



**SUPPORTING AND
CHAMPIONING
LEISURE-TIME MUSIC**

Making Music
The National Federation of Music Societies
8 Holyrood Street
London SE1 2EL

Tel 020 7939 6030
info@makingmusic.org.uk
www.makingmusic.org.uk

The Duchess of Kent *Patron*
Debbie Wiseman OBE *President*

Fiona Hyslop MSP
Cabinet Secretary for the Economy, Fair Work and Culture
The Scottish Government
St. Andrew's House, Regent Road
Edinburgh EH1 3DG

16 July 2020

Dear Cabinet Secretary,

We are writing to ask you as a matter of urgency that **when you issue guidance on the re-opening of the performing arts you allow amateurs to resume musical activity following the same guidelines as professionals.**

Our data suggest there are around 1,240 music groups in Scotland; with over 70,000 amateur participants. These are adult leisure-time groups; if you count church and school choirs and ensembles as well, you could easily add another 2,500 groups and another 140,000 people.

All of these people (including national flagship youth ensembles) are now prevented – in England - from making the cautious and staged return to activity they were preparing, by the latest guidance published by DCMS.

We are hoping that in Scotland you will consider this issue before finalising your guidance and agree with us that amateurs and professionals should be treated the same.

DCMS gives no justification for this distinction between professional and non-professional, so we are left wondering if...

Are we considered to be incapable of assessing and managing risks? 86% of groups are charities, governed by a board of trustees, used to running their organisation and taking care of the well-being of participants. Groups are for everyone, so are likely to include a cross-section of professionals (including doctors!) well able to interpret and act on guidance. Youth and school group managers of course are highly experienced in safeguarding.

Perhaps the sector is thought negligible in its financial impact, but actually it is an essential part of most musicians' living (the sector UK-wide spends £86.4m a year on professionals) and a core part of a venue's sustainability, through regular hires for rehearsals and performances. Spending by the sector also includes music publishers, associated trades (staging, uniforms, marketing, print, photography), hospitality, touring etc..

Why are we asking for this and why is even a small prospect of return to activity urgent and helpful?

Amateurs can be young or old, adults or children, and like everyone have suffered a blow to their mental health during lockdown. The guidance in England is now preventing children from rejoining their choir, young people from exorcising the pandemic in their band, adults from

getting their weekly dose of de-stressing, and lonely grandparents being held back from their only chance at social connection.

We know of countless cases – even before coronavirus – when participants told us that their choir, their band was a lifesaver, that they couldn't have got through a significant life event, such as a bereavement, for instance, without it, that the group is what keeps them going.

That is urgent. Something to look forward to and plan towards, however socially distanced and perhaps initially musically clumsy, will help.

But it's as urgent for the professionals that we return to being able to engage them as soon as possible as conductors, accompanists, players, soloists. The SEISS finishes in August when their income from the amateur sector will not be restored yet, certainly not if the DCMS guidance is implemented across the nations and continues to forbid activity.

And venues are keen for us to return, at least to rehearsals in the first instance, so they can start building up their income again.

Our audiences, too, around 7.6m of them a year (UK figures), will be keen to see us back – we are their friends, their family, their community, we are the music they first turn to in their neighbourhood.

As a sector, we are utterly committed to the safety of our participants and we believe there is no reason for making separate rules for professionals and amateurs.

The musical activity we represent is part of the fabric of Scottish culture and life – and your actions now are crucial to ensuring its survival.

As organisations, our colleagues and I stand ready to offer you and your team insights where helpful, and to support music groups with guidance, templates and help, if you let us move forward in line with the professionals.

We invite you to join a choir or instrumental group as they meet online to hear directly from participants.

Yours faithfully,



Barbara Eifler,
Chief Executive, **Making Music**

FOR SIGNATORIES PLEASE SEE NEXT PAGE



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Debbie Wiseman OBE, composer, conductor, President of Making Music

Alison Reeves, Manager in Scotland, Making Music

Jemma Neville, Director, Voluntary Arts Scotland

John Wallace, Chair, Music Education Partnership Group (Scotland)

David Francis, Director, Traditional Music Forum (Scotland)

Alison Tollick, Chair, Early Music Forum of Scotland

Fiona Campbell, Convener, Traditional Music & Song Association of Scotland

Graeme Wilson, Secretary, Scottish Association for Music Education

James Graham, CEO, An Comunn Gàidhealach/The Royal National Mòd

Nicol McLaren, Chairman, National Association of Accordion and Fiddle Clubs

Tom Pitcairn, Chair, Society of Recorder Players (Edinburgh Branch)

Nicolas Žekulin, CE & Artistic Director, National Youth Orchestras of Scotland

Mark Pemberton, Director, Association of British Orchestras

Leslie East OBE, Chair, Association of British Choral Directors

Åsa Malmsten, Director, Sound Sense

Michael Elliott, Chief Executive, ABRSM

Sir Andrew Parmley, Chief Executive, Royal College of Organists

Hugh Morris, Director, Royal School of Church Music

James Murphy, Chief Executive, Royal Philharmonic Society

Robin Simpson, Chief Executive, Voluntary Arts

Paul McManus, Chief Executive, Music Industries Association

Fiona Goh, Director, British Arts Festivals Association (BAFA)

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Susanna Eastburn MBE, Chief Executive, Sound and Music

Chris Shurety MBE, Director, Contemporary Music for All

Katharine Hogg, President, International Association of Music Libraries (UK and Ireland)

Neil Chippington, Chair, Choir Schools' Association

Fiona Pendreigh, Chair, Music Education Council

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Nancy Philbin, Chair, Ladies Association of British Barbershop Singers

Martin Baglow, Chairman, British Association of Barbershop Singers

Manvinder Rattan, CEO, Sing for Pleasure

Atholl Swainston-Harrison, Chief Executive, International Artists Managers Association

Tim Bennett-Hart, Director of Academic, RSL Awards (International Awarding Organisation)

Mary-Alice Stack, Chief Executive, Creative United

Hester Cockcroft, Chief Executive, Awards for Young Musicians

Margaret Oliver, Chair of Trustees: British Kodály Academy

Michael Ashcroft, Chairman of the Trustees, The Community and Youth Music Library

Peter Linnitt, Librarian, Royal College of Music

Ben Parry, Artistic Director, National Youth Choirs of Great Britain

Sally Groves MBE, Chair, Vaughan Williams Charitable Trust