

Liverpool City of Music Board-

Liverpool City of Music Board Notice of position – December 2024

There are currently a number of places available on the LCR Music Board for which we are seeking applications, including that of a Chair from March 2025.

1. Overview of the LCR Music Board

The Liverpool City Region Music Board was set up in December 2018 with the mission:

‘To champion Liverpool City Region’s music scene, protect and build upon Liverpool City Region’s unique music heritage, increase engagement in music of all of Liverpool City Region’s diverse communities, and promote Liverpool’s status as a UNESCO World City of Music.’

The Board brings together individuals working in the music sector from across the Liverpool City Region from a broad range of backgrounds. It is an independent, sector-led Board, endorsed and supported by the Liverpool City Region Mayor, Steve Rotherham.

The LCR Music Board developed an LCR Music Strategy & Action plan¹ which was approved by the LCR Combined Authority in 2019. The LCR Music Strategy outlined 4 key priorities:

- To ensure the long-term development and growth of the Liverpool City Region music industry.
- To support the growth and development of a sustainable music tourism offer across the Liverpool City Region.
- To facilitate music and education sectors to come together with a plan to increase engagement in music and investment in, and development of, talent from all communities across the Liverpool City Region.
- To ensure a sustainable and strong network of venues and to work with local authorities across the Liverpool City Region to introduce the Agent of Change principle.

The LCR Music Strategy priorities are long term but the Board regularly considers and agrees an action plan to deliver the Strategy taking account of changing circumstances, opportunities and threats in order to reflect the immediate needs of the sector and how best to support the survival and sustainment of music led businesses.

As part of the promotion and communication of the LCR Music Strategy and action plan, members of the LCR Music Board continue to undertake online sector conversations/events to:

- communicate the strategy and action plan;
- discuss the local music infrastructure/offer and issues affecting music industry development;
- communicate the Board’s Black Lives Matter Manifesto and actions to support equality and diversity within the delivery of the strategy;
- promote Board membership opportunities; and

- promote the LCR Music Board website.

Supported by the Liverpool City Region Single Investment Fund the implementation of a growth strategy for the sector and delivery against some of the priorities of the action plan - the **LCR Music Industry Development Pilot** - has advanced the work of the Music Board but we are now at a point where a reshaping and refreshment of the priorities and work plan is required to build on the achievements to date.

Recent exciting announcements to develop the work of the Music Board include the successful Arts and Humanities Research Council (AHRC) / UK Research and Innovation (UKRI), **Music Futures** programme which will, over the next five years, establish the Liverpool City Region as a music research and development (R&D) powerhouse and ecosystem.

This coupled with the new **city region Music Hub** providing high-quality music education for children and young people within and outside of formal education; the recent work to profile Liverpool as the **world's first Accelerator City** for climate action, to rapidly decarbonise the live music and TV/Film production sectors; and the legacy work arising from the **LCR Music Industry Development Pilot** provide huge opportunities for the LCR Music Board and wider industry to continue to grow and develop.

2. Criteria and vacancy skills profile

The members of the Music Board should possess the skills and experience necessary to enhance the performance of the Music Board. Selection will be determined on the basis of ability to contribute to the Board rather than simply for representative reasons.

The members should, collectively, have the necessary personal attributes and competencies required to:

- Add value and provide support to the Combined Authority and other authorities in establishing strategy and reviewing risks and opportunities for investment;
- Effectively monitor the performance of projects to enhance the music sector; and
- Account for the performance of the LCR Music Board.

The LCR Music Board is particularly keen to invite interest from people working within the following areas:

- **Dance / Electronic Music / DJs**
- **Independent Promoters**
- **Pre-university level music education**
- **Pre-school music education / early years / SEND provision**
- **Music Management services**
- **Music Production services**
- **Technology for live performance / immersive content**
- **Voluntary sector**

3. Personal Attributes

All persons appointed to the LCR Music Board should possess the following personal attributes:

- High ethical standards and integrity in professional and personal dealings;
- Good judgement;
- Appreciation of the responsibilities to the public;
- Ability and willingness to raise potentially controversial issues in a manner that encourages dialogue;
- Ability to be flexible, responsive and willing to consider others' opinions;
- Capable of a wide perspective on issues;
- Ability to work as a team member;
- No direct or indirect conflict of interest with the member's responsibility to the Music Board, and
- Strong reasoning skills.

4. Key Competencies

In addition to the areas which are currently not represented on the LCR Music Board a list of key competencies - core skills, knowledge and experience - has been agreed:

- International and Music Tourism** – experience of leading and managing campaigns to attract national and international business and leisure visitors in music or a related cultural field.
- Commercial** – understanding and experience of the commercial music sector including some or all of: grassroots venues, record labels, music publishing, physical and online distribution, artist management, music agency, tour promotion, venue management, festival management, music production services, manufacturing and sales of musical instruments and music technology (including demonstrable knowledge and experience of developments in any of: technology for live performance, immersive content and other payment/ distribution systems, such as cryptocurrencies and block chain.)
- Strategic Planning** – experience of strategic planning and developing partnerships that open doors and influence in the support of music sustainability and development.
- Education and Community** – experience of enabling and engaging people in music, in an inclusive way, that supports education, wellbeing and community.
- Talent Pathways** – experience of recognising, developing and supporting talent pathways for children, young people and emerging musicians and music industry practitioners with a focus on career pathways.
- Funding and Fundraising** – experience of identifying, developing and securing funding opportunities for the sector to develop and be sustained; relationship with funding bodies, charities, trusts and private sector funders.
- Communication and PR** – experience of supporting a wider sector/organisation to be actively engaged, informed and connected and experience/knowledge of effective PR.
- Music History and Heritage** – knowledge of the history and heritage of the music industry in the City and City Region and experience of celebrating history and heritage in a contemporary way for existing and new audiences.
- Equality and Diversity** – skills and experience of bringing a diverse approach to development and engagement of communities and artists in ways that ensure equality of opportunity.

- j. **SME Music sector** – ability to represent the SME music sector on the Board and experience of operating as a SME.

5. Diversity

Diversity of professional skills, experience and approaches to problem solving is critical for effective board performance. We recognise and acknowledge that membership of public sector boards should reflect the cultural and socio-economic makeup of the population.

The recruitment process for the Music Board has been designed in a way to ensure that token or unqualified appointments are not made simply for reasons of gender, culture or geography; rather, it facilitates the consideration of people from minority populations and less widely represented groups based on the particular skill sets sought.

We welcome application from suitably qualified candidates from many diverse communities, backgrounds and abilities.

6. Elected Officials and Public Servants

Barring exceptional circumstances, elected officials and public servants are not appointed to the Music Board, although they may be invited to sit as an observer to provide specialist and technical advice to the board. If an elected official or public servant is appointed as an observer to the board, their services are provided within the scope of his/her elected post or employment and he/she shall receive no further remuneration.

7. Time Commitment

The Music Board will meet quarterly requiring members to be available for approximately 4 meetings each year, plus one to two days in total over the course of the year for document review and meeting preparation.

Board members may also be asked to sit on subgroups or panels as needed to deal with specific issues and these will also be supported by non-Board members with expert knowledge and experience as required.

8. Term of Appointment

The Music Board will comprise of up to 20 members, including the Chair. New appointees are appointed for three-year terms, and re-appointed members are appointed for two-year terms. The term of appointment may change at the Mayor of the Combined Authority's pleasure.

9. Conflict of interest

Members of the board are appointed in a personal capacity, not as representatives of their employer or any other organisation. At board meetings where the agenda includes discussion or recommendations of investment that may present a conflict of interest with their employment or

membership of another organisation, board members should declare this in advance. The chair then decides if the member should be asked to remove themselves from such discussion.

10. Compensation

Members of the Music Board volunteer their time and expertise to sit on the board. They will not be reimbursed for expenses, except in exceptional circumstances as agreed in advance with the Mayor of the Combined Authority.

11. Application Process

All candidates who apply, or whose names are being put forward and recommended for appointment, must complete a Candidate Declaration and Profile as part of the due diligence process. The Candidate Declaration and Profile includes information about a candidate's background, disclosure or any potential conflicts of interest, a declaration acknowledging general responsibilities to the Music Board, questions about personal integrity and public accountability and finally a list of personal references.

Appendix 1 – Competency framework

Competencies are measured against the descriptions set out in Section 5 – Key competences (above) and marked on a scale of 0-3 as shown below:

3	Possesses an exceptionally high level of skills, knowledge and experience in this area
2	Demonstrates skills, knowledge and experience at a level that would allow the board to discharge its responsibilities in this area
1	Could contribute some skills, knowledge and experience to contribute to the board's activity in this area, but could not lead it
0	Does not possess the necessary skills, knowledge and experience to contribute to the board's activity in this area

Based on the briefing approved by the Mayor of the Combined Authority in July 2018, the core competencies required for appointment to the Music Board are shown in the matrix below:

Competency	Essential/ desired	Score 0/3	Comments
Personal Attributes			
Ethics and integrity	E		
Business judgement	D		
No conflict	D		
Team player	E		
Strong reasoning skills	E		
Capable of wide perspective	E		
Previous board experience	D		
Competencies (operations/ technical)			
Commercial	D		

International and music tourism	D		
Strategic planning	D		
Education and community	D		
Talent pathways	D		
Funding and fundraising	D		
Communication and PR	D		
Music History and Heritage	D		
Equality and Diversity	D		
SME music sector	D		
Other			
Previous leadership experience	D		
Governance expertise	D		
Knowledge of how government operates	D		
Human resources expertise	D		
Financial expertise	D		
Labour relations	D		
Legal expertise	D		
Technical awareness / expertise	D		