Music By Numbers: The True Value of Music to Economy and Society

Introduction

Good morning and thank you for inviting me here today.

Two weeks ago UK Music launched our Music By Numbers Report. This builds on our previous reports, known as Measuring Music and Wish You Were Here, and represents a comprehensive set of data and research that measures the contribution music makes to our economy.

But we all know that music’s contribution goes much, much wider than that. So today, as well as sharing those important statistics about the economic value of music, I also want to talk about the wider contribution music makes and in particular the social value of music to our society.

Firstly, though, I’d like to pay tribute to you all and congratulate Nordoff Robbins on all the fantastic work that it does by bringing high-quality music therapy to as many people as possible. The number of people benefiting from this work is growing all the time.

In 2018 Nordoff Robbins worked with 10,269 vulnerable people, holding 37,260 music therapy sessions in 15 different places. The figure is 25 per cent up on the previous year which just shows the increased demand for music therapy solutions.

It is clear that people are increasingly understanding the benefits of music’s power to treat and to heal - and that this is matched by tangible benefits too.

We should all applaud Nordoff Robbins’ success rates - 92 per cent of those who had music therapy last year said it improved their quality
of life with 95 per of people saying that it improved their communication skills.

On that note, I’m sure we would all like to thank Julie Whelan, who stepped down as CEO in November, for all her tremendous work and welcome her successor Sandra Schembri who I am sure will continue this great work and enable Nordoff Robbins to continue going from strength to strength.

**UK Music**

Now, let me tell you a little about my organisation - UK Music. For 11 years UK Music has brought together all the component parts of the music industry. Our membership covers the entire breadth of the commercial music industry – musicians, artists, composers, songwriters, managers, record companies, music publishers, collecting societies, producers and the live music sector.

Our job is to ensure that the collective voice of the music industry is heard loud and clear within Government and Parliament, as well as among opinion formers and, of course, the wider public.

Whilst this has been a turbulent year politically, 2019 has been one of continued success for UK Music. We led a campaign to support grassroots music venues when faced with business rates hikes and succeeded in ensuring the Copyright Directive was passed in European institutions to deliver fair financial rewards to creators and those that invest in them through the #LoveMusic campaign.

We have continued to raise concerns with the Government about the impact of Brexit on the music industry. Parliamentary interest in music is growing with membership of our All-Party Parliamentary Group increasing to over 100 MPs and peers in the past two years.
Our founding Chairman Andy Heath was awarded a CBE in the Queen’s Birthday honours, an achievement Andy described as an award for “the whole music industry”.

The House of Commons Digital, Culture, Media and Sport Select Committee delivered a genuinely ground-breaking report on live music based on evidence provided by UK Music.

We have deepened the music industry’s engagement outside of London by participating in Liverpool and Sheffield City Region’s Music Boards, that we helped to set up, as well as successfully completing a review of music in Greater Manchester for Mayor Andy Burnham which will deliver real improvements there, including the creation of a Music Board in Greater Manchester as well.

UK Music has also promoted greater diversity into the music industry - a hugely important issue - and argued for shared parental leave to be extended to creative freelancers as part of the SelfieLeave campaign.

**Music By Numbers**

And why is all of this work so important? Because we know about the huge economic impact and value of music.

In many ways, this is much easier to quantify - primarily because of the work we at UK Music do every year to measure the economic impact of the British music industry.

Our Music By Numbers Report revealed that the music industry is now worth a staggering £5.2 billion to the economy and employs 190,000 people.
The figures are hugely encouraging and show that, as well as enriching the lives of millions of people, music makes an incredible contribution to the UK’s economy.

Sectors like live music grew by 10 per cent in 2018. Live Music alone is now worth £1.1 billion to our economy.

There has also been a 10 per cent increase in the number of overseas visitors coming to the UK for shows and festivals with 888,000 people visiting these shores just for live music events last year.

Live music is now at a record high and continues to draw millions of fans from both the UK and abroad to our arenas and smaller venues alike.

Music exports are another amazing success story, generating revenues of £2.7 billion with the best of British creative talent being showcased across the globe.

Ed Sheeran is the biggest-selling touring artist in the world with the “Divide Tour” now officially the highest grossing tour of all time.

Billboard magazine recently revealed that the O2 Arena in London was the most successful music venue in the world over the past decade with the Manchester Arena also in the top 5.

In 9 of the last 14 years, the biggest-selling album in the world has been from a UK artist. When the end of year charts come out we expect 2019 to deliver similar successes. Lewis Capaldi recently reached number one on the Billboard Hot 100 in the US. This year has also seen fantastic debut albums from AJ Tracey, Dave, Mabel, Sam Fender and Tom Walker.

We continue to be a world leader in all genres – from jazz to folk and grime. We are home to studios that record sensational box office
film scores and soundtracks, as well as home to many of the most accomplished orchestras in the world. The success of the supremely talented Sheku Kanneh-Mason also demonstrates that we keep producing the best classical music performers.

It’s clear that, economically, music in the UK punches well above its weight but this is only part of the picture.

According to the 2019 Soft Power 30 index the UK is ranked number 2 in the world for soft power. We are a world leader in cultural diplomacy and understand how to use music to broaden our influence across the globe.

**Health and wellbeing**

So, that’s the economic picture.

But the value of music goes way beyond all the pound signs and the piles of economic data.

The economic value of music is inextricably interlinked with the critically important social value of music. And, I’m not just talking about how millions of people enjoy music and how it has become a key part of the cultural fabric of our everyday lives.

That’s really, really important. Our arts and culture define who we are as a country, at home and throughout the world. It enriches not just the Treasury coffers but millions of people’s lives and our society as a whole.

Today I’d like to focus on two areas in particular that for me really underline the social benefits of music and why, more than ever, we need to nurture this too.

Firstly, the impact that music has on our health and wellbeing.
As I mentioned at the beginning of my remarks, Nordoff Robbins does amazing work. The positive impact of music therapy is, for me, further underlined by a study published in 2017 in the American Journal of Hospice and Palliative Medicine which revealed 96 per cent of patients in a controlled study had positive responses to music therapy.

Vocal and emotional interventions were two of the most effective means of improving symptoms which included pain, anxiety, depression, shortness of breath and mood. This study also showed the importance of music therapy for palliative care.

According to a report from the All-Party Parliamentary Group on Arts, Health and Wellbeing music therapy reduced agitation and the need for medication in 67 per cent of people with dementia. The same report pointed to evidence that listening to music after a stroke hastens recovery and lifts mood. It also cited a literature review which provided evidence that music therapy may help children with autism spectrum disorder improve social interaction, verbal communication, initiating behaviour and social-emotional reciprocity.

We all know from personal experience how a particular piece of music can calm us, can lift our mood when we’re feeling down or depressed, can help us celebrate and feel good, can give us pause for reflection triggering memories and experiences that define our lives.

Some of you will have heard about how musical memories can play a great role in easing the effects of dementia. This is why UK Music also welcomes Music for Dementia 2020 as a positive development.

The charity Playlist for Life indicates that their work of creating personal playlists for people with dementia has led to 60 per cent reduction in the need for psychotropic medication at one care home.
Mental health charity MIND has also advocated research that revealed the levels of dopamine were up 9 per cent when participant volunteers listened to music.

Music genuinely makes you feel better and it is clear that the Department for Health and Social Care increasingly gets this too.

In a speech earlier this year, Matt Hancock said:

“There is increasing evidence suggesting music can bring calm to people with dementia by reducing agitation and supporting those affected to cope better with symptoms. This is the kind of personalised care that I fully endorse as a key part of our NHS’ Long Term Plan.”

The Government is supporting initiatives like the National Academy for Social Prescribing to enable GPs and other health care professional to refer people to a range of local, non-clinical services. This further demonstrates how the arts can contribute to rehabilitative care.

This is because music experiences can be supported through social prescribing. Patients with long-term conditions who have been treated in this way report to feel less isolated, attend 47 per cent fewer hospital appointments and made 38 per cent fewer visits to A&E. However, only 60 per cent of Clinical Commissioning Groups (CCGs) or patients suffering from anxiety and other mental health problems, as well dementia, use social prescribing.

Over the last three years, Arts Council England has invested more than £23 million in organisations working towards health and wellbeing outcomes. Based on arts participation rates in England the Government estimates that the total annual NHS cost savings due to reductions in GP visits is £168.8 million.
In its recent “A Charter for the Arts” the Labour Party noted the important role of the arts in mental health and well-being, highlighting increased opportunities for music therapists from their proposals to transform mental health services.

Whilst there are clear health and wellbeing benefits of music to those with conditions, for me the big challenge is making sure music also supports the health of our workforce.

Help Musicians 2017 study “Can Music Make You Sick?” was based on an industry-wide survey conducted by the University of Westminster which revealed 71 per cent of respondents believed they had experienced panic attacks or high levels of anxiety and 68.5 per cent had experienced depression.

82 per cent of people cited money problems and 79 per cent highlighted work insecurity as contributing to this.

This is, sadly, hardly surprising when you consider that according to the ONS, musicians earn an average annual income of £23,000, well below the UK average income of almost £30,000. 72 per cent are self-employed meaning that incomes can fluctuate and bills pile up.

We have an immensely talented music workforce but also one that is vulnerable to performance anxiety and working anti-social hours.

We must do more to ensure those in need of help know where to go and that we create an environment that does not breed insecurities. Bodies like Help Musicians and Music Support provide vital help and we all must get behind them.

The social value of music is as much about guaranteeing the health and wellbeing of our workforce as it is about the patients and audiences who derive so much benefit.
Even if you do not have a pre-existing condition music has a tremendous ability to dramatically improve wellbeing.

UK Music is proud to support the Music at Work Week campaign. This ran last week and was the brainchild of the super-impressive Dr Julia Jones, otherwise known as Dr Rock, who will be addressing this conference tomorrow alongside our good friend Lord Tim Clement-Jones. The campaign aims to encourage employers to enable their staff to listen to music in the workplace to boost wellbeing. This can help stimulate productivity and ease stress in an increasingly complex world of working patterns and environments.

I’m sure that we all share the view that listening to music also creates happiness, helps people relax and reduces stress and anxiety.

It helps many of us exercise better - whether that’s going out for a run or a workout in the gym - and provides comfort at some of the most difficult times in our lives.

That’s why I am today calling on whoever becomes the next Health Secretary and Culture Secretary to work together to set up a joint departmental strategy on music and health - and all the social benefits that music can bring.

This is a vitally important area and something that I and my colleagues at UK Music have already been talking to the Government about and would be key in mapping out how we maximise the benefits of music for everyone.

**Music in education**

The second area that I would like to focus on regarding the social value of music is its impact on education and the development of children and our young people.
According to evidence from the APPG on Arts, Health and Wellbeing learning to play music changes the morphology of the brain, leading to improved literacy and spatial reasoning.

Exposure to music enhances cognitive abilities by 17 per cent according to the Cultural Learning Alliance.

All the evidence suggests that children who are engaged in their education through music, and similarly through other subjects like drama and sport, do better at core subjects like Maths and English.

Music can help give young people confidence and a creative release. It teaches teamwork and problem-solving skills. It can be the reason that a child wants to come to school in the first place.

In the US, a study for the National Association for Music Education in 2006 found that schools with music programmes have an estimated 90.2 per cent graduation rate and a 93.9 per cent attendance rate compared to schools without music education, who have a 72.9 per cent graduation rates and a 84.9 per cent attendance rates according to the same study.

Published by Frontiers in Neuroscience in 2018, a two and a half year study of 147 children found that structured music lessons enhanced language-based reasoning, short-term memory and planning and led to improved academic performance.

Based on a study of 608 students aged 11 to 16 years old, Professor Susan Hallam MBE and Kevin Rogers found out in 2016 that where students had played a musical instrument there was strong evidence that these students showed greater progress at school and better academic outcomes than those pupils who do not play music.
Music in schools can also improve attendance. Mercury Music Prize winning artist Dizzee Rascal has admitted that as a teenager he was in danger of being thrown out of his school had it not been for music lessons and his inspirational music teacher Tim Smith.

UK Music’s well-documented concerns of a crisis in music in education underline a threat to the social value of music which is why I believe this is such an important area.

Last year, we released a report “Securing Our Talent Pipeline”. The report highlighted the worrying divide between opportunities to do music in state schools - where 93 per cent of our children are educated - as opposed to private schools.

50 per cent of children at independent schools received sustained music tuition, whilst the figure for state schools is only 15 per cent.

To give this further context, according to one of our members - the recording industry trade body the BPI - 89 per cent of independent schools run a choir in lunchtime or after-school compared to only 60 per cent of the most disadvantaged state schools. They also found that only 12 per cent of the most deprived schools have an orchestra, compared to 85 per cent of independent schools.

Research by the Musicians’ Union found that children in higher income families are almost twice as likely to learn an instrument because they were encouraged to do so by their parents.

So access to music - with all the wider benefits that we know it brings - is worryingly increasingly disproportionately more available to a privileged, well-off minority of our young people. If we are to harness the full power of music, if we as a country and a society are to really benefit from the wider contribution music makes, than fundamentally that is something that has to change.
**Conclusion**

We are now just 10 days away from a General Election that - whatever your political views - could have a transformative impact on our society.

Let us today send a very clear message to all the politicians:

You’re all rightly talking about the importance of mental health and wellbeing and the urgent need to step up work in this area. You’re all rightly talking about what we can do to give our children and young people the very best start in life.

That rhetoric needs to be matched by action. That desire has to be met by a determination to will the means - including, frankly, on funding.

But please don’t forget about the positive role that music can play. Don’t ignore the benefits music can have to help our children and our young people develop. Don’t underestimate the power that music has when it comes to helping us as a country and as a society when it comes to improving our health and wellbeing.

Thank you for listening and thank you for having me here today.