

Submission from the Incorporated Society of Musicians to the 2021 Comprehensive Spending Review – September 2021

Summary

The Incorporated Society of Musicians (ISM) is the UK's oldest professional representative body for musicians, set up in 1882 to promote the art of music and to protect the interests of all those working in the music sector. The ISM represents over 11,000 members across the U.K.

Please find below our submission to the 2021 Comprehensive Spending Review.

Our submission focusses on supporting the UK's world-leading music industry, which has been severely impacted by both the COVID-19 pandemic and issues arising from the Trade and Cooperation Agreement (TCA); as well as on developing and securing the talent pipeline for our sector through investment in high-quality music education for all.

If you have any queries or would like to discuss anything in further detail, please contact Rosie Shimell, Senior External Affairs Manager at the ISM on: rosie.shimell@ism.org.

The economic impact of the music industry

The music industry makes a significant contribution to the UK economy, through both GDP and jobs. With the right support and investment, not only will thousands of jobs be protected, but the sector will be well placed to support the UK's economic recovery in the aftermath of the COVID-19 pandemic.

The UK music industry contributed £5.8 billion to the UK economy and employed an "all time high" of 197,168 people in 2019¹.

The industry was continuing to grow year, on year, before the impact of the pandemic in 2020.

It should also be noted that most of the policy suggestions outlined below, would deliver benefits not only for the music profession, but for the wider creative industries. Prior to the pandemic, this sector was cumulatively worth £116bn to the UK economy, and growth in the sector was five times higher than across the economy as a whole².

Music Education

The amount of time devoted to arts subjects, including music, has been steadily declining in our schools over the last decade. A combination of factors has contributed to this (including the flawed English Baccalaureate accountability measure, which deprioritises arts in comparison to academic subjects). However, pressure on funding for both schools and Music Education Hubs has undoubtedly played a significant role too.

¹ UK Music, *Music by Number 2020*, November 2020, available at: <https://www.ukmusic.org/news/music-industry-contributes-5-2-billion-to-uk-economy/>

² Department for Digital, Culture, Media and Sport, *UK's Creative Industries contributes almost £13 million to the UK economy every hour*, February 2020, available at: <https://www.gov.uk/government/news/uks-creative-industries-contributes-almost-13-million-to-the-uk-economy-every-hour>

The ISM report, *Music Education: State of the Nation* (January 2019) noted that one of the driving factors “hav[ing] a negative impact on curriculum music provision in primary schools...[include] cuts to funding which have forced some schools to no longer employ specialist music teachers³”.

Another factor noted was that “The prevalence of singing in primary schools has also diminished since the central funding for the National Singing Programme...was cut”.

For Secondary Schools, the report cited evidence that “Secondary teachers are striving to do more with less funding. And the number of staff in school music departments is shrinking. This is having a detrimental effect on the quality and reach of provision and the mental health of music teachers.”

The ISM has long argued that a driving factor in the decline of music and other arts subjects in our schools is the fact that they are not included in the EBACC accountability measure - leading to them being deprioritised in schools. While it falls outside of the scope of the Spending Review itself, the erosion of music education in our schools means the opportunity to discover and nurture a passion for music is at risk of becoming the preserve of the privileged few – and this in turn is harming the talent pipeline for an industry which generates almost £6 billion per year for the UK economy.

Given the long-term economic impact which will result from a failure to remedy this situation, HM Treasury should work with colleagues across Government to revise the EBACC to ensure it includes music – a measure which would not incur any cost, but would shore up the talent pipeline for a multi-billion pound industry.

The benefits of music education are far reaching, from mental health and wellbeing to confidence building.

Music is a powerful contributor to wellbeing. Exam pressures, a volatile external environment and technological and social change, in particular social media, are all linked to young people’s wellbeing. Listening to music makes most young people feel happy; and the effects of making music are even more powerful than listening to it. Music helps to form friendships which results in an increased sense of belonging. Those who regularly make music feel more in control of their future.

Within schools, it has been linked to attainment in wider studies, engagement with peers, attendance and improved career prospects. As the Durham Commission on Creativity and Education noted, young people “need the creative capacities that employers are looking for, which will enable them to be resilient and adaptable”⁴. As such, ensuring equal access to high quality music and arts education across the country can play an important role in the Government’s objective to level up opportunities across all parts of the UK.

1. Arts Premium

The ISM welcomed the Government’s 2019 Manifesto Commitment to “offer an ‘arts premium’ to secondary schools to fund enriching activities for all pupils” and hoped this would contribute to reversing the decline of music and arts teaching in our schools. Funding of £90 million per

³ All-Party Parliamentary Group for Music Education, *Music Education: State of the Nation*, January 2019, available at: <https://www.ism.org/images/images/FINAL-State-of-the-Nation-Music-Education-for-email-or-web-2.pdf>

⁴ <https://www.dur.ac.uk/resources/creativitycommission/DurhamCommissionsecondreport-21April.pdf>

year (an extra £25,000 a year per secondary school, for three years) was later allocated in the Spring 2020 budget for this purpose⁵.

More recently, Government Ministers have indicated schools would not be receiving this funding as planned – but that it would be included in this Spending Review⁶. We urge you not to lose sight of this important commitment, and to ensure this money is re-allocated in the Spending Review and distributed to schools thereafter as a matter of urgency.

Recommendation: *Deliver the promised Arts Premium Funding to all schools, in full.*

2. Delivering the new National Plan for Music Education

The ISM has conducted extensive research into the delivery of the 2012 National Plan for Music Education (NPME). It is clear that funding shortfalls, and funding insecurity have both posed challenges. As the Department for Education work towards delivering a revised NPME next year, it is essential that the new plan is supported with adequate and secure funding to ensure its effective delivery.

Music Education Hubs (which bring together local music education providers, to supplement and support teaching in schools) have suffered considerably from budget restrictions and insecure funding. *State of the Nation* notes: “Hubs are increasingly moving teachers onto insecure, flat-rate, hourly paid roles. This affects their access to professional development and has had the unintended consequence of fragmenting instrumental teaching.”

Recommendation: *Maintain or increase the £75m ring-fenced funding for Hubs. Ensure the financial settlements for Hubs are on a three-year basis, to promote stability and a culture of outcomes rather than outputs.*

Delivery of Continuing Professional Development (CPD): Under the existing NPME, there is a requirement for Hubs to provide CPD opportunities for their own workforce, as well as to schools. An ISM survey in 2018 found “respondents reported having to pay for their own professional development or it was ‘non-existent’, and this was often not considered to be reflected in their salary or hourly pay. Other respondents also noted there was simply not enough funding provided for CPD”.

Recommendation: *Under the revised NPME, ensure adequate additional funding so that all teachers are supported to access regular and relevant, high-quality and subject specific continuing professional development.*

Maintenance of instruments: Responding to the ISM’s 2018 Consultation on the future of music education, “respondents from primary schools reported that cuts to budgets had left little or no money to buy in services or replace/repair instruments for whole class ensemble tuition.” Music lessons must be about learning *in and through music*, not solely about music. Needless to say, if there are not enough instruments, in a reasonable state of repair for pupils to play music on, the delivery of high-quality, and well-rounded music education will be undermined.

Recommendation: *Provide appropriate funding for replacing /repairing musical instruments to support the delivery of the next NPME.*

⁵ HM Treasury, Budget 2020, March 2021, available at: <https://www.gov.uk/government/publications/budget-2020-documents/budget-2020#budget-report>

⁶ House of Lords, *Secondary Schools: Arts Subjects – Question*, June 2021, available at: <https://www.theyworkforyou.com/lords/?id=2021-06-07a.1184.6>

3. Teacher training

The accessibility of music education is also threatened by a shortage of music teachers – both currently employed in our schools and in training: “Music has under-recruited every year since 2012/13” and the number of trainees starting secondary music ITE /ITT courses between 2008-09 and 2018-19 fell by 64 per cent.⁷

If this situation is not remedied, access to high quality music education will continue to be eroded for the majority of young people.

This would do enormous harm to the skills base and talent pipeline which feeds into this hugely successful, world-leading industry. At the same time, it is also essential that we ensure the jobs of thousands of music teachers across the country are secure.

Recommendation: *Provide financial incentives to encourage music trainees into the profession. Secondary music should be treated as a shortage subject and financial incentives should be introduced to attract high quality candidates onto ITE/ITT programmes.*

Recommendation: *All secondary schools must have at least one full time music teacher who exclusively teaches music and additional funding should be provided to schools to support this aim.*

4. Higher Education

The ISM was deeply concerned that the Government took the decision to reduce high-cost subject funding in higher education (HE) by 50 per cent for academic year 2021-22, despite the serious opposition voiced by the sector and more widely. We remain concerned that these cuts will have a devastating impact on the provision and accessibility of creative arts education. They should not have gone ahead unless a more thorough consultation and supplementary proposals from Government had allayed the concerns of our sector.

The ISM’s concern is primarily how you ensure these changes do not impact the quality and availability of arts courses to students from all backgrounds. We urge you to reinstate this funding, at least until such time as alternative funding sources can be secured to support access and inclusion to HE music and arts.

Recommendation: *Reverse the cut to high-cost subject funding in higher education or introduce a replacement funding stream, to support access and inclusion for Higher Education arts courses.*

Mental health and wellbeing

Prior to the pandemic, many in our sector were talking to the Department of Health in relation to how access to creative provision would assist in alleviating conditions such as mental ill-health and dementia.

For example, So Many Beauties, an Arts Council England Funded project which gives people living with dementia the opportunity to create new music and the Chiltern Music Therapy social enterprise which provides music therapy to people of all ages, including those with learning disabilities and Parkinson’s.

⁷ All-Party Parliamentary Group for Music Education, *Music Education: State of the Nation*, January 2019, available at: <https://www.ism.org/images/images/FINAL-State-of-the-Nation-Music-Education-for-email-or-web-2.pdf>

Given the adverse impact of the pandemic across the community we ask HM Treasury to provide resources to the Department of Health to adopt and pursue these measures, as not only will they address serious health issues but also provide much needed work for the creative industries.

Recommendation: *Provide funding for leisure time music groups which bring health and wellbeing benefits, via music, to communities.*

Challenges to the music sector under the Trade and Cooperation Agreement (TCA)

Under the terms of the TCA, musicians and others in the creative sectors, face significant additional costs and red-tape which prevent them from working in Europe. These range from requirements for visas and work permits to work in some EU member states, to restrictions on how people and equipment can travel from the UK to the EU which could significantly increase the cost of transportation associated with touring.

The ISM has been calling on the Government to work with their European counterparts to resolve these issues. A failure to do so will have a devastating impact on the livelihoods of many UK musicians – and by extension UK GDP. We know that many of our members are already losing work in Europe, either because it is no longer financially viable for them to travel to the EU to work, or because EU-based promoters and venues are now reluctant to hire UK-based musicians.

The Government have said they are “actively engaging with the remaining EU Member States that do not allow visa and permit free touring”.⁸ However we are extremely concerned that these conversations are not happening quickly enough. Until agreements can be reached which encompass all EU Member States, funding is needed to support musicians who are already suffering from the prohibitive costs now associated with working in Europe.

Recommendation: *Provide an emergency funding package to support creative professionals, given the level of additional costs they now face to undertake work in Europe. We encourage Government to meet with sector leaders and discuss the exact level of funding required and how this should be administered.*

The regulations which impact on musicians and other creative professionals, who are planning work in Europe - from visas and work permits to ATA Carnets, CITES regulations, and cabotage restrictions - remain uncertain and are subject to further changes.

The ISM has also identified a number of inaccuracies in the Government guidance provided online in relation to the requirements for travelling to EU Member States. We remain concerned that many musicians will either find these impossible to navigate or will set off for work in Europe without all the correct paperwork.

Recommendation: *Provide funding for a hotline for creative professionals looking to travel to the UK for work to offer guidance on mobility issues. Surveying the sector, we found that this is something that 83 percent of respondents said that they would find beneficial.*

⁸ Department for Digital, Culture Media and Sport, *Visa-free short-term touring allowed in 19 member states*, 4th August, available at: <https://www.gov.uk/government/news/visa-free-short-term-touring-allowed-in-19-member-states>

Supporting the music sector in the aftermath of the COVID-19 pandemic

The COVID-19 pandemic remains an incredibly challenging time for our sector, with live performances cancelled and many musicians excluded from financial support schemes.

Even as restrictions have begun to ease, obstacles remain for venues and performers and we know that many of our members are still losing out on work, because either they or a venue or promoter must cancel for reasons related to COVID-19.

Based on a survey of musicians carried out by the ISM during the summer of 2021, in the two weeks following the easing of restrictions on 19th July, a third had work cancelled by others or had to cancel work themselves. Furthermore, in many of these cases, the loss would not be covered by the Treasury-backed reinsurance scheme.

More than half had less work booked than they did for the equivalent period in 2019, and less than a quarter were confident that their engagements will have returned to pre-pandemic levels by the end of 2021. Musicians remain worried about their ability to return to work in a sustainable way, after over a year where there were virtually no live performances at all.

While we welcomed the Government's announcement of a Treasury-backed reinsurance scheme – something the ISM have long been campaigning for – we are concerned that many cancellations which musicians have experienced due to COVID-19 cases and self-isolation orders, are not covered by the scheme and so performers are left vulnerable.

Recommendation: *Ensure that all musicians who experience cancellations to their work are protected by the Treasury-backed re-insurance scheme. This will include expanding the terms of the scheme to ensure it covers, as far as possible, all COVID-19 related cancellations, and provide additional funding as required.*

Recommendation: *Consider allocating funding to increase concerts and festivals across the UK in 2022 in light of the harm the sector has suffered over the last 18 months – and the likelihood that most musicians will not see their usual levels of work return for at least the rest of 2021 (in line with the 'Scotland on Tour' initiative which has been announced by the Scottish Government⁹).*

Recommendation: *Provide financial support for musicians and creatives as the industry returns. Musicians are predominately self-employed and the prospect of being unable to work due to the lack of live performance opportunities and existing financial support such as SEISS coming to an end is a real one for many. The Government should look to provide financial support until the music industry has returned to pre-pandemic levels of activity, so that more musicians do not leave the sector for other opportunities.*

Arts Council and Cultural Recovery Funding

In line with the above, we ask that Government provide continuing financial support for the sector to aid recovery and rebuilding in the wake of the pandemic. The Cultural Recovery Fund is now in its third and final stage and applications for emergency resource support close on 14th October¹⁰. However, for the reasons outlined above, we are acutely aware that things are still far from being 'back to normal' for our sector.

⁹ Scottish Government, *Scotland's Music on Tour*, 23rd August, available at: <https://www.gov.scot/news/scotlands-music-on-tour/>

¹⁰ <https://www.artscouncil.org.uk/funding/culture-recovery-fund-emergency-resource-support#section-1>

Given the rumours of possible future lockdowns¹¹ and potential emergence of new variants of the virus, it is highly likely that the creative sector will continue to face serious financial challenges beyond this autumn.

Recommendation: *Provide a further round of funding to support the cultural and creative sector to recover and rebuild from the impacts of the COVID-19 pandemic.*

Workplace harassment

The ISM want to see a music industry which is safe and welcoming for all, but sadly there is still a high level of discriminatory behaviours and practices, including sexual harassment, inappropriate behaviour and discrimination in our sector.

Research carried out by the ISM in 2018 found that 60% of survey respondents had experienced some form of sexual harassment. Of these, 72% were self-employed at the time.

We are acutely aware that there are specific challenges in the music industry (and similar sectors), including the fact that many musicians are freelance workers, and therefore do not have the same protections under the Equalities Act. The real and valid fear that reporting incidences of sexual harassment will lead to blacklisting, victimisation, and harm to the musician's career; also means sexual harassment often goes unreported.

Following the publication of the Government's response to the 2019 consultation on sexual harassment in the workplace we ask that funding be allocated in this spending review to implement recommendations from the consultation, ensuring more robust protections for all workers and safer workplaces for everyone, in future.

Recommendation: *Allocate funding for the implementation of measures arising from the Government's consultation on sexual harassment in the workplace and to extend robust protections to freelance workers, as a matter of urgency.*

¹¹ <https://www.theguardian.com/world/2021/sep/07/no-10-not-ruling-out-firebreak-lockdown-if-covid-cases-rise>