

# IMAGINE

The value of music heritage  
tourism in the UK



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The visitor quotes used throughout this report are taken from reviews on TripAdvisor - [www.tripadvisor.com](http://www.tripadvisor.com)

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# FOREWORD

## BY JO DIPPLE

Strawberry Fields Forever.... So said The Beatles. Decades ago this was nothing more than a psychedelic song lyric. Now it seems as if Lennon and McCartney might just have been predicting the future of the red gates at Strawberry Fields.

Beatles mania has kept Liverpool at the top of music destinations for tourists. Millions have made pop pilgrimages for 50 years to see the birth place of Macca or where Ringo went to school. In the report we argue that the UK has more to offer than just the Fab Four.

This report touches on just some of the ways that Liverpool has expanded its tourist offering to translate pop into pounds. Music heritage has created a bed for businesses to take root in the city and make Liverpool top of the list for tourists.

To this day Liverpool continues to promote and protect both its historic music and new local talent. Today emerging bands from Liverpool and the North West ride on a wave that bands before them created, resulting in a long list of modern Mersey successes.

But the story shouldn't end there.

Other cities across the UK have strong music histories and could create a new economy by exploiting their music heritage. The UK's musical heritage is rich and diverse. British bands from every decade have immortalised their surroundings; cementing local areas into lyrical history and putting hometowns on the map. British music draws thousands of tourists each year to cafés, crossings and pubs across the UK. This is music heritage tourism, and it is big business.

This report is not meant to be an exhaustive list of music heritage attractions, rather it examines the state of music heritage tourism in a number of different cities: Liverpool, Coventry, Sheffield and Hull. It explores the economic contribution that

music heritage tourism currently makes in these cities, how complementary businesses have sprung up, and examples of how local authorities have helped to make the most of their local music heritage.

UK Music's research, *'Wish You Were Here'* looked at music tourism in the context of people who travel to a festival or a live music concert. *'IMAGINE'* aims to complement that work. A foreign visitor travelling to attend Glastonbury might also visit Abbey Road before boarding their plane home.

Our recommendations aim to help local and central Government provide a framework for a vibrant music destination economy. We want to inspire local authorities to make the most of the music heritage on their doorstep to attract more visitors.



JO DIPPLE, CEO OF UK MUSIC



The Beatles Story in Liverpool

## INTRODUCTION

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THE HUGE FINANCIAL CONTRIBUTION TO THE UK ECONOMY BY THE MILLIONS OF MUSIC TOURISTS TO THE UK ANNUALLY MAKES IT VERY CLEAR THAT WHEN COMBINED, THE MUSIC AND TOURISM INDUSTRIES ARE POWERFUL DRIVERS FOR GROWTH.

**ED VAIZEY**  
CREATIVE INDUSTRIES  
MINISTER

The UK has made an outstanding contribution to popular music culture on a global scale, fostering hundreds of iconic acts and classic artists loved the world over. Our youth culture has given birth to punk, dance and pop music. Our festivals and venues attract millions of music fans each year.

The economic contribution of all of this should not be understated. In December 2013, UK Music published an in depth study which showed that the contribution of the core music industry to the UK economy in 2012 was £3.5bn in GVA, £1.4bn in exports, and over 100,000 full-time jobs. At the same time, the music industry generates huge opportunities for the development of music heritage tourism, which contains other means of creating both economic and cultural value.

Last year, UK Music published *'Wish You Were Here'*, research by Oxford Economics that found that 6.5 million music-loving tourists attended a festival or gig in 2012, generating £2.2 billion spending in the process.

This report, *'IMAGINE'* picks up where *'Wish You Were Here'* left off and looks in more detail at the role of music heritage in driving tourism.

- If visitors to The Beatles Story and The Beatles Magical Mystery Tour were to increase in line with the government's targeted growth in international visitors to the UK, these attractions would have over 350,000 annual visitors - almost 80,000 more than they do now.

This report invites us to *'IMAGINE'* what it would mean to the city of Liverpool and to the tourism and music industries more generally for this potential to be realised. While Liverpool is a leading centre for music heritage tourism, it is not only Liverpool that we identify as having unfulfilled potential.

- Hull is to be City of Culture in 2017 and the music heritage of the city is rich. Hull boasts The Museum of Club Culture, the world's only museum dedicated to clubbing, which in 2013 hosted a temporary exhibition on David Bowie's most famous stage-persona Ziggy, drawing 30,000 visitors through its doors to see the collection of photographs and memorabilia.

- Public institutions (e.g. British Library) and the efforts of the music industry (e.g. the *PRS for Music* Heritage Award) are resources to support the celebration of music's heritage, which might be further utilised. While in the past year 400,000 people have visited the Treasures Gallery in the British Library, containing original lyrics from The Beatles, relatively few music exhibitions have taken advantage of the Library's potential.

- Sometimes the spark of inspiration needs to strike for these exhibitions to get off the ground. After hearing of Japanese tourists in Coventry, asking "where is the 2-Tone?", Pete Chambers, curator of the Coventry Music Museum, "realised that the music I loved was, in fact, a global brand, and that Coventry should be doing more to promote this". The museum recently welcomed its 1000th paying visitor and has seen visitors from as far afield as Australia, Malaysia and the USA.

- It's not necessary, though, to have a permanent museum to appreciate music's heritage. Jo Wingate, Director at Sensoria, has launched Uncommon People, an online guide to the bands, artists and musicians of Sheffield. Visitors to Sheffield are now be able to see the city through the eyes of the likes of Jarvis Cocker and Alex Turner. Having been developed, the technology behind Uncommon People could be rolled out in other cities at low cost.

# MUSIC HERITAGE IN NUMBERS



**OVER 250,000**

people in 2012 visited the Beatles Story or took the Beatles Magical Mystery Tour

THE BEATLES GENERATE  
**£70 MILLION**

for Liverpool's Economy.

Music Heritage in the UK  
**COULD BE WORTH £4bn**

if the rest of the UK matched Liverpool's performance



Research by Oxford Economics found that the **TOTAL DIRECT AND INDIRECT SPEND OF TOURISTS ATTENDING GIGS** in 2012 was

**£2.2BILLION**

## MUSIC HERITAGE EXISTS ACROSS THE COUNTRY



In Sheffield an app has been developed that gives historical details on **500** bands associated with the city



**30,000**

visited a temporary exhibition on David Bowie in Hull in 2013



The Coventry Music Museum has had over **1000 VISITORS**



DCMS report that **NEARLY THREE QUARTERS OF ADULTS IN THE UK VISITED A HERITAGE SITE** in the year to December 2013



# WHAT IS MUSIC HERITAGE TOURISM?

The urge to visit a zebra crossing in North London, a working man's club in Salford, or a footbridge overlooking a dual carriageway in Manchester, may seem incongruous. However, for fans of The Beatles, The Smiths, and Joy Division, these are almost mythical locations integral to the story of their favourite songs and acts. For those with years of fandom, visiting these places can sometimes become a spiritual event.

Music heritage tourism can be broadly split into the following two categories:

## 1. EXHIBITIONS AND PAID FOR ATTRACTIONS

Dedicated (and often paid for) attractions such as The Beatles Story in Liverpool cater to a wide range of music fans and tourists. There are also temporary exhibitions and attractions, such as the hugely successful David Bowie exhibit at the V&A in London in 2013, and the Home of Metal event held in Birmingham in 2011.

## 2. HISTORIC PLACES AND ICONIC LOCATIONS

Places of interest attract music fans. Album covers or iconic photo shoot locations, venues, recording studios, and even gravestones are locations where fans can re-live music history. In some instances guides have created tours to explore these local musical sights - notably in London, Liverpool and Manchester. In other instances they have been recognised with plaques or statues.

This report looks at the businesses which have sprung up around this music tourism and which enhance the music heritage tourist experience. For example, local entrepreneurs might run a musically themed coffee or gift shop close to a place of interest. On a larger scale, Beatles fans in Liverpool can stay at the Hard Days Night Hotel and music fans in four cities in the UK can eat now at the local Hard Rock Cafe, which marries food and drink with classic rock memorabilia.

“

WE DECIDED TO COME TO LIVERPOOL ESPECIALLY FOR THIS [MAGICAL MYSTERY] TOUR. IT TURNED OUT TO BE WELL WORTH IT.

**TYS63, SYDNEY**  
Quote taken from Trip Advisor

# MUSIC HERITAGE TOURISM IN CONTEXT

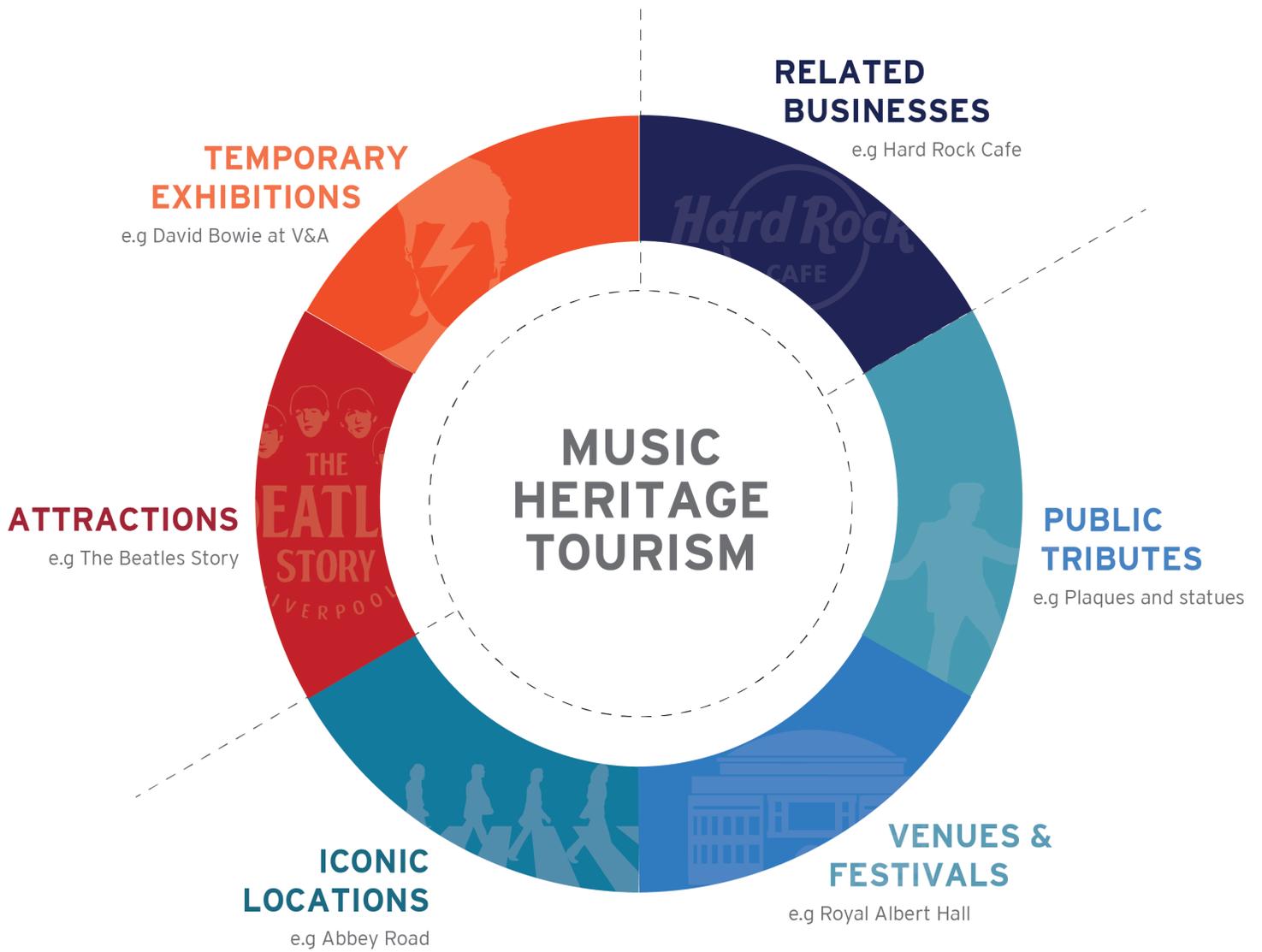
Tourism is worth £115 billion to the UK's economy. This country currently attracts around 31 million people from across the globe to visit our shores every year. They are responsible for £18.6 billion of spending.

The Government has ambitious targets to increase tourism, aiming to attract 40 million visitors by 2020 who will generate £31.5 billion for the economy as the whole.

UK Music's research on music tourism, '*Wish You Were Here*', calculated the direct and indirect spend generated by music tourism, sustaining 24,251 jobs. The average spend of overseas music tourists while in the UK is £657. From these figures it seems obvious that developing music tourism could go some way to bridge the gap between current reality and the Government's targets.

Visit Britain, revealed that 11% of all foreign visitors to the UK would be interested in "going on a Beatles tour in Liverpool", and 8% would like to "watch the latest bands play Glastonbury festival" when asked to choose from a range of aspirational cultural activities when visiting Britain.

The economic contribution of The Beatles attractions to Liverpool comes both directly, in terms of people paying to visit these attractions, and indirectly, through other kinds of spending in the city (e.g. hotels and shopping) by visitors to these attractions. We estimated the direct contribution by multiplying the visitor numbers by typical prices. Past research has estimated the total indirect impact of the visitor economy upon Liverpool. Some portion of this is attributable to The Beatles attractions. We allocated a proportion of this total indirect impact to The Beatles attractions in line with the proportion of total visitors to Liverpool that attend these attractions. When combined these estimates of the direct and indirect impact upon Liverpool of The Beatles attractions come to an annual figure of £70m. As a proportion of the total GVA of Liverpool, this figure of £70m implies that an additional £4bn would be added to the total GDP of the UK if the rest of the UK performed as well as Liverpool does on music heritage tourism. While Liverpool is advantaged by association with The Beatles, this gives some indication of the potential of music heritage tourism. We want to make sure that any town or city in the UK can find inspiration.



## IN FOCUS: LIVERPOOL



The UK's most famous musical city due to its association with The Beatles. Initially slow to catch on to the opportunities of branding itself a "music city", the first dedicated attraction to The Beatles only opened in the 1980s. Today music and The Beatles form the cornerstone of the city's tourist strategy.

Liverpool's association with music extends beyond the Fab Four, however. Billy Fury, Gerry and the Pacemakers, Cilla Black, Elvis Costello, Frankie Goes to Hollywood, Echo and the Bunnymen, The Farm, The Lightening Seeds, The La's, The Coral, The Zutons and, more recently, Miles Kane have all called Liverpool home at one point or another. Yet, despite a strong and diverse musical heritage, it is The Beatles and their ongoing worldwide popularity which ensures that Liverpool is a place of musical pilgrimage.

Our *'Wish You Were Here'* report highlighted that the North West is the second largest region behind London in terms of music tourism in the UK. Total music tourism spending in the region was worth about £285 million in 2012 and this sustained just over 3,600 jobs.

Liverpool is the fifth most visited city in the UK by international visitors. Overall, it welcomed over 32 million visitors in 2013 who spent £2.3 billion. This supports nearly 29,800 jobs. According to Liverpool City Region LEP, just under a million day visitors stated that The Beatles were the main reason for visiting the city.

These figures most probably underestimate the total impact of Beatles tourism. As 43.9% of visitors claim that sightseeing is the primary reason for visiting the city, they are likely to take in Beatles sights or attractions, alongside visits to Tate Liverpool, Knowsley Safari Park and Merseyside Maritime Museum.

To cater for the large appetite for Beatles related tourism, a number of music heritage attractions have been developed. The largest is The Beatles Story, a visitor attraction dedicated to the life and times of the fab four which saw 254,000 visitors in 2013. Just under 70% of those visitors were international. The relocated Cavern Club, where The Beatles performed a number of shows in their early years, is now an attraction dedicated to The Beatles, as well as a thriving live music venue. The childhood homes of Lennon and McCartney have been restored to their 1950s glory and are now busy tourist attractions too, welcoming just over 10,000 visitors in 2013.

Music heritage tourism is not only about paid-for visitor attractions. The streets of Liverpool provided inspiration for so many Beatles songs and now provide huge opportunities for tour guides in creating itineraries which take in sites such as Penny Lane, Eleanor Rigby's grave, or the graffiti covered gates of Strawberry Fields. The Magical Mystery Tour is just one of the tour operators which take visitors to Beatles sites across the city. In 2010, the Magical Mystery Tour welcomed 33,000 visitors aboard their multi-coloured bus. Meanwhile, the Fab Four Taxi Tours showed over 3,300 tourists The Beatles sights in 2013.

The economic contribution of The Beatles attractions to Liverpool exists both directly (i.e. paying to attend the attractions) and indirectly (i.e. other spending in Liverpool, while visiting these attractions), which we estimate to be worth £70m to Liverpool each year.

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LIVERPOOL WAS INITIALLY SLOW TO CAPITALISE ON THE LEGACY OF THE BEATLES BUT IT HAS NOW ENTHUSIASTICALLY EMBRACED MUSIC TOURISM WHICH OTHER CITIES COULD EMULATE. I AM CURRENTLY WORKING ON A MUSIC HERITAGE TOUR OF THE CUNARD BUILDING ON THE LIVERPOOL WATERFRONT CALLED 'BEAT IN THE MERSEY' WHICH EXPLORES HOW THE BEATLES ARRIVED AT THE SOUND WHICH ELEVATED THEM TO INTERNATIONAL STARDOM.

**PETER HOOTON**  
THE FARM



The Beatles Story in Liverpool

As well as the large number of Beatles destinations, a number of music related businesses have formed in Liverpool. For example, a visitor can spend the night at the Yellow Submarine Hotel in Albert Dock and in the morning get their hair cut in a Beatles themed barber's shop on Penny Lane. In 2008 the 110 room Hard Days Night Hotel opened in the centre of Liverpool. Visitors can now stay in luxury Beatles inspired rooms and drink in the hotel's bar surrounded by Beatles memorabilia.

The city's strong sporting identity has also been quick to associate itself with The Beatles and music. The Rock 'n Goal tour allows visitors to buy a single ticket to access both The Beatles Story and the Liverpool FC Stadium tour.

Perhaps the best example of how the city has associated itself with popular music is in renaming the local airport John Lennon Airport in 2001. In doing so, the city very simply cemented its reputation as a "music city" on an international level, and cleverly ensured that music heritage tourism starts as soon as many visitors set foot in the region.

## MARKETING MUSIC HERITAGE TOURISM

Liverpool recognises that "culture and heritage are at the heart of [its] destination marketing". Culture and heritage is one of three key themes for the city the others being based around attracting business conferences and football with regard to music heritage tourism, the city has adopted a largely strategic approach to marketing itself, making the most of Beatles-related anniversaries and further reinforcing its position as a music destination through the

hosting and development of large-scale cultural events and festivals. The recent tie-up of the city with Memphis in 2011 is a case in point. The two musical cities became "rock and soul mates" and various attractions were informally twinned with each other, exchanging temporary exhibits. For example, The Beatles Story twinned with Graceland and hosted a jointly curated temporary exhibition, Elvis & Us. The tie up went even further with non-music related attractions working together too, notably the Civil Rights Museum in Memphis and the International Slavery Museum in Liverpool.

Beatles anniversaries have formed a major part of Liverpool's strategy in promoting the city as a tourist destination. The 50th anniversary of The Beatles was a significant media hook to promote Liverpool in 2012, and formed the basis of expanded celebrations in the city that year, breaking a world record for the largest mass sing-a-long of 'Love Me Do'. The 50th anniversary of Beatles arriving in America in February 2014, saw local Beatles experts and city figures, including the Lord Mayor, attend celebratory events in New York. Liverpool reenacted the trip with a Beatles tribute band, arriving to a hoard of American media and even 150 screaming fans at New York's JFK airport. Liverpool also organised an additional Beatles themed event, hosted at the Hard Rock Café in New York's Times Square, which brought together travel trade operators, alumni from the University of Liverpool, and figures from the business community with close links to Liverpool.

Organised by the Cavern Club, the annual Beatles Week event takes place in August every year it attracts thousands of Beatles fans from around the world. Concerts, guest-speaker events, art exhibitions, film screenings, markets and lectures, alongside trips to Beatles related sites. The best Beatles tribute acts from around the world are invited to entertain fans.

Non-Beatles focused music events also help in attracting visitors to the city. The Liverpool International Music Festival is a two week event which highlights the best in new music, youth music, world music, and classical with 700 performances around the city. Around 200,000 attended the first festival, 51% of whom were from outside the immediate Liverpool City Region, including 8% who came from overseas. In all it is estimated that visitors to the festival spent £8.6 million locally.

Liverpool Sound City has become the largest metropolitan music and arts festival in the UK, playing host to over 360 artists in 25 city-centre venues, attracting over 40,000 music fans. Over 3,000 music industry professionals attend the event's conference. Liverpool Sound City firmly reinforces Liverpool's status as a "music city" in the widest possible sense.

“

SEEING THEIR HOMES SHOWS A VERY INTIMATE SIDE OF THE FAB FOUR STORY.

**CAROLE**

Quote taken from Trip Advisor

## LIVERPOOL'S MUSIC HERITAGE

Liverpool has hundreds of music related attractions, destinations and musically themed businesses. We have attempted to show the diversity in the types of attractions and sights on offer to visitors in the city through the selection below. We have also chosen a number of non-Beatles related locations.

### Beatles' childhood homes

- The only popular music related properties owned by the National Trust, the childhood homes of Paul McCartney and John Lennon have been restored to a similar condition as they would have been in the 1950s. The National Trust has tied the two houses together into one attraction, a single ticket granting access to both. Just over 10,000 visits were made in 2013, with the houses running at around 90% occupancy over the season (as they are 'normal' houses, space is limited). The homes employ three people, two full-time staff and one seasonal. <http://www.nationaltrust.org.uk/beatles-childhood-homes/>



John Lennon's childhood home

**The Beatles Story** - A visitor attraction devoted to the life and times of The Beatles which is now prominently housed in Albert's Dock. The exhibition is owned by Merseytravel (the local transport operator) and attracted 254,000 visitors in 2013 from across the world, with only 30.5% of visits made by people based in the UK. It employs around 90 people across two sites. <http://www.beatlesstory.com/>

**Billy Fury statue** - The statue commemorates the life and times of this pop pioneer who had 13 hit singles before The Beatles even charted. The statue was commissioned by 'The Sound of Fury' fan club following six years of fundraising and was then donated to National Museums Liverpool. In 2007, it was moved to its current location, outside the Piermaster's House on Albert Dock. It was here that a young Billy worked as a deckhand on the Mersey tugboat, the Formby, prior to becoming famous. <http://www.liverpoolmuseums.org.uk/mol/exhibitions/ontheroad/billyfury.aspx>



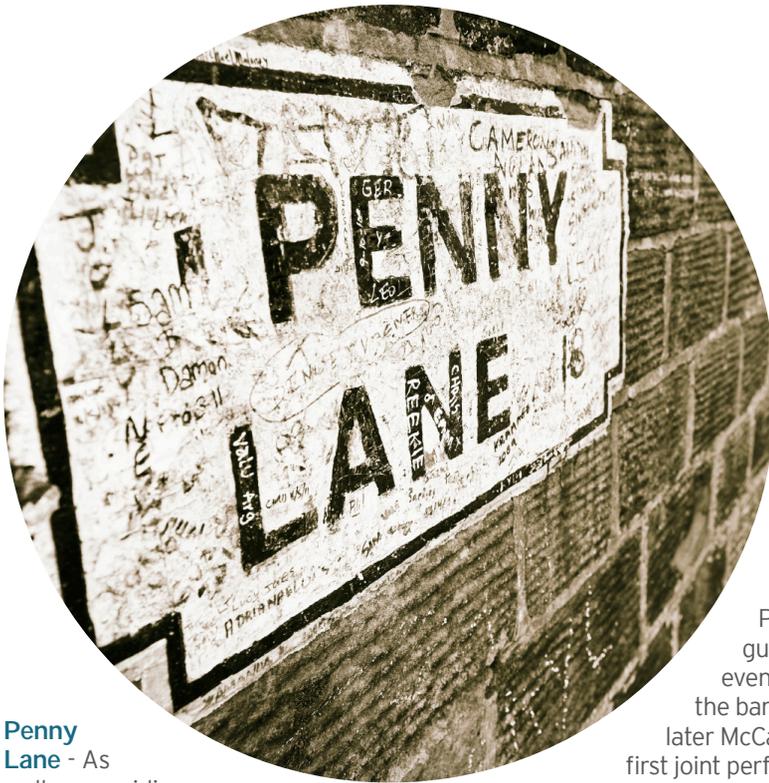
Billy Fury Statue in Liverpool

**Cavern Club** - The club played an instrumental role in the formative years of The Beatles. The stage in a basement room hosted the band on a number of occasions. It was also an important venue for the Hollies who were discovered by EMI in 1963. The club today is a replica built in 1982, which used 15,000 of the original bricks after the demolition of the original structure. It has not stopped the venue continuing to host concerts by established and tribute acts. <http://www.cavernclub.org>

**Eric's** - This 800 person venue in a basement close to the Cavern, was opened in 1976 and played host to the emerging punk and post-punk acts of the time. Local acts such as Echo and the Bunnymen, Elvis Costello and Teardrop Explodes made their name alongside nationally and internationally significant acts such as Iggy Pop, The Clash, Joy Division and Simple Minds. The club, which originally closed in 1980, was the subject of both a musical and a book, and reopened as a live music venue in 2011. <http://www.ericsliveliverpool.com>

**The Grapes** - The pub is where the 'Merseybeat' acts of the 60s visited after playing the nearby Cavern and a favourite stop for The Beatles. It was here that Pete Best went to drown his sorrows when informed he had been sacked from The Beatles. Today the pub makes the most of its connections to The Beatles by proudly displaying a photo of the band at their favourite table, while the wallpaper has been peeled back to reveal its 60s splendour. <http://www.thegrapesliverpool.co.uk>

**Parr Street Studios** - The largest music studios outside of London, Parr Street Studios has seen acts such as Badly Drawn Boy, Cast, The Charlatans, Coldplay, Doves, Echo and the Bunnymen, Elbow, New Order, Pulp, Spice Girls, Take That, and The Verve record in its studios. The Grammy award winning studios have diversified and now offer a boutique hotel and two separate bars which all make the most of the site's music history and heritage. <http://www.parrstreet.co.uk>



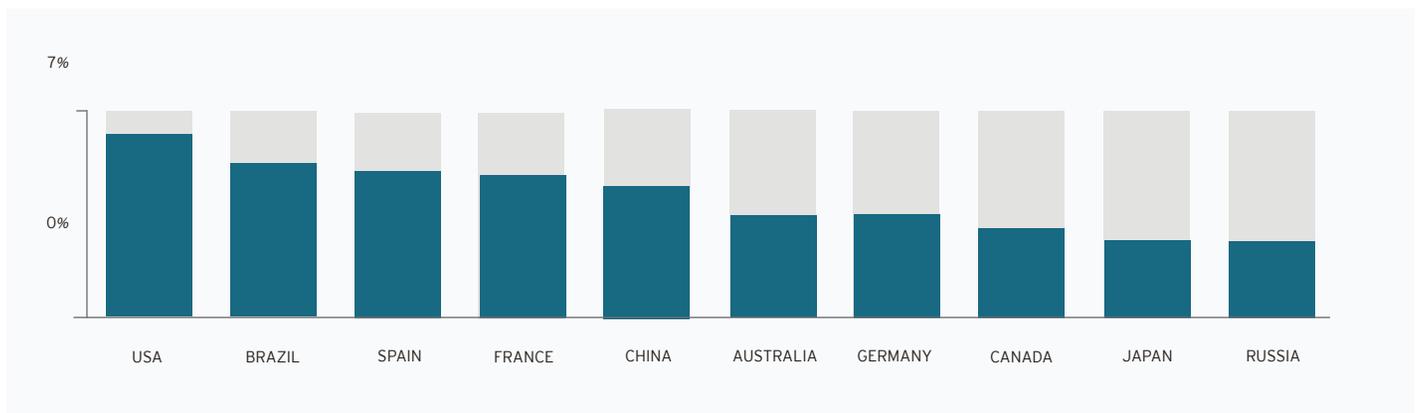
**Penny Lane** - As well as providing the obligatory photo shot in front of a now iconic road sign, the extended area around Penny Lane presents Beatles fans with the opportunity to visit the places mentioned in the song. The barber shop, bank (now a doctor's surgery) and a shelter in the middle of a roundabout, can be explored on foot.

**St Peter's Parish Church** - On July 6th 1957, local band the Quarry Men played the church field. Later on that day a 16 year-old band member by the name of John Lennon

met a 15 year-old Paul McCartney. Paul showed off his guitar skills and was eventually invited to join the band. Some two months later McCartney and Lennon's first joint performance took place on the stage of the Church Hall. The Museum of Liverpool has saved the original stage which it is currently on display at their waterfront site.

**Strawberry Fields** - The iconic red gates of Strawberry Fields are all that is left of what was a local Salvation Army run orphanage. A young John Lennon would play in the grounds and let his imagination run wild. Today Beatles fans from around the world come to the gates and pay tribute to the place which inspired The Beatles' first truly psychedelic song.

INTERNATIONAL VISITORS TO THE BEATLES STORY  
TOP 10 COUNTRY BY TOTAL PERCENTAGE OF VISITORS





**INTERVIEW WITH PAM WILSHER, HEAD OF VISITOR ECONOMY DEVELOPMENT AT THE LIVERPOOL CITY REGION LOCAL ENTERPRISE PARTNERSHIP (LEP).**

FEBRUARY 2014

**How important are the Beatles to Liverpool?**

In terms of attracting visitors, the fab four are hugely important, especially in attracting tourists from overseas.

When I first came to Liverpool in the 1980s I thought that the rise of Beatles-related tourism might be a fad, that it might last ten years at the most. I'm delighted to have been proved wrong and that we continue to see young people - born years after Beatlemania - from all around the world, visiting the city purely to retrace the footsteps of John, Paul, George and Ringo.

As well as a huge draw for tourists, they are, along with football, key in generating positive media coverage, in attracting new businesses to locate in the area, and in helping to open Liverpool up to new markets. When we're at trade fairs the Beatles are extremely useful in making new contacts and breaking down language and cultural barriers!

**How does Liverpool stand out from other cities?**

Culture and heritage is a key theme for the city and absolutely forms the cornerstone of our visitor strategy. The city is awash with cultural attractions and we believe is only second to London in this area. The Beatles and music obviously forms a key element of this, but it is the combination of all the different strands of heritage which really does make us stand out from other cities, not only in the UK, but around the world.

Part of our strategy in this area has been to develop creative programming, such as the Liverpool International Music Festival, which reinforces our status as a heritage and cultural hub. As well as attracting new visitors to the city, the festivals, music and cultural events have a huge positive value media-wise too.

Finally, I think we're very good at working as a team and co-ordinating efforts across the city and all the different visitor attractions. We aim to create sweeping, thematic programmes which can work across a range of businesses and sights such as our 'Rock and Soul' tie-up with Memphis, or all the recent 50 year anniversaries of the Beatles.

**Music and the Beatles are very much a promotional hook then for the city?**

It's taken us a while to work out the value that the Beatles bring to Liverpool, and the opportunities in promoting the city around the world on the back of them, but we're now very good at making the most of this link. For example, the work done to promote Liverpool on the back of the 50th anniversary of the Beatles arriving in America with separate tourist trade, business and media events in New York. I know there are plenty more anniversaries coming up which will provide more opportunities in more markets around the world.



## IN FOCUS: COVENTRY



Coventry is most famous musically for its role in nurturing 2-Tone. This unique blend of ska, punk, reggae and new wave was a result of a 'melting pot' of people and cultures living in the city, and led to acts like The Specials, Selecter and The Swinging Cats emerging. The genre was a huge influence on the sound of London band, Madness and Birmingham group, The Beat.

The West Midlands is the fourth largest region of music tourism in the UK. As highlighted in our *'Wish You Were Here Report'*, over £202 million in direct and indirect spending was generated by music tourists in the region. This sustains around 2,500 local jobs.

The development of Coventry's music heritage tourism has largely been down to the enthusiasm of Pete Chambers, a local music expert. He has been instrumental in many of the city's recent music-related tourism developments, founding both the 2-Tone Trail and, more recently, Coventry Music Museum.

The 2-Tone Trail is made up of 21 locations across Coventry which were relevant to the 2-Tone sound. To celebrate 30 years of 2-Tone, distinctive black and white plaques were erected on 11 trail locations around Coventry city centre in 2009. These include:

**Albany Road** - The home of Specials founder Jerry Dammers, it was also the headquarters of 2-Tone records. It was here that the acts would help package records, hand-stamping the inner sleeves.

**Coventry Central Library** - Used to be Tiffany's nightclub a key venue for the Specials who played a number of concerts here, as did Madness and The Beat. Prior to being known as Tiffany's the club was the Locarno. It was here that Chuck Berry recorded one of his biggest hits, the novelty song 'My Ding-A-Ling'.

**Coventry University** - It was within the walls of the student union that Specials band members Jerry Dammers and Horace Panter first met and got to know each other. Selecter front-girl Pauline Black also attended the university.

Following the success of Coventry's 2-Tone trail, Pete Chambers moved onto the next logical step in celebrating Coventry's music heritage - a dedicated museum.

Opened in 2010, 2-Tone Central was originally housed at the University Student Union. Proving the demand for a permanent exhibition, it moved to a dedicated location at 2-Tone Village where it shared a site with a 2-Tone themed cafe, gift shop, caribbean restaurant, and music venue.

In November 2013, the exhibition was replaced with the Coventry Music Museum which widened the remit to include other musically significant local luminaries including Pete

Waterman, Panjabi MC, The Enemy and Ghostpoet, alongside the history of 2-Tone. The museum employs Pete Chambers and his wife, Julie in a voluntary capacity and also relies on the skills and time of seven or eight additional volunteers.

A separate youth-led initiative will see up to 50 volunteers working on a project to better document the city's musical history and heritage. Organised by youth organisation Coventry Boys Club, Coventry Music History, will interview past musicians, bands, record producers, venue owners, and members of the public, as well as present-day artists, to create an archive on the city's music scene and history. The end result will be a website and DVD, as well as two artworks, one of which will be displayed at the Herbert Art Gallery and Museum. The project has been part-funded by the Heritage Lottery Fund.

“

COVENTRY WAS BUILT ON IMMIGRANTS BECAUSE IT WAS AN INDUSTRIAL CITY LOOKING FOR CHEAP LABOUR. I DON'T THINK IT'S AN ACCIDENT THAT A GROUP LIKE THE SPECIALS CAME OUT OF THAT.

**TERRY HALL**  
THE SPECIALS

Quote taken from The Guardian (2003)



Coventry University



**INTERVIEW WITH PETE CHAMBERS, A LOCAL JOURNALIST, MUSIC EXPERT AND FOUNDER AND CURATOR OF THE COVENTRY MUSIC MUSEUM.**

FEBRUARY 2014

**How did this all start?**

I guess it all started with 2-Tone which was a musical passion of mine when I was younger. As I grew older I became increasingly proud of the role Coventry played in the development of this music and delighted that for a couple of years the city where I grew up was the epicentre of British music.

I was a journalist and writer, but this particular journey in recognising our popular music heritage started when a friend told me about two young Japanese girls in the centre of Coventry who were asking passers-by, "where is the 2-Tone?". When I heard this story I realised that the music I loved was, in fact, a global brand, and that Coventry should be doing more to promote this.

**How difficult has it been to recognise this heritage?**

Of course starting anything from scratch is a difficult task, but I feel we've done things which have added value and which build on one another. We first created a book on Coventry's 2-Tone sights, before starting the 2-Tone trail, adding the plaques to buildings, opening an exhibit, and now, finally, a permanent museum on the city's music history.

Funding has often been difficult, but we've approached this creatively by mixing fan-based asks with commercial sponsorship and charitable funding (Lottery funding and a grant from the Heart of England Community Foundation). Through the hard work of my wife and I, and the generous support of the "2-Tone family" we've been able to build and create the only popular music museum dedicated to a city's music scene in Great Britain. This is something that everyone in Coventry can be proud of.

**How has the local council helped?**

Former Lord Mayor and council Leader, John Mutton and Councillor Tony Skipper were huge supporters of our earlier efforts in promoting Coventry's music heritage. We're actually working closely with the local council now to help publicise the museum and there's no doubt that they're welcoming of our efforts in promoting the city as a musical heritage destination.

Now we've an established tourist destination in the museum, we hope to continue to work with the council and other local attractions even more closely.

**How has the museum been received by the public?**

We're delighted with how things are going. A few weeks ago we welcomed our 1,000th paying visitor to the museum. We've had visitors from all over Coventry, the West Midlands and an increasing number from abroad - France, Germany, Colombia, Australia, Malaysia, the USA and Japan.



## IN FOCUS: SHEFFIELD



Sheffield is almost as famous for its musical luminaries as it is for its steel works. Joe Cocker, Def Leppard, Richard Hawley, Jarvis Cocker, and Arctic Monkeys are among its leading lights. Its numerous small and intimate music venues have seen the live debuts of The Clash, Human League and the Arctic Monkeys.

Our *'Wish You Were Here'* report highlighted that music tourism generated £143 million in direct and indirect spending in 2012 in Yorkshire and Humber. This sustained over 1,660 local jobs.

Sheffield was the location for the country's first ever dedicated national music attraction, The National Centre for Popular Music. Opened in 1999 and largely funded by the National Lottery, it only attracted a quarter of the 400,000 visitors it expected in its first year, closing in 2000 after running up debts of £1.1 million. The closure of the museum housed in an iconic building led to the loss of 79 jobs. Today the building has been repurposed and hosts the local Student Union. The episode is a reminder that an ill-thought through and poorly managed music heritage attraction will, like any business, be a failure.

Run by the local council, Sheffield Legends is a "walk of fame" outside Sheffield Town Hall honouring famous people connected to the city. The bronze star plaques pay tribute to individuals from sports, science, the arts, acting and, of course, music with plaques for Joe Cocker and Def Leppard.

There are a couple of examples of innovative ways in which the music heritage of Sheffield has been celebrated. In 2008 Jarvis' Cocker's Musical Map of Sheffield, an oral history of the music history and heritage of the city, was broadcast on BBC Radios 2 and 6. It took listeners through the sights and sounds of Sheffield, intertwined with Cocker's observations and memories of living in the city.

A similarly titled project, Sheffield Music Map was launched in 2012. The location based mobile application was created to help celebrate the city's music heritage. Bringing together students from Sheffield University with the Sensoria Festival and their Uncommon People music project, the map allows users to explore themed tours based on music heritage sights relevant to the Arctic Monkeys, Human League and Pulp. Richard Hawley even recorded his thoughts and memories to create an audio narration of his tour.

Some of the sights included on the map are:

**The King Mojo Club** - owned by Peter Stringfellow, this club brought pop music to a sleepy road two miles north of Sheffield city centre, in a totally inappropriate suburban building. Opened in 1964, the club made its name hosting Pink Floyd, The Who, The Small Faces, and The Kinks, as well as US acts like Stevie Wonder, Ike and Tina Turner, and Geno Washington. The club closed in 1967 due to noise complaints from its neighbours.

**The Grapes** - On 13th June 2003, four young lads made their debut in the small upstairs room of the Grapes pub to 30 people. They were the Arctic Monkeys.

**The Boardwalk** - Previously known as the Black Swan, this iconic venue on the 'toilet circuit' has attracted acts such as Genesis, AC/DC, Joe Cocker, and Seasick Steve. However, it is most famous for hosting the Clash's debut gig in 1976 when they appeared at the Swan as a support act for the Sex Pistols.

“

I HAD ALWAYS KIND OF HAD AN AFFECTION FOR SHEFFIELD AND THOUGHT IT WAS AN INTERESTING PLACE; IT'S NOT A BEAUTIFUL TOWN OR ANYTHING, BUT THERE IS SOMETHING ABOUT IT, I DON'T KNOW, SOME SPIRIT TO IT.

**JARVIS COCKER**

Quote taken from Desert Island Discs (Radio 4)



**INTERVIEW WITH JO WINGATE, DIRECTOR AT SENSORIA, A FESTIVAL OF FILM AND MUSIC. SENSORIA HAVE DEVELOPED SHEFFIELD MUSIC MAP, AS WELL AS LAUNCHING UNCOMMON PEOPLE, AN ONLINE GUIDE TO THE BANDS, ARTISTS AND MUSICIANS OF SHEFFIELD.**

**Who are Sensoria?**

We're most famous for our festival which takes place every year, but on top of this we undertake a range of cultural, artistic and educational projects. The festival is named after a Cabaret Voltaire song, so music - and a sense of place - has always been integral to our thinking.

**What's Uncommon People all about?**

This started off as an idea to create an online record of the wealth of musical talent in Sheffield. We realised that there were many links between the different elements of the local music scene and envisaged creating an online family tree type structure to represent it. It's very much a labour of love, we've got over 500 bands which are updated on an ongoing basis.

Eventually, we wanted to add a location-based layer to the information, and a map was the natural way to present this.

**And the app was the next natural step?**

Yes, I'd say so. We linked up with Dr Matthew Cheesman at the University of Sheffield who helped to develop the map into a location-based mobile application in partnership with the university's Humanities Research Institute. They worked hard on the "back-end" to create a bespoke platform for us to use.

**You linked to physical locations for the launch, though?**

Yes, our launch was based around a Sheffield music treasure hunt and temporary vinyl 'blue plaques' that we put around the city too. We held an Instagram competition to encourage people to explore and organised quiz sheets and allowed people to discover the city and its heritage. It's great that we were able to link back the physical to the online, so to speak.

**What are the future plans?**

We have a facility whereby unique content can be downloaded in close proximity to a location. For example, when close to a recording studio, a song recently recorded there could become exclusively available on the app.

The technology behind the app is also going to be used by the University to create a poetry-based tour. We'd love to help other places across the UK to create their own apps and online music maps.

**How much has this all cost?**

It's all been done on a shoestring really and the costs have mainly been 'incremental'. I'd say maybe £5,000 for the website, and maybe around £20,000 of benefits in kind from the University. Now the technology is developed, there's no reason why it couldn't be very cost effectively used elsewhere in the UK.



## IN FOCUS: HULL

The most successful of Hull's popular musicians is also probably one of the least well known today. David Whitfield was the first UK male vocalist to earn a gold disc and one of the most successful singers in the USA of the 1950s. Today music fans may know that one of Bowie's backing bands, the Spiders from Mars, were all from the city. Mick Ronson, was part of that band, but he is also acclaimed for his other work with Lou Reed, Morrissey, Van Morrison and Bob Dylan. Kingston-Upon-Hull is also where the Housemartins and Everything But the Girl were formed, and where Fine Young Cannibals frontman, Roland Gift, grew up.

As mentioned in our analysis of Sheffield, *'Wish You Were Here'* highlighted that music tourism generated £143 million in direct and indirect spending in 2012 in Yorkshire and Humber. This sustained over 1,660 local jobs.

The city currently has few major public tributes to any popular music artists. However, with Kingston-Upon-Hull set to become the UK's City of Culture in 2017, perhaps this is the perfect opportunity to further develop popular music heritage tourism, alongside the other cultural activities planned for the year.

It is hoped that the city can mirror the successes of Liverpool's European Capital of Culture 2008, and Londonderry's UK City of Culture 2013, and attract thousands of visitors through a diverse mix of artistic and cultural programming. The following two sights are likely to be instrumental in helping the city to celebrate its role in popular music:

**The Museum of Club Culture** - The world's only museum dedicated to clubbing, it is curated by former ID Magazine photographer Mark Wigan and artist Kerry Baldry. The museum receives funding from the Arts Council and Hull City Council and champions the cultural significance of nightclubs and the important role they have played in shaping modern culture. According to their website, "Its key themes are club culture as a form of meaning and identity and the importance of memory, history and community."

In 2013, the museum presented a temporary exhibition on David Bowie's most famous stage-persona Ziggy, which saw 30,000 through its doors to see the collection of photographs and memorabilia. The museum is housed in the city's historic and up-and-coming fruit market area, and has been part of a community of artists, musicians and independent traders, that have helped to spearhead local regeneration.

**New Adelphi** - This is a legendary music venue which has been delighting music fans with their underground offering since 1984. A ramshackle and idiosyncratic building, they have hosted the Inspiral Carpets, Happy Mondays, Stone Roses, Pulp, Oasis and Radiohead, as well as thousands of local acts, on the tiny stage in a building which is essentially an enlarged terrace house. It was here that the Housemartins signed their first record contract.

Hull does have a permanent tribute to Mick Ronson, an open air stage in Queen's Gardens called the Mick Ronson Memorial Stage. In 2012, the city unveiled a statue to David Whitfield outside the Hull New Theatre. The statue was unveiled after a £50,000 fundraising initiative by the David Whitfield International Appreciation Society.



“

HULL'S MUSIC HERITAGE IS RICH AND UK MUSIC HAS SHOWN HOW SUCH HERITAGE CAN DRIVE TOURISM AND ALSO HELP CREATE AN ECOSYSTEM FAVOURABLE TO THE MUSIC INDUSTRY. I'M DELIGHTED THAT HULL WILL BE THE CITY OF CULTURE IN 2017 AND HOPE THAT OUR MUSIC HERITAGE PLAYS A FULL PART IN THAT.

**ALAN JOHNSON**  
MP FOR KINGSTON UPON  
HULL WEST AND HESSLE



## PRS FOR MUSIC HERITAGE AWARD

In 2009, PRS for Music launched an award scheme which honours the first performances of now legendary acts and also recognises the importance of pubs, clubs and live music venues in providing a training ground for these performers.

These historic moments are recognised with a red and black plaque which ensures that they will be remembered for years to come by music fans and members of the public alike. Plaques provide music heritage tourist trails with a key focal point and, crucially, can be used to encourage more visitors and develop local music heritage tourism. Unveillings and ceremonies are also great opportunities to use the media to further promote music heritage tourism.

While other organisations have plaques which relate to popular music, notably a handful of English Heritage's blue plaques in London and some of the Heritage Foundation's entertainment plaques, none has the specific focus of the PRS for Music Heritage Award. The following acts have been recognised to date:

**Blur** - The first act to be recognised by the award with a celebratory plaque erected on the Goods Shed of the East Anglian Railway Museum at Chappel Station, the venue of the band's first gig in 1989.

**Dire Straits** - Despite being formed in Newcastle, the band's first gig was held in Deptford, South London at a punk festival held on a piece of waste ground next to a block of flats, Farrer House, in 1977.

**Jethro Tull** - Founder Ian Anderson's first gig, as a member of The Blades, took place at the Holy Family RC Church in Blackpool, Lancashire.

**Squeeze** - The venue for one of their first concerts, Borough Halls in Greenwich, London, was recognised with a plaque in 2010.

**Elton John** - Known at the time as Reggie, Elton John played his first gig at the Northwood Hills (now an Indian restaurant) in Hillingdon, London when he was just 15.

**Snow Patrol** - The Northern Irish band's first gig at the Royal Oak pub in Belfast in 1998 was acknowledged with a plaque in 2010. In ten years the band went from playing to 30 people in this pub to sold out arena tours.

**Status Quo** - The group, then known as 'The Status Quo', first performed in 1967 at the Welcome Inn in Eltham, South London. The site now forms part of The Edens residential development.

**UB40** - The band's first gig at the Hare & Hounds pub in Birmingham on 9 February 1979 was honoured with a plaque in 2011.



UB40 Heritage Award

**James** - An iconic Manchester indie band and an iconic venue, the Hacienda, were recognised with a plaque celebrating the first concert in 1982 by James. The band played the venue a further four times.

**Soul II Soul** - The band's first full gig at the Fridge nightclub in Brixton, London was recognised in 2012. The venue is today known as Electric Brixton and hosts live concerts and club nights.

**Faithless** - The band's first full live gig at the Jazz Cafe in Camden, London in 1996 was the launchpad for a hugely successful live career for the electronic act.

**Supergrass** - Oxford's Jericho Tavern is renowned for its support of local live music and it was where the band performed regularly during their early years.

**Queen** - The band's first London performance in July 1970 at Imperial College was recognised with a plaque in 2013.

**Orbital** - One of the UK's most influential electronic music acts was honoured with a plaque at The Garage in Highbury, London where the duo played their first live show in March 1990 at what was then known as the Town & Country II.



Snow Patrol with their Heritage Award

## BRITISH LIBRARY

The British Library is the second largest library in the world and as a legal deposit library, receives copies of all books published in the UK and Ireland. It works with the rightsholders of sound recordings, in particular record labels, with the aim of having an equally comprehensive collection of sound recordings, provided on a voluntary basis. It also contains an extensive collection of printed music and memorabilia. For example, the Treasures Gallery contains original lyric sheets by The Beatles and has had over 400,000 visitors in the past year - well in excess of its target of 250,000.

The British Library Sound Archive is one of the world's most wide-ranging collections of popular music. It covers all kinds of popular music and is the leading public research facility for pop music in the UK. Researchers can listen to archive recordings on the premises at the British Library and a selection are available online.

The library has lent out items to feature in exhibitions of music's heritage, such as "the beat goes on," World Museum Liverpool's 2008 celebration of the music of Merseyside. It is hoped that future cities of culture make as much use of the resource as Liverpool, European capital of culture in 2008, has done. In this way, the library becomes not only a tourist attraction in its own right but an enabler of tourist activity elsewhere.

The library works with labels to gather music recordings and is gradually working to digitalise its record collection, which includes 240,000 LPs. Analogue material that is not digitalised will eventually become unplayable. Ensuring that it remains playable preserves the UK's cultural heritage and also ensures that the rightsholders would be able to derive value from the recordings in the event that they come to a wider appreciation.

## MUSIC HERITAGE IN DIGITAL ERA

While the embedding of International Standard Recording Codes (ISRC) has traditionally been an important aspect of identifying and tracking songs and royalties, the ability to do so has been undermined in the transition to digital, as no universal and standard way of identifying and tracking material in the digital world has existed, until now. For the first time, as a result of a Music Producers Guild (MPG) initiative led by Barry Grint of Alchemy Mastering and in partnership with the European Broadcasting Union (EBU), a standard now exists to enable the embedding of International Standard Recording Codes (ISRC) within WAV files.

As ISRC facilitates all aspects of digital asset management - tracking, reporting, royalty reporting and song identification. It will also make preservation of music heritage in the digital era easier by allowing those for example, the British Library maintaining sound recordings to have accurate details on songs.





INTERVIEW WITH DR **BRUCE CHERRY**, CO-ORDINATOR OF BRITAIN ROCKS!  
A CONSORTIUM OF HERITAGE SITES AND ATTRACTIONS

FEBRUARY 2014

Britain Rocks! is an informal stakeholder group for the music heritage industry, bringing together music attractions, tours, museums, galleries, guides, restaurants and hotels and associated organisations and is supported by the former Mayor of Liverpool, Lord Storey. Bruce Cherry also runs Access All Areas, operators of London Rock Heritage Tours.

**What do you think of the current situation with regard to music heritage tourism?**

Although we have a number of world-class music heritage tourism attractions across the country, the potential is totally underestimated and under exploited. The British Music Experience at the O2 Arena in London, and The Beatles Story in Liverpool are just two examples of lively and successful exhibits which appeal to people across the ages and cater for a domestic and international audience who are passionate about British music.

However, at the same time, we know that there are hundreds of potentially significant sites across the country which are currently ignored, or need assistance to develop, and which could significantly add to music heritage tourism, enriching local culture and generating local employment.

**What would you like to see happen?**

Most importantly, the identification, protection and preservation of the heritage. 'Product' is the key. Then greater co-ordination between all of the interested parties and the development of regional and national tourism strategies for the music heritage tourism industry. We do not need parochialism or protectionism. For example, Liverpool and Manchester are only 27 miles apart, yet very few tourists will take in both areas. The opportunities for both cities in jointly promoting music heritage tourism weekends in the North West seems obvious.

Furthermore, a regional approach would help cities and towns which perhaps individually have fewer musically relevant sites and attractions and find it difficult to market alone. For example, towns and cities in the Midlands (Birmingham, Wolverhampton and Coventry), Yorkshire (Leeds, Sheffield) or Scotland (Edinburgh, Glasgow) could come together to develop and promote a strong regional music heritage tourism product.

London particularly seems to be missing opportunities in terms of marketing itself as a music heritage as well as a live music destination. We only need to look at how places in the USA have branded themselves "music destinations" (Nashville, Memphis, or New Orleans) to see that there's plenty more that could be done for a city with the popular music heritage that London has. It will always be the gateway to the UK and the starting point in any musical journey to other parts of Britain.

**And on a national level?**

While we welcome efforts by Visit Britain - notably in including music as one of the seven pillars of their 'Britain is GREAT' campaign - to promote music tourism more generally, we feel that this is an area where much much more could be done. There needs to be greater co-ordination between the generic promotion and the tourist trade itself.

To be blunt, we need a dedicated national resource which develops and co-ordinates marketing activity, helps local authorities to build knowledge and understanding of their own popular music heritage, and which can interact with the UK's thriving live music and festival industries, making the most of cross-promotional opportunities. It should also have ownership of promoting music tourism internationally.

Obviously resource is key here, but there also needs to be a change of mindset which encourages both the development of the theme and collaboration between interested parties for the collective good of this high-potential growth area of tourism. Hopefully this report is a first step in the right direction.



# RECOMMENDATIONS

As demonstrated in UK Music's *'Wish You Were Here'* report from last year, there is growing political support for a joined up music tourism strategy.

The music tourism strategy outlined in *Wish You Were Here* focused on what activity should be done at a national Government level. Here we develop this further by outlining three steps local decision makers can take to help music heritage tourism realise its potential further:

## 1. IDENTIFYING A MUSIC HERITAGE FOOTPRINT.

Music is an important part of the historic public realm of many places. Music fans and musicians retain a loyal and fascinated following. Building upon this interest can "animate the historic public realm" making localities better places for residents and more attractive destinations for visitors.

## 2. SYNCHRONISE LOCAL AUTHORITY PLANNING, TOURISM AND MUSIC STRATEGIES.

Civic leaders should build music heritage into their place-building strategies. The regeneration of Margate in recent years, for example, has been rooted in the town's history and the arts, including music. The local authority committed that: "The cultural activity base of the town will be made visible to all residents and visitors. It will animate the historic public realm and buzz across and between buildings".

## 3. ROLL OUT COST EFFECTIVE INNOVATIONS.

Music heritage tourism need not come at great cost. For example, rolling out the technology behind the Uncommon People app in Sheffield would bring alive the UK's music heritage. We recommend that local authorities seek to bring such technology to their localities.

There is no reason why Stourbridge in the West Midlands shouldn't be developing ways to celebrate the likes of the Wonder Stuff, Pop Will Eat Itself and Ned's Atomic Dustbin. Reading or Oxford could compete with each other for the being crowned the spiritual home of Shoegazing, given that the Thames Valley produced Slowdive, Chapterhouse, Ride and Swervedriver. Or Canterbury mixing its existing Chaucer themed attractions with the likes of Soft Machine and Caravan to celebrate the late 60s Canterbury prog scene.

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## ABOUT UK MUSIC

UK Music is the umbrella body representing the collective interests of the UK's commercial music industry from songwriters and composers to artists and musicians, studio producers, music managers, music publishers, major and independent record labels, music licensing companies and the live music sector.

UK Music's membership comprises of:

- AIM - Association of Independent Music
- BASCA - British Academy of Songwriters, Composers and Authors
- BPI - the trade body of the recorded music industry
- MMF - Music Managers Forum
- MPG - Music Producers Guild
- MPA - Music Publishers Association
- Musicians' Union
- PPL
- *PRS for Music*
- The UK Live Music Group, representing:
- The Association of Independent Festivals
- The Association of Festival Organisers
- Concert Promoters Association
- Agents Association
- International Live Music Conference
- The National Arenas Association
- Production Services Association
- Musicians' Union
- The Music Managers Forum

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UK Music  
British Music House  
26 Berners Street  
London W1T 3LR  
T: 020 7306 4446  
F: 020 7306 4449

Twitter: @UK\_Music  
Email: [info@ukmusic.org](mailto:info@ukmusic.org)  
Website: [www.ukmusic.org](http://www.ukmusic.org)