 NET INCOME £1000

EXPENDITURE
 PRS £30
 VENUE HIRE £190
 MARKETING £170
 NAC £100
 RIDER / CATERING £87
 CUPIDS (SUPPORT ACT) £70
 HIMALAYAS (SUPPORT ACT) £50
 DOOR £20
 INSURANCES £14
 TICKETS £8
 STAFF £70
TOTAL COSTS : £809

BALANCE : £191

OFFER £125 vs 80%

THE AMAZONS £152

PROMOTER £39

And then again to a larger 1000 capacity venue, which again sold out.



INCOME
 SALES (SOLD OUT) 600 x £12 : £7200
 - VAT ON TICKETS £1200
 NET INCOME £6000

BUDGET EXPENDITURE
 PRS £180
 VENUE + CREW £1320
 MARKETING £475
 NAC £100
 RIDER / CATERING £200
 THE PALE WHITE £100
 LOCAL BAND £100
 DOOR £20
 INSURANCES £27
 TICKETS £10
 STAFF £100
TOTAL COSTS : £2632

BALANCE : £3368

OFFER £1750 vs 80%

THE AMAZONS £2694

PROMOTER £673

Finances aside, this gives a good example of an aspect of the artist development pipeline - taking a band through three shows in Cardiff from an audience of 5 to 1000. To enable this journey it has required the promoter to invest in the shows - finance, resource and time - and it's required a pipeline of venues through which to develop the act and reach an audience. There's a financial commitment too, of course, from the artist who is rehearsing for and travelling to and from shows, but without doubt it's that supporting structure of promoter and venues that contributes to enabling an artists and audiences growth.

But its worth pausing here to reflect on the figures thus far.

	Ticket Sales	Band Fee	Promoter Share
Show 1	5	£150	- £576
Show 2	150	£152	£39
Show 3	1000	£2694	£673
Total	1155	£2996	£136

The above examples illustrate the role that a single promoter can play in the artist development pipeline. It also demonstrates how difficult it would be to make putting on shows for emerging artists economically sustainable. It's partly for this reason that most promoters of live music concerts for emerging artists are leisure time promoters. These promoters put on shows in their spare time of bands they admire or want to bring to their hometown, without concern for profit. Clearly they are important to the music development pipeline and the music ecosystem as a whole, but how important?

How important are promoters to venues and music in Wales?

Considering this question, I tracked all the live music concerts put on at Clwb Ifor Bach in a single year. The results were :

217 : Total number of live music shows at Clwb Ifor Bach in a 12 month period.

of which :

53 : Shows put on by the venue (ie booked in-house)

6 : Shows put on by National Promoters

158 : Shows put on by Local Promoters

So 73% of the live music shows in Clwb Ifor Bach were put on by promoters.

MVT have recently conducted an informal survey of their members looking at the make up of in-house booking versus external promoter-booking, showing that venues either do most things in-house or almost entirely rely on promoters. Wales venues follow this pattern.

Clearly promoters are an essential part of the music ecosystem and are vital to supporting venues and artists in Wales.

Agenda Item 3

Introducing Forté Project

Forté Project is a unique artist development scheme, which has successfully helped to uncover, capture and support exciting new music emerging from South Wales. In 2015, we identified the gap in the provision of artist development into the music industry in Wales and have since been able to build a new development model that helps to bridge gap in provision for young artists.

Forté Project has successfully engaged with young people (16-25) in disenfranchised areas, many of whom have never experienced a way of accessing the music industry in Wales, the Forté Project becomes a new gateway for that young talent. Creating these pathways is key to equality of access to the overall music industry development which has been developed by the longstanding SONIG programme (in RCTCBC) and five neighbouring local authorities (ArtsConnect). The project supports young people to reach their potential, through developing confidence, self-esteem and raising their aspirations.

Forté Project runs for twelve month period and offers the following:

- Monthly mentoring sessions with music industry mentors
- Bespoke monthly industry master-classes with industry professionals
- Unique live opportunities
- Audience development strategy
- Rehearsal support
- Recording support
- Marketing materials and training
- A series of personal development sessions. Aimed at building confidence, self-esteem and boosting creative flow.

Forté Project is funded annually by Arts Connect, Arts Council of Wales and PRS Foundation.

Introducing Young Promoters Network

Young Promoters Network (YPN) was formed in 2010 and is part of the SONIG Youth Music Industry programme, delivered by Rhondda Cynon Taff County Borough Council.

The current network consists of young people, residing in RCT, who are aged between 14-25, with the ambition to create live music events and in the process, promote young emerging acts.

The aims of YPN are to:

- Empower young people in RCT, by providing them with a new skill-set; building confidence
- Increase the opportunities within the live music sector for young people
- Help participants learn what it will take to forge careers within this field of the Creative Industries from a hands-on approach.
- Generate bespoke workshops;
- Host industry-related seminars
- Create networking opportunities
- Identify platforms for emerging talent
- Identify career pathways and progression routes
- Provide opportunities to perform at our shows

Young Promoters Network is delivered by Rhondda Cynon Taf County Borough Council, through funding received from the Welsh Government's Families First programme.