



## **The future European Union Culture Programme 2007-2013**

European Commission consultation

### **Consultation submission from the Incorporated Society of Musicians**

Wednesday 15 December 2010

#### **About this submission**

This short consultation submission raises some relevant general points from the UK's professional body for music and musicians. We do not make specific recommendations concerning the Cultural Programme. However, we do recommend that the programme engage with professional associations such as the ISM and looks into the growing developments of the use of technology in cultural learning and diversity.

**The Incorporated Society of Musicians (ISM) is the professional body for music and musicians in the UK.**

Sir Adrian Boult, Sir Thomas Beecham, Sir Malcolm Sargent, The Lord Menuhin OM KBE (Yehudi Menuhin), Sir David Willcocks and Dame Gillian Weir are all past presidents of the Incorporated Society of Musicians. Our internationally recognised Distinguished Musician Award, first awarded in 1976, has been received by Sir William Walton OM, Jacqueline du Pre OBE, Sir Michael Tippett OM CH CBE, Sir Colin Davis CBE, Sir Charles Mackerras AC CH CBE and Pierre Boulez.

Founded in 1882, we have over 5,500 individual members who come from all branches of the profession: soloists, orchestral and ensemble performers, composers, teachers, academics, a recent Mercury Prize nominee and students. Our corporate membership of approximately 100 organisations includes Classic FM, the Associated Board of the Royal Schools of Music (ABRSM), the Worshipful Company of Musicians, the Association of British Orchestras, all the conservatoires, several universities and specialist music schools.

We are independent of government and not financially dependent on any third party. Our Chief Executive, Deborah Annetts, now chairs the Music Education Council, the umbrella body for music education in the UK.

All musicians are eligible to be members of the ISM. There are many routes into membership for music professionals and our reputation for high quality services has led to a 12% increase in membership over the past year. Our diverse membership of over 5,500 musicians includes professionals working in every part of the music sector.

Many ISM members are portfolio musicians – teaching, performing, composing, and supporting music ensembles around the country – as well as community musicians, classroom teachers (working in both the maintained and private sector), peripatetic music teachers (often working across a number of schools), private teachers, academics, amateurs, DJs, composers, soloists, accompanists, ensemble and orchestral performers, music therapists and a recent Mercury Prize nominee – jazz musician Kit Downes.

Over 3,000 of our individual members regard themselves as being involved primarily in music education – and they come from right across the profession, making us the largest and most diverse professional representative music organisation in the UK.

We are therefore uniquely placed to speak for the music profession.

## **The culture programme should engage with professional associations**

To maximise structuring and multiplier effects, co-operation, and partnership working, the European Union Culture Programme should engage with professional associations such as the ISM, to ensure that the benefits are maximised.

The ISM has a unique structure of corporate members, representing music organisations across the UK and individual members representing musicians from all career paths. This could be engaged to support this work. Engaging with professionals ensures a high standard of cultural engagement.

There are numerous examples of good practice to be found where professional musicians are having an impact on the quality of music education and the enthusiasm of pupils and their teachers. The Royal Opera House has a number of initiatives that extend well beyond its London base and the London Symphony Orchestra has a dedicated music education centre for its 'Discovery' programme that now has an international dimension to its coverage. The Royal Liverpool Philharmonic Orchestra has embraced the use of video to reach new audiences and performed a virtual concert in the computer simulated world 'Second Life'.

As well as providing training for teachers, visiting professional musicians and ensembles provide inspiration to pupils and present a high standard which children can aspire to. This is an important element in inspiring greater achievements.

Orchestras and opera companies, possibly with the assistance of the Association of British Orchestras (ABO) could develop a coordinated plan to ensure that their initiatives are widely available and meet the needs of pupils at each Key Stage.

Visits by professional musicians should relate to the curriculum and be integrated with student learning. The use of professional musicians should include concert-going and attendance at opera as well as externally led workshops.

Voluntary music education providers must be given the full support of music services and should be recognised through charitable status where appropriate.

## **Using existing, local structures**

Uniquely local music organisations reach the majority of pupils, and cover – either directly or through 'shared service' implementation – all geographical local authority areas. Music services are uniquely placed within local authorities to work with schools and school improvement services to drive up standards. Local music services – be they trusts or charities operating – already work with schools, other education institutions and non-formal education providers to coordinate music education provision within a local authority area. Their work is focussed on education and involves schools, teachers and other educators.

It is accepted that not all music services deliver a service to the standard the ISM would like. We therefore recommend leadership training for heads of music service, with performance management in music services which are not meeting defined standards.

Attempts to coordinate and control music education initiatives at national level have in the past led to some erratic and problematic outcomes at local level. To make programmes work effectively, key local contacts and a holistic coordination of provision are needed.

### **The use of technology in the creative and cultural sectors**

The growth of music technology is regarded as 'the most fundamental change in the history of Western Music since the invention of notation in the ninth century'<sup>1</sup>. Technology improves access, and 'many people, who up until now did not perceive themselves to be musicians, can handle, create and communicate music using their computers'<sup>2</sup>.

There has been a rapid expansion of the use of technology to promote performance and music education: The opportunity to use technology to reach wider audiences in music education has been used by organisations including the Royal Opera House, London Symphony Orchestra (LSO) and by the government.

In music education technology should be used to facilitate the practice of composing, performing and listening and must not replace live music or replace musical awareness with purely visual awareness.

When practiced well, particularly at secondary level, music technology has been an important motivation for good in the maintained sector and has been particularly effective in encouraging boys to opt for music at GCSE level and beyond<sup>3</sup>.

### **Conclusion**

The creative and cultural economy relies on high level skills and creative talent which in turn supported and developed by our creative economy; our present economic strength and future economic growth relies on this excellence. The wider benefits of music education improving performance in mathematics, sciences<sup>4</sup> and literacy<sup>5,6</sup> and other areas undoubtedly have a significant impact on attainment within schools.

With these wider relevant points, music must be central to the European Union Cultural Programme.

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<sup>1</sup> Strange sounds: Music technology and culture, T Taylor, Routledge, London 2001

<sup>2</sup> Musical creativity and the new technology, B Crow, Music Education Research, 8 (1), 121-130, 2006

<sup>3</sup> Music in Education Section Committee comments, Incorporated Society of Musicians, Saturday 9 October 2010

<sup>4</sup> Specialist science schools, Alan Smithers et al, CEER, University of Buckingham, 2009

<sup>5</sup> Champions of change, Edward B Fiske, The Arts Education Partnership, 1999

<sup>6</sup> Music Education in the 21<sup>st</sup> Century in the United Kingdom, Susan Hallam, July 2010