



"That this House has considered e-petition 111731 relating to expressive arts subjects and the EBacc"

Briefing from UK Music for Catherine McKinnell MP's debate

Monday 4 July 2016, 4.30pm, Westminster Hall

Introduction

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.

The UK music industry contributed £4.1 billion in GVA in 2014, *growing by 5%*. The sector is responsible for total export revenues of £2.1 billion and employs over 117,000 people.

UK Music exists to represent the UK's commercial music sector, to drive economic growth and promote the benefits of music to British society. The members of UK Music are AIM, BASCA, BPI, FAC, MMF, MPA, MPG, MU, PPL, PRS for Music and UK Live Music Group.

The EBacc and Music

The UK music industry is committed to helping talented young people get paid jobs in the music industry. Key to this has been the creation of over 70 new job opportunities via apprenticeships. Apprenticeships have been placed in all aspects of the industry including studios, record companies, live events and promotion. The creation of music apprenticeships have coincided with a 16% increase in the live music industry's workforce and 5% growth in those working within music production and recording studios.¹

The lack of recognition for creative subjects within the EBacc undermines these achievements and limits our ability to assist the Government in fulfilling its commitment to delivering 3 million apprenticeships by 2020.

¹ http://www.ukmusic.org/assets/general/Measuring_Music_2015.pdf

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Achieving academic attainment in music at schools is vital for young people to view working within the music industry as a viable career path. New figures for England's exam entries reveal a 46,000 drop in arts subjects in 2016 alone whilst EBacc subjects thrive.² UK Music fears that this trend may continue. If the current EBacc proposal becomes compulsory, there will be little or no room left for creative and/or arts subjects. Whilst music is not part of the EBacc, the reporting requirements that actively encourage schools to promote EBacc subjects act as a further disincentive for music provision.

Reducing access to music in the core curriculum will lead to an inequality of opportunity. Children and young people from less affluent families, and all of those in state schools, will have less chance of experiencing music tuition outside of school. Sutton Trust research found that "top earners are almost four times more likely than bottom earners to have paid for out of school enrichment classes."³

50% of children at independent schools receive sustained music tuition, whilst the figure for state schools is only 15%. According to Richard Morris of the Mayor's Music Fund "this huge disparity in opportunity is perhaps the greatest single distinction in any aspect of independent/state educational provision." If the EBacc continues to not recognize music then this disparity is likely to become even more acute.

Linked to this, music in schools provides some pupils with direction and enables them to find an outlet for their creativity. To quote Dizze Rascal from the sleeve of his debut album, *Boy In Da Corner*, "Special thanx to Mr. Smith, da best music teacher Langdon Park ever let go (you fools). I'll never forget da way you kept the faith in me, even when things looked grim."

Music in schools has a positive impact on education generally. There is strong evidence that a broad education involving creative subjects *at its core* leads to better results for pupils in other subjects such as maths, English and science.⁴ This also feeds through to the economy where a *combination* of arts and sciences are proven to yield multiple benefits for business.⁵

The Government estimates that one in eleven jobs in the UK today is part of the creative economy. UK Music is working hard to ensure that young people have access to good careers advice and opportunities to meet with those from industry who can inspire the next generation of professionals.

² <http://www.artsprofessional.co.uk/news/exclusive-arts-schools-plummets-new-figures-show> [accessed 24/06/2016]

³ The Sutton Trust (2014) *Research Brief: Extra Curricular Inequality*, <http://www.suttontrust.com/wp-content/uploads/2014/09/Extracurricular-inequality.pdf> [accessed 24/06/2016]. The Sutton Trust research includes private tuition and extra-curricular activities across *all* subjects but the implications for access to the creative subjects are clear.

⁴ Hallam, S. (2015) *The Power of Music*, report commissioned by the MEC, <http://static1.1.sgspcdn.com/static/f/735337/25902273/1422485417967/power+of+music.pdf?token=qzLVtpN0OzFX8K73CcBdAQSv71A%3D> [accessed 24/06/2016]

⁵ Nesta (2016) *The Fusion Effect* <http://www.nesta.org.uk/publications/fusion-effect-economic-returns-combining-arts-and-science-skills> [accessed 24/06/2016]

UK Music urges the Department for Education to include music within the EBacc. This will ensure that creative subjects are given equal value, reduce social inequality and increase the motivation for young people for working within the music industry and contribute to its continued growth and success.