

38th Delegate Conference

Executive Committee's Report and Agenda



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**Musicians'
Union**



38th Delegate Conference Executive Committee's Report And Agenda

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Welcome To Conference



“The period under review has been a very busy one for the Union.”

A very warm welcome to all the delegates attending the 2019 Musicians' Union National Delegate Conference. The period under review has been a very busy one for the Union. The challenges musicians face should Brexit bring about an end to free movement in Europe, the crisis in music education, the closure of precious music venues and the battle for copyright reform have kept us all very busy over the last two years.

As you will all no doubt be aware, this year we are trialling a new format for the Delegate Conference by adding a second day Members' Conference. The reasoning behind this change is to give equal consideration to looking forward as to looking back. The Delegate Conference will review the work of the Union over the previous two years and debate the motions and amendments to Conference in the time-honoured way. The Members' Conference will offer members the opportunity to influence and shape MU policy for the next two years.

Finally, I hope you like the new format for the Conference Report, we are confident that you will appreciate the changes we have made and that you will find it both an engaging and informative document.

Enjoy Conference!

Horace Trubridge
MU General Secretary

At a glance

A snapshot of the Musicians' Union in 2019, as we reflect back, and then look forward to the challenges ahead.



At the end of 2018, the MU's accounts showed net assets of £15,789,000.

31,249

Total membership of the Musicians' Union as at 30 May 2019.



Brexit has been a key part of the MU's lobbying for the past two years.



I echo Horace's welcome and look forward to a different Conference this year. One where we not only reflect on the past two years but also, and more importantly, assess the issues of the future and seek to find ways forward.

Conference 2017 saw the election of Horace and the retirement of John Smith. The end of one era and the start of another. What a start it has proven to be! Amid the uncertainties of Brexit and the indecision of our political elite we have ploughed an exciting furrow in our field of music.

“We have to be unified in support for our musicians and their future.”

We've addressed the challenges outlined by Horace by introducing ongoing effective campaigns in support of our orchestras and the funding of music in schools, protecting live music venues, successfully lobbying to secure the future of music in artistic life,

protecting copyright and introducing a “safe space” email address for the protection and support of our members.

It has been busy. The future is looking difficult with the fracturing of our political system. Realignment is looking more likely. We have to be unified in our support for our musicians and their future. Whatever the outcome of this current political chaos, we have to be able to talk and be taken seriously by parties of all persuasions.

I look forward to the future. Come and influence it.

Dave Lee
MU EC Chair

2.4%

Increase in total membership since Conference in 2017.



We ensured instruments with less than 20% ivory are exempt from the ivory ban.

12,161

Members who have taken up the subsidised Musician's Hearing Health Scheme.



Secondary Use Fees collected have increased by 20% in the last two years.



Photo: Joseph Branston © MU 2019

Katie Punter (left)
and Robyn Brown:
members of the band
from *Heathers:
The Musical*.

Staffing and Admin

A complete overview of the Musicians' Union, from its organisational structure and full-time staff through to its core values and political affiliations.



"Our people are the backbone of the MU, and the systems that support them are vital to the smooth running of the organisation."

*David Ashley,
Assistant Secretary*

Executive Committee

Current EC Members

Region	Name	From	To
Scotland & Northern Ireland	Alex Gascoine	1 January 2018	31 December 2019
Scotland & Northern Ireland	Rab Noakes	1 January 2019	31 December 2020
North of England	Brian Pilsbury	16 April 2018	31 December 2019
North of England	Dave Pigott	1 January 2018	31 December 2019
North of England	Eileen Spencer	1 January 2019	31 December 2020
Midlands	Pete Hartley	1 January 2018	31 December 2019
Midlands	Ros Page	1 January 2019	31 December 2020
East & South East England	Harriet Bennett	1 January 2018	31 December 2019
East & South East England	Julian Field	1 January 2019	31 December 2020
East & South East England	Andi Hopgood	1 January 2018	31 December 2019
East & South East England	Xenia Horne	1 January 2019	31 December 2020
Wales & South West England	Phillip Court	18 March 2019	31 December 2020
Wales & South West England	Rachael Parvin	4 June 2018	31 December 2019
London	Steve Done	1 January 2019	31 December 2020
London	Rick Finlay	1 January 2018	31 December 2019
London	Dave Lee	1 January 2019	31 December 2020
London	Gerald Newson	1 January 2019	31 December 2020
London	Sarah Williams	1 January 2019	31 December 2020
London	Jacquelyn Hynes	10 June 2019	31 December 2019

Former EC Members

Region	Name	From	To
North of England	Kathy Dyson	1 January 2018	10 January 2018
Wales & South West England	Andy Gleadhill	1 January 2018	23 February 2018
Wales & South West England	Ruth Ballantyne	1 January 2019	3 March 2019
London	Natalie Witts	1 January 2018	14 April 2019

Current EC Sub-Committees

Chair	Dave Lee
Vice-Chairs	Rick Finlay, Alex Gascoine and Andi Hopgood
Finance Sub-Committee	Dave Lee (ex officio), Rick Finlay, Alex Gascoine, Gerald Newson, Rab Noakes and Sarah Williams
Orchestral Sub-Committee	Dave Lee (ex officio), Harriet Bennett, Alex Gascoine, Gerald Newson, Ros Page, Dave Pigott and Eileen Spencer
Disciplinary Sub-Committee	Rick Finlay, Alex Gascoine and Sarah Williams
Appeals Sub-Committee	Rab Noakes, Dave Pigott and Eileen Spencer
Remuneration Sub-Committee	EC Chair and EC Vice Chairs
Royalties Sub-Committee	Gerald Newson (as Chair), Rick Finlay, Pete Hartley, Dave Lee, Rab Noakes and Dave Pigott
Equalities Sub-Committee	Andi Hopgood (as Chair), Xenia Horne, Rab Noakes, Ros Page and Sarah Williams

Current Other Groups

General Trustees	Rick Finlay, Gerald Newson and Richard Watson
Pension Fund Trustees	Rick Finlay, Alex Gascoine and John Patrick



Photo: Joanne Dudderidge

Staff

Permanent Staff In Post At 1 May 2019

General Secretary	Horace Trubridge	National Organiser Education & Training	Diane Widdison
Deputy General Secretary	Naomi Pohl	Music Education Official	Chris Walters
Assistant General Secretary	Nick Forshaw	Music Education Official	David Barnard
Assistant Secretary	David Ashley	Education & Equalities Officer	Florence Morris
Equality, Diversity & Inclusion Official	John Shortell	National Organiser Orchestras	Jo Laverty
Personal Assistant	Jane Austin	Orchestras Official	Morris Stemp
Administration Manager	Lisa Barry	National Organiser Live Performance	Dave Webster
Assistant to Music Industry Departments	Angela Gascoine	Live Performance Official	Kelly Wood
Membership Services Assistant	Caroline Denieffe	Scotland & Northern Ireland Regional Organiser	Caroline Sewell
Membership Services Manager	Dez Straub	Scotland & Northern Ireland Regional Officer	Louise Stanners Pow
Membership Systems Officer	Andy Martin	Scotland & Northern Ireland Membership Services Assistant	Jennifer Laidler
Membership Services Officer	Neil Wright	North of England Regional Organiser	Matt Wanstall
Membership Services Assistant	Ashleigh Marchese	North of England Regional Officer	Barry Dallman
Membership Services Assistant	Rose Delcour-Min	Administrative Officer	Hannah Senior
Membership Services Assistant	Susana Tang	North of England Membership Services Assistant	Val McCarthy
Head of Communications & Government Relations	Isabelle Gutierrez	Midlands Regional Organiser	Stephen Brown
Campaigns & Social Media Official	Maddy Radcliff	Midlands Regional Officer	Ben Benson
PR & Marketing Official	Keith Ames	Midlands Membership Services Assistant	Jenny Simpson
Online Communications Officer	Autumn Sharkey	East & South East England Regional Organiser	Paul Burrows
Digital Development Officer	Katerina Baranova	East & South East England Regional Officer	Tom Eagle
Head of Finance	Beverley Dawes	Wales & South West England Regional Organiser	Andy Warnock
Assistant Accountant	Sara Darby	Wales & South West England Regional Officer	Ruth Ballantyne
In House Solicitor	Dawn Rodger	Wales & South West England Membership Services Assistant	Calliope Cooper-Russell
National Organiser Recording & Broadcasting	Phil Kear	London Regional Organiser	Jamie Pullman
Sessions Official	Geoff Ellerby	London Regional Official	Sam Jordan
Licensing & Distribution Official	Annie Turner	London Regional Officer	Natalie Witts
Recording & Broadcasting Official	Michael Sweeney	London Regional Administrator	Helen Cale
Licensing & Distribution Assistant	Patrick Fitzroy		

Secretariat Changes

With effect from 1 May 2019, David Ashley retired from his position as Assistant General Secretary Finance & Administration. He remains as Assistant Secretary until 30 April 2020, with responsibilities for constitutional matters, as well as assisting with the handover to the new Assistant General Secretary Nick Forshaw, who was appointed from 29 April 2019.

Assistant General Secretary Music Industry Naomi Pohl's position has been re-designated as Deputy General Secretary.

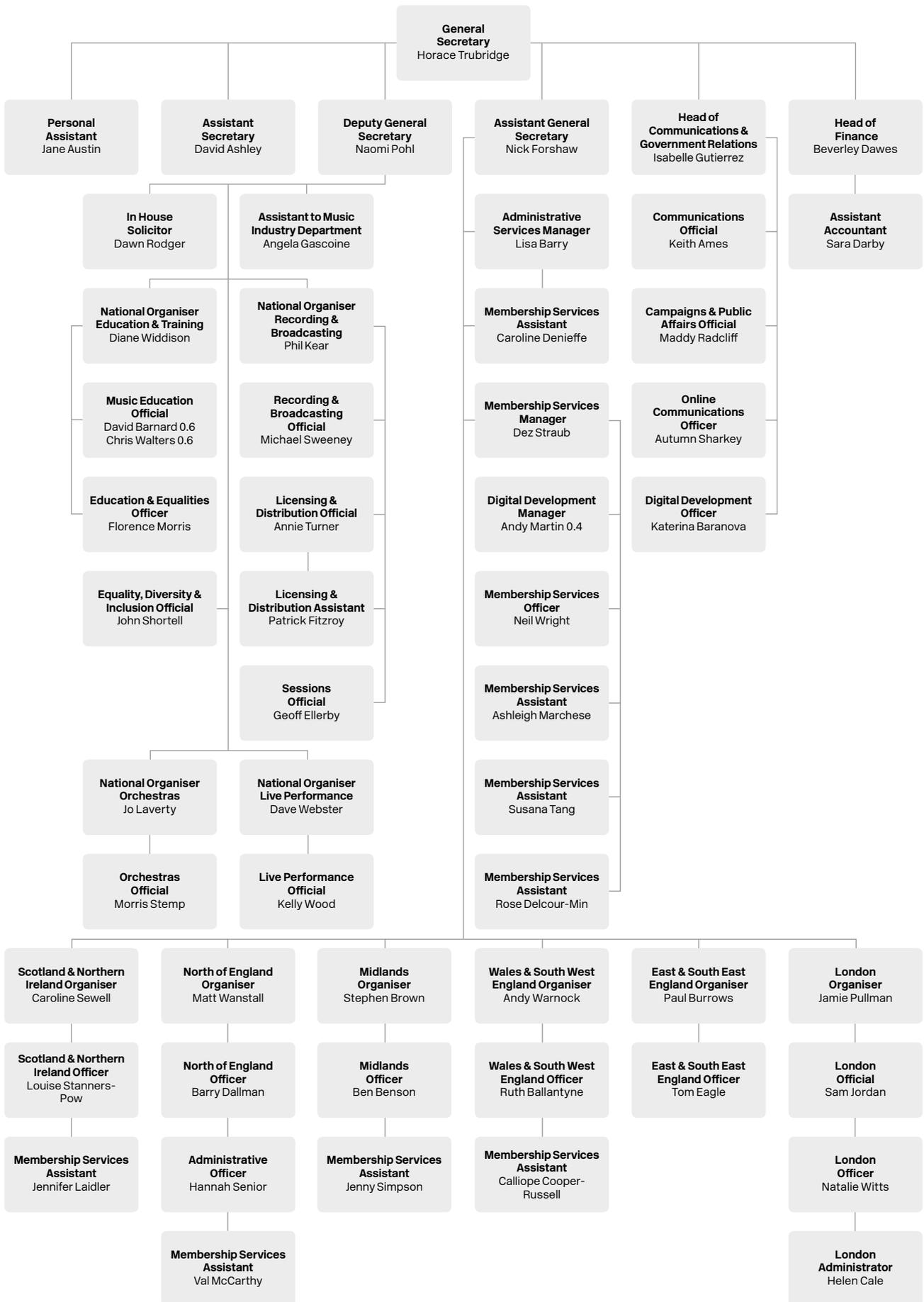
MU Permanent Officials And Staff Pension Scheme

The results of the 2018 actuarial valuation of the MU Permanent Officials & Staff Pension Scheme indicated that the Fund's funding level was 106% as at 1 January 2018, corresponding to a surplus of £710,000.

The Scheme's trustees continue to share the Union's desire to reach a buyout position for the Scheme, which will reduce the cost of the Scheme's administration expenses to the Union, as well as protecting members' benefits. The trustees agreed that, as the employer covenant remained strong, the scheme's

investment strategy should remain in place, and requested that the Union maintain its contributions at £60,000 per year, with the aim of achieving buyout by 2026. The request was accepted.

Organisational Structure Chart April 2019



Property

The Union currently occupies the following property:

- 60-62 Clapham Road, London: MU HQ, held on a freehold basis.
- 1a Fentiman Road, London: ESEE Region, held on a freehold basis.
- 29 Palfrey Place, London: An open space, used for parking, and held on a freehold basis.
- 31 Palfrey Place, London: An unoccupied building used for storage, and held on a freehold basis.
- 33 Palfrey Place, London: London Region, held on a leasehold basis.
- 2 Woodlands Place, Glasgow Region: SNI Region, premises within the property held on a leasehold basis.
- 61 Bloom Street, Manchester Region: NoE Region, held on a leasehold basis.
- 2 Sovereign Court, Graham Street, Birmingham: Midlands Region, held on a leasehold basis.
- Transport House, Cathedral Road, Cardiff: WSWE Region, premises within the property held on a leasehold basis.

HQ Refurbishment

There was a major refurbishment of MU HQ in 2006, to last ten years. A further, smaller scale refurbishment took place in late

2018, again with an intended lifespan of 10 years. Earlier in the year specifications were finalised and tenders sought. In addition to the planned refurbishment, fire alarm and security systems were upgraded. The overall cost of the project, which was successfully completed in October 2018, was £300,000, to be depreciated over 10 years.

SNI Office

The SNI Regional office was relocated in early 2019 from its premises at the STUC 33 Woodlands Road, Glasgow. It became known that the STUC would be disposing of this property, and although the STUC was willing to take the MU as a tenant at its new location, this had not yet been identified, and might not be suitable.

Rather than await the outcome of the STUC's relocation project, alternative premises were sought, and suitable accommodation was identified at 2 Woodside Place, Glasgow. It represented a much-improved standard of accommodation, with rent at £13,000 per year plus services charges at £250 per month. The tenancy was taken up for an initial five-year period in January 2019.



Photo: Courtesy of Princebuild

The recent refurbishment of the Musicians' Union Head Office was carried out by Princebuild.

Trade Union Act 2016

The Trade Union Act 2016 made changes to the Trade Union and Labour Relations (Consolidation) Act 1992 in a number of areas, including political fund contributions. A transition period to allow unions to prepare for the new requirements commenced on 1 March 2017 for a period of 12 months. The new provisions relating to political fund contributions only applied to those members who joined after the transition period expired. Those members who joined before the transition period expired would continue to be subject to the current provisions in the 1992 Act.

Legislation

Section 11 of the 2016 Act requires that;

- persons who join a trade union after the end of the transition period cannot be required to contribute to the political fund unless they have given notice of their willingness to do so;
- a member who has given an opt-in notice may withdraw it by giving a withdrawal notice;
- a withdrawal notice takes effect at the end of the period of one month beginning on the day it is given to the union;
- opt-in and withdrawal notices may be

- delivered by post, by hand, or by email or other electronic means;
- every year, unions must notify members who joined after 1 March 2018 of their right to withdraw an opt-in;
- the annual notification to members must be given within eight weeks of the date that the union's AR21 is sent to the Certification Officer, by inclusion with the annual statement to members or any other means which it is the union's practice to use to notify members of matters of importance;
- the union must send a copy of the notification to the Certification Officer; and
- application forms for members who join after 1 March 2018 must include statements to the effect that;
 - members may choose to contribute to the political fund; and
 - members will not suffer any detriment should they choose not to contribute.

Members now fall into one of two classes.
 Schedule 1: Members who joined on or before 28 February 2018. The 1992 Act continues to apply to these members.
 Schedule 2: Members who joined on or after 1 March 2018. The 2016 Act applies to these members.



Photo: Jonathan Stewart



The extra cost as a percentage of subscription cost of contributing to the political fund.

Implementation

The MU's response to the new legislative requirements was to:

- redesign the membership database so that with effect from 1 March 2018 by default new members would not be required to make political fund contributions;
- revise paper and online application forms to include the required statements from 1 March 2018;
- establish a dedicated email address from 1 March 2018 to enable Schedule 2 members to send their withdrawal notices via email, along with an online option;
- continue to implement withdrawal and opt-out notices immediately upon receipt; and
- include the notice to Schedule 2 members of their right to withdraw their opt-in within the AR21 statement to members, included in every June edition of *The Musician*.

- Schedule 1 and Schedule 2 contributors should pay the same rate, as should Schedule 1 and Schedule 2 non-contributors;
- whether of Schedule 1 or Schedule 2 status, non-contributors must pay less than contributors; and
- as far as possible the amount collected (or deducted) for the political fund is adjusted for monthly payers in order to produce a simple rounded monthly figure.

Under Rule XI 2 Concessionary (Retired) status is not available to new joiners. As a result, all Concessionary (Retired) members have Schedule 1 status. The minimum qualification period for this membership category is 20 years, so it will not be until 2037 that any Schedule 2 members become eligible for Concessionary (Retired) status.

Contributions

Under Schedule 1 of the new political fund rules unions, "shall give effect to the exemption of members from contributing to the political fund of the union either;

- by a separate levy of contributions to that fund from the members who are not exempt; or
- by relieving members who are exempt from the payment of the whole or part of any periodical contributions required from members towards the expenses of the union."

Under Schedule 2 of the new political fund rules unions, "shall give effect to the members decision not to contribute to the political fund of the union either;

- by a separate levy of contributions to that fund from the members who are contributors; or
- by relieving members who are not contributors from the payment of the appropriate portion of any periodical contribution required from members towards the expenses of the union."

The MU's subscriptions structure adopts the latter option under Schedule 1 - ie. members who opted-out are relieved of contributions. A headline subscription rate is reduced by no more than 2% for those members who opt-out of political fund contributions. For Schedule 2 members, the subscription rate is increased by an additional contribution to the political fund of no more than 2%.

These arrangements are based on the principles that;

- the amount collected for the political fund must be equivalent to, or less than, the maximum 2% permitted under Rule XXI;

Political Fund Rules

The Certification Officer (CO) has approved the Political Fund rules, as required by the Act. Section 92 of the Trade Union and Labour Relations (Consolidation) Act 1992 enables political fund rules to be adopted by a majority of delegates of the union voting at a meeting called for the purpose. The CO accepts that this condition is satisfied by a majority vote on a union's Executive Committee. The vote in favour took place at the September 2017 EC meeting.

MU Response



From 1 March 2018 by default new members are not required to make political fund contributions.



Members now fall into one of two classes:

Schedule 1: Members who joined on or before 28 February 2018. The 1992 Act continues to apply to these members.

Schedule 2: Members who joined on or after 1 March 2018.

Statement Of Core Values

A statement of core values was required to be produced as the result of Motion 9 from the North of England Region, as carried at the 2017 Delegate Conference. The statement reads:

- The Musicians' Union is the UK trade union for all musicians.
- We are here to organise employed and self-employed musicians working in every area of the UK music industry, including music education, for their mutual protection and advancement.
- Our role is to maximise the employment, engagement opportunities and overall income of musicians; that means securing the best possible rates for the largest number of musicians through collective bargaining.
- We work on improving musicians' status at work, pay, skills, rights, royalties and working conditions.
- We lobby government at all levels and campaign on a national and international scale on issues of relevance to our members.
- We actively oppose all forms of harassment, prejudice and unfair discrimination whether on the grounds of sex, race, ethnic or national origin, religion, colour, class, caring responsibilities, marital status,

sexuality, disability, age, or other status or personal characteristic.

- The health and well-being of musicians is of paramount importance to us and we work to ensure that they are not put at risk while working. We care about our members' mental health as well as their physical well-being.
- As a trade union, democracy and consultation with members is a fundamental part of how we work. We believe every member should have the opportunity to influence MU policy.
- We are here to protect and advise members in times of need, and promote their interests and well-being at all times, in all ways.

Disciplinary Action And Certification Officer Referrals

The Union has been the subject of two referrals to the Certification Officer (CO), both resulting from disciplinary actions taken against two members.

Kelly

Mr Kelly was expelled from membership and had his approved contractor status revoked in May 2018. This decision was challenged by Mr Kelly, who brought a number of complaints to the CO. Following a preliminary hearing on 8 January 2019, the CO found against the Union and issued an enforcement order requiring the restoration of Mr Kelly to membership, as well as his approved contractor status. The Union appealed the decision to the Employment Appeal Tribunal, and the matter was heard on 18 June 2019 (after this report goes to print).

Newton

Following formal disciplinary action, which was completed in August 2018, Mr Newton was formally censured, was debarred from attending any Delegate Conference

or Regional meeting until 11 July 2023; and was suspended from holding any MU office until 11 July 2023. Mr Newton subsequently lodged a complaint with the CO, which was dismissed on the grounds that it was misconceived and there was no prospect of success.

Public Query

The CO wrote to the Union in April 2019 to advise that a query had been received from a member of the public concerning the income received from BBC World Wide, ITV and 4 ventures. The CO sought clarification on whether the receipt of income from these sources called into question the Union's independence, and subsequently accepted the explanation that that no MU members were employees of these organisations.

Affiliations

Source	Association	Cause
Main Fund	Abortion Rights	Shared Values
Main Fund	Action for Southern Africa	Shared Values
Main Fund	British Copyright Council	Musicians
Main Fund	Co-operatives UK	Shared Values
Main Fund	End Child Poverty	Shared Values
Main Fund	Federation of Entertainment Unions	Musicians
Main Fund	International Federation of Musicians	Musicians
Main Fund	Justice for The Shrewsbury 24 Pickets	Trade Union Movement
Main Fund	Living Wage Foundation	Shared Values
Main Fund	Mechanics Centre	Trade Union Movement
Main Fund	National Pensioners Convention	Shared Values
Main Fund	Palestine Solidarity Campaign	Shared Values
Main Fund	Scottish TUC	Trade Union Movement
Main Fund	Trade Union Friends of Searchlight	Shared Values
Main Fund	Trades Union Congress	Trade Union Movement
Main Fund	Unite Against Fascism	Shared Values
Main Fund	Wales TUC	Trade Union Movement
Main Fund	War on Want	Shared Values
Main Fund	Working Class Movement Library	Shared Values
Political Fund	Campaign for Nuclear Disarmament	Shared Values
Political Fund	Campaign for Trade Union Freedom	Trade Union Movement
Political Fund	Justice for Colombia	Trade Union Movement
Political Fund	Labour Party	Labour Party
Political Fund	Liberty	Shared Values
Political Fund	Scottish Labour Party	Labour Party
Political Fund	The Peoples' Assembly	Shared Values
Political Fund	TULO	Labour Party
Political Fund	Venezuela Solidarity Campaign	Shared Values
Political Fund	Welsh Labour	Labour Party

General Federation Of Trade Unions

A number of concerns had emerged from the MU's involvement with GFTU events. There was also a growing widespread concern over the role and the effectiveness of the GFTU, as well as the cost of affiliation which had reached £29,000 for 2018.

The General Secretary reported on discussions he had with the General Secretaries of the other entertainment unions and it became known that the NUJ and BECTU had taken the decision not to reaffiliate to the GFTU. It was agreed that the GFTU appeared to have become too focused on non-trade union activities and that it no longer offered good value to MU

members. It was decided that the affiliation to the GFTU due to expire at the end of 2018 would not be renewed.

Meetings with the GS and EC Chair

Meetings at which members were invited to meet the GS and the EC Chair were held in all Regions, and all were well attended. The feedback from the members was very positive and along with other helpful suggestions there was a recurring request for the Union to put in place more creative workshops.

Motions And Recommendations To The EC

The following motions, as well as recommendations from Section Committees, were considered by the EC.

July 2017

London Regional Committee

Following the recent proven illegal data transfer of patient records from the NHS to Google/DeepMind for a trial, it is clear the questionable commercial exploitation of medical records extends across a range of industries, to include the defence industries, the gaming industries, and indeed UK broadcasters. It is unacceptable for trials data to be obtained outside of the Declaration of Helsinki, without the express informed consent of the patient or their legal representative, and even more so for trials data which tells uncomfortable truths to its funders to be suppressed to the detriment of wider human health. The London Region calls upon the EC to support [sic] the All Trials Campaign, calling for accountability and transparency in trials data, across all industry sectors.

In response the EC agreed to carry out further investigations, and to leave

the motion to lie on the table for future discussion.

September 2017

Midlands Regional Committee

MRC notes that, for its past two conferences, the NUT has provided delegates with a 'Conference App' giving electronic access to all conference documentation as well as other relevant information.

MRC requests that the EC explore the possibility of providing a similar 'Conference App' for delegates at the MU's 2019 conference.

In response the EC noted that the development of apps, especially those for iOS devices, required significant financial and human resources, and questioned whether a Conference app would be cost effective given the small number of users. The EC also noted that the costs associated with Conference needed to be constrained. However, it was accepted that increased online access to documents was desirable. A more cost-effective solution would be to place all documents on the USB



Dave Lee, Chair of the EC, addresses the Orchestra Section Conference 2019.

Photo: Joanna Dudderidge

Dying To Work Campaign



The Midlands Regional AGM called on the Musicians' Union to endorse the TUC's 'Dying to Work' campaign which seeks to change the law to ensure employees who are terminally ill are not discriminated against so that "all employees battling terminal illness have adequate employment protection and have their death in service benefits protected for any loved ones they may leave behind".

drive in the delegates' pack, or to create a shared folder which delegates could access, or to create a new section on the website devoted to Conference. The motion was rejected but it was agreed that all Conference documents would be made available in digital format by other methods than a smartphone or tablet app.

October 2017 Scotland & Northern Ireland Regional Committee

Currently, members are required to review EC minutes to stay informed of all actions/motions agreed, future plans and progress. To ease access, add to transparency, improve efficiency and increase awareness of the breadth of work being done by the MU the Scotland & NI Regional Committee calls on the EC to utilise project planning techniques in the work being undertaken: preparing and maintaining an up-to-date activity planner which will list actions and motions with responsibilities being assigned to sections/individuals and also note target completion dates. This planner must be updated regularly and reflect current status. The document would then be made accessible to members via the website.

In discussion, the EC considered that formal project planning techniques such as Gant charts, project boards and formal resource allocation were not appropriate for the overwhelming majority of the work carried out by officials and others. In addition, there would be considerable additional administrative burdens involved in recording and publishing their activities. There were long-established and effective lines of activity management, along with clearly defined levels of accountability, within the existing democratic and internal management structures. Monitoring the roll-out of projects, as well as progress on other activities was the responsibility of the various individuals, committees and other bodies within these structures. It was not believed that any great benefit would accrue to the wider membership from diverting scarce staff resources from carrying out activities to the reporting on them in the way set out within the motion. In conclusion, the motion was rejected as what it called for was unnecessary and disproportionate.

Midlands Regional AGM

This AGM calls upon the Musicians' Union nationally to endorse the Midlands TUC 'Dying to Work' campaign (www.dyingtowork.co.uk) which seeks to change the law to ensure employees who are terminally ill are not discriminated against and so that, "all employees battling terminal illness have adequate

employment protection and have their death in service benefits protected for the loved ones they leave behind." In endorsing this campaign, the MU would seek to open a dialogue with all employers where the MU has employed members working under collective bargaining arrangements in order to get the employer to sign up to the TUC "Dying To Work Charter" at the earliest opportunity.

The motion was accepted.

Scotland & Northern Ireland Regional AGM

Following debate at Conference regarding the disparity in public funding between different genres of music and the increased attention being given to this issue by the media, the S&NI AGM calls upon the EC to conduct a review of funding practices by public bodies and develop a strategy which ensures the MU play a more significant role in influencing these organisations on a local and national basis: a role which will ensure all genres of music are valued and awarded funding fairly and equitably.

The motion was rejected, and the EC reminded the Region of the MU's longstanding policy of not directly influencing the decisions taken by funding bodies.

November 2017 London Regional Committee

This motion requests that the London Regional Committee request the EC to make monies available from the Political Fund to affiliate the MU's London Region to the Labour London Region, and to send a delegation to the next conference.

The EC noted that the proposed affiliation was outside the remit of the Regional Committee as the fee would represent more than £100 per year. In discussion, the EC noted that the political fund was exhausted for the current financial year, and increasing pressures were anticipated from March 2018 when all new joiners would be opted-out from political fund donations. As discussed earlier in the year, it was considered that expenditure from the political fund would need to be curtailed rather than expanded in future.

The motion was rejected as there were insufficient funds in the political fund. Furthermore, the current criteria which allowed the Regions to affiliate to organisations, provided that the affiliation fee was less than £100, should continue to apply.

London Regional Committee

We ask that The London Regional Committee request the Executive

Committee to consider implementing the following:

- Set up a permanent committee to deal with issues of sexual inequality.
- Organise open meetings throughout all regions so that members can discuss their experiences and give suggestions about actions that can be taken to tackle the problems listed above.
- Harness the power of trained volunteers to offer confidential phone/email support to those who need to speak to someone from the industry but feel they cannot make a complaint.
- Have a more proactive approach to consulting with specialist charities which can offer more focused advice and support on how to tackle the issues listed above.
- Work closely with performers' representative bodies and other industry bodies to form a universal agreement or charter for employers across the industry to guarantee their commitment to stamp out future incidents of sexism and sexual misconduct.
- Include sexual harassment as one of the categories of professional misconduct in the all our trade agreements.

The motion was agreed with some reservations. Much of what the motion

called for was already being implemented or in the pipeline. However, the EC could not agree to the request that 'trained volunteers' be used. Instead, provision should be made to ensure sufficient training for officers and officials where required. Furthermore, rather than set up a new permanent committee, the issue of sexual inequality should be a permanent agenda item on the Equalities Subcommittee.

April 2018

Freelance Orchestras Committee (Recommendation)

That the FOC requests the EC to mount a campaign to persuade venues and other musicians' workplaces to provide appropriate facilities for breastfeeding in the workplace. Such a campaign should involve the ABO and its members to support the issue and assist in persuading venues of the need for this provision.

The recommendation was endorsed.

Petitioned Motion

We note the decision taken by the EC in November; and recorded in the abridged minutes, that the MU attend the Conservative Party Conference in 2018.



The City of Birmingham Symphony Orchestra (CBSO).

Photo: © Benjamin Ealovega

“They have starved the Arts Council of funding, squeezed local authorities; in turn leading to a reduction in Arts funding, and decimated our music education system.”

The Conservative Party has systematically sought to restrict Trade Union activities throughout the 20th and 21st centuries, most recently with the 2016 Trade Union Act, which undermined hard won workers’ rights. They have starved the Arts Council of funding, squeezed local authorities; in turn leading to a reduction in Arts funding, and decimated our music education system to a point where it barely exists in some parts of the country, resulting in the loss or casualisation of hundreds of teaching jobs. Orchestral pay and conditions have always declined through periods of Conservative rule and improved through periods of Labour rule. From Harold Wilson’s “Golden Age” of Arts Council funding, through to Thatcher’s capping of arts funding in the 1980s which led to real terms cuts to nearly all arts organisations. The vicious combination of cuts to the Arts Council cuts and cuts to city councils have led to cuts for all orchestras. Not least CBSO which has seen a real terms cut of around £1.7 million since the Conservatives came to power in 2010, this has brought the orchestra closer to cutting jobs than ever before.

The MU’s first objective is to secure the complete organisation of musicians for their mutual protection and advancement. Attendance at the Conservative Party Conference will not help secure this objective and so we ask that the EC rescind this decision.

The motion was rejected. However, the petitioners were reassured that the Union would not be attending the Conservative Party Conference as such. The decision taken by the EC was to have a presence in the exhibition stand area in order to talk to and influence the decision makers in the Conservative Party. It was noted that the penultimate sentence of the motion set out what the petitioners understood to be the ‘MU’s first objective’. The EC believed that this objective could be best achieved by talking to all politicians and not only our friends in the Labour Party.

**May 2018
Freelance Orchestras Committee
(Recommendation)**

That the Freelance Orchestra Committee recommends to the EC that the fees and ancillary payments that appear in the MU Casual Seasons of Opera & Ballet rates card be increased by 4%.

Noting that the recommendation was in line with recent increase to MU live performance rates and that it was also in line with RPI, the EC endorsed the recommendation.

Midlands Region

McDonald’s workers in Crayford, Cambridge, Manchester and Watford are taking strike action on 1 May for:

1. A living wage of £10 per hour and an end to the ‘Youth Rate’ of pay.
2. Workers to have a choice of fixed-hours contracts.
3. Union recognition.

The MRC of the Musicians’ Union therefore requests that the EC considers whether the MU can send a message of support to the McDonald’s workers union, the Bakers Food and Allied Workers Union (BFAWU), as well as investigate whether BFAWU would welcome a donation to the McDonald’s workers strike or campaign fund, as appropriate, from the MU.

The motion was accepted, and the MRC was informed that a message of support had been sent. The GS was in regular contact with BFAWU GS Ronnie Draper who would request a donation to the strike fund if appropriate.

**December 2018
London Regional Committee**

The following changes to the Benevolent Fund Application form be forwarded to the EC with a recommendation that they adopt the revised wording.

Current wording: “Are you receiving any form of income? (If yes, please give details).”

Revised wording: “Please give details of any income or other means of financial support you currently have (e.g. from work or statutory sick pay/other benefits).”

Current wording: “Do you require assistance for a specific purpose? (Please give details of any bills you are having difficulty paying).”

Revised wording: “Please give details of any financial obligations (e.g. rent/ mortgage, council tax, utility bills) you are having difficulty meeting as a result of your current circumstances.”

The motion was accepted.



David Ashley

#WeAreTheMU



“We need the MU to create this community of musicians and to encourage the next generation.”

Pioneering saxophonist
and broadcaster Jess Gillam.

Photo: Kaupo Kikkas



Photo: Joseph Branston © MJJ 2019

Catrin Finch, Welsh harpist, arranger and composer.

Finance

The health of the Union's finances are integral to ensuring that the MU's 31,000 members receive the professional and personal support that they deserve.



"The overall aim of the strategy is to maintain the Union's financial security."

*David Ashley,
Assistant Secretary*

Overview

Accounts

The Union's annual accounts for the 2018 financial year are provided as part of the delegates pack on the USB stick.

Main Fund

There was an operating deficit of £348,000 in the Main Fund in 2018, largely as the result of increased expenditure in Benefits to Members. This deficit is acceptable, given a turnover of £7,399,000, as well as the significant increased activities in marketing.

The Main Fund suffered substantial losses on investment operations by the end of 2018. However, the portfolios held with Legal & General and Ruffer have enjoyed substantial growth since the investments were made (see below).

Political Fund

The Political Fund suffered a loss of income in 2018 as a result of the requirement within the 2016 Trade Union Act for new joiners to opt in to the Political Fund, rather than opt out. The loss for 2018 amounted to some £9,000. The full impact will become known over the next few years, but will affect expenditure from this source.

Benevolent Fund

The Benevolent Fund continues to operate effectively in distributing grants to members. It holds substantial reserves, largely funded by contributions from the Main Fund. The extent to which such contributions can continue to be made is dependent on the Main Fund's financial performance.

Main Fund Income and Expenditure Projections

Projected income and expenditure from the Main Fund are reviewed by the Finance Sub Committee on a regular basis. Largely as a result of increased expenditure on campaigning and marketing, substantial trading deficits are projected over the 2019 to 2023 financial years:

2019	£661,000
2020	£623,000
2021	£655,000
2022	£696,000
2023	£735,000

It is accepted that deficits at these levels are unsustainable in the long term, in particular should the collective agreement income reduce or cease. The deficits might be alleviated by the receipt of additional income from investments, or by increased subscriptions income if the ongoing marketing initiatives prove successful, but both these desirable outcomes remain uncertain. The figures do not take into account

any surpluses or losses derived from investments, the impact of pension fund adjustments required by accounting standards, or corporation tax payable.

BBC World Wide

The terms of the collective agreement with BBC World Wide specify that it automatically renews every two years unless either side gives six months' notice of its intention to renegotiate on expiry. Neither side gave notice at the end of the first two-year period in 2017 and therefore income continues at some £860,000 until 31 December 2019, subject to the value of the overall income generated by the BBC's cable retransmissions. The agreement is next due for renegotiation during 2019, with either side needing to declare any intention to renegotiate by 30 June 2019.

ERA

The British Equity Collecting Society (BECS) had applied to join the Education Recording Agency (ERA). BECS claimed that many of the performers' rights currently administered by the actors' union Equity through its membership of ERA, should in fact be administered by BECS. If BECS was successful in its application to join ERA then there would be a need to adjust the share received by Equity and possibly other members of ERA. Because of this, ERA had suggested that it might not be able to go ahead with the planned distribution in December and was taking legal advice on the matter. As a precaution, the MU had sought its own legal advice which unfortunately was inconclusive. The lawyers were, however, able to provide strong arguments to put to ERA that the MU distribution should go ahead as planned. In the meantime, further news was awaited from ERA.

Auditors

The audit and accountancy services provided for many years by Sailesh Mehta and his colleagues at HW Fisher & Co continue to be of the highest quality. HW Fisher & Co have been re-appointed as auditors for the 2019 financial year.

Financial Advisors

Specialist financial advice, as well as a specialist pensions consultancy service, had been successfully provided for many years by Peter Angell, an independent financial advisor, now attached to Succession Group LLP. The appointment has been confirmed to 31 December 2020.

“The Benevolent Fund continues to operate effectively in distributing grants to members. It holds substantial reserves, largely funded by contributions from the Main Fund.”

Finance Sub Committee

The EC's Finance Sub Committee meets twice each year to examine the previous year's annual accounts, to examine the forthcoming year's budgets, to review income and expenditure projections, and to review financial strategy and affiliations policy.

Financial Strategy

The overall aim of the strategy is to maintain the Union's financial security. The detail of the strategy agreed by the EC is set out below:

- Subscriptions are to be increased on an annual basis, with the level of increases to be decided each year and to reflect the prevailing circumstances.
- Trading income should match or exceed trading expenditure. Investment income is not regarded as trading income.
- Financial surpluses derived from trading income, and which can be regarded as sustainable, may be made available for the introduction of new membership benefits, the enhancement of existing benefits, or the improvement of membership services including the employment of additional staff.
- Financial surpluses derived from investment income are to be directed towards reserves.
- Cash reserves and the investment portfolio are to be increased so that any loss of collective agreement income can be accommodated in the short term while an appropriate long-term solution is identified and implemented. This approach recognises that a major loss of collective agreement income would necessarily result in significant organisational change.
- Financial support at national level of other organisations (other than affiliations) is to remain limited to no more than £20,000 per year. Regional financial support is to continue as at present, with the overall level of such support being decided through the annual budget setting process.

While the financial strategy remains a solid foundation on which to base financial activities, the EC accepts that its current investments in marketing and recruitment campaigns (such as Join For £1), achievement of a break-even result on trading activities may not occur. Nevertheless, a break-even result should remain as an objective, even if it has become aspirational rather than realistic.

The Head of Finance, along with the Finance Sub Committee, reviews income and expenditure projections over forthcoming years, as well as the current year via the monthly management accounts.

Affiliations Strategy

The Union's affiliations are grouped into the following categories:

- Labour Party
- Musicians Interests
- Shared Values
- Trade Union Movement

Affiliations within any of these categories may be made from Main Fund or the Political Fund. All affiliations are recorded on the attached register. The Union continues its affiliations to all organisations placed on the register unless the EC decides otherwise. The EC and RCs will only consider new applications from organisations which;

- are active within the UK or overseas trade union movement; and/or
- share values with the UK or overseas Labour/socialist parties; and/or
- seek to improve UK or overseas musicians' or trade union members' pay, working conditions, rights or freedoms.

Regions may consider affiliations where; the criteria set out above are met;

- the affiliation fee is less than £100 per year and;
- the request is from a sub-division of a nationally-affiliated organisation; or
- the request is from an organisation which is operational only within the Region.

The approval of the EC must be sought where a request is from;

- a national organisation to which the Union is not currently affiliated; or
- a sub-division of a national organisation to which the Union is not currently affiliated.

Investments

The performance of the MU's investments at 31 March 2019 is set out below. The results represent increases in value of the £4.000m cash placed in each of these portfolios in 2011 together with the additional sums of £0.5000m which were added to each in Q1 2013:

	Q1 2013	Q1 2019	Increase	Increase
	£m	£m	£m	%
Legal & General	5.154	7.825	0.523	51.8
Ruffer LLP	5.152	5.649	0.056	9.6
Total	£10.306	£13.474	£0.579	4.5



David Ashley



Member Services

£20 student membership and the new 'Join for £1' scheme are among the key initiatives aimed at growing the membership of the Union.



"A substantial financial incentive is now offered to first time joiners."

*Horace Trubridge,
General Secretary*

Overview

Join for £1

This scheme was launched on 2 January 2019 and allows musicians to join the MU for £1 and receive six months free membership before moving up onto the full rate. The offer is open to anyone joining online who has never before been a member of the MU.

Research in previous years revealed that a large number of musicians believe that MU membership is expensive and are unsure of whether the benefits were worth the cost. The Join For £1 initiative is intended to give people the chance to 'trial' membership for a significant discount. Joining figures so far have been promising, with more than 1,000 new members joining on the scheme, with the result that overall membership is now 31,249 (at 31 May 2019).

Subscriptions

Subscription rates for 2019 became effective from each member's anniversary date from 1 January 2019. The rates have been calculated on the basis of a 50p per month increase, adjusted to take account of political fund donations, and have been set to ensure that both Schedule 1 and Schedule 2 political fund contributors and non-contributors pay at the same rate.

Money Recovered



Money recovered on behalf of members during 2017:

Unpaid Fees: £90,236
 Employment: £307,341
 Other: £12,784
 Totals:

£410,361

Money recovered on behalf of members during 2018:

Unpaid Fees: £90,073
 Employment: £158,485
 Property: £4,920
 Other: £7,970
 Totals:

£261,448

Overall Membership

	31 Dec 2018	30 April 2019	Gain/(loss)
Scotland & Northern Ireland	2,516	2,598	82
North of England	5,326	5,465	139
Midlands	2,909	2,968	59
East & South East England	6,364	6,522	158
Wales & South West England	3,530	3,648	118
London	9,674	9,911	237
Overall Total	30,319	31,112	793

Member

	31 Dec 2018	30 April 2019	Gain/(loss)
Scotland & Northern Ireland	2,154	2,103	(51)
North of England	4,539	4,442	(97)
Midlands	2,497	2,452	(45)
East & South East England	5,667	5,549	(118)
Wales & South West England	3,071	3,013	(58)
London	8,456	8,320	(136)
Overall Total	26,384	25,879	(505)

Join for £1

	31 Dec 2018	30 April 2019	Gain/(loss)
Scotland & Northern Ireland	0	126	126
North of England	0	231	231
Midlands	0	115	115
East & South East England	0	245	245
Wales & South West England	0	166	166
London	0	365	365
Overall Total	0	1,248	1,248

Student

	31 Dec 2018	30 April 2019	Gain/ (loss)
Scotland & Northern Ireland	203	205	2
North of England	406	405	0
Midlands	203	194	(9)
East & South East England	314	342	28
Wales & South West England	214	224	10
London	442	438	(4)
Overall Total	1,782	1,809	27

Partnerships

	31 Dec 2018	30 April 2019	Gain/ (loss)
Scotland & Northern Ireland	42	44	2
North of England	71	75	4
Midlands	31	31	0
East & South East England	50	52	2
Wales & South West England	44	44	0
London	39	43	4
Overall Total	277	289	12

Retired (Concessionary)

	31 Dec 2018	30 April 2019	Gain/ (loss)
Scotland & Northern Ireland	4	4	0
North of England	16	17	1
Midlands	10	10	0
East & South East England	10	11	1
Wales & South West England	9	7	(2)
London	20	20	0
Overall Total	69	69	0

Retired (Free)

	31 Dec 2018	30 April 2019	Gain/ (loss)
Scotland & Northern Ireland	113	116	3
North of England	294	294	0
Midlands	168	166	(2)
East & South East England	323	323	0
Wales & South West England	190	192	2
London	713	721	8
Overall Total	1,801	1,812	11

Honorary

	31 Dec 2018	30 April 2019	Gain/ (loss)
Scotland & Northern Ireland	0	0	0
North of England	0	0	0
Midlands	0	0	0
East & South East England	0	0	0
Wales & South West England	2	2	0
London	4	4	0
Overall Total	6	6	0

Totals

	31 Dec 2018	30 April 2019	Gain/ (loss)
Member	26,384	25,879	(505)
Join for £1	0	1,248	1,248
Student	1,782	1,809	27
Partnerships	277	289	12
Retired (Concessionary)	69	69	0
Retired (Free)	1,801	1,812	11
Honorary	6	6	0
Overall Total	30,319	31,112	793

Suspended Awaiting Payment

	31 Dec 2018	30 April 2019	Gain/ (loss)
Scotland & Northern Ireland	17	25	8
North of England	41	65	24
Midlands	28	34	6
East & South East England	62	66	4
Wales & South West England	33	46	13
London	60	89	29
Overall Total	241	325	84

Members

Schedule 1	Annual	Monthly	Quarterly
Subscriptions	225.00	18.75	56.25
Includes Political Fund	4.00	0.35	1.00
Non-contributor	221.00	18.42	55.25

Schedule 2	Annual	Monthly	Quarterly
Subscriptions	221.00	18.42	55.25
Plus Political Fund	4.00	0.35	1.00
Contributor	225.00	18.07	56.25

Total payable	Annual	Monthly	Quarterly
Schedule 1 & 2 Contributors	225.00	18.75	55.25
Schedule 1 & 2 Non-contributors	221.00	18.42	55.25

Concessionary Retired Members

Schedule 1	Annual	Monthly	Quarterly
Subscriptions	132.00	11.00	33.00
Includes Political Fund	2.50	0.20	0.63
Non-contributor	129.50	10.79	32.28

Concessionary Student Members

Schedule 1	Annual
Subscriptions	20.00
Includes Political Fund	0.40
Non-contributor	19.60

Schedule 2	Annual
Subscriptions	19.60
Plus Political Fund	0.40
Contributor	20.00

Total payable	Annual
Schedule 1 & 2 Contributors	20.00
Schedule 1 & 2 Non-contributors	19.60

Membership Categories



The MU is reaching out to musicians who have never been part of the Union before.

Membership numbers have stood consistently at around 30,500 for many years. In many ways, this can be regarded as satisfactory, especially given the overall downward trend in trade union membership across the wider industrial sphere. However, it is believed that a serious, targeted attempt, with financial support, should be made to significantly increase numbers. There is little hard evidence on the number of professional musicians in the UK. However, anecdotal evidence and local knowledge suggested that there are many thousands of potential members. A motion (supported by the EC) was carried at 2017 Delegate Conference calling on the EC to consider taking action on membership categories. A number of proposals have been discussed:

First Time Joiners

A substantial financial incentive is now offered to first time joiners. Those who have been members at any time, and in any category, in the past will not be eligible. The features of the proposed initiative are:

- First time joiners pay an initial £1 fee by card. The date the payment is taken

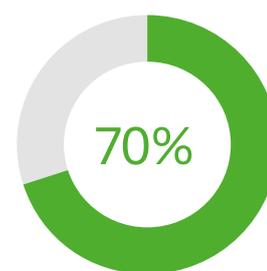
would become their joining date. They are also required to complete a direct debit mandate.

- This option is only be available online.
- The first direct debit installment, at the full rate, is taken six months after the date of joining.
- The scheme represents a 50% reduction in their first year's subscriptions.
- The gross potential loss of income is estimated at some £250,000, to be offset or subsumed by an anticipated increase in membership numbers. An increase of around 1,100 is required to fully alleviate the loss.

Under 26 Category

A new membership category to be introduced for members under the age of 26 has been proposed. It represents the introduction of a new concessionary membership category, and therefore requires a Rule change. Should the proposed rule change be accepted by Conference, the proposal will be reviewed with a view to its implementation.

Legal advice suggests that an age-based category would not necessarily conflict



Despite a subscription price increase, 70% of members rate their MU membership as excellent or good value for money (67% in previous survey).

with the Age Discrimination Act. Direct age discrimination can be justified and therefore not be unlawful if the measure concerned is a proportionate means of achieving a legitimate aim. Encouraging recruitment amongst young members would represent such an aim.

There are about 1,200 members under the age of 26, representing some 4% of the total membership. This could be viewed as a very low ratio given the likely levels of musical activity amongst young people. Although there is only anecdotal evidence, it seems that the most likely reason to deter young people (unless students) from joining is the subscription rate. It is believed that a reduced rate would be a great assistance to recruitment. It would also help to address the perceived unfairness of a student aged under 26 receiving a large discount on their membership compared to other musicians aged under 26.

This reasoning should go some way to demonstrate the intention to adopt proportionate means in order to achieve a legitimate aim. However, more evidence might be needed in order to consolidate the MU's position were the initiative to be put under scrutiny at an Employment Tribunal. This could be achieved by one or more of:

- Undertaking a survey of young members with a view to obtaining evidence that they believed young members were deterred from joining because of the subscription fee.
- Undertaking a ballot of the membership. A vote in favour of adopting a lower rate for members under 26 would clearly demonstrate that the initiative represented a proportionate means to achieve a legitimate aim. It would provide evidence that those outside the protected category supported the approach.
- Gathering evidence from young musicians at college visits, or at other locations, that they are deterred from joining because of the subscription fee.

It would not be necessary to carry out all the above suggestions, but each would lend support to the assumptions about those aged under 26. It is important to emphasise that none would provide certain protection from a discrimination claim, but each would help to defend the MU's position.

The new category would be linked to the Concessionary (Retired) subscription rate, and would represent a 50% reduction in subscriptions for 1,200 current members, as well as for new joiners after their first year. The gross potential loss of income is some £111,500, to be offset or subsumed by an anticipated increase in membership

numbers. An increase of around 500 would be required to fully alleviate the loss.

Free Student Membership

It has been proposed that student membership be made available for free for a maximum of three years from the date of joining. The proposal remains under consideration, with any implementation delayed in order to allow for the effectiveness of the First Time Joiners and the Under 26 Category initiatives to be assessed.

- This option would only be made available online.
- The gross potential loss of income is some £34,000, to be offset or subsumed by an anticipated increase in membership numbers. An increase of around 150 would be required to fully alleviate the loss.

Members' Insurances

All members' insurances benefits remain in place:

- Public liability cover
- Equipment cover
- Personal accident cover
- Tax investigation

Details of these policies are available in the latest edition of the *Members' Handbook*.

Professional indemnity cover of up to £1m for all teacher members was introduced from 1 January 2019 at a cost of £15,000 plus IPT. The introduction of the new benefit was delayed in order to limit any disappointment amongst those members who had only acquired their professional indemnity insurance under the existing scheme in the final months of 2018.



Horace Trubridge

“There are about 1,200 members under the age of 26, representing some 4% of the total membership.”

#WeAreTheMU



“To us, the MU means support,
knowledge, security and experience.”

**Alternative rockers
False Advertising.**

Photos: Joseph Branston. © MU 2019



Photo: Joseph Branston © MJ 2019

Emily Barker, award-winning singer-songwriter, musician and composer.

Regional Activity

The MU's Regions are generally the first point of contact for all MU members and the heartland of MU activity, from advice and workshops to collective bargaining.

London

33 Palfrey Place, London SW8 1PE

T 020 7840 5504

E london@theMU.org

London Membership: 9,936



“There are 20 shows running under the SOLT agreement employing a total of 208 players.”

Jamie Pullman
London Regional Organiser

Pay Awards

Pay awards during the period since the last conference have been holding up better than we might have feared, considering the funding constraints on Arts Council England (ACE) and the Local Authorities. The agreements that have been reached or implemented since 2017 are as follows.

	2017/18	2018/19	2019/20
Royal Opera House (ROH) Orchestra	2%	TBC	TBC
ROH Extras and Deputies	2.5%	TBC	TBC
ROH Music Staff	2%	TBC	TBC
Society of London Theatres (SOLT)	2.63	2.56%	TBC
Regents Park Theatre	2%	2.8%	2%
Royal National Theatre (RNT)	1.5%	2.5%	TBC
Shakespeare’s Globe Theatre	2%	2.2%	2.5%
English Touring Opera (ETO)	1%	3%	2%
English National Opera (ENO)	0%	TBC	TBC
ENO Music Staff	0%	TBC	TBC
English National Ballet (ENB)	2%	2%	TBC

ENO negotiations are still ongoing following a rejection of the pay offer in December 2018 and we are now seeking changes to specifics of the contract that could facilitate an acceptance.

ROH Goldscheider appeal

The appeal by the ROH was rejected by the judges, who made the important point that ear protection should be worn where ‘reasonably practical’ rather than at all times, and that this judgment need not have huge implications for music performance generally, as it was based on a very specific set of circumstances. The ROH are currently considering appealing to the Supreme Court.

West End

Organising, representing and negotiating on behalf of the players in West End shows is a very large part of the work of the London office, with shows opening and closing on a monthly basis. As of 29 April

2019, there are 20 shows running under the SOLT agreement employing a total of 208 players, with 187 of those being Union members. Each new show is given a Health and Safety audit by our roving rep Julian Field, and any ongoing issues are dealt with by Roger Sutton, our Health and Safety consultant.

Of the 208 players working in the West End, 30 are women – just 14%. The London team has been involved in furthering discussions about the gender imbalance amongst theatre musicians. This culminated in a September 2018 event for female and female-identifying MDs which proved very successful. The imbalance amongst theatre musicians is not something that can be rectified overnight – players are appointed for the life of a show, so it is only as shows close and new ones open that the opportunity is created for more women to be employed.

Money Recovered



Total for members recovered in unpaid fees and employment cases:

£259,692

Photo: © SHensche / Getty Images; Headshot: Joanna Dudderidge



Benevolent Fund

In the period since the last Conference until the end of 2018, we made grants totalling £11,250 to members who applied to our fund. In 2019 the current total is £2,000.

Money Claims

In the year following Conference 2017 the London office recovered an enormous amount – just over £158,000 for our members, and the current total for the period from July 2018 is £26,861.21.

Education

Education Official Chris Walters has been handling the majority of the London Region education cases over the last year and the department produced a Hub Report, which highlighted the main issues affecting teachers in London and elsewhere. The report said that the great majority of cases are concerning lack of contracts, zero-hours contracts, teachers returning in September to find they have lost work and teachers working the same hours as full-time colleagues but not being classed as employed. The fact that the English Baccalaureate doesn't include music has resulted in some London schools cutting back their music provision which means less work for our members in the short-term and fewer musicians in the long-term – a lose-lose situation.

Since the last Conference, London Official Sam Jordan has provided talks at many educational institutions to offer advice to students and discuss what the Union can do to support them both, in terms of kick-starting their career and as MU founder Joseph Smith said, 'to make sure they are protected from unscrupulous employers and themselves.'

Events

The London office has run events and seminars on a wide variety of topics – from PR workshops and Social Media webinars to a discussion at the London Jazz Festival – 'Working As A Live Jazz Musician'. We have run events covering tax, partnerships and copyright as well as social evenings for members to meet one another and network.

In conjunction with the Young Members sub-committee and the Young Guns Network, the London Office is continually looking for new ways to improve what the MU does for its younger members – whether through new ways of communicating or events targeted specifically at those starting their careers.

Busking

Through our involvement with the Busking Forum and Transport for London, we have been able to help resolve many of the

issues that our busking members face and spread the word about the MU Busking Code of Conduct.

Fringe Theatre

The London office presides over three side agreements with the following theatres: The Other Palace, Menier Chocolate Factory and Charing Cross Theatre. For further details please see p101.

The Future

It is being briefed that ACE funding will be frozen or even cut for the next funding round due to begin in 2020, so while it is likely that the negotiating environment will be difficult in the years to come, we will continue to lobby both as an individual union, and through our links with sister unions, for pay increases and better working conditions that mean our members can continue to live and work in one of the most expensive cities in the world.

Jamie Pullman

East And South East England

1a Fentiman Road, London SW8 1LD

T 020 7840 5537

E eastsoutheast@theMU.org

East and South East England membership: 6,561



“Since the 2017 delegate conference more than 130 music industry contracts have been submitted to CAS.”

Paul Burrows
East & South East England
Regional Organiser

The East and South East England (ESEE) region covers the postcode areas Bournemouth (BH), Brighton (BN), Cambridge (CB), Canterbury (CT), Chelmsford (CM), Colchester (CO), Guildford (GU), Hemel Hempstead (HP), Ipswich (IP), Luton (LU), Medway (ME), Milton Keynes (MK), Norwich (NR), Oxford (OX), Peterborough (PE), Portsmouth (PO), Reading (RG), Redhill (RH), Tunbridge Wells (TN), Slough (SL), Southampton (SO), Southend-On-Sea (SS), St Albans (AL), Stevenage (SG) and Watford (WD).

The ESEE regional team comprises of the Regional Organiser and Regional Officer. Membership queries are dealt with by the Membership Services Assistants within the Membership team. At the time of writing the membership of the region stands at 6,561.

The ESEE region differs from the other MU regions as it only has one full time orchestra – the Bournemouth Symphony Orchestra based in Poole – and is the only MU region not to have its office based within its region. This demographic results in a high level of individual queries from self-employed members or members employed on non-collective agreement employment contracts, and significant travel within the region from both Officials.

Legal Claims

At the time of writing the ESEE region has recovered a total of £118,080 for members since the 2017 delegate conference, with £16,320 of unpaid fees recovered and £106,680 negotiated in relation to employment issues. Significant employment claim settlements include £36,000 negotiated for a member wishing to leave her employment after long term sick leave, £25,000 for a member who was discriminated against by her employer when they offered her a settlement agreement to terminate her employment once she had disclosed her pregnancy to them, and £8,700 for a member who suffered racial harassment within a school.

Contract Advisory Service (CAS)

Since the 2017 delegate conference more than 130 music industry contracts have been submitted to CAS on behalf of ESEE members for legal advice, with CAS aftercare being authorised where appropriate.

Music Education

The ESEE region has been actively involved with the following Music Education Hubs either on behalf of individual members or directly with management in respect of collective issues:

Bedford Music Service, Berkshire Maestros, Brighton and Hove Music Service, Bucks Music Trust, Cambridge Music Service, Central Bedfordshire Music Service, Dorset Music Service, East Sussex Music Service, Essex Music Service, Hertford Music Service, Isle of Wight Music Education Hub, Kent Music, Luton Music Service, Norfolk Music Service, Southampton Music Service, Southend Music Service, Suffolk Music Service, Surrey Arts, West Sussex Music Trust.

Member Events

Events tailored for members have been delivered on the following subjects:

Partnerships, Income Tax, Peak Performance, Finances for Freelancers, Make Friends and Influence Promoters, Arts Council funding, Remote Sessions and First Aid. Several joint member events have been delivered across the region with PRS for Music.

Events

The ESEE region has had an active presence at The Great Escape – Brighton, Sound and Vision – Norwich, Independent Venue Week, Pride – London, BBC Introducing, Jazz Promoters Network Conference, Conference for the Music Industry – Bournemouth, Essex Music Development Agency, UK Music Panel Events – Guildford and Brighton, Music Venue Trust conference, ACAS / SERTUC

Money Recovered



Since the 2017 delegate conference, the ESEE region has recovered a total of:

Unpaid Fees: £16,320

Employment: £106,680

Totals:

£118,080

Photo: © Michael Lewes / Getty Images; Headshot: Joanna Dudderidge



Conference, PRS Momentum Day – Norwich, Mela Festival – Southampton, Cropredy Festival, Folk East Cambridge, Subterranean Festival – Cambridge, Lib Dem Conference UK Music panel, Norwich Music Forum, MU Teachers CPD Weekend.

Student Talks

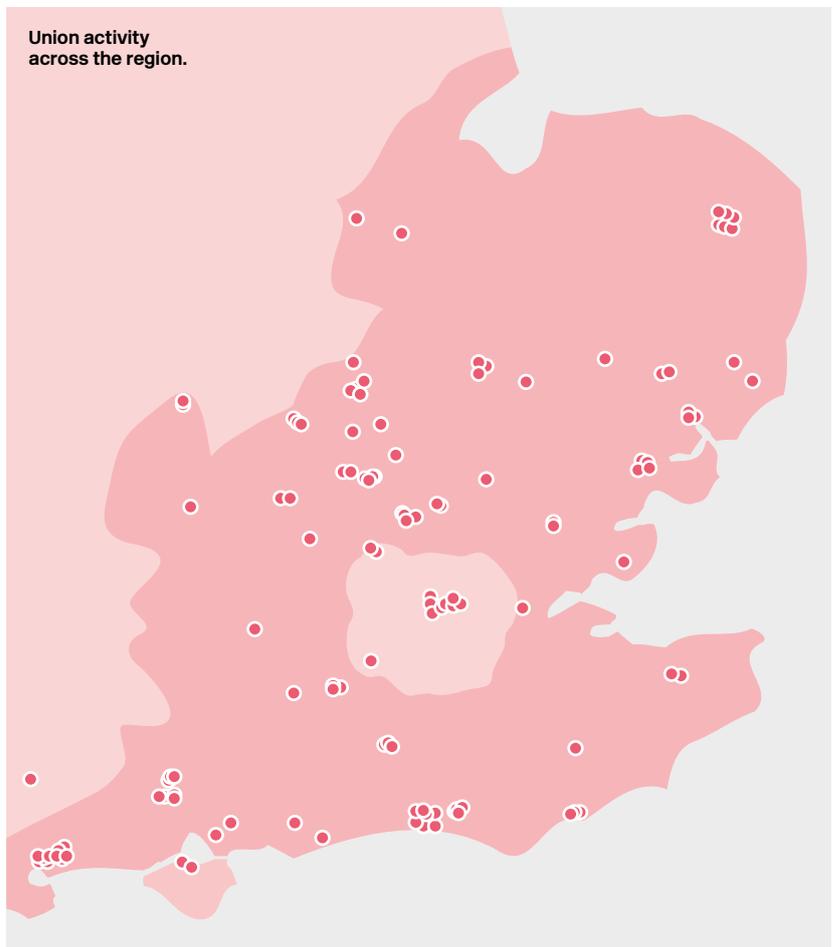
As part of the Student Membership campaign, talks at the following institutions have taken place, raising the profile of the Union with students studying music courses:

Brighton, BIMM; Canterbury, Christ Church University; Colchester Institute; Eastleigh, St. Vincent’s College; Gosport, St. Vincent’s College; Grays, Palmers College; Guildford, Academy of Contemporary Music (ACM); Hatfield, University of Herts; Luton Barnfield School and Luton 6th Form College; Norwich, Access to Music; Poole, Absolute Music; Stamford, New College; West Suffolk College.



Paul Burrows

Union activity across the region.



Map: © Globe Turner, LLC / Getty Images.

Midlands

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 T 0121 236 4028
 E midlands@theMU.org

Midlands membership: 3,001



"The Midlands has successfully been involved in campaigns to support musicians' rights."

Stephen Brown
 Midlands Regional Organiser

The Midlands Region produces an Annual Report of key activities and issues for its Annual General Meeting. Members can find this Report on the MU website for one year following the AGM.

General

The Region has dealt with nearly 200 cases covering legal, contractual, personal employment/self-employment cases involving significant Officials time. The average recovery amount per regional member under the union's legal scheme is £629 per head. This does not include telephone or 'one-to-one' advice given.

Collective Bargaining: Orchestras And Theatre

The Midlands Region has eight main Agreements covering Orchestras and Theatre. The Regional Organiser assists or leads with national colleagues on these as appropriate. Additional project-based Agreements have also been concluded in the time-frame and are contained in the Department Reports.

Birmingham City Council has imposed the largest cultural cuts of any metropolitan area due to the severest of Government settlements. It means regional orchestral tutti players are £7,000 (20%) worse off.

Education

There are no Agreements that cover music education, but the Region has engaged with individual Music Education Services and Independent Schools to press for consistent approaches in the engagement of peri-music teachers.

Many Midlands Music Services have made music teachers redundant, or reduced their pay, terms and conditions. This is consequent to reduced ACE funding. Some, like Nottingham City Council, ceased specialist equality and inclusion arts outreach work altogether.

Coventry Performing Arts Service was the last to make all music teachers redundant forcing them to seek self-employed terms doing the same work. Legal advice

indicated this to be unlawful, but no member was willing to pursue a claim, so demoralised were they.

MU Midlands has campaigned for equal security access for self-employed peri-teachers in schools, and who have found themselves locked out, or locked in, classrooms. It affects their ability to teach or earn money.

Campaigns

The Midlands has successfully been involved in campaigns to support musicians' rights including: *Dirty Dancing*, local seasonal productions like *The World's Biggest Panto*, Independent Venues Week, 'give culture some love', Wolverhampton Grand (anti-union, left UKT and undercut MU rates), and organisations that engage in 'phoenixing' scams ripping members off.

Local organisations such as Midlands Youth Jazz Orchestra have been advised on funding streams for their educational work.

The Region has successfully campaigned and secured Agreements on busking with Birmingham, Worcester, Stratford, Warwick, Leamington Spa, Leicester, and is talking to other local authorities.

Events And Workshops

450 members have benefitted from events on subjects such as: running a successful PR campaign, BAPAM managing stress, taking back control of your teaching career, recording techniques, PAT-testing, guitar set-ups, guitar pedal board set-ups, song-writing masterclass, vocal looping, vocal techniques, tax and accounts, social media promotion, protecting copyright, music publishing, peak performance, drums and percussion, yoga for performers, women in music, getting into music therapy, itot careers seminars, digital dollar, how to win friends and influence promoters, self-defence techniques.

Other events: Birmingham Guitar Show, Birmingham City University Song-

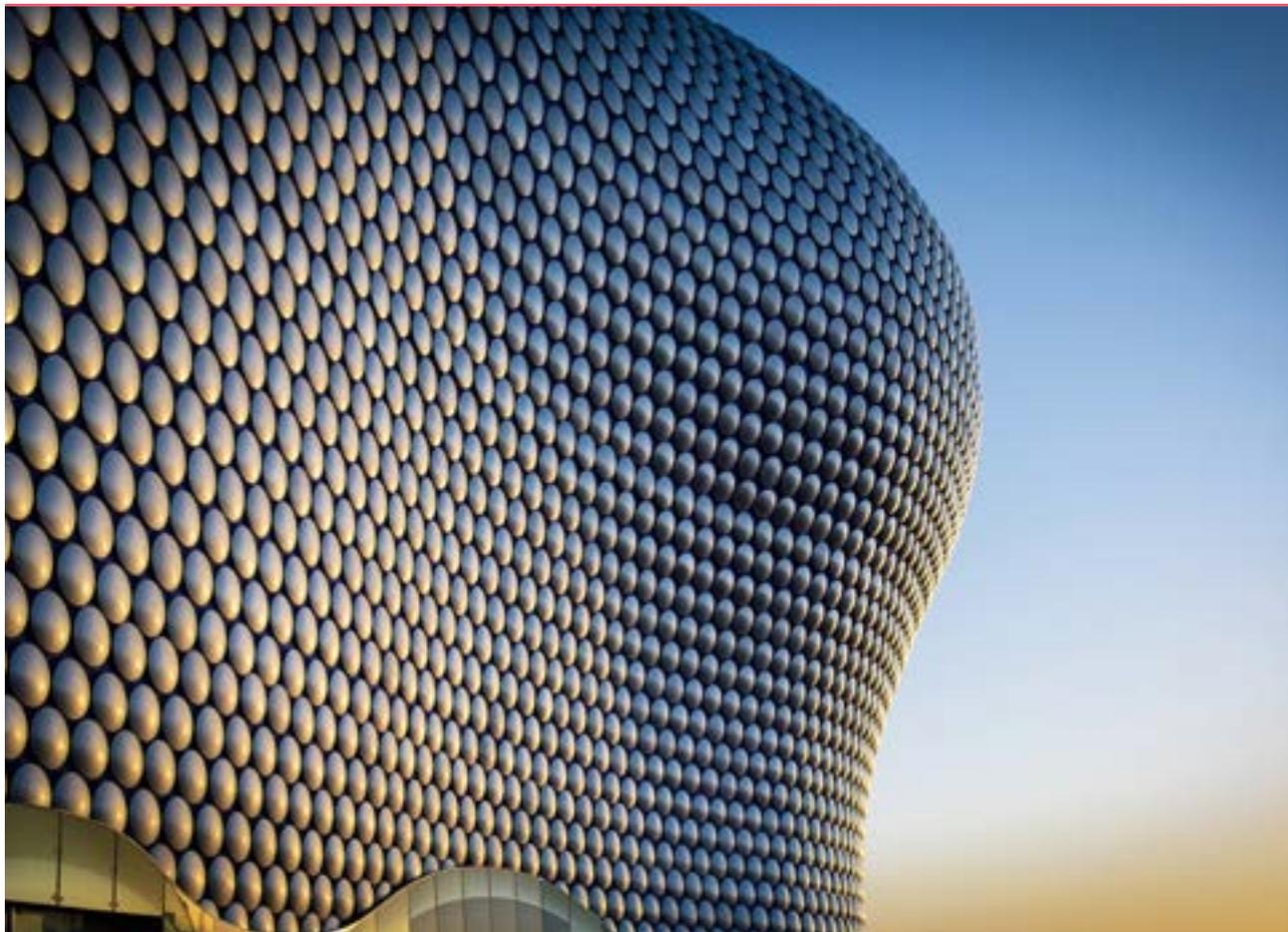
Money Recovered



The total amount recovered for members in unpaid fees and employment cases:

£93,023

Photo: © fantail / Getty Images; Headshot: Joanna Duddeidge



writing Studies Research Network, Regional MU PRS/PPL Panels, ACE Music Advisory panel.

Student Events: Promotions, presentations, recruitment fairs/festivals, events in colleges and universities – Hereford, Worcester, Stafford, Birmingham, Wolverhampton, Derby, Coventry, Leicester, Nottingham, Lincoln, Northampton.

Supported Organisations

Women Chainmakers Festival, Birmingham, Solihull & Sandwell Jazz Festival, numerous local trades union councils, Unemployed Worker Centres including employment rights work campaigns that support worker rights.

The Region supports Unions Together and is involved because it enables the union to have dialogue with local Labour Party MPs and Councillors to pursue the MU agenda on matters like cultural policy, e.g. Brexit, music education, public sector funding etc. It has facilitated events on music education and culture. A new training programme has been devised for local Labour Parties to better understand the work of unions, including the MU.

The Midlands has one seat on the TUC Regional Executive, two on the TUC Regional Council, as well as delegates to

TUC Inclusion and Women's Committees. The MU sits on the Regional TUC Creative and Leisure Industry Committee (CLIC) and raised issues relevant to our sector with public and private bodies. This includes collective lobbying of councils for better cultural funding, Channel 4 move, and a new TV and film studio with orchestral sound-stage.

The region backed the Midlands TUC 'Dying To Work' campaign seeking to ensure it is unlawful to dismiss a terminally ill worker. This is now a national TUC campaign and new legislation is being planned. The voluntary charter for employers currently covers nearly one million workers.

The Region contributes to the TUC Regional Levy enabling campaigning on issues of concern to regional workers, supports the TUC Regional Annual Awards, has hosted European Union trade union exchange visits, represents the MU at TUC policy events, and regularly meets with Bank of England to advise on pay issues facing MU members.

TUC Cultural Manifesto

The MU was a major contributor to the Midlands TUC (CLIC) Cultural Manifesto. All Local Authorities were provided with copies and Council Leaders were lobbied to support its six key principles: Public

Funding and Trade Union Rights, Equality of Access, Equality Of Opportunity, Diversity, Localism, Professional Pay and Status.

The Manifesto seeks to put culture at the heart of public policy and increase Midlands public arts funding given the Region receives public money at the rate of £4.58 per head of population versus London at £69.00 per head.

Stephen Brown

Wales And South West England

Transport House, 1 Cathedral Road, Cardiff CF11 9SD
 T 029 2045 6585
 E cardiff@theMU.org

Wales & South West England membership: 3,651



“Outreach remains a central aspect of the MU’s work in Wales & South West England.”

Andy Warnock
 Wales & South West England Regional Organiser

The Wales and South West England Region (WSWE) is a large, varied, and complex one, particularly with devolution in Wales and the changes that has brought about in areas such as education.

Challenges And Successes

There have been a number of challenges, and many successes for us over the past two years, particularly in relation to music education and threats to live music, which have required a significant degree of engagement with members, stakeholders, politicians, activists, and the media.

In the last few months there have also been some changes in the WSWE team itself, as Paul Gray retired from his post as Regional Organiser at the end of March. I have now taken on the Regional Organiser role and Ruth Ballantyne has joined us as the new Regional Officer. We’re all very grateful to Paul for his work at the Musicians’ Union (MU) and wish him all the best for the future.

Education

There continue to be significant changes in music education across WSWE, in part due to wider political and legal changes, such as the ongoing impact of UK government austerity. In England, Music Education Hubs continue to operate in a variety of different ways, with some changes having a significant impact on our members, while as more schools become academies and the number of music services employing peripatetic teachers directly decreases the picture has become increasingly fractured.

In Wales further budget cuts to non-statutory music services from local authorities have led to significant challenges and changes to members’ working practices and terms, particularly in Wrexham, Gwynedd, and South East Wales. We have engaged with the Welsh Government, National Assembly for Wales, Welsh Local Government Association, other music industry bodies, local authorities, and music services themselves in order to lobby

on behalf of our members and music education more broadly, and to support members in specific situations, and will continue to do so as there are likely to be further significant changes in the next two years.

A common denominator across the region has been issues arising from changes in IR35 and employment case law, as schools and councils seek to protect themselves from perceived risks while securing music tuition at the lowest possible price. On the other hand, we have been able to help members fight back against unfair and unlawful terms and conditions.

Live

Grassroots music venues have been under the spotlight in the last two years, due to issues such as the negative impacts of new developments and noise issues, but also increases in business rates.

In a great example of successful unified activism, a brilliant outcome was achieved in Cardiff in 2018 as a result of the ‘Save Womanby Street’ campaign. A number of grassroots music venues around Womanby Street came under a variety of threats, including planning issues for a proposed development of flats adjacent to the long-standing venue Clwb Ifor Bach. A vigorous campaign was mounted in which the MU played a crucial part, with the result that specific references to the ‘Agent of Change’ principle were adopted into Welsh planning law. Cardiff Council also engaged Sound Diplomacy, a consultancy firm that specialises in how musical ecosystems function, to build a unified music strategy for Cardiff as a ‘Music City’.

Unfortunately, there are ongoing challenges, such as the closure of two music venues in Cardiff at the start of 2019, one due to high business rates, and another due to the landlord deciding not to renew the venue’s lease while the council consulted on the creation of a conservation area around it.

Bristol has seen problems of a different nature, where parking changes and

Money Recovered



Since the Delegate Conference 2017 the Region has recovered a total of:

Unpaid Fees:	£8,311
Employment:	£2,995
Other:	£5,000
Totals:	

£16,306

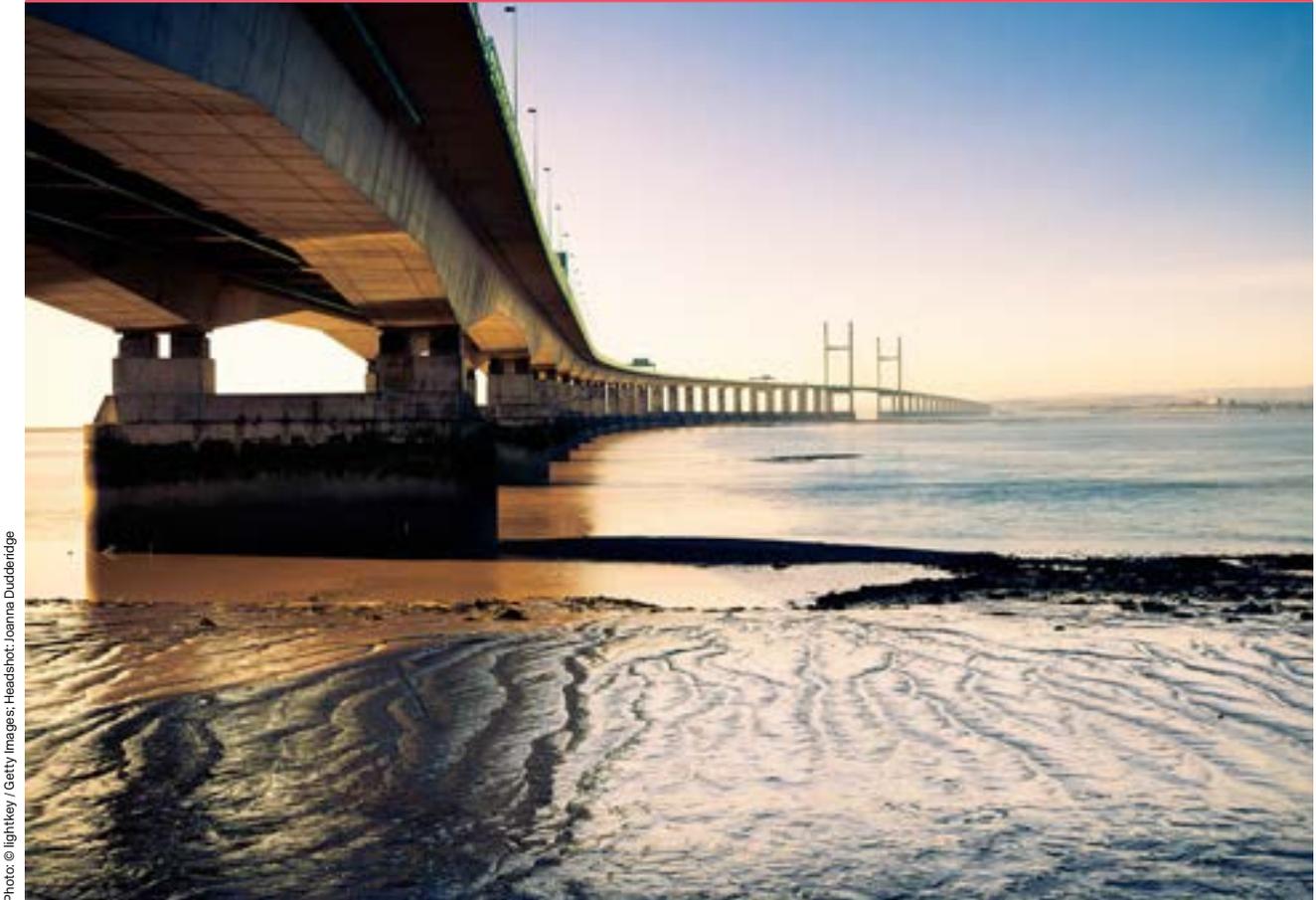


Photo © lightkey / Getty Images; Headshot: Joanna Dudderidge

development have threatened two long-standing venues, Fiddlers and The Old Duke (the home of jazz in Bristol for decades). Representation and lobbying by the MU on these issues is crucial, and we will continue to engage and assist with threats to live music as much as possible.

Outreach

Outreach remains a central aspect of the MU's work in WSWE. We aim to attend major music industry and education forums, and have increased our presence at major festivals in the region such as Sŵn, Focus Wales, Swansea Fringe, Bristol Jazz and Blues Festival, and Tolpuddle Martyrs Festival, with workshops, advice sessions, and contributions to panel sessions, as well as outreach to musicians and members at gigs and other events.

In relation to the MU's student membership offer we regularly host presentations and participate in industry and careers events at colleges and universities in the region, in order to raise awareness of the MU and recruit new members.

On a broader scale, we aim to hold events across the whole region, on a variety of topics that affect working musicians and to engage with members. Our work with Cult Cymru on events in Wales has been particularly successful, as we have been able to host several popular events, as well

as enable MU members to access training on a variety of issues. I'm pleased to say that Cult Cymru has recently secured further funding from the Wales Union Learning Fund, so we will be able to continue working with our sister unions on training and events across Wales.

In terms of political engagement, WSWE covers two political systems, and we have worked on building good relationships with a number of MPs and AMs who we have been able to engage with or call on for help on a variety of matters, and many of whom have been helpful in lobbying on matters affecting our members and the wider music industry. We also continue to engage with other groups, such as the South West TUC, Wales TUC, and TULO Wales in order to advance the interests of our members in a broader context.

Finally, we are pleased to have been able to support many members on a wide variety of issues through our benefits and services over the last two years. The next two years look set to bring further changes and challenges in the music industry and wider landscape, but we look forward to supporting and engaging with more of you in future.

Andy Warnock

“Further budget cuts to non-statutory music services from local authorities have led to significant challenges and changes to members’ working practices and terms.”

North Of England

61 Bloom Street, Manchester M1 3LY
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 E manchester@theMU.org

North of England membership: 5,474



“We have had a strong presence at music industry events.”

Matt Wanstall
 North of England
 Regional Organiser

The period since last conference has been challenging for members working in the NoE, with austerity continuing to affect parts of the regional economy as well as direct funding contributions towards musical employment and engagement. It’s not all negative though, in a period where Hull was the UK City of Culture, where the North East hosted the Great Exhibition of the North, and amongst the myriad cultural cuts, initiatives like The Factory (Manchester) have proceeded.

Overall membership has remained static, and at the time of writing is up 39 members on the level at Conference 2017, has averaged 5,378, and throughout the period has never fluctuated more than 1.8% of this: all positive in the current climate. Within individual categories there have been some small changes – since 2012 we have had the highest proportion of student members (around 10% of the region), which has been in part due to well-established regional student engagement. In the past year we have seen a reduction in student-member numbers which may be in part due to altered sign-up processes - something we will address and monitor moving forward. Conversely, we have seen a steady increase in partnership membership, and have more recently added members through the 'Join for £1' initiative.

Key Membership Categories	31 July 2017	31 July 2018	28 February 2019
Total Members NoE	5374	5364	5413
Full MU members	4545	4526	4503 +126 (£1)
Student Members	463	465	405
Partnership Members	54	66	71

Like all regions we assist members with a wide range of issues, the more serious or complicated being dealt with as claims. Many claims do not have a monetary value, but where that is the case the total amount recovered for NoE members since 2017 delegate conference is £131,997 (excluding claims passed to the Legal Official), an average of £6,286 per month. month. These claims included unpaid fees (live, recording and teaching), cancellations, a member v member recording dispute, discrimination, and of course a range of employment issues (some of which are mentioned further on).

by the Orchestras department. Alongside national funding pressures some of our local authorities have been the hardest hit financially and Orchestra Tax Relief has been a lifeline to some. Aside from several complicated individual cases, collective issues around health and safety (including noise), more demanding scheduling, and an increased diversification of recording and media engagements featured prominently. In three separate cases we have been successful in negotiating full-time contracts for positions that were previously part-time (since those workers should legally receive ‘no less favourable treatment’).

Orchestras

Regionally we have nine orchestras (The Hallé, Liverpool Philharmonic, Opera North, Northern Sinfonia, Manchester Camerata, Northern Ballet, Northern Chamber Orchestra, Scarborough Spa, and BBC Philharmonic), and the collective negotiations we are part of are reported on

Fair Play Venues

Much of our work with members in the live sector focuses on individual advice, but more widely, Independent Venue Week is a key part of our relationship with venues (and promoters) through which we promote the Fair Play Venues

Money Recovered



Since the Delegate Conference 2017 the Region has recovered a total of:

Unpaid Fees: £42,608
 Employment: £76,645
 Other: £12,744
Totals:

£131,997

Photo: © georgeclerk / Getty Images; Headshot: Joanna Dudderidge



initiative. Venues visited included Night People (Manchester), Jimmy's (Manchester), The Little Buildings (Newcastle), Picture House Social (Sheffield), Hebden Bridge Trades Club, Grayston Unity (Halifax), The Lantern (Halifax), The Lending Library (Leeds) and Jumping Jacks (Newcastle).

Education

Many of our members work in music education and the region contains 34% of the Arts Council funded Music Education Hubs nationally, providing us with a steady stream of contact. We haven't had to deal with too many restructure or redundancy situations in the period (partly because of static national funding) but in a rare positive in Doncaster, the process resulted in the council reversing the cuts and funding full teacher training for all music teachers, paid for by their apprenticeship levy. This is an approach we hope other services might adopt where applicable.

Our members who teach are often highly relevant to the national discussion around employment status and we deal with many such issues. Most notably this resulted in a member receiving a positive settlement at Employment Tribunal from one of the music services in the region because of MU backing, despite working under a contract that said they were self-employed.

MU Events

We put on numerous MU events for members including Marketing for the DIY Musician, Manage Your Own PR, Music Media & PR, Fan Engagement, Teaching on Your Terms, Tax Advice for Musicians, and What's the Deal? (Contract advice). We also put on several iterations of the How to Win Friends and Influence Promoters event in conjunction with the Live Department, and several Your MU events that include shorter segments of info across a range of areas, updates from an Official, and a chance for members to feed in and contribute to an informal environment.

By collaborating with PRS, we have held numerous How to Release Your Music – and Get Paid events in towns throughout the region where we might not have enough members to make individual events cost-effective to put on. We have also been developing the use of video and audio, the idea being to widen the benefit of events so that some of the content can be shared or broadcast to other members of the region around that time and/or for a time afterwards.

Music Industry Events

As usual we have had a strong presence at music industry events with involvement in panels and workshops at Sensoria Pro (Sheffield) EVO Emerging (Newcastle)

Liverpool International Music Festival, Sound City (Liverpool), the Music Manager's Forum's 25th anniversary event (Manchester) 53 Degrees North (Hull) and various Unconference events (amongst others). We also attended trade-type events such as Synthfest, Northern Drum Show, Brass in Concert and several Northern Guitar Shows.

New Pathways

Lastly, it is encouraging to see signs of recognition of the role of music and the night-time economy where combined authorities and elected mayors have been established in the region, opening pathways for political influence. UK Music have helped drive this approach, and we are involved in the music boards which have been established in Sheffield and Liverpool and were consulted as part of the Greater Manchester Music Review (which we also hope will lead to the establishment of a music board).

The North of Tyne mayor will also have been elected by the time you read this, and we hope to explore options for similar approaches in that region too.

Matt Wanstall

Scotland And Northern Ireland

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Scotland and Northern Ireland membership: 2,626



“There has been much positive support for the Musicians’ Union from MSPs.”

Caroline Sewell
Scotland & Northern Ireland
Regional Officer

Since 2017, there have been significant developments in the SNI region both politically and industrially. The SNI region has engaged with these developments whilst also developing our recruitment and retention strategy.

Northern Ireland

Since 2017 SNI has continued to focus on Northern Ireland as a key area for potential growth. Membership in the region has grown steadily due to increased MU presence. The team works closely with organisations including Help Musicians NI, Music Venues Trust and Oh Yeah Music Centre to raise the profile of the Union and access a wider demographic of musicians. The SNI region has attained funding through the STUC for projects which have assisted us in creating an MU presence in the dance/electronic music sector where there has previously been very little (if any) organisation.

Collaborations

The funding allowed the SNI office to work collaboratively with globally renowned Soma Records and their ‘Soma Skool’, to allow MU members to take part in their courses. This scheme incentivised new members to join and provided an excellent retention tool for existing members. In total, 75 members have engaged with these courses and 32 have developed this learning by progressing through the different learning levels.

As part of this project, the SNI team worked with the MU Communications team to create artwork for digital use and physical postcards. It was important to create something which DJs and electronic musicians recognised as speaking to them both in terms of the artwork and the wording of the copy. This activity has allowed promotion of the MU to a large number of electronic artists as we have been able to promote the scheme through Soma’s online platforms: Soma Records mailing list: 50,000 subscribers
Soma Skool mailing list: 5,000 subscribers
Twitter: 38,000 followers

Learners also become part of the Soma Skool Alumni, an online community of graduates from the courses which has proved to be very effective in generating levels of informal activism, helping disseminate information about the MU and recruiting new members.

Officials continued to attend the Cross Party Group (CPG) on Culture and in 2018, a CPG on Music was established which Officials have had a significant presence at. Officials and activists also met with SNP and Labour Trade Union Liaison Groups during this period.

Key Outcomes

There has been much positive support for the MU from MSPs and one key outcome was the hosting of an event at parliament where MSPs were invited to attend and sign the MU ‘Pledge’ to retain free movement post-Brexit.

The SNI region has maintained its representation at the annual STUC Congress. Motions have been carried consistently on a range of issues including the gig economy, Trident, fair fringe, education, representation for minority groups, mental health, and accessible venues. In 2017 and 2018 SNI region also had delegations at STUC Women’s, Disabled Workers, Youth Workers and Black Workers Conferences. Officials also reconvened the Scottish Federation of Entertainment Unions (SFEU) with Equity and BECTU and SNI Regional Organiser, Caroline Sewell sits as SFEU Chair.

Education Projects

The SNI region has continued its membership of Heads of Instrumental Teaching Scotland (HITS) and Music Education Partnership Group (MEPG) to help to tackle the issues facing instrumental music (IM) provision in schools. The most prevalent of these is the disparity between charges across the 32 local authorities (£0→£699 per year) resulting in a reduction of around one third of instrumental music teachers, according to EIS figures.

Money Recovered



Total for members recovered in unpaid fees and employment cases:

£82,501

Icons: FlatIcon

Photo: © stephbrown08 / Getty Images; Headshot: Joanna Dudderidge



The MU supported the recent 'What's Going On Now' research examining music education and music-making in Scotland, building on similar research from 2003. The 2019 report established significant findings, particularly around reduced participation in students from disadvantaged backgrounds. In 2018, SNI officials supported the #ChangeTheTune campaign, highlighting the disparity in music provision and campaigned for free instrumental music provision in Scotland. The SNI office helped organise flash mobs and the SNI Regional Organiser submitted evidence to the Parliamentary Petitions Committee on the matter.

Events Programmes

SNI officials have continued to provide a varied and busy events program spanning topics such as beatboxing, Ableton, vocal health, performance anxiety, influencing promoters, tax, songwriting, first aid, child protection awareness training, PR workshops, funding applications and vocal looping. The SNI region also piloted the Orchestral Activists Training days now being rolled out across the Union. 21 one to one advice sessions have also been held across the region.

SNI officials attended many industry events, including: Showcase Scotland, Sound of Belfast, Output (Belfast), Resonate, SAME, Xpo North, Wide Days,

AVA (Belfast and London), Power, Gender and the Arts (EIF), Scottish Traditional Music Awards, Scottish Jazz Awards, Scottish Album of the Year Awards, Young Traditional Musician of the Year Awards, SAME Awards, Scottish Women Inventing Music, Born To Be Wide, Wide Days, Dumfries Music Conference, Question Sessions, Music Education Matters, SAME Conference, HITS Conference, Scottish Music Industry Association and more. Officials took part in panel discussions and maximised promotional opportunities by taking stalls and including MU promotional material in delegate bags.

Fair Play Venues

SNI officials have continued to recruit venues to the Fair Play Venues scheme which has been well received with 21 Fair Play Venues now signed up to the scheme. Other key developments include the Agent of Change principle being adopted into Scottish Planning policy. SNI officials have also been directly involved in local planning issues with the RO sitting on the 'Music is Audible' working group which successfully lobbied to change the wording of a notorious 'inaudibility' clause in Edinburgh's local licensing policy.

Some key developments have been negotiated alongside national officials including finalising a touring allowance policy at Scottish Opera Orchestra and

finalising an Extras and Deputies Agreement at Ulster Orchestra (UO). We are currently finalising a media agreement with Scottish Ballet Orchestra (SBO) and negotiating updated company policies at UO. There have also been pay increases at UO, SOO, SBO and RSNO. The MU have also garnered some significant press and media since the last Conference including discussions on live radio (BBC Radio Scotland, U105), contributing to articles in news publications including The National, The National on Sunday, The Herald, The Scotsman, Scottish Left Review, The Times and The Belfast News commenting on topics such as music education, MU campaigns and gender imbalance in music.

Representation

The SNI Region continues to represent members from across industry sectors and genres and to work collaboratively with the cultural sector across Scotland and Northern Ireland. We aim to ensure maximum impact from our small team across a substantial geographic area (with its own unique challenges) and a growing membership.


Caroline Sewell



Campaigns

From Musician Behind The Moment to the MU Supporter scheme, the Union has launched a range of innovative and inspiring campaigns in the last two years.



"It's important that this Union makes a special case for musicians in a post-Brexit EU."

*Isabelle Gutierrez,
Head of Communications
& Government Relations*

MU Supporters

It is vital for the MU to build its campaigning capacity as it seeks to influence decision-makers. This includes engaging members — but it also means engaging the general public in order to show decision-makers that policy that affects music affects everyone. That's why the MU launched the MU Supporters initiative.

Members of the public who love music, but are not musicians themselves, are invited to sign up as MU Supporters. Signing up is free and Supporters receive a monthly update on MU campaigning activity, encouraging them to take MU campaign actions such as signing petitions and writing to their MP.

This has led to the further development of MU campaigns protecting musicians' rights working in the EU post-Brexit,

supporting music education, and protecting grassroots venues. Under the names Let Touring Musicians Travel, Let Every Child Learn Music, and Let Live Music Live, these form the key pillars of the supporters' scheme recruitment drive alongside The Musician Behind the Moment campaign.

By giving music lovers, via these campaigns, a compelling and inspiring reason to align themselves with the MU, we now have over 1,000 Supporters who we can mobilise when we need them.



Photo: Jonathan Stewart

The Musician Behind The Moment

'The Musician Behind the Moment' campaign was born out of an MU conference motion, which requested some campaigning activity to promote orchestras.

The primary aim of the campaign was to remind people who don't ordinarily listen to classical music or attend classical concerts of the value of orchestras. We did this by highlighting the fact that everyone engages with orchestral music in some way — whether by selecting a piece of music to walk down the aisle to, learning an instrument at school or watching a favourite film or TV show (such as soundtracks).

The campaign also highlighted the value of orchestras beyond the music they play –

particularly the education and outreach work orchestral musicians do (for example, in schools and old people's homes) – via graphics, videos and social media.

The campaign reached 2.25m people on the first day on Twitter alone and the films were watched more than 20,000 times on Twitter and more than 64,000 times on Facebook, with average watch time three to four times higher than expected.

This work also provided us with a platform to soft launch the supporters' scheme recruitment drive.



Photo: Jane Stockdale

Working In The EU

Details of the lobbying activity that has taken place around Brexit can be found under Communications and Government Relations. Specific campaigning activity is dealt with here.

The MU has campaigned to protect free movement for musicians since the result of the referendum was announced in 2016. The MU petition in support of freedom of movement received around 30,000 signatures in print and online, and over 100 MPs signed the accompanying pledge.

Key to this has been our support for the People's Vote campaign and our presence on both anti-Brexit marches, including the 23 March Put It To The People march that united more than a million people on the streets of London. The MU was also one of the first unions to support the 'Revoke Article 50' petition.

Since we also have to protect our members' careers even if Brexit goes ahead, our main Working in the EU campaign has focussed on demanding a simple, cheap and admin-light EU touring visa for musicians and performers. The MU petition has over 18,000 signatures online and in print.

This is accompanied by regular content creation on the issue to maintain momentum and build support for the campaign, such as a series of blog posts focusing on the impact of Brexit for Young Workers' Month 2018.

This work forms the basis of the Let Touring Musicians Travel pillar of the supporters' scheme recruitment drive.



Photo: Gus Campbell Photography

Keep Music Live

Over the last two years, we have supported venues fighting for survival, protested about recorded music replacing musicians in musicals and lobbied for the Agent of Change principle — all under the popular campaign banner 'Keep Music Live'.

Much progress has been made on the Agent of Change principle, which would make venues less vulnerable to complaints coming from residents of flats and houses that were built nearby after the venue was established. The law makes it the legal responsibility of the person or persons who have brought about changes that inadvertently affect an individual or an individual's business to take steps to remedy the problem.

Agent of Change is now part of the Mayor's London Plan and has also been accepted by the UK Government. We await the introduction of this onto the statute books. Progress has also been made in Wales and Scotland.

This work forms the basis of the Keep Music Live pillar of the supporters' scheme recruitment drive.



Photo: Maddy Radcliff

Music Education

The MU has often campaigned for the protection of music education and instrumental teachers, but in order to increase awareness of this activity we commissioned some consumer research on instrument learning among young people.

The results clearly demonstrated that children from less well-off backgrounds were being priced out of learning an instrument.

Key statistics:

- Families with a total household income of less than £28k are half as likely to have a child learning an instrument as more affluent peers with a family income of £48k or more.
- Cost is currently the greatest barrier to learning, with over two-fifths (41%) of those from lower income families saying lessons are beyond their household budgets.
- Nearly half (48%) of children who have parents who are educated to university level will learn an instrument, compared with one-fifth (21%) at secondary school level.

The MU, with the help of a PR firm, press released this information and subsequently took part in a number of media interviews including Sky News, Channel 5 news, the Independent, the Mirror and a large number of BBC radio stations. We also received some great support from members and the public on social media.

This work forms the basis of the Let Every Child Learn Music pillar of the supporters' scheme recruitment drive.



© Chachawal Prapai / Getty Images

The MU continues to campaign for access to music education.

Safespace

As a result of the 'Me Too' movement, the MU set up an email account — safespace@themu.org — to provide a safe space for all musicians to share instances of sexism, sexual harassment and sexual abuse that have occurred in the music industry and request assistance if required.

The Deputy General Secretary Naomi Pohl and Head of Communications and Government Relations Isabelle Gutierrez have also appeared on Sky News and the Victoria Derbyshire show to discuss the issues in the music industry and highlight the Safespace service.

Work Not Play

The MU continues to highlight fair pay for musicians, looking into cases in which musicians have been asked to work for little or no fee. Members are encouraged to contact the Union via a dedicated email address; worknotplay@theMU.org.

Work Not Play was the focus of Young Workers' Month in 2017, which highlighted solutions from training in negotiation skills to communicating value through PR. Work to relaunch Work Not Play with a focus on young members and the tools they need at the start of their career is ongoing.

Protecting Copyright

In 2018 the UK music industry came together through UK Music to jointly campaign in favour of the EU Copyright Directive. The campaign used the hashtag #LoveMusic and was intended to highlight the damaging effect major tech companies such as Google were having on the delicate eco system of the music industry. The crux of the campaign was to counter anti-directive arguments made by major tech platforms and achieve fairer remuneration from streaming. The EU Copyright Directive has since been successfully passed.



Isabelle Gutierrez



Vocalist, musician
and educator Cherise
Adams-Burnett and
music student.

Education and Training

Over two-thirds of MU members teach in a variety of settings and the Union offers a broad range of advice and support for members' teaching and training needs.



"Teaching can be both rewarding and enjoyable and a regular source of income."

*Diane Widdison,
National Organiser,
Education & Training*

Overview

Team

**National Organiser
Education and Training**
Diane Widdison (DW)

Music Education Official
David Barnard (3 days per week)
(DB)

Music Education Official
Chris Walters (3 days per week)
(CW)

Education and Equalities Officer
Florence Morris (FM)

**Education and
Equalities Official**
Bindu Paul (left June 2018) (BP)

The team has had a challenging time since the last conference as, after losing Music Education Official Fran Hanley in Jan 2017 to cancer, Bindu Paul left to go on maternity leave in August 2016 intending to take six months off (covered by John Shortell until June 2017). Unfortunately her husband was diagnosed with lymphoma in October 2016 and passed away in July 2018. Bindu was unable to return properly after her maternity leave and eventually left the MU in June 2018.

The department covered Equalities issues and case work until September 2018 when John Shortell returned from working at the National Education Union (NEU) to take on a new role covering Equalities, Diversity and Inclusion.

The team now consists of the National Organiser; a job-share of two Music Education Officials and an Officer role.

We produced resource materials and ongoing training for three of the modules of the course; safeguarding; promoting positive behaviour, equality and diversity.

We partnered with community organisation Wren Music, Devon to set up a course in the South West of England working with the local Music Education Hubs in September 2017. The course is now in its third year of operating and has had its first cohort of successful graduates.

We have partnered with Morley College and Sound Connections to set up a centre offering the CME to students in London. The first course began in January 2019 and we have offered three MU members bursaries of one third of their fees to take the course.

We are working on a supporting text book based on the modules of the CME in conjunction with Faber Music publishers.

Association of Independent Music Services (AIMS); Co-operatives And Trusts

We supported the setting up of this organisation to co-ordinate the network of music teacher Co-ops/Trusts and Community Interest Companies (CICs) that have been supported by the MU in order to share good practice; ideas and discuss approaches to ongoing issues. We provide ongoing help and support to the music teacher Co-ops including providing training; updating the legal documents for compliance with changes in the law and resolving internal issues through mediation processes.

We produced a guide on how to set up a Trust organisation for music teachers with additional information on setting up a Community Interest Company (CIC), in conjunction with Cornwall Music Service Trust and North East Music Foundation – September 2018. The companion guide on how to set up a co-operative, *Altogether Now*, has been updated accordingly.

All About Projects

We worked with the European Piano Teachers' Association (EPTA) and the British Flute Society (BFS) on an online project to share good teaching practice, resources, repertoire and events. These resources sit on the musiceducation.global website.

Certificate for Music Educators (CME)

This is a Level 4 qualification designed for those working in music education which was developed by the Arts Council England (ACE).

Continual Professional Development (CPD) Weekend — 28/29 October 2018

We organised our sixth biennial CPD weekend in conjunction with Trinity Laban for the second time.

The celebrated composer and musician, Nitin Sawhney, was the keynote speaker for the event and we held over 30 workshops, sessions, presentations and debates on all aspects of music education across the two days. It was attended by over 100 members on each day.

Education Section Committee

(formerly Teachers' Section Committee)

Chair: Max Rowlands 2018-2020

We held an election in April 2018 for the new committee and after discussion it was decided to change the name of the committee from Teachers to Education to ensure inclusivity and the engagement of all those who work in the sector.

The committee discuss all issues involving members who teach including pay, contracts, the challenges of the sector and work in both the private and public sector.

The committee proposed the following hourly teaching rates:

- September 2017 – £33
- September 2018 – £34
- September 2019 – £35

First Aid Training

Responding to a demand from members who work for organisations who need qualified First Aiders we organised



The London Youth Folk Ensemble took part in the 2018 Connect Programme (see page 58).

Photo: Roswitha Chesher

subsidised courses for members in London, Manchester, Birmingham and Glasgow with an ongoing programme in London which responds to demand. The day course is £25 and gives members a qualification that is valid for three years.

Federation Of Entertainment Unions (FEU) Training

We are involved in the support of the FEU programme of online and face to face training, information, advice, guidance and skills development opportunities to support freelancers working in the creative industries.

Loan Fund For Musical Instruments (LFMI)

Board member – DW

A charity with the principal object to provide loans and grants to young professional musicians for them to purchase high quality instruments. The committee meets each quarter and commits £15,000 of grants at each meeting to musicians at the start of their career and low interest loans to young professionals up to the age of 32. Members of the LFMI committee attended the 70th birthday garden party at Buckingham Palace of HRH The Prince of Wales, who is patron of the charity.

Casework And Support For Regions

We cover all of the educational case work for the London region and advise, support and consult with the regions on

any aspect of educational case work, issues and consultations they may be dealing with. This includes a variety of subjects including: employment tribunals, child protection cases and safeguarding issues, IR35 tax issues, VAT, data protection and GDPR, challenging self-employment/employment/worker status, holiday pay, grievance and disciplinary procedures, redundancies, changes in terms and conditions, rental charges for rooms, maternity pay and maternity leave, contracts, intellectual property, restriction clauses, occupational health and return to work issues, discrimination, consultations, procurement processes, chasing unpaid fees for teaching and educational work.

Music Education Hub Reps (England)

We liaise with our national network of Hub Reps who report regularly on issues affecting the workforce within their individual Hubs. We have an annual meeting and joint networking event with the Education Committee to share information, ongoing issues and relevant case work. Hub Reps receive a payment of £100 per year off their MU membership fee.

Music For Youth (MFY)

Vice Chair and Chair of Nominations Committee – DW

An organisation that provides opportunities for over 60,000 young musicians each year to engage with music making across the UK.

Forming A Music Trust



Published in 2018 this guide looks at alternative models for the delivery and development of instrumental music in schools and the wider community, This edition focusing on the experience of Cornwall Music Service Trust and the North East Music Foundation CIC. A previous guide, still available, called Altogether Now focused on forming teacher-owned co-operatives using the Consortia model promoted by Cooperatives UK.

We attend the National Festival, Birmingham over four days each July. We provide sponsorship of one day of the events plus attend the networking events and Jazz evening.

We support the MFY Proms – three days of concerts at the Royal Albert Hall each November.

Music Mentor Scheme – a joint training programme to support the mentors engaged by MFY and recruitment opportunities for interested members.

Connect Programme – opportunity for a youth organisation to have a bespoke experience including visit to MU offices; workshops and recordings.

In 2017 the recipients were the Richard Taunton Sixth Form College Jazz Orchestra and in 2018 it was the London Youth Folk Ensemble.

**Music Education Council (MEC)
Board member – DW**

An umbrella body bringing together organisations and institutions. The MU resigned from the board and membership of MEC in August 2018 due to lack of transparency, collaboration and consultation of issues within the council.

**Music Industry Association –
Education Committee
Chair – DB**

Member of Committee – DW
We support Learn to Play Day, an annual event that gives taster music lessons to potential new learners at a variety of venues and music shops by sponsoring of 50% of the teacher costs for participating venues in 2018 and providing grants to the music teachers Co-ops and AIMS members to hold events in 2019.

Make Music Day – a global celebration of music in over 120 countries on 21 June. DW on steering group. MU support agreed in November 2018 EC meeting.

Music Education Expo

A Conference and Continual Professional Development event for music education professionals held at Olympia, London in March and Old Trafford, Manchester in October each year. Attended by over 2,000 practitioners.

We had a joint stand with the National Education Union (NEU) and delivered sessions on the benefits of joint membership of both Unions – October 2017; working for a Music Education Hub – March 2018; music education in England research project – October 2018; Health

and wellbeing issues for music teachers with BAPAM and Help Musicians UK – March 2019.

Music Teacher Awards for Excellence – We provide sponsorship of the Inspirational Teacher Award and from 2018 it is presented in memory of Francesca Hanley.

2018 – Jo White, Rhythmix's Wishing Well Project

2019 – Anna Rusbatch, Downs Junior School, Brighton

National Education Union (NEU)

We have had a relationship with the NUT since 2011. In 2017 the NUT amalgamated with ATL resulted in the NEU, which has over 500,000 members. We renegotiated our partnership agreement and joint membership scheme accordingly.

We work closely with the NEU on joint lobbying work on issues to do with music education, cuts to the education sector, academisation and the effect of the EBacc on arts subjects within schools.

We are working on joint CPD opportunities on Information Technology in Music training for primary school teachers.

We liaise with NEU colleagues on supporting members of both Unions at consultations with Local Authorities.

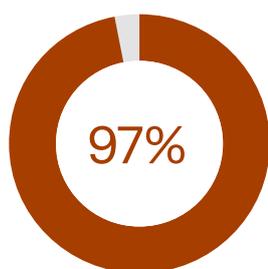
DB attended the NEU spring conference 2019 in Liverpool.

Political Work

We work with the All Party Parliamentary Groups for Music Education, Music and the Performers' Alliance. We are also involved with the Bacc For The Future campaign. In September 2018 we held a round table discussion on issues to do with music education, which was chaired by Thangam Debbonaire MP and included representatives from key organisations from the sector as well as members. A paper from the meeting was sent to the Department for Education and the Department for Culture Media and Sport.

UK Music lunch hosted by Lord Clement Jones, House of Lords – March 2019 to discuss issues affecting the music industry. Attended by DW.

We have held meetings with David Warburton, Tom Watson, Kevin Brennan to discuss policy and issues to do with the music education workforce.



The number of classroom teachers who lack confidence in the government's handling of music education as revealed by our *State Of Play* report.



Photo: Shirlaine Forrest

A seminar at the Women In Music Conference.

Research Projects

MU Education Report November 2018 — Access to music lessons for lower income families.

Fabian Society — Primary Colours December 2018 — The decline of arts education in primary schools.

The State of Play — Dr Jonathan Savage March 2019 — Looking at music education in England and making recommendations for the National Plan for Music Education revision.

Music Teaching Agencies
Early Years Music Education

Submissions To The Department For Education

We have contributed to the following consultations:

- British and Technology Education Council (BTEC) music qualifications 2017
- National Plan for Music Education 2018
- Primary Music Model Curriculum 2019

Scotland

DB presented and attended the Heads of

Instrumental Teachers' (HITS) conference in both 2018 and 2019. We contributed to the *What's Going On?* report — March 2019

We have been involved with joint lobbying projects and support of Education Institute of Scotland (EIS) with whom we have a joint membership scheme for members working as music tutors in Scotland.

Safeguarding

Our online course — Child Protection in Education (Music) — was updated to comply with the changes in legislation and the Department for Education's Keeping Children Safe in Education guidance - September 2018.

We provide a service of providing Disclosure and Barring Service (DBS) checks for members who work freelance and process between 50—60 applications each month. We promote advice and support for members who have issues with their DBS checks and the update service. We provided face-to-face safeguarding training for music services and hubs; schools; universities; orchestras; charities; CME courses.

“We work closely with the NEU on joint lobbying work on issues to do with music education, cuts to the education sector, academisation and the effect of the Ebacc on arts subjects within schools.”

“We provide a service of providing Disclosure and Barring Service (DBS) checks for members who work freelance and process between 50—60 applications each month. We provide advice and support for members who have issues with their DBS checks and the update service.”

Wales

DB contributed to the Welsh Assembly consultations on music education and the Hitting the Right Note report which was produced in August 2018.

DB has been involved in supporting music services in North Wales through moving out of L.A. control in conjunction with the WSW Regional Office.

The Denbighshire Music Teachers Co-operative, supported by the MU, were UK Social enterprise winners in 2018.

UK Music Skills Group

Chair – DW

The committee comprises of representatives of all the members of UK Music and discusses all issues to do with training, education and skills. Key areas include the Music Academic Partners scheme of institutions offering music courses who nominate candidates for the outstanding graduate awards; apprenticeships; careers and skills; rehearsal spaces. We have contributed to the lobbying documents UK Music produced on the Talent Pipeline and Careers in the Music Industry.

University And College Union (UCU)

We have had a partnership and joint membership scheme with UCU since 2013.

We work together on joint lobbying on issues that affect members working in Further and Higher Education institutions and also liaise on specific case work.

A joint event organised in July 2019 for those working for the London Conservatoires to discuss issues and encourage recruitment to both Unions.

Organisations

We work with a number of organisations in the sector, including the following whom we have had meetings with; contributed to projects or been part of events with:

Arts Council England; MusicMark; London Mayor’s Music Fund; National Education Union; Department for Education; MusicEducation UK; Rockschool Limited; Association of British Orchestras; Royal College of Music; London Music Board; The Fabian Society; Conservatoires UK; Trinity College London; Trinity; Laban; Access to Music; Creative and Cultural Skills; Making Music; Music Industry Association; Music for All; NAMM Foundation; Music Publishers Association; Youth Music; Sound Connections; Orchestra for the Age of Enlightenment; Musicteachers.co.uk; Trade Union Congress; English Folk Dance and Song

Society; Rockchoir; Urban Development; Associated Board of the Royal Schools of Music; The Association of Independent Professionals and the Self-Employed (IPSE); The Great Escape Festival; Union/ Co-op Forum; Music Network UK; National Centre for Inclusive Excellence; NASUWT; University and College Union; Morley College; Sound and Music; Incorporated Society of Musicians; European Piano Teachers Association; British Flute Society; Co-operatives UK; Music Teachers Association; British Council; Centre for Young Musicians; Faber Music; Independent Schools Bursars’ Association.

We contributed regular articles for *Music Teacher* and *Classical Music* magazine on a variety of subjects from hearing to mental health; career advice to being self-employed.



Diane Widdison

#WeAreTheMU



“I always tell the band members that they should be in the Union.”

**Simon Emmerson,
Afro Celt Sound System.**



Maxine Kwok-Adams,
first violin with the
LSO and a strong
advocate of the MU.

Orchestras

In an era of ever more challenging arts funding cuts, the MU constantly strives to support and protect the orchestral musicians within its membership.



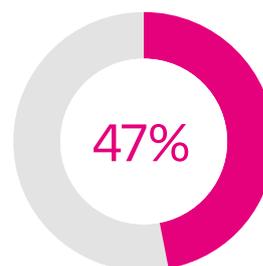
"The very nature of an orchestral musician's job is undeniably stressful."

*Jo Lavery,
National Organiser,
Orchestras*

Overview

Wage Increase Trends

2018 saw the first significant pay increases offered in over eight years. While still under RPI inflation, the increases were much closer than in recent times. Negotiations with the Association of British Orchestras (ABO), Birmingham Royal Ballet (BRB), English Touring Opera (ETO), and Royal Scottish National Orchestra (RSNO) yielded 3% increases, with Sinfonia Cymru topping them with increases of 13% to 14% to bring its fees in line with ABO category 2.



Collectively, British orchestras earned 47% of their income through ticket sales, hires and commercial activities in 2016.

Orchestral pay 2012-18: RPI comparison

	2012	2013	2014	2015	2016	2017	2018	Total	Shortfall
RPI	3.1%	2.7%	1.6%	1.2%	2.5%	3.9%	3.2%	18.2%	
ABO cat 1 & 2	1.5%	1.5%	0.0%	2.5%	1.5%	2.5%	3.0%	12.5%	5.7%
ABO cat 3	2.5%	2.5%	0.0%	2.5%	1.5%	2.5%	3.0%	14.5%	3.7%
BBC*	1.0%	2.5%	2.5%	2.5%	1.0%	2.0%	2.0%	13.5%	4.7%
BSO	0.0%	0.0%	0.0%	2.0%	1.0%	2.0%	0.0%	5.0%	13.2%
CBSO	0.0%	1.5%	0.0%	1.0%	1.5%	1.0%	3.0%	8.0%	10.2%
ENB	1.0%	1.0%	1.0%	2.0%	2.0%	2.0%	2.0%	11.0%	7.2%
ENO	3.0%	0.0%	2.0%	0.0%	0.0%	TBC	TBC	5.0%	13.2%
ETO	1.8%	1.0%	1.7%	1.6%	1.1%	1.0%	3.0%	11.1%	7.1%
Hallé	2.0%	1.5%	0.0%	2.0%	1.0%	2.0%	2.0%	10.5%	7.7%
Manchester Camerata	1.0%	1.0%	0.0%	0.0%	0.0%	0.0%	2.5%	4.5%	13.7%
Northern Ballet Sinfonia	2.0%	2.0%	3.0%	2.0%	2.0%	2.0%	2.0%	15.0%	3.2%
Opera North	2.3%	1.7%	0.0%	2.0%	2.0%	1.5%	1.5%	11.0%	7.2%
Orchestra of the Swan	2.0%	1.5%	0.0%	0.0%	1.5%	2.5%	2.0%	9.5%	8.7%
RBS	0.0%	0.0%	1.0%	1.5%	0.0%	1.0%	3.0%	6.5%	11.7%
RLPO	0.0%	2.0%	0.0%	3.0%	0.0%	2.0%	2.0%	9.0%	9.2%
RNS	1.0%	1.0%	1.0%	2.0%	0.0%	1.0%	0.0%	6.0%	12.2%
ROH	2.0%	2.0%	2.0%	2.0%	1.5%	2.0%	TBC	11.5%	6.7%
RSNO	0.0%	0.0%	2.8%	0.0%	0.0%	2.0%	3.0%	7.8%	10.4%
Scottish Ballet	1.0%	1.0%	1.0%	1.0%	0.5%	1.5%	2.0%	8.0%	10.2%
Scottish Opera	2.0%	1.0%	0.0%	2.0%	0.0%	1.5%	1.0%	7.5%	10.7%
Ulster Orchestra	0.0%	0.0%	1.0%	0.0%	0.0%	10.0%	1.0%	12.0%	6.2%
WNO	0.0%	1.5%	1.5%	1.0%	1.2%	1.5%	2.0%	8.7%	9.5%
Averages	1.2%	1.2%	0.9%	1.5%	0.9%	2.0%	1.6%	9.3%	8.9%

*2013 fixed £800; 2014 fixed £800

Freelance Agreements

	Freelance agreement 2017			Freelance agreement 2018		
	Start date	Finish date	% Increase	Start date	Finish date	% Increase
Non-ABO	01.10.17	30.09.18	3.0%	01.10.18	30.09.19	4.0%
ABO	01.04.17	31.03.18	2.5%	01.12.18	31.03.20	3+3%
BBC Orchestras E&Ds	01.08.17	31.07.18	TBC	01.08.17	31.07.19	TBC
BCMG	01.07.17	30.06.18	TBC	01.07.18	30.06.19	TBC
BRB	01.04.17	31.03.18	TBC	01.04.17	31.03.18	TBC
BSO E&Ds agreement	01.04.17	31.03.18	2.0%	01.04.18	31.03.19	10.0%
Casual Opera & Ballet MU	01.04.17	31.03.18	3.0%	01.04.18	31.03.19	4.0%
CBSO E&Ds agreement	01.04.17	31.03.18	1.0%	01.01.19	31.03.20	2.2-5.6%
ENB E&Ds agreement	01.04.17	31.03.18	2.0%	01.04.18	31.03.19	2.0%
ENO E&Ds agreement	01.08.17	31.07.18	TBC	01.08.18	31.07.19	TBC
ESO	01.09.17	31.08.18	10.0%	01.09.18	31.08.19	TBC
ETO	01.07.17	31.06.18	1.0%	01.07.18	30.06.19	3.0%
Hallé E&Ds agreement	01.11.17	30.10.18	2.0%	01.11.18	30.10.19	2.0%
Manchester Camerata	01.10.17	30.09.18	2.0%	01.10.18	30.09.19	2.0%
Northern Ballet	01.04.17	31.03.18	2.0%	01.04.18	31.03.19	2.0%
NCO	01.10.17	31.09.18	4.0%	01.10.18	30.09.19	0.0%
Opera North E&Ds	01.04.17	31.03.18	1.5%	01.04.18	31.03.19	1.5%
Orchestra of the Swan	01.09.17	31.08.18	2.5%	01.09.18	31.08.19	2.0%
RLPO E&Ds	01.04.17	31.03.18	2.0%	01.04.18	31.03.19	2.0%
Royal Northern Sinfonia E&Ds	01.04.17	31.03.18	0.0%	01.04.18	31.03.19	0.0%
ROH E&Ds agreement	01.09.17	31.08.18	2.5%	01.09.18	31.08.19	TBC
RSNO E&Ds	01.08.17	31.07.18	0.0%	01.08.18	31.07.19	TBC
Scarborough Spa Orchestra	28.05.17	28.05.18	0.0%	28.05.18	28.05.19	0.0%
Scottish Ballet	01.04.17	31.03.18	1.5%	01.04.18	31.03.19	2.0%
Scottish Opera E&Ds	01.04.17	31.03.18	1.5%	01.04.18	31.03.19	1.5%
Sinfonia Cymru	01.10.17	30.09.18	14%	01.10.18	30.09.19	3.0%
Sinfonia Viva	01.10.17	30.09.18	2.5%	01.10.18	30.09.19	2 - 2.5%
Ulster Orchestra E&Ds	01.01.17	31.12.18	TBC	01.01.18	31.12.19	TBC
WNO E&Ds agreement	01.09.17	31.08.18	1.5%	01.09.18	31.08.19	2.0%

*Blanks indicate ongoing negotiation

“Orchestras prepared to take parity seriously include the BBC, Bournemouth Symphony Orchestra, City of Birmingham Symphony Orchestra and the Royal Opera House.”

Parity Between Employed And Self-Employed Pay Rates

Parity has proved significantly more difficult to achieve than had first been thought. The main reasons for this are a lack of money and a stated desire to bring employed pay back to a better level first. Where progress has been made with sympathetic management, the increases required to achieve the desired parity have been significant. This has resulted in an incremental multi-year approach being offered. The problem with this is that, with employed wages beginning to rise faster, catching up becomes harder, requiring larger rises for freelancers, which in turn extend the time taken by the process. Orchestras prepared to take parity seriously include the BBC, Bournemouth Symphony Orchestra (BSO), City of Birmingham Symphony Orchestra (CBSO) and the Royal Opera House (ROH). In response to a detailed parity claim from the MU, which demonstrated disparities of between 25% and 35%, the BSO responded with a 10% increase to the freelance rates in 2019.

Orchestra Media Agreements

On 12 July 2018, a cross departmental (Orchestras and Recording and Broadcasting) meeting was organised by the AGS Music Industry, to discuss the history of how the Union's orchestral media agreements had developed and how they could be improved and simplified for the future. Discussions centred on how existing agreements could better mirror national MU media agreements, and be simplified to two main categories – audio and audio-visual – with a common rate for each type of use. The issues of 'non-commercial' and archive recording, and how these should be dealt with, were also discussed.

MU Orchestra Conference 2019

The third MU Orchestra Conference took place in Birmingham on 8 January 2019 and was well attended. There were two panels on the day discussing the future of financing for orchestras and unlicensed recording of live performance in venues. An agreement has been reached with the Association of British Orchestras (ABO) to link our two conferences. The 4th MU Orchestra Conference will therefore take place in Manchester in January 2020.

National Organiser Orchestras

Bill Kerr retired on Friday 8 February 2019. London Organiser Jo Laverty was appointed to the post with a crossover period from 1 January 2019.

Orchestra Section Membership

	June 2018	Sept 2018	Increase
Orchestra Section total	3,096	3,135	39
Male	1,711 (55%)	1,737 (55%)	26
Female	1,383 (45%)	1,396 (45%)	13
Other	2	2	0
- of which -			
Freelance Orchestral members	1,894	1,953	59
Male	1,017 (54%)	1,055 (54%)	38
Female	876 (46%)	897 (46%)	21
Other	1	1	0

MU Orchestral Promulgated Rates

A recommendation from the Freelance Orchestra Committee was received and endorsed by the Executive Committee to increase the Casual Seasons of Opera and Ballet Rates by 4% from 1 April 2018, and the MU Casual Orchestral Concert Rates (Non-ABO) by 4% from 1 October 2018.

Casual Seasons Of Opera And Ballet Rates 1 April 2018**Weekly rates**

(For a week of up to eight three-hour sessions, rehearsal or performance, on the six week days)

Rank and file	£704.00
Sub Principal	£724.00
Principal	£745.00
Section Principal	£770.00

Casual rates

(For players engaged for up to five sessions per week)
per session

£122.20

Non-ABO Casual Orchestral Concert Rates 1 October 2018

Rank and file	£152.00
Sub Principals	£158.00
Principal	£165.00
Section Principal	£172.00



Photo © Furtseff / Getty Images

Collective Bargaining

In this period, the EC endorsed the following negotiated increases to rates, and changes to our collective agreements that had been agreed by a ballot of the members directly affected.

ABO Agreement 1 April 2018 – 30 March 2020

An increase of 3% in salary from 1 April 2018 plus a further 3% increase in salary effective from 1 April 2019. Over the two-year period this represented an aggregated increase of 6.1% with an expanded clause 10 covering recording and broadcast.

Concert rates	Category 1	Category 2
Tutti	£128.15	£112.00
Sub Principal	£136.50	£119.80
Principal	£165.45	£128.30
Section Principal	£176.65	N/A

Birmingham Royal Ballet Sinfonia (BRB) 1 April 2017 – 30 March 2019

A 1% increase in pay from 1 April 2017 and a further 3% from 1 April 2018. A 97% acceptance of the offer included a caveat that negotiations start to achieve parity of pay for Extras and Deputies.

Weekly pay	2017	2018
Tutti	£535.06	£551.12
Sub-principals	£548.26	£564.70
Principals	£566.59	£583.59

Bournemouth Symphony Orchestra (BSO) Full-Time And Freelance Agreement 1 April 2017 – 30 March 2018

BSO decided for the third time, to make a unilateral no-conditions pay award to all employees from 1 April 2017 – an increase of 2%. In 2018 a further non-consolidated 2% increase was imposed. The Chief Executive has since committed to engaging with collective bargaining.

Full-time salaries	2017
Tutti	£27,394
Sub Principal	£28,787
Principal	£29,895
Section Principal	£31,590

BSO Freelance Agreement 1 April 2019 – 30 March 2020

A 10% uplift in freelance fees. This would leave 12.5% to achieve parity of pay with full-time counterparts, along with any rise that the contract players receive in the interim period.

Freelance concert rates	2017	2019
Tutti	£91.11	£102.22
Sub Principal	£95.77	£107.45
Principal	£101.91	£114.35
Section Principal	£112.09	£125.76

The participation rates would also increase by 5% from 1 April 2019 to:

Full day	£157.47
Half day	£91.87

City Of Birmingham Symphony Orchestra (CBSO) Agreement 1 April 2017 – 31 March 2019

From 1 April 2017 salaries were increased by a flat across-the-board sum of £395 (which is 1% of the highest published Section Principal salary). Ancillary payments would increase by 1%, except for meal allowances which require HMRC dispensation. Contractual changes included changes to overtime provisions, the allocation of free days, setting up and the Re-Assessment Procedure.

From 1 April 2018 £1,000 per player was consolidated into salary which represented an increase of 3.3% for Tutti; 2.9% for Sub Principals; 2.7% for Principals; and 2.5% for Section Leaders. There was also an offer of 2.84% on ancillary payments such as doubling, late-night returns, early call allowances, touring supplements and special instrument fees. Daily Sitting Up Payments would be made automatically for those on trial for a more senior post with no qualifying period necessary.

Salaries	2017	2018
Tutti	£30,292	£31,292
Sub Principal	£33,987	£34,987
Principal	£35,364	£37,364

City Of Birmingham Symphony Orchestra (CBSO) Freelance Agreement 1 April 2019 – 2020

It was agreed that parity would be achieved if the full-time salary scales were divided by 260, the number of contract days including holidays, and then 12.07% holiday was added to give a total daily rate. As CBSO could not afford this increase in one year it is proposed to phase it in over three years. In year one the divisor would be 270, in year two, 265, and in year three, 260. This gives the following pay scales in the first year from 1 April 2019:

Basic concert fee	F/T Salary £	Daily rate	Daily rate £	HP 12.07 £	New rate £	Current rate	Difference	%
Tutti	£31,292	1/270	£115.90	£13.99	£129.88	£127.10	£2.78	2.2
Principal	£34,987	1/270	£129.58	£15.64	£145.22	£137.55	£7.67	5.5
Sub Principal	£37,364	1/270	£138.39	£16.70	£155.10	£148.00	£7.10	4.8
Section Leader	£40,909	1/270	£151.51	£18.29	£169.80	£160.75	£9.05	5.6

English National Ballet (ENB) 1 April 2017 – 31 March 2018 Agreement And A Renegotiated Media Agreement 1 September 2017 – 30 August 2019

The new media agreement would work on a points system and tie the number of points available to ENB to the number of calls in a year. The intention of this would be to encourage more work for the ENB Philharmonic Orchestra. The per-session media payment increased from £5.47 to £6.30 (15% increase). There were further protections proposed in the new media agreement for Extras and Deputies and former core members of the Orchestra: they would receive additional payments if media was utilised for different uses following the year in which it was captured; a useful precedent for other media agreements. Pay was increased by 2% from 1 April 2017 and a £50 annual instrument maintenance allowance was introduced. Pay was increased by a further 2% from 1 April 2018 and the instrument allowance was increased to £65 per annum (a 30% increase).

Weekly salaries/per performance	2017	2018
Sub Principal	£487.48 / £97.50	£497.23 / £99.45
Principal	£510.70 / 102.14	£520.92 / £104.18
Section Principal	£587.32 / £117.46	£599.06 / £119.81

English National Opera (ENO) Media Agreement

In response to ENO's £5m per annum funding cut, and to maintain the full-time orchestra at its current complement, a new media agreement was negotiated as part of wide contract changes spanning two years. This came into effect in February 2018.

The existing payment in salary of £500 per orchestra member is still linked to a points-based media agreement. However, extensive changes to the points table were proposed. These gave management much more flexibility and include an audio-visual 'combined use'-style rights package, as opposed to the single category application of points. Changes of note are that when management exhaust the points allocation, they could either buy further points at £15 per point, or elect to exchange contract hours (called 'media preparation hours') for extra points.

Also, a Media Premium Payment was introduced. Each orchestra member would accrue £150 per annum to buy them out of any claim for any future media rights. For clarification, this sum would accumulate and be payable upon the departure of the musician from the company.

English Touring Opera (ETO) Agreement 1 July 2018 – 30 June 2022

At ETO a four year pay deal as follows:

2018/19: +3%, 2019/20: +2%,

2020/21: +2%, 2021/22: +2%

These increases would apply to all fees, concert fees outside of the main tour, portage and travel allowances other than subsistence, which was recently given a 7% increase to £75.

	2018-2019	2019-2020	2020-2021	2021-2022
	3%	2%	2%	2%
Autumn /Spring tours:	2018-2019	2019-2020	2020-2021	2021-2022
Rehearsals	£62.47	£63.72	£64.99	£66.29
Dress rehearsals	£91.57	£93.40	£95.27	£97.18
Performances	£124.89	£127.39	£129.94	£132.54

Halle Orchestra Agreement 1 October 2017 – 30 September 2019

From 2017, a 2% increase on pay, 3% on subsistence and an 80% uplift on the London Bed and Breakfast supplement from 1 October 2017. The latter meant members would have £72.90 to spend on a night's bed and breakfast outside London and £115 to spend within London. From 2018 a 2% increase was offered, and it was proposed at an orchestra meeting and accepted in a second ballot that the increase should be paid as a straight equal sum of £710 per player.

	2017-2018		2018-2019		
	Session rate	Salary @ 430 sessions	Session rate	Salary @ 430 sessions	Annual difference with 2%
Tutti	£71.58	£30,781	£73.23	£31,491	£94
Principal	£77.89	£33,491	£79.54	£34,201	£40
Sub Principal #	£79.44	£34,158	£81.09	£34,868	£27
Sub Principal ##	£81.03	£34,842	£82.68	£35,552	£13
Principal #	£84.17	£36,193	£85.82	£36,903	-£14
Principal ##	£91.26	£39,242	£92.91	£39,952	-£75
Section Leader	£98.36	£42,294	£100.01	£43,004	-£136
To	£110.91	£47,693	£112.57	£48,403	-£244
Long Service					
10 years	£1.59	£684	£1.62	£698	
20 years	£3.18	£1,368	£3.25	£1,396	
30 years	£4.78	£2,057	£4.88	£2,098	

Manchester Camerata

A three-year pay deal was reached in principle, following a three-year pay freeze, as follows: from 1 January 2018 1.5% for members and 2% for Extras and Deputies. There was a further rise in October 2018 of a minimum of 1.5% and 2% respectively, followed by a further minimum rise in October 2019 of 1% for both members and freelance players. It was agreed that when Manchester Camerata could better assess the financial climate in October 2018 and 2019 these figures could and should rise further, but would not rise less than the amount offered. The management would consult the Union prior to each increase, but this dialogue did not translate into higher uplifts. Indeed, early warnings were given that they may not be able to honour the agreed minimum uplift for 2019. This situation is being closely scrutinised. Proposed headline concert rates would be as follows.

Members	Current 2017	Jan 2018	Oct 2018	Oct 2019
Sub Principal	£118.25	£120.02	£121.82	£123.04
Principal	£135.14	£137.17	£139.23	£140.62
Extras & Deputies				
Sub Principal	£106.99	£109.13	£111.31	£112.42
Section Principal	£123.88	£126.36	£128.89	£130.18

Mileage and all other ancillary payments would be increased to not less than those under the current ABO/MU agreement.

Northern Ballet Sinfonia Full-Time And Freelance Agreement 1 April 2017 – 31 March 2019

A 2% uplift on rates and ancillary payments to members of the orchestra and Extras and Deputies. From 2018 there was a 2% increase on fees and an uplift on performance fees of £20 per show when a tied period ran into a second week.

Per session	2016-2017	2017-2018	2018-2019
Tutti (E&Ds only)	£74.84	£76.34	£77.87
Principal Treble	£97.00	£98.94	£100.92
Principal (including doubling)	£87.00	£88.74	£90.51
Sub Principal	£81.62	£83.26	£84.93

Northern Chamber Orchestra Agreement

Basic fees

Tutti (when required)	£120.00 to £125 (4.2% uplift)
Sub Principal	£130.00 to £135 (3.8% uplift)
Principal	£140.00 to £145 (3.6% uplift)

Fees for Buxton Opera Summer Season

Two sessions of up to three hours in one day (rehearsal or performance)

Sub Principal	£144.50 to £150.50 (4.2% uplift)
Principal	£154.50 to £160.50 (3.9% uplift)

One single session of up to 3 hours (rehearsal or performance)

Sub-Principal	£93.00 to £96.50 (3.8% uplift)
Principal	£103.00 to £107.00 (3.9% uplift)

Ancillary payments which remained in line with the ABO / MU agreement would not change.



Photo: © Tommy Eliassen Photography

The Northern Lights
Symphony Orchestra.

Northern Lights Symphony Orchestra

This is a newly negotiated house agreement to govern the engagement of freelance musicians. These rates are set significantly higher than ABO Category 2. The mileage allowance should also be noted as being set at 40p/mile, 4p more than the current ABO rate. In addition, a supplementary payment for excessive captive time between rehearsal and performance was agreed, as were short Disciplinary, Grievance and Capability clauses.

Per session rates

Tutti	£125
Sub Principal	£130
Principal	£140

Opera North

A two-year pay deal was in place with Opera North but improvements to terms and conditions were agreed, including significant improvements to stage payments, and a new payment for playing in the pit. An increase of 3% in all basic salaries, payable in two instalments with an increase of 1.5% to be effective from 1 April 2017 and a further 1.5% from 1 April 2018. Pay scales across the period were:

Point	Minimum starting point	Current £	2017 (1.5%) £	2018 (1.5%) £
9		£38,380.19	£38,955.89	£39,540.23
8	Section Principal	£36,094.60	£36,636.02	£37,185.56
7		£34,979.41	£35,504.10	£36,036.66
6		£34,310.19	£34,824.84	£35,347.22
5		£33,196.25	£33,694.19	£34,199.61
4		£32,080.69	£32,561.90	£33,050.33
3	Principal	£30,854.10	£31,316.91	£31,786.67
2	Sub Principal	£29,739.75	£30,185.85	£30,638.63
1	Tutti	£28,624.73	£29,054.10	£29,489.91

Stage Performances

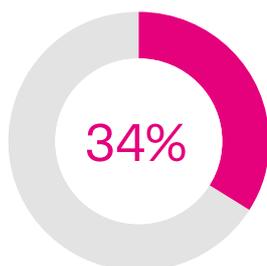
	Current	2017/19
Playing in the pit and off stage, not in view of the audience	No additional payment	£8.00 per performance (from no payment)
Playing in the pit and on stage, in view of the audience	£10.00 per performance	£15.00 per performance
Spending time on make-up prior to appearing on stage	£5.00 per performance plus time credited to 4-weekly hours total	£8.63 per performance (15mins overtime)

Further changes to wording were around breaks, overtime, touring and notice of media recording.

Orchestra Of The Swan Agreement 1 September 2017 – 30 August 2019

In 2017 a 2.5% increase on concert rates and in 2018 an increase of 2% and to include Co-leader category for transparency.

Concert rates	2016	2017	2018
Rank & file	£114.70	£ 117.55	£ 119.90
Sub-Principal	£122.20	£125.25	£127.76
Principal	£141.40	£144.95	£147.85
Co-leader	N/A	N/A	£160.14



34% of total income for orchestras came from public funding in 2016.

Royal Liverpool Philharmonic Orchestra (RLPO) Agreement 1 April 2017 – 30 March 2019

The 2017 settlement changed the structure of the pay scales in the collective agreement to remove incremental scales and put everyone up to the top level to push starting salaries up. From 1 April 2018 fees increased by 2% on core pay.

Salary Band	2017/2018 Salary / Per session	2018/2019 Salary / Per session
Section Players	£30,342/£69	£30,949/£70
Sub-Principals	£32,430/£74	£33,079/£75
Principals	£35,492/£81	£36,202/£83
Associate Principal	£36,884/£84	£37,622/£86
Section Leader	£40,364/£92	£41,171/£94

Improvements to long service awards of additional paid annual leave were agreed as follows:

Length of service	Days off
10 years	8 additional sessions
15 years	10 additional sessions
20 years	12 additional sessions
25 years onwards	An award of 14 additional sessions for each 5 years' service milestone

25 years onwards: an award of 14 additional sessions for each 5 years' service milestone. This benefit was in addition to the current payment after 25 years' service of £2,000, which was increased from 1 April 2017 from the previous figure of £1,200. RLPO would increase this by 2% from 1 April 2018 to £2,040, and will commit to increase it in line with pay awards in future years. RLPO also proposed to enhance their rewards and benefits package. All employees would be able to access provision from a health cash plan provided by Mediacash, once they had completed two years' continuous service. It would include, for example:

- Access to a 24/7 Health and Stress Related Helpline.
- Access to eight face-to-face counselling or CBT sessions per year.
- Financial support for all common areas associated with health and wellbeing (dental, optical, prescriptions etc.).
- Financial contribution towards diagnostic tests, therapies, health screening and specialist consultations with any registered provider.
- Option for employees to increase their level of cover or add a spouse.
- Children covered up to the age of 24 for nearly all areas.

Royal Liverpool Philharmonic Extras And Deputies

In line with the offer to their full-time counterparts 2% in mid-2017, an offer of 2% and a further 2% in 2018. The Orchestras Official continues to lobby the orchestra management on the issue of pay parity, as there was a 20% difference.

Section Players	£109.72
Sub-principals	£120.68
Principals	£131.65
Section Leaders	£153.59

**Royal Opera House Agreement
1 September 2017 – 30 August 2018**

A 2% pay increase was agreed to pay and ancillary payments.

Royal Opera House (ROH) Extras And Deputies Agreement

On the track towards regaining parity, the freelance agreement was awarded a 2.5% increase for 2017 – 2018 a 0.5% greater increase than the full-time agreement. As a further step towards parity between employed and self-employed members of the ROH, major improvements to the Freelance Media Agreement were achieved. When engaged to perform as an Extra or Deputy in a production which is confirmed to be over the employed members of the orchestras media 'cap' of 14, the ROH offer to pay the difference between the full MU/PACT fee, which core players will receive, minus the hourly media uplift that the player receives for their involvement in the production as a whole. This is a significant breakthrough in the negotiations.

	2017-18
Rank and file	£39,913
Sub-principal	£43,905
Principal	£47,895
Section Principal	£59,869
Media fee	£4,747

**Royal Northern Sinfonia
1 April 2017 – 30 March 2020**

2017: There had been an enforced company-wide pay freeze from April 2017 which the Union had contested. A 1% increase to employees, but this rise was held back from Extras and Deputies. The Union was trying to achieve parity for freelancers, who have fallen around 5% behind their employed counter-parts. 2018: An uplift of 2% and a further 2% uplift for 2019-20.

Truncated pay spine to give overview:

Scale Point	2017	2018	2019
1 Sub Principal	£30,387	£30,995	£31,615
8 Principal	£32,579	£33,231	£33,896
23 Section Leader	£37,823	£38,579	£39,351
31 Highest Salary	£40,957	£41,776	£42,612

Royal Scottish National Orchestra (RSNO) 1 April 2018 – 31 March 2020

An increase of 3% from 1 April 2018, plus a further 3% from 1 April 2019 to the following rates:

	2017	2018	2019
Section Player	£27,481	£28,305	£29,155
Sub-Principal	£29,453	£30,337	£31,247
Assistant Principal	£31,860	£32,816	£33,800
Associate Principal	£33,443	£34,446	£35,478
Section Principal	£38,486	£39,640	£40,823

After 29 years, Musicians' Union National Organiser Orchestras, Bill Kerr, retired in February 2019.



Photo: Joanna Duddridge

Scottish Ballet Agreement 1 April 2017– 31 March 2018

An enhanced pay increase of 1.5% was agreed from 1 April 2017, 0.5% of which was linked to agreement on the use of a recording to accompany an educational tour of Hansel & Gretel. A usage fee was attached for up to 50 minutes use in a bespoke children's ballet touring production of Wee Hansel in the UK for a three year period for the sum of £15,250 (£250 x 61). The 2018 increase was considerably delayed as it was initially linked to an extensive buy-out of media rights that was rejected in a ballot of the orchestra.

The tables detail current and prospective rates of pay:

	Session fees from 1 April 2017
Rank & File	£71.95
Sub-Principal	£75.46
Principal	£78.49

	Session fees from 1 April 2018
Tutti	£73.39
Sub-Principal	£76.97
Principal	£80.06

Scottish Opera Pay Settlement

The final deal included an increase in work offered per year from the current 28 weeks minimum to 29 weeks, which was worth the equivalent of 3.6% additional earnings to the musicians of Scottish Opera. Including holiday pay this was equivalent to 31.8 weeks. This increase in weeks was guaranteed from April 2018 to March 2023.

Other headline changes were as follows:

1. Pay: the company had offered an increase of 1.5% to pay from 1st April 2017.
2. Media Agreement: Revised terms to apply for a five-year period after which there would be a review.
3. Touring Policy and Procedure incorporated into the agreement.

	Tier	f/t session rate	E&Ds session rate
Section Principal	1	£85.86	£93.68
Principal	2	£77.48	£83.78
Sub-Principal	3	£73.29	£80.52
Rank & File	4	£69.80	£77.24

Concerts	Tier	f/t session rate x2	E&Ds concert rate
Section Principal	1	£171.72	£140.39
Principal	2	£154.96	£117.11
Sub-Principal	3	£146.58	£105.52
Rank & File	4	£139.60	£101.54

Concerts single rehearsal	Tier	f/t session rate x2	E&Ds single reh
Section Principal	1	£85.86	£84.23
Principal	2	£77.48	£70.27
Sub-Principal	3	£73.29	£63.31
Rank & File	4	£69.80	£60.92

Serse Trust (Opera Settecento) 1 October 2016 – 30 September 2019

This freelance agreement saw a £5 uplift to all fees:

Performance of up to 5 hours in duration including intervals: £185

Performance of up to 3 hours in duration: £155

Rehearsal of up to 3 hours on the day of a performance: £65

Two rehearsals of up to 3 hours on a day other than a performance day: £125

Single rehearsal of up to 3 hours on a day other than a performance day: £80

(All rates inclusive of holiday pay calculated at 12.1%)

Sinfonia Cymru Agreement 1 April 2017 – 31 March 2020

In 2017 pay was brought into line with ABO Category 2 rates with a substantial increase.

Concert fee:	2016	2017	2018	2019
Young professional	£109.30	£124.60 (+14%)	£128.30	£132.15
Student	£96.40	£108.80 (+ 13%)	£112.00	£115.35

Other changes would include an increase in the chamber music fee to a single rate of £150.00 up from £109.30 for a 3 hour call and £136.60 for a four hour call. In 2018 it was agreed rates would increase in-line with ABO increases.

Sinfonia Viva Agreement 1 October 2017 – 30 September 2019

This Freelance Orchestral Agreement saw a 2.5% increase in pay and a new media agreement in 2017 and from 1 November 2018 (following the delayed ABO settlement) by the increases set out below.

Concert rates	2016-17	2017-18	2018-19
Tutti strings	£109.52	£112.26	£114.50 (2%)
Sub-principal wind/brass/perc	£114.61	£117.47	£119.83 (2%)
Principal	£122.21	£125.27	£128.40 (2.5%)
Section Principal	£134.04	£137.39	£140.14 (2%)

(Current ABO Category 2 rates for 2018/19 are: Princ £128.30; Sub-Principal £119.80; Tutti £112.00)

Media Work

The media work clause was substantially reworked to provide for two distinct categories of media work: non-commercial and commercial. Non-commercial promotional uses, such as extracts on the company website, would have no value attached for the musicians. The media points matrix had been retained but covers only commercial recordings with the relevant points allocations. Pay increases to be effective retrospectively from 1st November 2018.

Contract changes:

- upgrade no.3 strings (no.4 in the 1sts) from Tutti to Sub-Principal
- an addition to the force majeure clause as follows:

Where a musician can provide evidence of expenses incurred that are non-refundable in the event of a cancellation under this clause, Sinfonia Viva will reimburse the cost of flights/train fares incurred up to the value of the travel payment due to that player for the engagement and, where an overnight payment had been due for an early start/late return, Sinfonia Viva will reimburse the cost of hotel B&B accommodation incurred up to the value of the overnight rate agreed.

Ulster Orchestra Agreement 1 August 2017 – 31 July 2020

	2016 Base Salary	August 2017 Base Salary	£ Increase	% Increase
Tutti	£25,030.13	£27,500	£2,469.87	9.87%
Sub-Principal	£26,307.57	£28,500	£2,192.43	8.33%
Principal	£27,769.83	£29,500	£1,730.17	6.23%
Section Leader	£35,245.99	£36,250	£1,004.01	2.85%

1% from 2018 and a further 1% in 2019

	2018	2019
Tutti	£27,775	£28,052.75
Sub-Principal	£28,758	£29,046
Principal	£29,795	£30,092
Section Leader	£36,612.50	£36,978.63

Welsh National Opera (WNO) 1 September 2017 – 30 August 2018

A 1.5% pay increase to employees and Extras and Deputies was unilaterally imposed by the management company-wide and back-dated. There was a 2% company-wide pay increase for 2018-19.

	2016-17	2017-18	2018-19
Tutti	£27,455	£27,866	£28,424
Numbered Strings	£29,270	£29,709	£30,303
Sub-Principal	£29,723	£30,168	£30,771
Principal	£31,124	£31,590	£32,221
Section Principal	£35,950	£36,489	£37,218

The Union had responded with a comprehensive counter claim and WNO management agreed with the MU that there is to be a full-scale review of the Agreement which dates back to 2003.

Welsh National Opera Freelance Rates

A 2% increase in line with the rest of the company. Freelance rates at WNO exceeded that of the employed orchestra per session.

	Opera	Concerts
Tutti	£86.83	£100.47
Sub-Principal	£93.06	£105.44
Principal	£94.26	£111.64
Section Principal	£101.72	£124.06



Jo Laverty

#WeAreTheMU



“What I came to value most when I joined the Union was just their presence. It was reassuring. If I had a problem they would be my first call.”

BJ Cole, legendary pedal steel player.

Photo: Joseph Brenston. © MUJ 2019



Photo: Joseph Branston © MJJ 2019

In-demand session bassist
Geoff Gascoyne is among
those members who benefit
from the department's work.

Recording and Broadcasting

The negotiation of session fee increases and the creation of the Musical Theatre Kit are among the successes of the MU's Recording and Broadcasting department.



"Our overall aim is to maximise the pay and employment of UK session musicians."

*Phil Kear,
National Organiser,
Recording & Broadcasting*

Overview

The Recording and Broadcasting department has been very busy for the last two years, negotiating increases in fees for session musicians, and ensuring the rights of musicians are protected when their music is broadcast.

Introduction

The Recording and Broadcasting department consists of a team of five, responsible for:

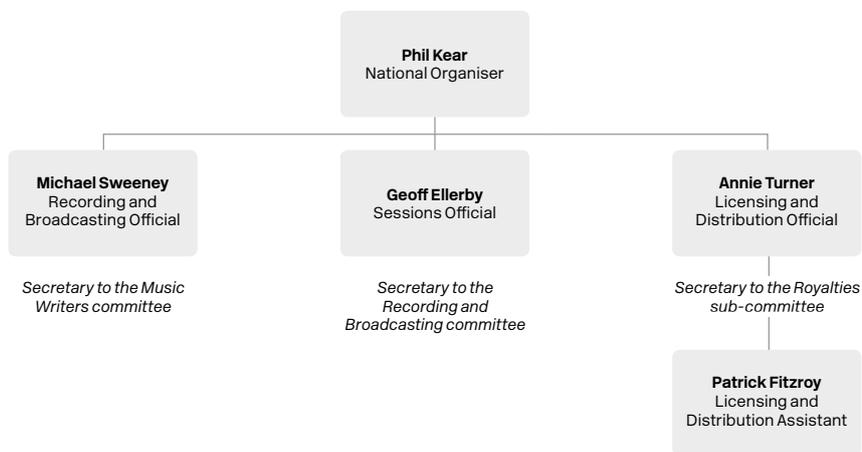
- Negotiating and maintaining the Musicians' Union's (MU) media-related Collective Agreements
- Publishing advisory rates for media composition, arranging, music preparation and orchestration
- Collecting and distributing session musicians' fees from the further and secondary use of recordings made under the Agreements
- Overseeing and advising the MU's register of Approved Contractors
- Providing recording and broadcasting related advice to members and other musicians, music writers, contractors, music users and other MU departments

The department reports to two section committees, and one Executive Committee (EC) sub-committee:

- The Recording and Broadcasting committee
- The Music Writers' committee
- The Royalties sub-committee

Recruitment

The department is currently organised with the following roles:



Annie Turner was recruited to replace Phil Kear as Licensing and Distribution Official, starting on 14 August 2017

Geoff Ellerby was recruited to replace Pete Thoms as Sessions Official on 27 June 2018

Patrick Fitzroy was recruited into the new position of Licensing and Distribution Assistant, starting on 30 July 2018

Collective Agreements

The MU has media-related Collective Agreements, covering terms of engagement of self-employed musicians, in place with:

- British Phonographic Industries (BPI), on behalf of record labels and other producers of music for commercial audio release - current agreement in force since 1 January 2019
- British Independent Television Network (ITV) - current agreement in force since 1 January 2019
- British Broadcasting Corporation (BBC) - current agreement in force since 1 October 2017
- Institute of Practitioners in Advertising (IPA), on behalf of advertising agencies - current agreement in force since 1 January 2017
- Producers Alliance for Cinema and Television (PACT), on behalf of independent television and film producers - current agreement in force since 1 January 2016
- Production Music Advisory Group (PMAG), on behalf of production music libraries - current agreement in force since 1 February 2015
- Teledwyr Annibynnol Cymru Cyf (TAC), on behalf of Welsh language independent television and film producers - current agreement in force since 1 April 2011
- National Film and Television School (NFTS) - in force since 1 August 2018

Changes made to the four agreements renegotiated since the last Conference are as follows:

BPI

• Session Fee

Increase in the Standard Session rate from £120 to £130, fixed for three years, with an accompanying 8% increase across all other rates

• Use of Backing Tracks in Commercial Live Performance

Change of wording, proposed by the BPI to take account of the decision to use backing tracks in live performance often being taken by the band, the management or the concert music director with no reference back to the label.

Wording of previous agreement (from 2011):

"If a Commissioning Record Label shall use or authorise the use of an Audio Recording by means of a so-called "backing track" in connection with a Commercial Live Performance it shall pay to the Musician or the MU a fee agreed between the Commissioning Record Label and the MU (on behalf of

the Musician) following good faith negotiation between the Commissioning Record Label and the MU on a case by case basis (and the MU's receipt of any agreed fee shall be deemed to be a valid discharge of the Commissioning Record Label obligation to make payment to the relevant Musician.)"

A change was agreed to separate out the two scenarios (a) where the label had decided upon the use, and (b) where one of the other parties had decided upon the use:

Wording of new agreement (from 2019):

(a) Where a Record Label uses a backing track in a Commercial Live Performance:

"If a Commissioning Record Label shall use an Audio Recording or Live Audio Recording by means of a so-called "backing track" in connection with a Commercial Live Performance it shall pay to the Musician or the MU a fee agreed between the Commissioning Record Label and the MU (on behalf of the Musician) following good faith negotiation between the Commissioning Record Label and the MU on a case by case basis (and the MU's receipt of any agreed fee shall be deemed to be a valid discharge of the Commissioning Record Label obligation to make payment to the relevant Musician)."

(b) Where a Record Label licenses a backing track for use in a Commercial Live Performance:

"If a Commissioning Record Label shall license an Audio Recording or Live Audio Recording to a third party (such as an Artist or Artist's Representative) for so-called "backing track" use in connection with a Commercial Live Performance, the Commissioning Record Label shall not be liable for any fee payable in this regard. When granting such a licence, the Commissioning Record Label shall use all reasonable endeavours to make the licensee aware of the licensee's need to clear the rights of any Musician on the recording with that Musician or the MU (on behalf of the Musician)."

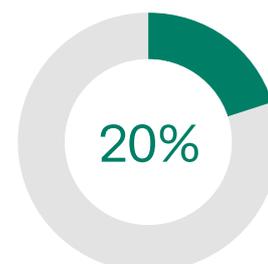
ITV

• General Rate Increase

9% split across three years, as follows:

- Year one (1st six months): 3%
- Year one (2nd six months): 3%
- Year two: 1.5%
- Year three: 1.5%

Note: All resulting uplifted figures rounded



The increase in total value of secondary use fees collected by the department for distribution to members and other musicians.

to the nearest £1 (i.e. £1.49 rounded down to £1, £1.50 rounded up to £2)

- **Removal of “off-peak” rates**
All rates which have peak / off peak alternatives under the existing agreement, moved to a single rate based on the peak rate + primary use fee supplement, subject to the above rate increases.

(Note: Off peak was originally introduced, as a lower alternative to the peak rate + primary use fee, in order to encourage additional musician employment on daytime shows with low budgets. This wasn’t successful. Removal of off-peak rates increased payments for any musicians booked to appear on daytime shows, and considerably simplified the agreement.)

- **Double rate increase on rehearsal fees**
Rates for “Rehearsal on same day as another session”, “Standalone Rehearsal” and “Two and a half hour break supplement” from Clause five (i) increased at double the general rate increase, i.e.:
 - Year one (1st six months): 6%
 - Year one (2nd six months): 6%
 - Year two: 3%
 - Year two: 3%

This was in order to try to bring ITV rehearsal rates, which have been particularly low, into line with those in the MU’s other media agreements.

- **Amendment to “Doubling Fees” (Clause 20 (i))**
“Doubling” was previously covered by a single fixed fee, regardless of the length of the session a musician was engaged for. The Doubling Fee clause was amended to indicate that the fee only applied to sessions up to three hours in length, with a separate additional fee (equal to one third of the three-hour fee) payable, per hour or part thereof, beyond the first three hours.

- **No increase on extract re-use fees**
In return for the double uplift on rehearsal rates and the amendment to the “Doubling Fees” clause, the MU agreed to no increase in the following rates for the period of this agreement:
 - Extracts - Religious and Educational - Clause 22 (ii)
 - Extracts - Regional - Clause 22 (ii)
 - Extracts - Other programmes (background) - Clause 22 (ii)
 - Extracts - Other programmes (featured) - Clause 22 (ii)
 - Extracts - High content use - Clause 22 (v)

BBC

- **General Fee Increase**
All fees (aside from those noted elsewhere below) increasing by 9% across the three- year agreement period, spread as follows:
 - 6.50% in Period one (1 October 2017 – 31 March 2018)
 - 1.25% in Period two (1 April 2018 – 31 March 2019)
 - 1.25% in Period three (1 April 2019 – 30 September 2020)

(Note: The BBC wished to round the values to whole numbers wherever possible for ease of calculation. The MU consented to this, whilst ensuring that its members were not unfairly disadvantaged by the rounding)

- **Part One – Session Musicians**
 - 1.2.1 Removal of the stipulation that material is co-produced with BBC Worldwide or another Co-Producer in order to qualify for use of Multiple-Use Engagement Fees.
 - 1.2.3 Multiple-Use Engagement Fee rights to be expanded to include merchandising use and use on commercial audio recordings to bring into line with the PACT/MU Agreement.

- **Part Three - Broadcast of Non-BBC Events and Part Four – BBC Public Concerts**
 - 4.1.1 Performance Fee increase for Non-Chamber Music Audio Rates limited to 1.5% per year for each of the three years of the agreement, due to radio budget cuts.
 - 4.1.2 Restructure of Chamber Music Audio Rates:
 - Removal of calculation of Performance Fee as a fixed percentage of the Public Concert Fee
 - Removal of the maximum payment threshold
 - New minimum performance fees proposed, again due to radio budget cuts:

Public Concert Fee	Minimum Performance Fee
£0 - £367	£110
£368 - £500	£115
£501 - £1,000	£130

BBC General Fees Increase over 3 years...

▲ **6.5%**
2017-18

▲ **1.25%**
2018-19

▲ **1.25%**
2019-20

Photo: Geoff Gascoyne



- Audio material made available free of charge on request to be used on these musicians' websites, increased from five minutes to 15 minutes.

If the minimum figure is all that is paid, this will mostly result in reduced payments in comparison with the current agreement, but our understanding is that this clause is rarely used in practice.

4.1.2 Chamber music audio-visual rates are to remain as per the current agreement.

4.1.3 Addition of special provisions for festival coverage:

- For Short Music Items originating on audio-visual platforms: Use of extended footage online (up to 30 minutes) and radio use to be included. Full radio rate to apply if use on radio exceeds 10 minutes. Each additional 30 minutes filmed footage online payable at £32 per musician.
- For Short Music Items originating on audio platforms, but filmed for online: Use of extended footage online (up to 30 minutes) and full radio rate to apply if use on radio exceeds 10 minutes.

• Part Six – Primary Uses

7.1 Radio One and Radio Two repeat broadcasts of Short Music Items during one year from first broadcast, to be extended to cover repeats on any BBC radio station for one year.

8.2 Supplementary Filming Fees to be capped at the current 75% Concessionary Audio-Visual rate for up to three hours of content.

• Part Seven – Re-use of performances in new content

10. Introduction of new Audio-only re-use of Short Music Item Fee at 50% of the Audio-visual rate.

• Part Eight – Secondary Uses

12.2 Residual Basic to be increased from 90% to 100%.

• Part Eleven – News Access

19. Enhanced news access arrangement for free covering local festival and music events. This would include:

- Maximum of 30 seconds per artist / song in any one package
- Maximum of two minutes of audio-visual footage use
- Audio packages would be played on BBC Local Radio stations only
- 30 day catch up on accompanying iPlayer / Local Radio websites

NFTS

• Session Fee

£75 for a three hour session (a 25% uplift on the previous (2016) NFTS agreement, which set the rate at £60)

• Additional Rights

In exchange for the significant uplift, the additional right to show the student films at film festivals, non-commercially, was granted.

“If the minimum figure is all that is paid, this will mostly result in reduced payments in comparison with the current agreement, but our understanding is that this clause is rarely used in practice.”

Collection Of Secondary Use Fees

The total value of secondary use fees collected by the department for distribution to members and other musicians has increased by 20% in the last two years, from £1.22 million in 2016 to £1.48 million in 2018.

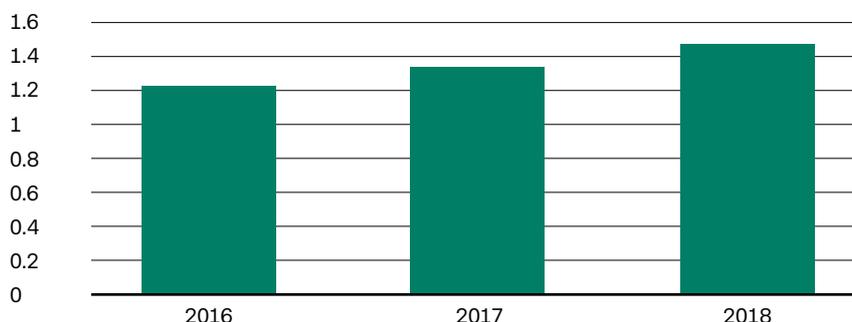


Figure 2: Annual Secondary Use Fees Collected (£ million)

The secondary use fees collected can be categorised as follows:

Sync:	Short for synchronisation, these fees are payable when a pre-existing recording is incorporated into a new audio-visual production, such as a Television advert, film or video game.
Television Dubbing:	Similar to "Sync", but specifically for the act of incorporating a pre-existing commercial audio recording into the sound bed of a television programme.
BPI Subsequent Payments:	These are fees defined within the BPI / MU Agreement. They are payable by commercial audio sound recording owners (i.e. record labels) to session musicians for the incorporation of their performances within the recording into promotional music videos and backing tracks to be used by the main artist in television appearances.
BBC Contributor Payments:	When the BBC commissions music for one of their programmes, a Contractor (Fixer) is usually employed to book the musicians. When a BBC programme is repeated (on the BBC or a secondary channel, either in the United Kingdom or overseas), or sold as a DVD, download or is streamed, secondary use fees are payable to the musicians. Usually the fees are paid to the original Contractor, who passes the relevant shares on to the musicians. However, in some cases the original Contractor has died or retired and the MU has been asked to continue the distribution on their behalf.
Live:	Fees payable for the use of a pre-existing recording as a backing track for live performances (i.e. for theatre productions, ballets, operas or pop concerts.)
Extracts:	Under the MU's Collective Bargaining Agreements secondary use fees are sometimes payable to the musicians who performed on a television programme, where a clip (an Extract) of that programme, featuring their performance, is incorporated into a new programme.
International:	Sometimes fees are received from Spedidam (the French performer collecting society) for use of performers Exclusive Rights in France. For instance, where a UK recording has been used as a live backing track.
Royalties:	In some cases a deal has been agreed where session musicians don't just receive a one-off fee, but are due a share of income generated from the production on which they performed. The MU is often asked to process this income as it is able to ensure royalties are being correctly calculated, and has up to date payment information for the majority of musicians.
Commercial Audio:	Fees are payable under the BPI/MU Agreement where a pre-existing recording is commercially released for sale (as a CD, download, stream etc.) for the first time. Popular instances of this are where a collection of BBC Live Lounge sessions are released as an album.

"The total value of secondary use fees collected by the department for distribution to members and other musicians has increased by 20% in the last two years."

The chart below shows the proportion and value of each income category received in the two-year period 2017 to 2018:

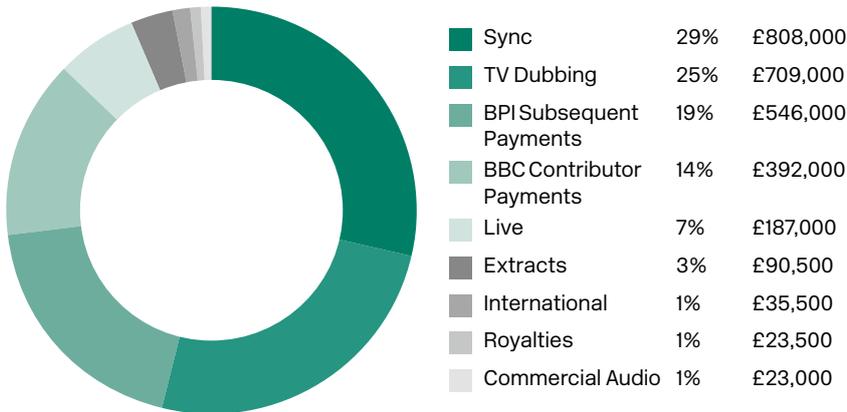


Figure 3: Secondary Use Fee Income Split for 2 years 2017-2018

Undistributed Income

Undistributed income falls into two categories:

Unallocated Income:	Income received but not yet allocated to an individual musician. This can be because the line-up for a particular recording remains unknown, or because time has not allowed for the recording to be set up in the MU royalties system yet.
Unpaid Income:	Income allocated to an individual musician, but not yet paid out to them. This could be just because a payment run has not yet taken place, or because we do not have the payment or contact details in order to make the payment.

There has been a marked increase in undistributed income in the last two years, from £123,000 in 2016 to £1,000,000 in 2018. The figure below shows the annual undistributed income figures, and the relative split between Unallocated Income and Unpaid Income for each year:

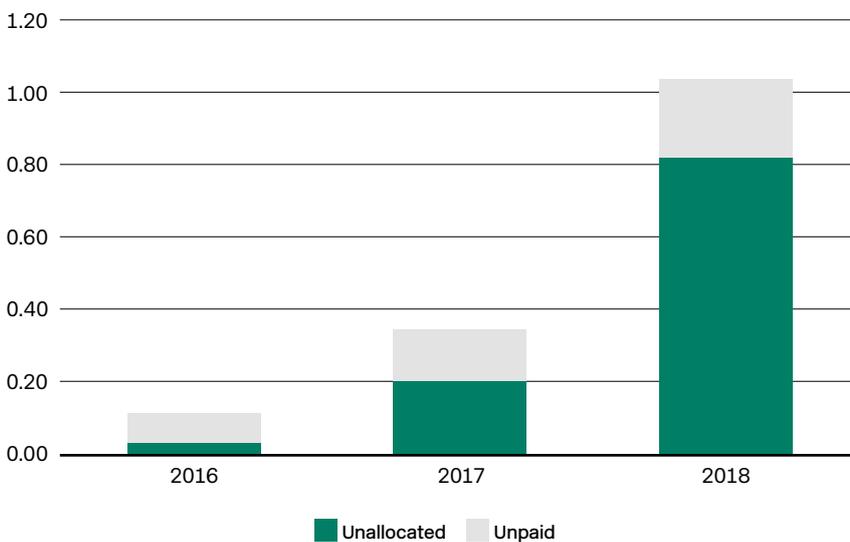


Figure 4: Annual Undistributed Secondary Use Fee Income (£m)

The major cause of the increase is the rise in Unallocated Income which directly relates to the increase in Television Dubbing income received in the last two years.

Television Dubbing income has increased significantly, from £3,000 in 2016 to £626,000 in 2018. This is due to new blanket dubbing licences being agreed with the major broadcasters BBC (£350,000 per year for two years), ITV (£165,000 per year) and Sky (£8,000 per year) alongside individual dubbing licences issues to independent television programme production companies. Whilst of high total value, the blanket licences cover a huge number of individual uses of recordings reported on an annual basis. This causes a number of difficulties for distribution of the income:

- Reporting is often difficult for the broadcasters to produce, so it requires considerable persuasion and time in order to obtain. Some broadcasters (notably Sky) just haven't been able to provide any to date.
- Reporting, when received, is at "use by use" level often with many tracks used within each programme, with thousands of programmes across several channels being broadcast. There are duplicates, repeats and typos to be dealt with, removal of non-qualifying recordings, research of recording line-ups and setting up of these in the MU royalties system and then calculation of the fee to be allocated to each of several thousand recordings.

Reporting has been received from both ITV and BBC in 2019, relating to £600,000 of the unallocated total. A process has been developed and documented which will allow the processing of this dubbing reporting and income in the most efficient way possible given the limited system assistance available. It is expected that this £600,000 will be processed and paid where possible before the end of 2019.

Further dubbing payments of similar value are expected in 2019 (£350,000 from BBC, and £170,000 from ITV). As such it is expected that overall undistributed income figures will remain at a similar level moving forward.

With regard to Unpaid Income a new process has been developed for tracing estates of deceased musicians via the government's probate registry service, which has already allowed us to distribute over £16,000 to beneficiaries of deceased musicians. Further reductions are expected once a "letter of indemnity" is signed off by the EC. This will allow beneficiaries to claim MU royalties where

no Grant of Probate is available. The letter has been approved by a solicitor, and will indemnify the MU against any future claim on income distributed, should the signatory be subsequently found not to be the genuine legal beneficiary.

Music Writers

New guideline rates for Arranging, Music Preparation and Orchestration were published in June 2017 and February 2019. In combination the new rates afforded an increase of 6.4%.

A *Musical Theatre Kit*, written jointly with the Writers' Guild of Great Britain, was produced covering creation, development and production, signposting places where more detailed information can be found from unions and professional associations regarding each aspect of the process. The Kit was published in March 2018 with a launch event at the National Theatre. It's available on both unions' websites and a supply of print copies has been produced.

There are plans for further *Musical Theatre Kit* collaborations with the Writers' Guild of Great Britain, with 'Opera' and 'Video Games' high on the list of potential subjects.

Projects And Campaigns

• Session Form Archive Scanning Project

In October 2017 a project was undertaken, to be co-funded by Phonographic Performance Ltd (PPL), to digitise and index the entirety of the MU's archive of BPI session forms. The intention of the project was to assist PPL with the potential clarification of line-ups in its repertoire database, and to provide the MU with documentary proof to back up synchronisation licensing claims made to film and advertising companies.

An external scanning company, Scanning and Data Solutions Ltd (SDS), was selected to undertake the scanning work, with MU and PPL staff preparing the boxes for collection, and an offshore company indexing the resulting scans. The final result would be a searchable database of musician contributions to commercial audio recordings, with clickable links which would allow the scanned original form to be viewed.

The project was completed in February 2019, costing £50,000 in total. The final database consists of 156,000 individual scanned forms, containing 660,000 musician contributions.

A version of the database was provided to PPL in October 2018, containing form data from 29 of the final 53 boxes. PPL was able to auto-match only 34% of the

Andy Findon, MU Activist



Andy Findon, flautist and member of the MU Recording & Broadcasting Section recalls: "I took one of my sons to a concert in Hammersmith, and I suddenly heard an orchestra I had done a session with. It was backing this big group and they were using tracks I had played on, at the concert. So now there's a new committee for people's secondary uses, as other artists have started using our recordings in live performance."



Photo: Joseph Branston. © MU 2019

recordings contained in the database (24,026 recordings). From the performer contributions contained on these recordings, 11% (25,931 contributions) were missing from PPL's database. PPL reported that the addition of these contributions would release approximately £16,000 from held reserves, but would also cause approximately £1,000,000 of adjustments from performers already paid on recordings, in order to make payment to the new contributions.

PPL are currently assessing the final database in more detail in order to decide on next steps to take.

• **Disney Film Soundtrack Re-Use Agreements**

In May 2017 the R&B Committee recommended to the EC a variation to the PACT/MU Agreement specifically relating to Walt Disney Studios, for re-use of the music to be recorded for Disney feature film soundtracks in sequels, spin-offs or related ancillary uses (merchandising, games, attractions etc).

Where Disney requests the additional rights they are required to pay the musicians contributing to the soundtrack an additional £27 (originally £25) per session. To date Disney has requested the additional rights for the five feature films soundtracks listed below, along with the total additional fees generated for the musicians:

Film Title	Year of Release	Additional Musician Fees
Beauty And The Beast	2017	£53,825
Mary Poppins Returns	2018	£63,287
Solo: A Star Wars Story	2018	£47,034
The Nutcracker And The Four Realms	2018	£47,034

• **High Budget Television Soundtrack Re-Use**

A further variation to the PACT/MU Agreement was recommended to the EC by the Recording and Broadcasting Committee in March 2018, in response to requests from production companies making content for Netflix. There is often a requirement from such companies to have the flexibility to re-use musical cues from the soundtrack to the current season within future seasons of the same series.

The PACT/MU Agreement provides the facility to re-use an individual cue in an individual episode, but this is not the flexibility that Netflix requires. With a view to the future and the level of content being produced for platforms such as Netflix and Amazon Prime, it was considered a reasonable decision to attempt to satisfy their requirements, whilst ensuring reasonable additional payment for musicians.

A recommendation was agreed to offer television producers the opportunity to re-use any cues from the soundtrack of a particular season in any future seasons for an uplift of 25% on all musicians' fees, and also a buyout of the Signature Tune for a fee equal to 140% of the "Five-Year Signature Tune" fee from the PACT/MU Agreement.

In order to ensure these additional rights are only made available to producers offering exceptional levels of employment to UK musicians, the proposal specifies that a season must be recorded at PACT Combined Use Scale Four rates in order to qualify. This means the individual season will be offering a minimum of 801 musician-hours of employment to UK musicians, with minimum musician fees of approximately £52,000

The first payment of additional fees in relation to this variation was received in March 2019 for re-use of cues from season one of the Fox / National Geographic Series "Cosmos: A Spacetime Odyssey" in season two. The total additional fees received for the re-use were £22,500.

• **Electronic solution for collection of studio performer data**

Discussions have been held with other industry bodies and commercial organisations regarding the development of software which would replace the current paper-based method of collecting recording studio performer data (BPI Session Agreements / PACT Consent Forms) with an electronic solution.

Meetings have been held with:

- PPL
- Digital Data Exchange (DDEX): <http://ddex.net/>
- The Music Producers Guild (MPG)
- Vaughan Merrick (Re: "Kredd" system): <http://www.svaughanmerrick.com/>
- Soundways (Re: "Sound Credit" system): <https://soundcredit.com/about>
- VEVA Sound (Re: "Studio Collect" system): <http://www.vevasound.com/>

The purpose of the meetings to date has been to establish an accurate understanding of how the data collection process currently works (and the potential opportunities for improvement, efficiency and cost savings of an electronic alternative), to establish the industry standards to which any new system will be required to adhere, and to assess the suitability of various packages, currently available or in development, to fulfil our requirements.

Further meetings are planned with PPL, who are seen as the closest and most relevant industry party to assist in the decision-making process and development of any agreed solution.



Phil Kear

Case Study: Netflix



A new agreement was needed in response to companies making content for Netflix.



The companies require the flexibility to re-use musical cues from the soundtrack.



An uplift of 25% was negotiated to ensure additional payment for the musicians.

Icons: FlatIcon

#WeAreTheMU



“Jazz is a live music art form, and the MU has always championed that. I feel safer being part of it.”

Vocalist/songwriter
Zara McFarlane.

Photos: Joseph Branston. © MU 2019



Liverpool psych pop band She Drew The Gun have been making waves on the UK live circuit.

Photo: Jonathan Stewart. © MU 2019

Live Performance

The Live Department works on behalf of all musicians working in the live arena, through collective agreements, promulgated live rates, health and safety and campaigning.



“Officials attend showcase events, festivals and music industry events across the year to promote the MU.”

*Dave Webster,
National Organiser,
Live Performance*

Overview

Staff

National Organiser Live Performance — Dave Webster (NOLP)
National Live Performance Official — Kelly Wood
Assistant to the Music Industry Departments — Angela Gascoine

Visibility

The department has positions on the following industry groups and committees.

- The UK Music Live Group
- Chair of Music Industry Visa Taskforce (MIVT)
- The Variety and Light Entertainment Council (VLEC)
- The EU Social Dialogue Committee (Live Performance) (SSCD)
- The Theatre Safety Council (TSaFC)
- Company Secretary and Board member — British Underground
- Liverpool Music Board

The Officials attend showcase events, festivals and music industry events across the year to promote the MU, talk to members, recruit musicians, and develop stronger ties with other industry bodies.

Committees

Over the past two years, the Theatre Section Committee (TSC) and Live Performance Section Committee (LPSC) have met on the following dates: Theatre Section Committee: January 2018 and June 2018

The section committee for the April 2018–2020 period is made up of 16 members. The Chair for 2018–2019 is Natalie Witts.

Live Performance Section Committee:
September 2017
February 2018
July 2018
March 2019

The section committee for the April 2018–2020 period is made up of 20 members. The Chair for 2018–2019 is Robert Scott. In 2019 one member of the Committee left membership of the MU.



Grand Union Orchestra performing live at the 2017 MU Conference.

Photo: Joanne Duddridge.

Collective Agreements

UK Theatre (UKT)

The TSC oversees the negotiations of this agreement representing touring musicians and static theatre shows across the UK (excluding the West End of London) in both Commercial and Subsidised theatre.

Following negotiations, the EC endorsed a three-year agreement with increases in salary:

The Rates Increased By:

	Old rates 2017-2018	2.8% 2018-2019	2% 2019-2020	2% 2020-2021
Basic commercial	£588.33	£604.60	£616.69	£629.02
Basic subsidised	£530.47	£545.32	£556.23	£567.35
Sunday working (one show)	£54.65	£56.18	£57.30	£58.45

Touring Allowance increased to £250 in 2018-2019 and Subsistence increased to £167. For the following years the rates (as determined by Equity) are, at the time of writing, still to be confirmed following conclusion of negotiations, which the MU were informed by UK Theatre would be soon.

Changes to the Agreement:

1. Family Friendly clauses that mirror the MU/SOLT (Society of London Theatre) agreement.
2. An improved illness and injury package that assists in covering depts' expenses.
3. To keep Sunday working payments increasing in line with the agreed percentage increases - UKT wanted to freeze these payments.
4. Pension contributions remain at 2.5% from both sides for 2018-2019 then increase to 3% for both sides going forward.
5. Provision for payments when a musician is required to leave their car at an airport and is returned by company flight to an alternative airport.
6. The increase in the subsidised sector to pro rata additional shows by 1/8th as opposed to 1/10th. However, it remains at 1/10th for Christmas shows under the subsidised sector.
7. The Managers sought to remove the Christmas day payment completely, however we agreed a compromise that it continues to be paid for those in receipt of Touring Allowance or Subsistence.
8. The Managers sought to include flexible scheduling over Christmas and two further periods as per the MU/SOLT agreement.

Royal Shakespeare Company (RSC)

Pay — There has been no response from the RSC to the pay claim for 1 April 2018 to 31 March 2020, sent to them in January 2019.

Side agreements:

- Recording for *Macbeth*; fixed term licence agreement for use. Musicians each paid £2,226.00 for 47 performances in Stratford, session fees and broadcast fee, followed by a further £509.00 deposit in lieu of further recorded usage at The Barbican.
- In April 2018 the MU reached an understanding with the RSC for tours to New York.
- In May 2018 the MU reached agreement with the RSC and Playful productions for use of a recording for the play *Imperium*. Musicians received BPI/MU Session rates and usage fees of £330 per eight-show week.
- *Merry Wives Of Windsor* — it was agreed that the use of a recording of the engaged band be used to cover the 'curtain call' so the band who were not seen in the production could take a bow. This applied to both Stratford and London productions.

Other Theatre Matters

In February 2019 the EC endorsed the West End Sub Committee's proposal to allow the use of an American MD on the production of *On Your Feet* on the proviso that a UK MD be trained and used for the tour following the opening shows at the Leicester Curve and London Coliseum theatres.

Touring shows continued to be tracked across certain theatres in the UK and visits undertaken by regional and National Officials where possible.

Live Income On The Up



The share of revenue that musicians take from live music overtook that from recorded music in 2008 and one now dwarfs the other. Among musicians identifying as 'professional' 49% of income is derived from live performance as opposed to 3% from recording.

Photo: Ben Broomfield.

Promulgated Rates

In March 2018 the EC endorsed an increase of 4% (January 2018 RPI figure) on the five promulgated rates set by the MU. In April 2019 the EC endorsed an increase of 2.5% (January RPI Figure) Those rates are:

National gig

2018

- For casual engagements for groups performing in pubs and clubs for up to three hours: £121.50
- For casual engagements for groups performing at functions of up to four hours: £162.00
- Overtime hourly rate of £40.50 payable at time and a half

2019

- For casual engagements for groups performing in pubs and clubs for up to three hours: £124.50
- For casual engagements for groups performing at functions of up to four hours: £166.00
- Overtime hourly rate of £41.50 payable at time and a half

Casual Stage

2018

Single performance fee

- Single performance (max three hours) plus rehearsal on same day (max three hours) in a venue with a capacity of less than 200: £142.50
- Single performance (max three hours) plus rehearsal on same day (max three hours) in a venue with a capacity of more than 200: £158.50

Double performance fee

- Two performances plus a single rehearsal in a venue with a capacity of less than 200: £250.00
- Two performances plus a single rehearsal in a venue with a capacity of more than 200: £278.50

Overtime

- Rehearsal or performance: £20.25 per quarter hour

2019

Single performance fee

- Single performance (max 3 hours) plus rehearsal on same day (max 3 hours) in a venue with a capacity of less than 200: £146.00
- Single performance (max 3 hours) plus rehearsal on same day (max 3 hours) in a venue with a capacity of more than 200: £162.50

Double performance fee

- Two performances plus a single rehearsal in a venue with a capacity of less than 200: £256.25
- Two performances plus a single rehearsal in a venue with a capacity of more than 200: £285.50

Overtime

- Rehearsal or performance: £20.75 per quarter hour

Organists And Ceremonies

2018

Casual engagements

Regular services

£65.00 for a maximum of one and a half hours after which overtime payable at £10.83 per 15 minutes.

Special services

£107.50 for a maximum of one and a half hours, after which overtime payable at £17.91 per 15 minutes.

Crematoria

£65.00 minimum fee
£33.00 per additional service

Rehearsals

£54.50 for a maximum of one and a half hours after which overtime payable at £9.08 per 15 minutes.

Resident organists

Three hours per week:
£6,811.83 pa, £130.99 pw
Four hours per week:
£8,946.66 pa, £172.05 pw
Five hours per week:
£11,120.67 pa, £213.85 pw
Overtime to be paid pro rata in 15 minute units (£10.83 per 15 minutes).

Video recording

A video recording for private purposes or a wedding or other 'special service' may be made subject to:
a) to the organist giving his/her permission, and
b) to a fee of £61.50 being paid.

2019

Regular services

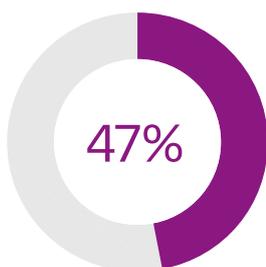
£66.50 for a maximum of one and a half hours after which overtime payable at £11.08 per 15 minutes.

Special Services

£110.00 for a maximum of one and a half hours, after which overtime payable at £18.33 per 15 minutes.

Crematoria

£66.50 minimum fee
£34.00 per additional service



A major survey by Confetti website found that 47% of couples chose to hire a live band for their big day in 2017.



Photo: Jonathan Stewart

Clean Bandit perform at Labour Live 2018.

Rehearsals

£56.00 for a maximum of one and a half hours after which overtime payable at £9.33 per 15 minutes.

Resident organists

Three hours per week:
£6,982.13 pa, £134.27 pw
Four hours per week:
£9,170.33 pa, £176.35 pw
Five hours per week:
£11,398.69 pa, £219.20 pw
Overtime to be paid pro rata in 15 minute units (£11.08 per 15 minutes).

Video recording

A video recording for private purposes or a wedding or other 'special service' may be made subject to:

- the organist giving his/her permission, and
- a fee of £63.00 being paid.

Accompanists 2018**Rehearsal pianists**

Two hours minimum call £81.00

Audition accompanists

Three hours minimum call £121.50

Exam Accompanists**Minimum calls**

Grade	Prep time (mins)	Exam Time (mins)	Fee
1-5	30	30	£40.50
6-7	45	45	£60.75
8	60	60	£81.00

Dance class accompanists and ballet school

Minimum call one and a half hours £60.75

Weekly rate

£909.50 for max 30-hour week

Overtime

Hourly rate of £40.50 payable at time and a half

Accompanists 2019**Rehearsal pianists**

Two hours minimum call £83.00

Audition accompanists

Three hours minimum call £124.50

Exam Accompanists

Minimum calls

Grade	Prep time (mins)	Exam Time (mins)	Fee
1 – 5	30	30	£41.50
6 – 7	45	45	£62.25
8	60	60	£83.00

Dance class accompanists and ballet school

One and a half hour minimum call £62.25

the department is working with the Communications department.

Weekly rate

£932.00 for max 30-hour week

Overtime

Hourly rate of £41.50 payable at time and a half

International

• **Convention for the International Trade in Endangered Species (CITES)**

In April 2018 the EC endorsed the Document 'Crossing Borders' a guide for musicians and ensembles travelling with musical instruments containing protected species, following collaborative work undertaken by the NOLP alongside colleagues from the International Federation of Musicians (FIM) and Performing Arts Employers' Associations League Europe (PEARLE).

• **Visas**

The MU continues to push for clearer guidelines and application processes for work visas, particularly in the US.

• **Flying with instruments**

The MU established a line of contact with British Airways (BA) and a meeting took place in 2018 to discuss the problems, although no action has been formally agreed. A further meeting took place between Kevin Brennan MP and Aviation Minister Baroness Sugg. The MU will be responding to the Aviation 2050 consultation document to press for better conditions when travelling with instruments.

• **Overseas taxation**

In July 2018 the EC endorsed an information document compiled by the LP Dept and HW Fisher to set out information around overseas taxation for members.

Residency 2018

Working week

For a week of six sessions (performance or rehearsal) with a maximum playing time of four hours per session within five hours. The musician is entitled to 28 days holiday (pro rata) in line with working time regulations. Bank holidays, when worked, are payable at double time.

Minimum salary

£682.00 per week

Overtime

Calculated on the hourly rate and paid at time and a half (£637.00/6/5 = £21.23 x 1.5): £34.10 per hour or part thereof.

2019

Minimum salary

£699.00 per week

Overtime

Calculated on the hourly rate and paid at time and a half (£656.00/6/5 = £21.86 x 1.5): £34.95 per hour or part thereof.

Campaigns

• **Dirty Dancing**

Following unsuccessful attempts to take the producers of *Dirty Dancing* to a Conciliation Board over their use of recordings in place of live music, the EC advised the TSC against demonstrations outside theatres. Instead, The Union could look at other ways to flag up the issue of live music in theatre. That work is ongoing, and

Ivory

The MU has been successful in ensuring that instruments with less than 20% by volume of ivory and of pre-1975 origin will be protected and allowed for trade under the ivory ban which received Royal Assent in December 2018 and passes into law in 2019. The MU remains involved

Merchandising Revenue



Merchandising typically accounts for 20-30% of a band's live take.



Merchandise transactions grew 9.4% year-on-year and were worth £2.41 billion in 2016.

Photo: © LanceB / Getty Images



in further discussions with the Government around ivory substitutes.

Health And Safety

The MU has 11 Roving and 39 Orchestral Health and Safety reps. Training from Stage 1 — Stage 3 has been provided and continues on an ongoing basis. Hearing briefings have also taken place across the regions with Officials and MU Health and Safety consultant Roger Sutton.

Consultation Responses

The Live Performance Department responded to the following consultations;

- EU Consultation on changes to the stage lighting regulations
- Ministry of Housing Communities & Local Government (MHCLG) National Planning Policy Framework
- Ivory
- Aviation 2050

New Initiatives

In 2018 the Live Performance Department launched two new advice documents for members.

1. Emerging artists booking guidelines
2. Working with Featured Artists

We also developed, in conjunction with the MU North of England office, a stronger relationship with industry organisation Un-Convention, and sponsored the Brexit Panel at their Conference in March 2019.

London Fringe Theatres

The Other Palace (TOP)

In November 2017, the MU agreed that The Other Palace (TOP) pay at the prevailing UK Theatre subsidised rate. The Union also agreed a workshop rate for new work in development where members get 125% of the MU/UK Theatre subsidised rate. This agreement was for one year and, at the time of writing, officials have sought a review meeting with TOP.

Menier Chocolate Factory (MCF)

In December 2018, the MU agreed an extension to the agreement for a further year, with the inclusion for Flexible Scheduling to be included as per the MU/UK Theatre agreement, but with reduced per-week show totals to reflect the way in which the MCF works.

Charing Cross Theatre (CXT)

In response to the request by CXT to join UK Theatre, the Union agreed to a phasing-in of payments designed to reach the agreed minimums over a period of four years. The phasing is as follows: 70% of prevailing UKT Subsidised Sector Minimum Weekly fees in year 1, rising to 80% in 2019/20, 90% in 2020/21 and reaching the full rate in 2021/22.

These agreed variations ensure the MU has members working under unionised agreements and allows the MU to establish house agreements with smaller scale enterprises.

Dave Webster



Photo: Joseph Branston © MU 2019

Neil Cooper: drummer with Therapy and an MU member and activist.

Communications and Government Relations

An increased commitment to digital communications, social media and PR has provided results, whilst our lobbying strategy has focused on Brexit.



"The next step will be to focus on increased personalisation of MU communications for each member."

*Isabelle Gutierrez,
Head of Communications
& Government Relations*

Overview

Team

The Communications and Government Relations (CGR) Team has recruited an additional two members during the period under review and the team now consists of:

Isabelle Gutierrez

Head of Communications and Government Relations

Keith Ames

PR and Marketing Official

Maddy Radcliff

Campaigns and Social Media Official

Autumn Sharkey

Online Communications Officer

Katerina Baranova

Digital Development Officer

Government Relations

Brexit has been front and centre of our political lobbying over the past two years and discussions with MPs have focused on the importance of freedom of movement to our members. The MU supports revoking Article 50, either with or without a second referendum, and continues to argue against any Brexit that does not protect freedom of movement. In parallel to this lobbying, we have also been campaigning for the introduction of a touring visa for musicians in the event that Brexit does go ahead.

Regular meetings are held with MPs and civil servants. Aside from Brexit, the MU's lobbying over the past two years has focused on music education, the protection of live music venues, copyright, mental health for performers, visa and travel issues for touring musicians and the promotion of live music.

The MU has also met with several Ministers including the Secretary of State for DCMS Jeremy Wright MP. The GS, AGS and Head of CGR also met with Margot James MP, Minister of State for the Department of Digital, Culture Media and Sport. The Minister and her team were very supportive of the MU position on a touring visa post-Brexit. The Head of CGR later attended a roundtable with the Minister on music education and had a discussion with her about the continuing inequality in access to music education. A productive meeting was also held with Baroness Sugg, the Aviation Minister, on the subject of taking musical instruments on planes.

The Head of CGR works with regional offices where appropriate to provide support for lobbying activity in the regions, notably in the devolved assemblies in Scotland, Wales and Northern Ireland. Regional Organisers build relationships locally and this pays real dividends – for example with the Agent of Change principle being adopted into Welsh planning law and Scottish planning policy.

Party Conferences

The MU had a stand at Labour Party Conference 2017, where we handed out information about the MU and encouraged delegates and MPs to sign up to the MU's campaign on free movement for musicians. The [change.org](https://www.change.org) petition reached over 15,000 signatures in less than five days and 150 MPs and Peers signed up to the MU's pledge. The Head of CGR and the GS also appeared on panels at fringe events on Brexit and meetings were held with Stella Creasy MP, Stephen Doughty MP, Luciana Berger MP, Jo Stevens MP, Alison McGovern MP,

Heidi Alexander MP and Thangam Debbonaire MP.

In 2018, we returned to Labour Party Conference. This was the busiest year yet for the MU stand, and we gathered hundreds of signatures for the Touring Visa petition and took a number of photos of MPs and others visiting the stand. The GS appeared on panels at fringe events held by the People's Vote Campaign and UK Music, and the Head of CGR spoke at a fringe event on self-employment. Meetings were held with Tom Watson MP, Alison McGovern MP, MEPs including Julie Ward and Clare Moody, Luciana Berger MP, Stephen Doughty MP, Jo Stevens MP and Thangam Debbonaire MP.

2018 also saw the MU take a stand to the Conservative Party Conference for the first time, largely due to the need to lobby Conservative MPs on the Brexit concerns of MU members. The stand was very well received with plenty of interest. We collected nearly 200 signatures for the touring visa petition and gave out a lot of joining leaflets and supporter postcards. Several MPs had photos taken in front of the stand holding MU placards. Local councillors were interested to hear how the MU can offer expertise at the local council level, for example protecting venues, making the case for music education, and supporting busking with local councils. Meetings and contacts made included Peter Aldous MP, Bob Seely MP, Maria Miller MP, Karen Bradley MP, Rebecca Harris MP, Fiona Bruce MP and Baroness Nicholson of Winterbourne. A number of MPs visited the stand as a result of having received the MU Brexit postcard from their constituents.

The WSW RO appeared on the panel at a fringe event at Green Party Conference in his region, and the ESE region had a presence at a UK Music panel at the Liberal Democrat Conference, again held in their region. There are plans to attend Scottish National Party (SNP) Conference in future. The MU also attends Welsh and Scottish Labour Party Conferences.

In early 2019 the MU took part in the inaugural Labour Party Women's Conference. The conference had previously been attached to annual conference and had no voting powers. The Campaigns and Social Media Official led the MU delegation, and EC member Sarah Williams spoke to an MU motion on maternity rights.

Performers' Alliance APPG

The Performers' Alliance All Party Parliamentary Group continues to go from

Tom Watson, Labour's Deputy Leader takes questions from delegates at the 2017 MU Conference.



Photo: Joanna Dudderidge.

strength to strength, and currently has more than 80 members from across all political parties.

In April 2018 the group held an event to discuss mental health issues and how they affect performers in the entertainment sector. The panel was chaired by Luciana Berger MP and panelists included EC Vice Chair Andi Hoggood. Key recommendations included clear signposting of existing help, unions providing more events geared around self-care and mental health education and unions and MPs working together to tackle the low pay/no pay culture of the industry, which increases feelings of precariousness for those already suffering from ill health.

The group also hosted a roundtable on music education in September 2018. It was attended by a wide range of high-profile music educationalists and leading experts from the sector as well as parliamentarians, and discussion centred around the current state of music education provision in England and what is needed from the next National Plan for Music Education. Recommendations included tackling the 'postcode lottery', not allowing schools to be 'outstanding' without decent music provision and addressing teacher terms and conditions.

The APPG is currently holding a 'Breaking the Class Ceiling in the Arts' inquiry, looking at social mobility in the creative

sector. The inquiry follows growing concern that social mobility in the arts may be declining. The inquiry will engage MPs and Peers from across the political spectrum and will recommend measures that will make a real difference in securing change.

Consultation Responses

The following consultation responses have been submitted during the period under review:

- Proposal to ban the sale of ivory
- The Taylor Review
- Off payroll working in the private sector
- The EU copyright directive
- Proposals to expand the BBC iPlayer
- Age related TV licenses
- IPO Industrial Strategy
- Arts Council England's 10-year plan
- London's night time economy
- DCMS Select Committee inquiry into live music
- DCMS Select Committee inquiry into the social impact of participation in culture
- The London Ultra Low Emissions Zone (ULEZ)
- Education Inspection Framework

“In April 2018 the group held an event to discuss mental health issues and how they affect performers in the entertainment sector.”

Communications

Significant improvements have been made to the MU's Communications over the past two years, and a member survey held in March 2019 showed that 97% of members think that we communicate very well or quite well.

Website

Significant improvements to the website have been made during the period under review and this is reflected in the member survey results, with more than 87% of respondents scoring the website good or very good across all categories.

As a team, however, we recognise that the website needs a refresh and that areas such as navigation need an overhaul. User research has been started which will introduce quantitative metrics to the MU website performance as well as insights for further research. This research will

inform website redesign decisions, content design, voice and tone on the website and address accessibility needs.

An MU staff survey was conducted in order to understand the organisation's baseline perception of the website and its problems. Polls and voting widgets have also been introduced on the website to collect real-time user data, and heatmaps and online user recordings are in place to track user behaviour on the key pages. Further qualitative research is being planned, including interview sessions and regional meetings.

Website content is being revised, including old content archiving, webpage consolidation, metadata improvement (for Search Engine Optimisation) and image usage on the website. Additional, magazine re-purposed content is being planned to be published on the website.

Website Traffic Summary

Users

78,508

▲ 27.3% from previous year

New Users

71,561

▲ 26.9% from previous year

Sessions

114,805

▲ 25.6% from previous year

Bounce Rate

54.1%

▲ 10.6% from previous year

Unique Page views

41,140

▲ 64.3% from previous year

Avg. Time on Page

00:01:11

▲ 5.0% from previous year

Pages / Sessions

3.21

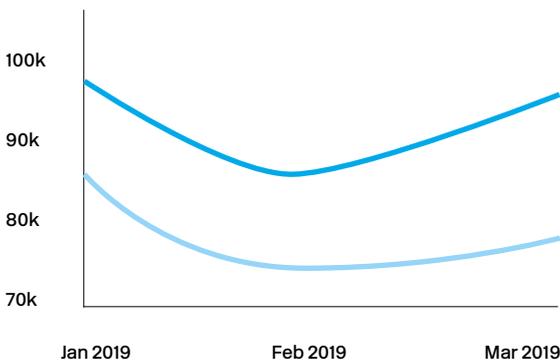
▼ -9.3% from previous year

% Exit

31.11%

▲ 10.3% from previous year

How are the MU site sessions trending?



■ Unique pageviews ■ Unique pageviews (prev year)

What are the top traffic sources by sessions?

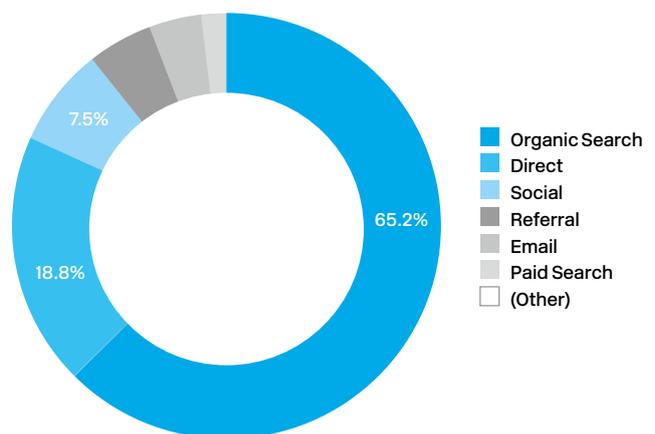




Photo: Jonathan Stewart

MU promo at the Music Venues Day 2018.

Digital Communications

The Union’s email templates have been redesigned to present content in a refreshed, more up-to-date and mobile friendly format. Going forward we will look at testing whether tweaks to the presentation and timing of emails can be used to make them easier to read and engage with.

We have been sending out an email each month to all members, giving them a broad overview of union news and events. This email has seen good rates of engagement. Going forward we’ll be looking at how it can be better personalised to members’ particular needs.

Print Communications

The Musician

The Musician is issued quarterly and now also accounts for those members who have opted to receive the journal in digital format only. *The Musician* currently fulfils a number of statutory requirements, including the notification of EC ballot results and the publishing of summary accounts. Each edition is distributed in print solely to members and an edited version is made available as a pdf and via a page-turning facility on the website. Visually impaired members are advised by email of the availability of the journal in large print and audio files on our website.

The contract with the magazine agency and publishers Future Fusion has been renewed for a further 12 months from January 2019.

Members’ Handbook

The *MU Members’ Handbook* (new members’ edition) has been revised for 2019, with an updated MU contacts section, Tax Savings Guide and Insurance section.

Members’ Diary

The *MU Members’ Diary* continues to be distributed alongside the autumn issue of the journal in mid-September.

The Musician Extra

The annual Regional *Musician Extra* is produced for print and online distribution in partnership with the Regional Organisers and distributed in August to the relevant databases. These publicise to members the opportunity to stand for their Regional Committees. The *Extra* is made available to visually impaired members in large print. On occasion, editions of a Regional *Musician Extra* are also required at short notice when a casual vacancy on the EC arises.

PR

The Union has received significant editorial coverage in both 2018 and 2019

“Our largest-ever exhibition stand was in place for the Expo at London’s Olympia in spring 2018 and 2019.”

with the quantity of features and mentions rising thanks to our relationship with Kindred PR agency, alongside MU members supporting the Union’s campaigns. Press was secured for The Musician Behind the Moment initiative, Safe Space, the movement of musicians post-Brexit, the decline of music tuition in schools and travelling with instruments on planes.

The media channels featuring the MU included TV (Sky News, Victoria Derbyshire Show), broadcast (BBC Breakfast, Radio 5Live, BBC Radio 6 Music, BBC Radio 1 Newsbeat, BBC Radio 2), Regional (BBC Radio Scotland, BBC Radio Merseyside) and Consumer/trade (Classic FM Online, *M Magazine*, *The Strad*).

Advertising

The Union committed to comprehensive and far-reaching advertising campaigns in the second half of 2018 and the first quarter of 2019, with the focus on promoting the MU Supporters’ initiative and the Join for a £1 membership scheme.

MU Supporters

A series of full page ‘Manifesto’ adverts were booked and implemented in the BBC Proms programmes (print run 140,000), the Proms Guide (print run 55,000), plus numerous national publications including *The Guardian Guide*, *Classical Music*, *Pub & Bar* magazine, *Music Week Directory 2019* and *Gramophone* magazine.

Join for £1

Full page adverts promoting the membership scheme, launched in January 2019, were booked in industry-related publications in print and online.

These included *Guitarist UK*, *Future Music*, *Acoustic*, *Bass Guitar*, *Rhythm*, *Music Teacher*, *Guitar Techniques*, *Total Guitar* and *PSNEurope*. We are also regularly investing in Google ads promoting MU membership and the scheme in particular. Digital assets using the ‘Join for £1’ design have been created for use in social media.

National Events

Music Education & Drama Expo

Our largest-ever exhibition stand was in place for the Expo at London’s Olympia in spring 2018 and 2019. We shared the space with the National Education Union (NEU) in keeping with the partnership arrangements made in previous years. The event is attended by over 2,000 teachers and administrators.

BBC Introducing Live

This event attracts rising artists and musicians from across all genres to exhibition spaces in London’s East End

in November and attendance for the 2019 event is expected to rise above 15,000. The Union has both a stand and arranges panel events over the three days.

Americana UK Conference and Awards

The Union arranged ‘bronze level’ sponsorship for this three-day event in Shoreditch and Hackney during February 2018 and 2019, raising the Union’s profile within the Americana and country music genres.

Other national events where the Union was represented included:

- Parliamentary Jazz Awards
- The Guitar Show, Birmingham
- UK Drum Show in Manchester
- Music Venues Trust ‘Venues Day’, Islington Assembly Hall
- London Drum Show, Olympia.

Merchandise

MU merchandise continues to be popular and our focus is now on ensuring the items are ethically-produced and environmentally friendly where possible. Our new biodegradable pen, for example, overprinted with ‘Keep Music Live’ and our web address has proved very popular and a one-size ‘Join for £1’ guitar picks made from recyclable plastic were trialled in February. We continue to source ethical, non-plastic, items for a revised and streamlined merchandise catalogue.

Social Media

The MU is active on Twitter, Facebook and Instagram with a presence on YouTube and LinkedIn. While our position on Twitter is well established with close to 32,000 followers and regular engagement at the time of writing, the period covered saw a focused expansion into Facebook and Instagram.

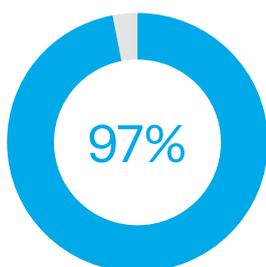
Goals

The primary goals of social media in this time have been to campaign, establish the MU as an industry/thought leader and support the recruitment and retention of members by providing a shop window for MU benefits, illustrating how the MU serves all its members, and directing members to the appropriate place for queries.

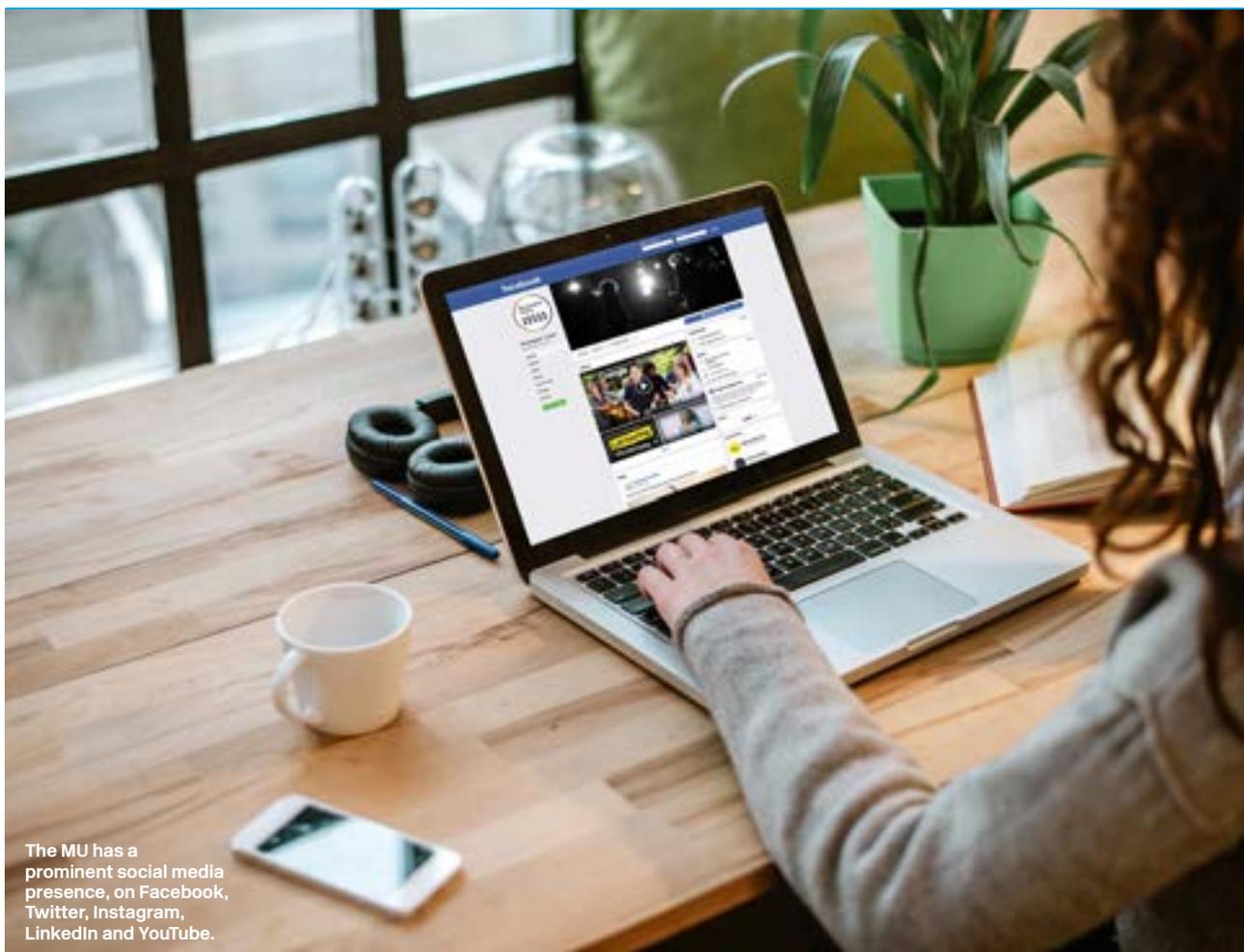
Content

Content is a mixture of news, events and campaigns. The most popular content has consistently been campaigns content – including calls to action, campaigns assets such as video, MU research, press coverage, government relations activities, and issue updates.

Over the last two years, these have been Brexit, music education and the



97% of members consider that the MU communicates very well or quite well with its members. This compares to 92% in the previous survey.



The MU has a prominent social media presence, on Facebook, Twitter, Instagram, LinkedIn and YouTube.

Photo © nortonisx / Getty Images

recruitment of MU Supporters. Examples include the Let Touring Musicians Travel video featuring MU member Anneke Scott, the MU Manifesto 'I am music', and the Let Every Child Learn Music video featuring EC member Sarah Williams.

With campaigns primarily operating on social media, the need for content has never been greater. To meet demand, we have developed capacity to produce more visual content in house, such as video content to support the Women in Music Conference. The MU is also more focused on digital campaigning and much quicker at responding to news and current events, driving growth in audiences, authority and influence.

Advertising

The MU has moved into social media advertising in this period with three goals; engaging people with campaigns, promoting the MU at the local level, and building our following across platforms. For example, The Musician Behind the Moment was launched with a social media advertising campaign to complement the PR push, reaching over 100,000 people on Facebook alone. We have also been using this in creative ways, for example advertising in the local area around party political conferences, encouraging delegates to visit the MU stand and take

campaign actions, and promoting events in local communities.

We have been experimenting with different targeted audiences, a/b testing, and varying spending amounts. These are small as we establish a foundation on which to build – anything from £5—£100 at a time per post depending on the content. However, our experience has shown that thoughtful spending, even if small, can have a significant impact. It is as a result of these actions that now, without advertising, key campaigns posts are reaching similar numbers organically.

Looking Ahead

As we move towards a content-led approach, we will have much more to share. As growth on Twitter remains steady, we will focus on growing our Facebook and Instagram presences, developing more engaging video content for YouTube, further strategic advertising, and leveraging our social media to achieve our goals.

Public Relations

Musician Behind The Moment: Supporting Our Orchestras

The PR elements of this campaign, launched in May 2018 in partnership with Kindred PR, aimed to attract supporters for UK orchestras and highlight their importance for our culture and our communities. The MU's announcement that nearly half (44%) of UK orchestral musicians do not earn enough money to live on has prompted widespread concern and media attention:

Broadcast

- BBC Breakfast
[musiciansunion.org.uk/Home/News/2018/May/BBC-News-reports-on-low-pay-for-orchestral-players](https://www.bbc.com/news/2018/05/bbc-news-reports-on-low-pay-for-orchestral-players)
- Radio 5 Live / BBC Radio 6 Music / BBC Radio 1 Newsbeat
- BBC Radio 2 / BBC News 24 / BBC World / BBC Radio London
- BBC online
- 'Living on breadline'
[bbc.co.uk/news/entertainment-arts-43976334](https://www.bbc.com/news/entertainment-arts-43976334)
- 'Feeling the pinch'

Other national

- *The i* newspaper
[inews.co.uk/news/britain-risks-cultural-void-orchestras-funding-cuts/](https://www.inews.co.uk/news/britain-risks-cultural-void-orchestras-funding-cuts/)
- Music Education Global

Regional

- *Swindon Advertiser* / This Is Wiltshire
- BBC Northampton / BBC Radio Scotland / BBC Radio Merseyside / BBC Radio Hereford & Worcester
- BBC Radio Humberside / BBC Radio Wales / BBC Radio Stoke / BBC Radio Nottingham
- BBC 3 Counties Radio / BBC Radio Berkshire / BBC Radio Cambridge

Consumer/Trade

- *Arts Professional* / Classic FM Online / *M Magazine* / Ecnmy.org / *The Strad* / Slipped Disc

International

- NPR Music (USA)

- Many thanks to the following musicians who joined us in the campaign: Alison Balsom, Jemma Freestone, Michael Kidd, Baluji Shrivastav, Claire Whitson and Maxine Kwok-Adams.

Sound Of Silence – Highlighting The Disparity In Music Education

The MU's campaign in November 2018, highlighting the inequality of music education among school age children, struck a chord with the national and local press and resulted in over 42 news sources quoting the Union, including 13

BBC regional radio stations and eight key national hits, including BBC News, ITV News, Sky News, Channel 5 News and MailOnline. General Secretary Horace Trubridge's appearance on Sky News with composer David Arnold was particularly successful and repeated across the network.

National broadcast

- BBC News
[bbc.co.uk/news/entertainment-arts-46109233](https://www.bbc.com/news/entertainment-arts-46109233)
- ITV News
[itv.com/news/2018-11-05/poor-children-priced-out-of-learning-a-musical-instrument/](https://www.itv.com/news/2018-11-05/poor-children-priced-out-of-learning-a-musical-instrument/)
- Sky News
- Channel 4 News
- ITV Good Morning Britain
- Classic FM
- Channel 5 News
- Planet Radio
- Hallam FM
- TalkRadio
- BBC Radio
- Devon / Berkshire / Lincolnshire / Shropshire / Lancashire / Cornwall / Leeds
- Coventry & Warwick / Radio Jersey / Three Counties / West Midlands / Wales

National print

- *Independent*
[independent.co.uk/news/education/education-news/music-lessons-school-instrument-tuition-musicians-union-poor-children-a8619201.html](https://www.independent.co.uk/news/education/education-news/music-lessons-school-instrument-tuition-musicians-union-poor-children-a8619201.html)
- *The i* newspaper
- *The Guardian*
- *Daily Mirror*

Online

- BBC Online / Music:Ed / M Magazine / Arts Professional / Yahoo News
- This Is Money / TES / MailOnline / Europe Breaking News / NewsCabal

International

- Europe Breaking News
- NewsCabal

Regional

- *Aberdeen Evening Express* / *Swindon Advertiser* / *The Argus* / *Express & Star*
- *Shropshire Star* / *Belfast Telegraph* / *News & Star* / *Guernsey Press*
- *The Northern Echo* / *Dundee Evening Telegraph* / *Worcester News*
- Many thanks to the following musicians who joined us in the campaign: David Arnold, Ralph Salmins, John Thirkell, Gary Crosby, Adam Goldsmith, Emily Barker and Sam Dunkley.

“The PR elements of this campaign aimed to attract supporters for UK orchestras and highlight their importance.”

Advertising

Advertising in 2018 and 2019 has been, for the most part, evenly split across publicising the Join for £1 scheme, general membership promotions, and the MU Supporter / Manifesto related adverts.

There were also been a number of Musician Behind the Moment placements, the initiative highlighting the work of orchestral musicians.

Examples of the publications in print and accompanying online adverts include national, regional and industry publications:

- Google Ads (various campaigns)
- *Future Music*
- *Rhythm*
- *Guitarist*
- *Guitar Techniques*
- *Bass Guitar*
- *Total Guitar*
- *Guitarist presents Acoustic*
- *Music Week*
- *Music Week Directory*
- Pro Sound News Europe

- Music & Drama Education Expo
- ABO Conference Guide
- BBC Proms Guide
- BBC Proms programmes
- Edinburgh Festival programme
- *Classical Music*
- *Music Teacher*
- *Gramophone*
- *The Guardian Guide*
- *Beer & Pub* magazine
- Record of the Day
- Americana Conference
- Americana Awards
- BBC National Orchestra of Wales
- BBC Symphony Orchestra
- BBC Philharmonic Orchestra
- Birmingham Classical
- Birmingham Conservatoire
- Graduate Guide
- Music for Youth
- *Fyne Times*
- Opera at Syon
- English Folk Expo
- *Jazzwise*
- BBC Now
- *BBC Music* magazine

A considerable number of these have carried the adverts on several occasions. Plus we have secured the majority of them at notably reduced rates and, thanks to our ongoing relationships with several publishers, inside front covers and back covers. We make a significant effort to purchase discounted multiple bookings with the larger publishers.



Isabelle Gutierrez

I am music
 I live through your moments
 Your first shake of the rattle
 Your recorder lesson
 Your match day anthem
 Your queueing anticipation
 Your hands in the air
 Your main stage mayhem
 Your favourite movie scene
 Your first dance
 Your last night of the proms
 Your family singalong
 Your swan song.

Musicians' Union
mu

If you care about the future of music,
 join us as a supporter for free.

→ theMU.org

Behind Every Musician



Equipment insurance
 +
 Legal advice and representation
 +
 Fee recovery
 +
 Contract advice
 +
 Career development

Join the MU for £1
 Get six months free!

£1

Musicians' Union
mu

Behind Every Musician



Musicians' Union
mu

theMU.org @WeAreTheMU



Equality, Diversity and Inclusion

The Musicians' Union has increased its ongoing commitment to equality, diversity and inclusion, appointing a full-time EDI Official with a national remit.



"The MU is committed to achieving equality for all members."

***John Shortell,
Equality, Diversity
& Inclusion Official***

Overview

The MU's equality, diversity and inclusion work operated within the Education department until September 2018. During that time the department launched a pilot scheme of the MU's diversity monitoring questionnaire. The pilot gave the MU vital information on the best way to gather diversity data from members. A full implementation of diversity monitoring is planned for summer 2019.

Gathering this data is crucial to the continued success of the MU and will give us a clear picture of what the membership looks like, where we can improve on recruitment and retention and where we need to direct our resources and services.

Equality, Diversity And Inclusion Training

The department worked closely with the Federation of Entertainment Unions to create an online equality training course that members can access to improve their knowledge of equality, diversity and inclusion.

As part of the MU's ongoing and increased commitment to equality, diversity and inclusion a full-time Equality, Diversity and Inclusion (EDI) Official, with a national remit, was appointed in September 2018. The EDI Official reports directly to the General Secretary to ensure that the MU's EDI work is embedded throughout the organisation at every level.

TUC Equality Conferences 2018 And 2019

The MU attended Trade Union Congress (TUC) Equality Conferences in 2018 to debate motions on a range of issues that impact MU members. All motions were passed unanimously.

At TUC Women's Conference the MU moved motions on the representation of women at music festivals and sexual harassment in the music industry.

Black Workers' Conference saw the MU highlight the oppressive treatment of Grime musicians and the continued use of form 696 by some police forces in the UK.

TUC Disabled Workers' Conference gave the MU the opportunity to support Drake Music Scotland's campaign, which highlights the multiple barriers preventing people with disabilities from actively participating in the arts.

The MU delegation to TUC LGBT+ Workers Conference, tackled the issue of harassment and abuse that LGBT+ musicians face in workplaces.

In 2019 the MU returned to TUC Women's Conference with motions calling on the Government to better protect freelancers from sexual harassment by extending the time limit within which a harassment or discrimination claim must be lodged and regulating the use of Non-Disclosure Agreements so they are not used unethically.

Shared Parental Pay was the focus of the MU's second motion and called on the Government to change the law to allow self-employed parents access to what is now seen as a basic workplace entitlement. The MU believes this would be a major step forward in the fight for gender equality.

TUC Black Workers' Conference 2019 saw the MU debate youth violence and the censorship of drill music. We made clear the MU's position that censorship is not a solution to youth violence and that solutions include adequately funding schools, youth services and giving all young people opportunities to develop their creativity in a positive way.

An inclusive music education was the issue the MU debated at TUC Disabled Workers' Conference and we called on Government to abolish the EBacc, increase school funding and ensure music education is accessible to all disabled students.

A broad and balanced, LGBTQ+ inclusive curriculum was the focus of the MU's motion to TUC LGBT+ conference. The MU delegation highlighted how representation is fundamentally important for LGBTQ+ people.

Diversity In Orchestras

Diversity in orchestras is an ongoing issue that the MU has highlighted for a number of years. The Equalities Sub-Committee drafted a position paper that was ratified by the Executive Committee advocating the use of screened orchestral auditions to improve representation of Black and Minority Ethnic (BME) musicians. The MU will continue this vital work and looks forward to working with orchestras to create a sector that truly reflects our diverse society.

Diversity In Music Education

The MU continues to pressure examining boards to better reflect the diverse heritage of music in their grade exams and improve diversity in the music education sector.

Music syllabi have a huge influence on

Key Findings from UK Music 2018 Diversity Report

▲ 2.2%

BAME (Black, Asian, and Minority Ethnic) representation up among UK workforce.

▲ 3.8%

Representation of female workers in UK music industry increases.

▲ 7.4%

BAME representation up among senior managers.

▲ 5.7%

BAME representation grows in the 16-24 age group.

▲ 10.7%

Female representation rises in the 16-24 age group.

▲ 10.8%

BAME representation up among apprentices and interns.



BBC Introducing Live took place at Tobacco Dock, 8-10 Nov 2018. Among other events the MU attended an accessibility seminar hosted by Suzanne Bull MBE, CEO of Attitude is Everything.

Photo: Jonathan Stewart

the musical and cultural development of young people and the MU believes it is imperative that music syllabus reflect the diversity of music teachers and the students they teach to improve BME representation and participation in music education.

The MU is currently working with London City Hall's culture team and Arts Council England to address this issue.

Suffolk Pride and for the first time ever the MU was proud to march with our Midlands region members at Birmingham Pride.

Pride provides a platform to campaign for genuine LGBT+ equality and to raise awareness of current LGBT+ issues. The MU's presence at Pride marches is ultimately about fairness and the fundamental principle that all musicians are equal under the law.

LGBT+ History Month

The MU used LGBT+ History Month 2019 to celebrate the contributions that LGBT+ musicians have made to the music industry and how their work has paved the way for future generations of LGBT+ musicians to be out, proud and bring their whole selves to work.

Pride's Got Talent

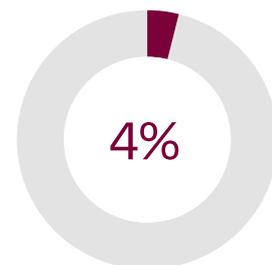
For the 4th Year running the MU is an official partner of Pride's got Talent – an organisation that champions the talents of LGBT+ musicians and performers from across the country.

MU At LGBT+ Prides

The MU will be marching with members at LGBT+ pride events in Manchester and Belfast in August. The MU also marched with members at London and

Removing Barriers For Disabled Musicians

The MU is an official partner of Attitude is Everything's Next Stage project – an innovative artist development programme aiming to change the conversation about ambitious artists with disabilities,



Disabled musicians still only make up 4% of National Portfolio Organisations against a population of 19%.

impairments and health conditions, by championing talent and removing barriers to creativity and career progression.

The project launched with a survey to identify the challenges and opportunities faced by artists with access requirements. The data gathered will overcome the knowledge gap around disabled musicians and help the MU build a picture of issues such as access to venues and recording studios, development opportunities, and attitudes across the industry.

Empowering Disabled Members

The most important advancement for disabled members is the MU's adoption of the social model of disability to inform our approach to equality and inclusion. The MU recognises that work towards adopting the social model, as an organisation, is ongoing and constantly needs reflection and engagement with disabled members. Using the social model will help the MU identify and critically remove barriers to inclusion.

Disabled members being aware of their rights in relation to reasonable adjustments and protection from discrimination are crucial to removing barriers for disabled musicians. The Equalities Sub-Committee took the opportunity to empower members by creating a suite of documents that members can access to give them digestible, straight forward information on the rights and protections that the Equality Act 2010 offers.

Women In Music Conference 2019

The MU's annual Women in Music Conference was held at Home in Manchester during Women's History Month in March 2019.

The full day conference saw over 65 delegates enjoy game-changing talks, workshops and insider advice from musicians including Dame Evelyn Glennie

CH, Heather Small, Lady Ice and one of the music industry's most influential women Alison Wenham OBE.

The Women in Music Conference highlighted a range of issues such as better childcare and support for musicians who are parents and carers, support for mature female musicians and improved gender balance in festival line ups. Delegates contributed to the creation of a Manifesto for Change that has given the MU challenges to take forward to influence the landscape of the music industry to make it a fairer, safer and more accessible industry for female musicians.

She.Grows X MU

The MU and She.said.so combined forces to deliver the MU's first mentoring scheme, She.Grows.

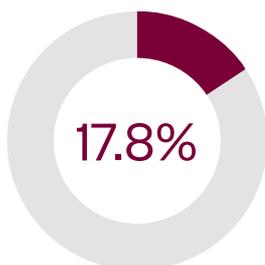
The idea for the mentoring scheme came directly from MU members through the Union's democratic process and the scheme will empower female musicians by giving them the opportunity to learn from female role models who have overcome barriers in the industry and paved the way for future generations.

The pilot scheme received over 200 diverse applications from members. Ten pairs of mentors and mentees have been matched and will now embark on a six-month mentoring programme.

The MU is committed to achieving equality for all members and will continue to celebrate the diversity of the music industry and raise awareness of equality issues through the work of the Equalities Committee.



John Shortell



17.8% of the music industry are BAME according to UK Music 2018 Diversity Report.

#WeAreTheMU



“The MU is a huge part of my life as a working musician.”

West End percussionist
Matthew West.

Photos: Joseph Branston. © MU 2019



Elle Daymond,
session drummer and
MU Wales & South
West England Regional
Committee member.

Photo: Joseph Brantford © MU 2019

Health and Wellbeing

We work in partnership with a number of organisations in the sector to provide a range of services on health and wellbeing issues for members.



“We understand the importance of health and wellbeing for our members and musicians in general.”

*Diane Widdison,
National Organiser*

Overview

The MU takes issues related to the health and wellbeing of its members very seriously. We support members who have suffered illnesses or had accidents that affect their ability to work by signposting them to relevant organisations who work with practitioners who specialise in treating musicians. We also provide financial assistance to members to be able to access specialist treatment or for other health and wellbeing related expenses. We increasingly work with these specialist organisations on more proactive work in educating musicians on how to look after their own wellbeing and manage any health issues which may be negatively affecting them. Our involvement with the various organisations who specialise in working with musicians enables us to encourage everyone in the sector to work together collaboratively to promote a comprehensive service of health and wellbeing providers to our members.

Organisations And Schemes

We signpost members to and work in partnership with:

- **Musician's Hearing Health Scheme (MHHS)**
- **Help Musicians UK (HMUK)**
- **Musicians' Hearing Services (MHS)**

Musician's Hearing Health Scheme

This scheme developed from the Hearing Passport scheme which was developed to enable freelance musicians to be able to access specialist hearing assessments and bespoke hearing protection. The MHHS consists of having an audiological assessment and one set of custom-made ear protection. There is a two-year call back to the programme and subsidised subsequent hearing tests. The total package is worth over £240 per musician and is heavily subsidised by HMUK to reduce the cost to £40 to join the scheme. The MU provides further subsidy to bring the cost down to £30 for members.

The scheme offers access to specialist advice and will refer clients for optional subsidised treatments such as wax removal. There are specialist clinics held in London and Manchester throughout the year and regional clinics held around the country depending on demand.

The number of applications to the scheme up to 31 December 2018 was 12,161 with 8,011 of the applicants receiving appointments and being processed so far.

We are working with MHS on a proposal for a similar scheme to offer a corporate service of hearing protection for orchestras.

We work with both MHS and HMUK on promoting the scheme and educating musicians about ear protection and have presented at the Music Education Expo to practitioners working in education and to the Southbank Sinfonia.

Music Minds Matter (MMM) Help Musicians UK

Responding to the findings of the research project, Can Music Make You Sick, August 2017, looking at the mental health of those working in the music industry, HMUK set up a 24/7 helpline to provide support and advice. MMM has trained advisors who understand the challenges of working in the music industry who can listen to those who are struggling and provide help as well as signposting to further specialist services including debt and legal advice and information on HMUK grants. The service offers free counselling either in person, on the phone or online and Cognitive Behaviour Therapy (CBT) to those who are eligible.

HMUK is a charity offering practical, positive support to emerging, professional and retired musicians of all genres. They help with musicians starting out in their careers as well as those currently working who have hit a crisis in their lives. They also help with long term or terminal illnesses and those in retirement or needing help as they become older. They run the Emerging Musicians' Health Scheme in conjunction with BAPAM and the MHHS and MMM (see above) as well as initiatives related to mental and vocal health.

Music Support

A charity that was founded by, and is now run by, people from the music industry to provide support for individuals suffering from mental, emotional and behavioural health disorders such as drug and alcohol addiction. They have a 24/7 helpline and provide peer to peer support as well as hosting 'Safe Tents' backstage at music festivals. All MU officials received training on the nature of addiction and alcoholism as part of our partnership with the organisation.

British Association Of Performing Arts Medicine (BAPAM)

Board Member – DW

The MU is one of the key funders of BAPAM – a healthcare charity that offers specialist health support to performing artists on work-related physical and mental health problems as well as sharing knowledge about healthy practice. The expert medical practitioners offer free health assessment clinics as well as health advice and

Help Musicians UK



In 2016, the charity noticed a 22% rise in musicians seeking help for mental health crises.



Two thirds had experienced depression – three times more than the general population.



More than half the respondents said that they had found it difficult to get help.

education on a range of issues which affect performers. Their areas of speciality range from physiotherapy to psychology; rheumatology to speech therapists. The MU has contributed to BAPAM's Guidelines for Educational Practitioners and we are also exploring the Employee Assistance Professionals Association scheme. DW attended the Performing Arts Medical Association (PAMA) conference with Claire Cordeaux, the BAPAM Director.

Royal Society Of Musicians (RSM)

Board of Governors' Member – DW

The RSM is Britain's oldest music charity with the aim of providing immediate financial assistance to musicians unable to work due to accident, illness or old age. It can help with living expenses, rehabilitation, counselling, referrals to specialist practitioners and funeral expenses. RSM understands the precarious nature of the freelance musician and how not being able to work due to an accident or illness can have serious consequences for the musician and their family. RSM work closely with HMUK and BAPAM to ensure that the support offered to the individual musician is both effective and beneficial.

Healthy Conservatoires Network (HCN)

The HCN brings together key stakeholders from across UK Conservatoires and the performing arts sector to assist in maintaining, developing and supporting aspects of health promotion and occupational wellbeing. The HCN allows the sharing of good practice between academic institutions and provides specific support for specialist institutions as well as the dissemination and communication of research findings and the facilitating of innovation. HCN receives funding from the Arts and Humanities Research Council and builds on the findings from the Music Impact study. The Musicians' Union is a member of the network and contributes to its work.

Educational and proactive work for members:

Healthy Performers Series In Conjunction With BAPAM December 2018

We held four workshops for members on the issues that most affect musicians. The workshops were:

- Introduction to Physical (Musculoskeletal) Health
- Introduction to Vocal Health
- Introduction to Hearing Health

- Introduction to Psychological and Social Wellbeing

The evaluation of these workshops helped decide the future programme of activity in this area.

Music Education Expo March 2019

We were involved with a joint session at the Expo with BAPAM and Help Musicians UK looking at Health and Wellbeing issues for instrumental and vocal teachers.

Workshops Spring/Summer 2019 Mental and Vocal Health – Michael Hill and Lise Liv Skovgaard

Looking at issues related to training your mind to have a healthy mental outlook and combining that with techniques related to the voice.

Wellbeing and Resilience – Nick Bottini

Overall look at the challenges to working in the music industry and how to harness your innate wellbeing.

Feldenkrais Method – Emma Alter

Monthly classes to heighten awareness of movement, breathing and posture so as to allow musicians to move more freely with greater ease. The Method can permanently improve posture, balance and co-ordination.

Mentoring, coaching and facilitating

We offer funding for one session with Marion Friend (MU member and ex-head of Junior Trinity) if a member needs further help and support beyond that on offer by MU officials.



Diane Widdison



Photo: Joseph Branston © MJ 2019

Versatile flautist
Eliza Marshall.

External Affairs

The Union remains a highly-respected member of numerous trade bodies and organisations in both the UK and abroad.



"The MU has continued to play a major role in the International Federation of Musicians (FIM)."

*Naomi Pohl,
Deputy General Secretary*

Overview

Trade Unions Congress

The MU has continued its affiliation to the Trade Unions Congress (TUC), the umbrella body of trade unions that is at the forefront of pressing for social change for working people. GS Horace Trubridge sits on the TUC General Council.

MU Motions tabled and passed at the TUC Congress in 2017–18 covered the following subjects:

- Freedom of movement for performers
- Convention on International Trade in Endangered Species
- Music Education
- Sexual Harassment

The delegations and motions for the TUC Equality Conferences are now decided by the Equalities Committee, with the exception of the Young Workers' Conference which is handled by the Campaigns and Social Media Official, Maddy Radcliff. Motions to this conference over the past two years have focussed on Brexit.

The MU also attends the Scottish and Welsh TUC conferences and motions to these have included Agent of Change and Culture Strategy. Delegations and motions are decided by the relevant regional committee.

The MU has continued to support TUC national demonstrations and marches throughout the period under review, both through advertising the march to members and sponsoring bands for the main rally.

UK Music

The MU is a founding member of UK Music, the main campaigning, research and lobbying body for the music industry, and MUGS Horace Trubridge is a member of the board of directors. The MU takes an active role in all of UK Music's projects, which cover virtually all aspects of the music industry.

During the period under review the MU has participated in UK Music board meetings and committees on live music, communications and equalities amongst others. The MU has also participated in UK Music events and meetings with MPs and Ministers.

International Federation Of Musicians

During the period under review the MU has continued to play a major role in the International Federation of Musicians (FIM). Ex MU General Secretary John Smith continues to represent the MU as

President of FIM, and has attended EC meetings on a regular basis to provide updates on FIM activity.

The MU has also sent delegations to the FIM Executive Committee in London, the FIM Europe Group meeting in Bucharest, the FIM EC meeting in Budapest, the FIM Europe Group Meeting in Amsterdam and the FIM International Conference on the Economy of Streaming Media held in Los Angeles.

One of the main FIM campaigns during the period under review has been the Fair Internet for Performers Campaign. This campaign helped achieve the successful passage of the Copyright Directive through the European Parliament.

The Council Of Music Makers

The Council of Music Makers (CMM) consists of the MU, the Featured Artists' Coalition (FAC), the Music Managers Forum (MMF), the British Academy of Songwriters, Composers, and Authors (BASCA) – now known as the Ivors Academy and the Music Producers Guild (MPG). The group meets regularly and enables organisations within UK Music that represent creators and performers to work together on issues of mutual concern, such as streaming royalty levels.

The CMM has, during the period under review, been involved in lobbying surrounding the EU Copyright Directive. When a coalition of record companies and publishers trade bodies had taken the decision to lobby against the directive without consulting UK Music or the performer/creator groups, the CMM wrote to UK and European decision makers and helped to ensure the successful passage of the Directive.

British Copyright Council

The MU is a member of the British Copyright Council (BCC) – a national consultative and advisory body on issues surrounding copyright, and MU officials attend regular meetings.

The EC continues to part sponsor the BCC/WIPO (World Intellectual Property Organisation) training course, which is hugely beneficial in reinforcing the importance of copyright and the MU's position in defending and upholding performer's rights.

General Federation Of Trade Unions

At the start of the period under review, the MU was a member of the General Federation of Trade Unions (GFTU).



The UK Council of Music Makers (CMM) of which the MU is a member.



Photo: Joanna Duddertidge.

In 2017, the Executive Council (EC) received oral reports from delegates who had attended the GFTU's Liberating Arts Festival held in Exeter on 3 November 2017. The EC was concerned to hear of the inefficient organisation of the event, as well as (with exceptions) the generally poor quality of speakers and presentations. The concern over this and other recent events was such that it was agreed the EC should discuss the nature of its relationship with the GFTU.

There was widespread concern over the role and the effectiveness of the GFTU, as well as the cost of affiliation which had reached £29,000 for 2018. It was agreed that the matter should be further discussed early in 2018, and that disaffiliation should not be ruled out.

In 2018, the General Secretary reported on discussions he had held with the General Secretaries of the other entertainment unions regarding the performance of the GFTU. The General Secretary of the NUJ reported that her union had taken the decision not to reaffiliate to the GFTU and BECTU were likely to follow suit. There followed a discussion where it was agreed that the GFTU was all consumed with non-trade union activities and that it no longer offered good value to MU members. The EC therefore made the decision to disaffiliate from the GFTU.

Phonographic Performance Limited

Phonographic Performance Limited (PPL) is the UK's music licensing company for over 100,000 performers and recording rights holders. Following the decision taken by the PPL Board to abolish nominated Directors, the MU General Secretary (GS) stood as a candidate for director at the 2018 November Annual Performer Meeting (APM). He was subsequently elected with the highest number of votes. The GS continues to donate the sitting fees to the MU.

Federation Of Entertainment Unions

The Federation of Entertainment Unions (FEU) comprises BECTU (now a division of Prospect), Equity, the National Union of Journalists (NUJ), the Professional Footballers' Association (PFA), the Writers' Guild of Great Britain, Unite and the MU. It provides a forum for progressing matters of mutual interest and concern. Regular meetings have been held during the period under review.

Performers' Alliance

The Performers' Alliance comprises the MU, Equity and the Writers' Guild of Great Britain. It provides a forum in which the member unions can discuss and respond to a number of issues of mutual concern. Regular meetings have been held during the period under review.

Labour Party

The Political Fund, in addition to funding our share of the costs of the Performers' Alliance All Party Parliamentary Group, allows the union to remain an affiliate of the Labour Party. Further detail of the MU's lobbying activity is detailed in the Communications and Government Relations section.

Naomi Pohl
Deputy General Secretary

#WeAreTheMU



“A union of musicians that’s 31,000 strong is a special thing to be part of.”

Jazz musician, composer and entrepreneur **Matthew Halsall**.

Photos: Joseph Branston. © MU 2019

Conference

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Delegate Conference Standing Orders

Introduction

1. This paper sets out the proposed Standing Orders for the 2019 Delegate Conference at the Hilton Brighton Metropole Hotel on 23 July 2019.

Purpose

2. The Conference shall discuss and decide matters of policy connected with the Union, and the Executive Committee shall give a report on its work arising from decisions of the previous Conference.

Duration

3. The Conference shall be not more than one day in duration. It will convene at 9.30am, sit until 1pm, adjourn until 2.15pm and resume until 5.30pm. Refreshment and comfort breaks will take place during the morning and afternoon sessions.

Expenses

4. Persons attending Conference shall receive such expenses and allowances as may be decided by the Executive Committee.

Conference Chair

5. The Chair of the Executive Committee, failing him/her Vice Chair of the Executive Committee and failing him/her such other person as the Executive Committee shall appoint, shall Chair the Conference.

Voting

6. The Chair will nominate tellers to act during Conference.
7. Voting will be by show of hands and only elected Delegates shall be entitled to vote.
8. Members of the Executive Committee will normally be expected to attend Conference. Officials shall attend at the discretion of the General Secretary but shall not vote.

Conference Business

9. Matters before Conference shall be:
 - Motions and Amendments submitted by Regions. Only elected Delegates shall move or second such Motions or Amendments.
 - The Report of the Executive Committee.
 - Any Motions submitted by the Executive Committee. Such Motions may be moved and seconded by persons designated by the Executive Committee. Such persons may be elected Delegates, Executive Committee members or permanent Officials, but only elected Delegates will be entitled to vote on Motions so submitted.
 - Emergency Motions. Such Emergency Motions are submitted to the Standing Orders Committee in accordance with Standing Order 16.4 and accepted for discussion by Conference on a report of the Standing Orders Committee.
 - Rule changes in accordance with Rule XIV.

Motions

10. Each Region of the Union shall be entitled to one Conference Motion per complete 750 members of that Region. Notwithstanding this there shall be a minimum allowance of three Motions and a maximum limit of 14 Motions per Region.

Speaking Arrangements

11. Movers of Motions, Amendments and Rule Change proposals will be allowed a maximum of five minutes; seconders and other speakers, three minutes each. Movers of Motions shall have the right to reply and will be allowed a maximum of three minutes for this purpose. The proposer of an Amendment will be called to speak immediately after the seconder of a Motion and, like a Motion, an Amendment has to be seconded. Further Amendments will be called in Agenda order. Delegates moving Amendments will have no right of reply.
12. Motions may not be seconded by a delegate from the Region which moves the motion. They may be formally seconded from the floor.
13. Delegates intervening to raise questions on paragraphs within the Conference Report will be allowed a maximum of three minutes.
14. No member shall speak more than once on any subject, except by special permission of the Chair, until every Delegate has had an opportunity of speaking.

Standing Orders Committee

15. A Standing Orders Committee shall be established by the Executive Committee when making arrangements for Conference. At each Conference a recommended panel shall be elected for consideration for inclusion in the Standing Orders Committee of the following Conference. To ensure a balance, the EC will, when selecting the Standing Orders Committee, choose those polling the highest number of votes, one from each Region until the Committee is filled.
16. The Standing Orders Committee shall consider and make recommendations for adoption by the Conference upon:
 - Deletion from the Agenda of any Motion or Amendment.
 - Substitution of redrafted Motions or Amendments for the purpose of clarification only for those appearing on the printed Agenda.
 - Substitution of a composite Motion or Amendment for any Motions or Amendments appearing on the printed Agenda.
 - Inclusion on the Agenda of any Emergency Motion or Amendment submitted and that refers to an issue that could not have been the subject of a Motion or Amendment submitted in accordance with Conference timetable. The Standing Orders Committee shall only consider the inclusion of any Emergency Motion or Amendment that has been:
 - resolved by a Regional Committee and submitted to the Standing Orders Committee in writing; or
 - submitted in writing and signed by 20 Delegates present at Conference; or
 - resolved by the Executive Committee and submitted to the Standing Orders Committee in writing.
 - Any modification of the timetable, duration of speeches, or the procedure of the Conference that may be thought by the Committee to be desirable.

17. The Standing Orders Committee shall deal with Motions from the time of receipt at HQ, suggest explanatory headings, where necessary refer to the source of Motions for clarification of wording, and any other such matters. They shall deal similarly with Amendments to Motions.

Suspension of Standing Orders

18. Any of these Standing Orders may be temporarily suspended by a majority of not less than two-thirds of Delegates present at Conference.
19. In all other cases the usual rules of Order will be observed.

Glossary

A basic guide to terms and phrases that may be unfamiliar in Musicians' Union communications.

Promulgated Rate

Guideline rates of pay (the 'Union Rate'), published by the MU's Executive Committee (EC), to encourage the fair payment of freelance musicians.

Section

Sections are industry-based groups of members with elected committees that inform the EC on issues affecting musicians working in that area.

Delegate

A delegate is someone elected to represent and speak or act on behalf of a group at a meeting or conference. The MU's Delegate Conference takes place every two years and decides matters of policy, future priorities and determines rule changes.

Motion

A formal request made to a Committee or Conference by a group of members who wish to receive support for, or a decision on, a particular matter. A motion must call for action or a decision and not be a statement of opinion alone.

Committee

An elected group of members who regularly meet to consider, report, or act on important issues. As a member, you can stand for election to your Regional Committee, Section Committees, Equalities Committee and/or the Executive Committee.

Activist

Someone who gets involved in supporting the causes and campaigns of the Union. This might be recruiting non-members, signing a petition, sharing news and campaigns on social media, attending a meeting or taking part in direct action.

Union recognition

When an employer recognises a union, and agrees to negotiate (collectively bargain) on pay, terms and conditions with that union.

Collective bargaining

Negotiations between an employer and a union to determine conditions of employment such as wages, working hours, overtime, holidays and sick leave.

Specimen Contract

The MU produces a range of specimen agreements and explanatory notes to act as a guide for members to the content of these types of agreement. It is important to note, these are strictly for information purposes only and not intended for use.

Standard Contract

Members are strongly advised to obtain written confirmation of all engagements. The MU produces Standard Contracts for such engagements and these are available from your Regional Office and the MU website. It is in members'

interests to always use these Contracts as they provide evidence of the conditions of an engagement if a dispute should arise.

Union steward

Stewards are members who volunteer to be a point of contact in their workplaces and represent the interests of their colleagues to the Union.

Consultative ballot

This is where the Union asks members for their opinion on a matter relating to their employment or area of work. Whilst any subsequent decision always rests with the EC, the outcome of the ballot will make a valuable contribution in helping the EC to make an informed decision.

Casual vacancy

An empty seat on a committee during a term of office. It may be filled by ballot, or by co-opting another member.

Standing orders

Rules governing the way that decisions are made, procedures undertaken and motions received by committees and at conferences.

Motions

Motion 1 Scotland & Northern Ireland Region

Reduced MU Membership Rates For Musicians In Receipt Of PIP/ESE Benefits

After they come out of the school system, disabled learners often opt to attend a 'day service' as they offer a more diverse range of structured development options than 'access to learning' courses offered by local authorities' FE colleges.

Most progressive & modern-day service projects offer courses and workshops to help adults with disabilities develop their potential with a diverse range of creative and educational workshops structured around the Curriculum for Excellence.

Despite their clear educational objectives, providers of these 'day services' are not regarded as a 'college', and so participants are not regarded as 'students'. Thus, they are unable to access concessionary 'Student' rates offered by many societies, clubs and corporate bodies.

This disadvantage is, in many cases, mitigated by the offering of 'disabled persons' concessions e.g. railcards, travel concessions, access concessions etc.

Conference proposes that MU should offer a discounted rate (equivalent to the 'Student' members' rate) to disabled musicians in receipt of PIP / ESA benefits.

Conference notes that those falling into the student category enjoy a fee of £19.60 per year.

Conference also notes that members of the EIS/NUT/UCU benefit from a significant discount, bringing their membership fee down to around £110.

People with disabilities are disadvantaged in many areas of society, and until recently, the ability to access music-making opportunities has been one of them.

Being able to access the benefits afforded to MU Members, not least the health and advocacy services and networking and training opportunities would offer real support to these musicians and prevent them from being marginalised to a sub-class who don't find out about opportunities because they are not 'in the loop'.

Conference asks the MU to remove this fiscal barrier to access for disabled musicians in receipt of PIP/ESA benefits by offering a reduced membership fee.

Motion to be debated under Equalities, Diversity and Inclusion

Motion 2 Scotland & Northern Ireland Region

Online Streaming Payments

Conference calls for the Union to lobby streaming companies on behalf of members to change their payment system from the current pro-rata model to a user-centric model.

Conference notes that for most services within the current system all subscription money, minus the service's charge, is collected into a pot and divided by the number of streams which hit a given listening duration. This means that if a listener only streams one track in a month, most of their subscription goes to rights holders whose music they have not heard. Conference is concerned that this system unfairly disadvantages long-form, niche and independent music in favour of short form, popular music.

In the user-centric model artists are remunerated based on what a listener actually listens to. Meaning that if a listener only streams one piece in a month then their distributable subscription fee goes to who they listened to. This user-

centric model prevents a payment structure where money flows disproportionately to those who are already popular, reduces streaming fraud and situations where a user can trigger greater payments than they pay into the pot.

This change of payment system is imperative to make streaming fair and financially viable for all artists and rights holders as album and single sales are declining in favour of streaming.

Motion to be debated under Recording and Broadcasting

Motion 3 Scotland & Northern Ireland Region

Parity For Women In Music

That this Conference supports equal representation of female musicians in live music performance and on radio and television, in particular on programmes which are funded by tax, at both local and national level and by trade union funded events.

Conference acknowledges the lack of women appearing on festival programmes and in venues throughout the country, both in grassroot and national venues. Conference also notes that the lack of women in positions to influence what the public listens to, i.e. on radio, the lack of women in senior positions in the music industry making decisions on investments and development, the lack of women managing venues and festivals all contribute to creating barriers to women pursuing careers as musicians.

Congress supports influencing government bodies to do more through setting requirements for sponsoring music events and for art funding which seek to achieve better parity for women.

Congress calls on the EC to ensure the MU is engaged in consultation with Ministers in the UK, Scottish, Welsh and NI Governments and local authority councillors to implement policies that will promote parity for women in music.

Motion to be debated under Equalities, Diversity and Inclusion

Motion 4 North of England Region

Business Rates Cuts – Venues

The Government introduced business rates discounts for small businesses in October 2018 but has specifically stated that music venues would not be eligible.

Conference calls on the EC to lobby the Chancellor to intervene and change the government's position and guidance on how the small business rate cuts apply to music venues and state that these venues are similar in nature to pubs and bars, which are eligible.

We ask the EC to inform government that the MU, like the UK Music's Michael Dugher and Music Venue Trust's Mark Davyd, concludes that: "If HM Treasury do not revisit this policy, your message to grassroots music venues is that if they wish to obtain similar tax advantages to other similar licensed premises, or even relief from additional taxes, they should turn off the music or close down."

Motion to be debated under Live Performance

Motion 5 North of England Region

Political Levy

Changes to Trade Union legislation now mean that new MU members need to opt-in to the fund.

Conference calls on the EC to implement ways to increase awareness of the purpose and uses of the political fund amongst new, existing and potential new members to maximise fund levels and allow informed decisions to be made.

Motion to be debated under Communications and Government Relations

Motion 6 North of England Region

Disability Discrimination And Accessibility in the Work Place

Conference notes that many disabled MU members are still experiencing discrimination whilst trying to obtain paid work and in their work environments, be this live performance, teaching, studio work or any other music-related work. Conference calls on the MU to launch its own campaign, similar to the Drake Scotland 'Let Me On Stage' campaign, to stop disability discrimination in the work place

and to encourage employers, engagers and fellow colleagues to make reasonable adjustments and change their attitudes towards disabled musicians.

Motion to be debated under Equalities, Diversity and Inclusion

Motion 7 North of England Region

Migration Advisory Committee's Shortage Occupation List – Tutti Positions

Conference calls upon the EC to change its current position on Tutti orchestral musicians being excluded from the Migration Advisory Committee's Shortage Occupation list. Currently there are 167 musicians from the EEA appointed in the 26 UK contract orchestras many of whom occupy Tutti positions. Post-Brexit these musicians, some of whom have been resident in the UK and working in UK orchestras for many years, will no longer have the protection of being EEA members and will be subject to the same rules as non-EEA musicians including being excluded from the Shortage Occupation list. By comparison, there are just 81 musicians from outside the EEA appointed to non-Tutti positions in these orchestras.

Including Tutti positions in the future Shortage Occupation list will also enable UK orchestras to continue to recruit Tutti players from the European labour market in future to positions that currently pay below the £30,000 threshold if they need to. There are currently 225 vacancies in the 26 UK orchestras, whose numbers total 1400, which represents a 16% vacancy rate.

Motion to be debated under Orchestras

Motion 8 North of England Region

Regional Government In England – MU Involvement And Engagement

Recent changes to local government structure in England has seen the emergence of directly elected mayors to combined local authorities and regional mayors and devolved regions.

These changes are altering the way the country is run. Powers, budgets and responsibilities will be passed down from central government to elected mayors and combined local authority mayors. The aim is to have mayors who represent their regions across the country and around the world and who will work with local councils and business to create jobs, boost skills, build homes and improve travel. This devolution has already led to devolved authorities including arts and culture development in their strategic plans and setting up Music Boards.

Although locally owned, Combined Authorities are initiated by the councils involved. They can take advantage of powers and resources devolved to them by national government.

Conference requests the EC to ensure that MU:

- Engages with the new local government organisations wherever there are devolved regions and mayoral elections.
- Reviews its political response to devolution.
- Engages with local Music Boards established following devolution.
- Where appropriate, to set out roles for Regional Committee members to become involved with the new arrangements.
- Considers the development of a statement on Arts and Culture which can be adopted by potential mayoral candidates.

Motion to be debated under Regional Activity

Motion 9 North of England Region

Effects Of The Ebacc

The English baccalaureate (Ebacc), is a GCSE performance measure, introduced into school league tables. It ranks schools on the proportion of their pupils achieving A*-C passes in five subject areas: English; maths; two sciences; ancient or modern history or geography; and a modern or ancient language. Pupils achieve certificates rewarding their performance on this measure.

No arts or culture subjects, including music, are listed in the measure. The Government has stated that it wants 90% of students to take the Ebacc by 2025. It believes this will have no effect on the creative economy.

Research conducted by the University of Sussex in 2018 suggests that music education in schools is at significant risk of disappearing as a consequence of this policy.

Conference calls on the EC to commit to campaign, with other trade unions and organisations opposed to the Ebacc, against the negative effects of the implementation of Ebacc.

In particular it should focus on:

- Reversing the trend by many schools to remove music in the curriculum for year 7, 8 and 9 students, remove music as a curriculum subject or only teach music as an enrichment subject once a year or part of a 'carousel teaching' initiative.

- Reverse the decline in the number of schools offering GCSE music and other Key Stage 4 qualifications.
- Reversing the trend for schools to only offer music outside school hours.
- Encouraging schools to get top set students to take music at KS4.
- Encouraging schools to get lower ability students to study music.
- Reversing the decline in the number of students taking A level music and A level music technology.
- Reversing the number of music teachers teaching outside their subject area and encouraging schools to replace music teachers who leave or retire.

Motion to be debated under Education and Training**Motion 10 North of England Region**

The UK Outside The European Union – Extraordinary MU Conference

The UK's decision to leave the European Union (EU) has brought considerable political chaos. Economic chaos or decline may follow the actual departure. The implications for musicians could be considerable. However, at the time of preparing motions for this conference actual impacts and implications could only be predicted. There will not be another biennial conference until 2021, which could be a crucial period of change for the country and the music industry.

The MU has already set out several policies covering the practical issues for musicians of leaving the EU as well as stating the case for the music and culture industries. The unpredictable and volatile situation means the policies and information and advice to members may prove irrelevant or inadequate.

Conference requests that the EC commits to holding an extraordinary national conference to discuss the effects of leaving the EU in the event that:

- The UK left the EU without any future relationship arrangements.
- The impact on the music industry was severe or needed to be assessed.

- A new trade agreement was being negotiated following a withdrawal agreement and its implications for the music industry needed to be considered.
- The UK was being re-organised or broken up.
- There was a major re-alignment of the UK political parties.
- There was a prolonged period without a government.

Motion to be debated under Communications and Government Relations

Motion 11 London Region

Political Fund

Conference notes with concern the increasing pressures on the Political Fund due to, among other reasons, two recent General Elections in relatively quick succession, as well as the recent changes to trade union legislation requiring new members to explicitly 'opt in' to the political levy. With current political uncertainty as well as a number of much needed MU campaigns currently active, it is of paramount importance that the strength of the Political Fund is maintained.

There is a perception among members that the Political Fund is politically skewed given that its largest expenditure is the affiliation fee to the Labour Party, and so those members whose political allegiances lie elsewhere are reluctant to pay into it, but in reality it is used for cross-party lobbying on a range of issues vital to all members. This perception should be addressed and the purpose and

importance of political contributions stressed to new members when making their decision on the levy.

Conference calls on the EC to raise as an urgent priority a campaign to raise awareness of the Political Fund, its uses and its importance, among all new and current members, and encourage them to opt into contributions.

Motion to be debated under Communications and Government Relations

Motion 12 London Region

BME Orchestral Musicians

This conference recognises that BME musicians are underrepresented in the orchestral sector.

The lack of ethnic diversity in orchestras has long been a concern. Out of 629 players in 17 UK orchestras, only 11 individuals, just 1.7% are identifiably from a BME background. This compares to 8% BME students at five leading conservatories. Bridging the gap between graduation and employment is an issue the MU can help solve. Please see Dr Christina Scharff's research (pages 9/10) from the ESRC: <https://blogs.kcl.ac.uk/young-female-and-entrepreneurial/files/2014/02/Equality-and-Diversity-in-the-Classical-Music-Profession.pdf>

The MU has done a lot of work to raise awareness of this issue and has a strong position in advocating for the use of screened auditions which is a small step forward to improve representation, but more work needs to be done to increase representation of BME musicians in UK orchestras.

The National Alliance for Audition Support (NAAS) is an American initiative that launched in 2018. Created to increase diversity in American orchestras, it does so by offering Black and Latinx musicians a combination of mentoring, audition preparation and audition previews. The NAAS is made up of The Sphinx Organization, New World Symphony, and League of American Orchestras and led by a group of Black and Latinx professional musicians.

We ask conference to pass the motion that:

- The EC implement a programme inspired by the NAAS that would provide direct practical support to BME orchestral musicians with the long-term goal of increasing diversity in UK orchestras.
- Partner with the Chineke! Orchestra, who are already leading the way on improving diversity in orchestras, and strategic partners such as the ABO to deliver the project.
- Influence the environment and organisations that employ musicians to create spaces where all musicians have equal access to opportunity.
- To champion and highlight orchestras that are tackling the issue and promote best practice in this area.

Motion to be debated under Orchestras

Rule Changes

Rule II 9 e Membership

Aim of change

To remove paragraph references should the proposed changes to Rule XI (see right) be approved. If the proposed changes are not approved, Rule II 9 e should remain unchanged.

Reason for change

Should the proposed changes to Rule XI be approved, new paragraphs will be introduced. The current paragraph references are not necessary, and for reasons of simplicity and future-proofing, the opportunity should be taken to remove them.

Current rule

9. The EC may appoint any person to be a member, a temporary member, or honorary member of the MU on such conditions and for such period as the EC decides.

The members of the MU shall therefore be:

- a Members
- b Temporary members
- c Honorary members
- d Free members (Rule XI.2)
- e Concessionary members (Rule XI.3)

Save where the context otherwise requires or admits, references in these Rules to a member or members include all members of the MU.

New rule reads

9. The EC may appoint any person to be a member, a temporary member, or honorary member of the MU on such conditions and for such period as the EC decides.

The members of the MU shall therefore be:

- a Members
- b Temporary members
- c Honorary members
- d Free members
- e Concessionary members

Save where the context otherwise requires or admits, references in these Rules to a member or members include all members of the MU.

Rule IV 2 Election Of EC

Aim of change

To restrict a member's entitlement to stand for re-election to the EC following their resignation.

Reason for change

Following a resignation, it is most likely that a casual vacancy election will need to be held. EC members who resign are entitled to stand for immediate re-election. Should they choose to do so, the costs of the election would be seen to be unnecessarily incurred.

If an EC member finds themselves temporarily unable to fulfil their responsibilities as result of (say) ill health, they may advise the EC accordingly, and their absences from meetings would be accepted. If their absence becomes more long-term, but they feel they may wish to return in the near future, they have the option of standing down at the end of their term of office, rather than resigning.

Current rule

Candidates for the EC shall have been members of the MU for at least three consecutive years from the most recent date of admission prior to nomination and must be resident in or undertake the majority of their work as a musician in the Region in which they are nominated. No person who is or who at any time during the preceding five years was employed by the MU shall be eligible for nomination.

New rule reads

Candidates for the EC shall have been members of the MU for at least three consecutive years from the most recent date of admission prior to nomination and must be resident in or undertake the majority of their work as a musician in the Region in which they are nominated. No person who is or who at any time during the preceding five years was employed by the MU shall be eligible for nomination. No person who during the preceding five years resigned from the EC shall be eligible for nomination.

Rule VI 1, 2 And 3 Motions To EC And To Regional Committees

Aim of changes

To clarify the procedures under which motions to Delegate Conferences may be submitted.

To align with Citrine principles the responses available to committees when considering motions, and to avoid potential procedural difficulties when Regional Committees consider Conference motions.

Reason for changes

Since the introduction of the new Rule book in 2005, motions to Delegate Conferences have been made using the procedures set out in Rule VI 2 and 3, as these are considered to be the most appropriate. However, it is believed that it would assist members if a new clause were to be inserted into Rule VI, in order to make the procedures unambiguous.

MU democratic procedures are based on principles set out within Citrine. Once a motion has been moved, it becomes the property of the committee to which is submitted. From that point, the committee has sole discretion on how it responds.

It follows that its options should include the ability to amend the motion without seeking the mover's response to a recommendation for amendment.

The current Rules could result in a motion being left hanging in the event that the supporters of a motion fail to respond to a recommendation. It is also unclear what actions are available to the committee should the supporters reject the recommendation.

Current Rule VI 1 c

A motion may be submitted in writing directly to the EC for its consideration. Such a motion must be supported by at least 20 members who must provide their names and membership numbers. The motion may be accepted, rejected or referred back to its supporters with a recommendation for amendment or other change.

New Rule VI 1 c reads

A motion may be submitted in writing directly to the EC for its consideration. Such a motion must be supported by at least 20 members who must provide their names and membership numbers. The motion may be accepted, rejected or amended.

Current Rule VI 2 b

A motion may be submitted in writing for consideration by a Regional Committee. Such a motion must be supported by at least five members of the Region who must provide their names and membership numbers. The motion may be accepted, rejected or referred back to its supporters with a recommendation for amendment or other change.

New Rule VI 2 b reads

A motion may be submitted in writing for consideration by a Regional Committee. Such a motion must be supported by at least five members of the Region who must provide their names and membership numbers. The motion may be accepted, rejected or amended.

New Rule VI 3 reads

Motions from members to a Delegate Conference must be submitted in writing for consideration by a Regional Committee. Such a motion must be supported by at least five members of the Region who must provide their names and membership numbers. The motion may be accepted, rejected or amended by the Regional Committee. If the motion, as amended, is accepted by the meeting on a majority vote, the Regional Organiser shall submit it for consideration at the next Delegate Conference, subject to any restrictions on the number of motions as set out in Conference Standing Orders.

Current Rule VI 3 becomes Rule VI 4.

Current Rule VI 3 b

The number of motions which a member may move and/or second (under sub-Rule VI.1a and/or VI.2a) or support (under sub-Rules VI.1b and/or c and VI.2b) shall be limited to a maximum of two at any one meeting.

New Rule VI 4 b reads

The number of motions which a member may move and/or second (under sub-Rule VI.1a and/or VI.2a and/or VI.3) shall be limited to a maximum of two at any one meeting.

Note: Rule VI is to be renamed *Motions to EC, Regional Committees and Delegate Conferences*.

Rule XI 2 And 3 Subscriptions

Aim of changes

To give the EC full discretionary powers to decide which categories of members receive concessionary membership status, in addition to those already prescribed within the Rules.

To allow concessionary membership status to be awarded to all students.

To give the EC full discretionary powers to award free membership status to individual members, in addition to those already prescribed within the Rules.

To clarify that the process requiring application for Retired (Concessionary) status to a Regional Committee applies equally to both Rule XI 2 a and Rule XI 2 b.

Reason for changes

The EC finds itself frustrated by the Rules when considering making available reduced membership subscriptions rates to categories of members other than those prescribed by the Rules. There have been proposals in recent years, including a motion at the 2017 Delegate Conference, to create new membership categories with reduced subscriptions in order to attract young members.

Changes in further and higher education mean that it is often difficult to differentiate between full-time and part-time courses. The EC is attracted to the proposal to extend concessionary membership to all students but is prevented from doing so by the current Rule.

The requirements for Retired (Free) membership status remain appropriate. However, the EC is occasionally called upon to exercise its discretion permitted under the Rule and award Retired (Free) status to a member who has not acquired 35 years continuous membership. The EC wishes to extend its powers of discretion to permit it to award such status to other members in exceptional circumstances.

It is desirable to make clear that application to a Regional Committee applies to both Rule XI 2 a and Rule XI 2 b. The present Rule lacks that clarity.

Current rules

2. A member who at the time of application is not in arrears with subscriptions or levies and,
 - a Has been a member continuously for 20 years or more and is permanently unable to follow any employment or,
 - b Has been a member continuously for 35 years or more and has retired from following the profession of music may apply to their Regional Committee for Free member status. Should such status be granted the member will be excused subscriptions and levies and will be entitled only to such benefits, services and privileges of membership as the EC from time to time in its absolute discretion may determine. The EC may exercise its discretion differently in respect of the two categories of Free members. For the avoidance of doubt, Free members will not be eligible to hold any office in the Union or to nominate or vote in Union elections or ballots and any reference to the entitlement of a member to stand or nominate or vote in an election or hold office shall be interpreted as excluding free members.

In exceptional circumstances, the EC may waive the first condition in sub-clause b above.

3. A member who at the time of application is not in arrears with subscriptions or levies and has been a member continuously for 35 years or more and has retired from following the profession of music may apply to their Regional Committee for concessionary member status. Concessionary member status shall also apply for so long as a member is in full-time education having notified the Union in writing to that effect and provided proof of student status when requested.

A concessionary member shall be liable to pay a subscription of an amount according to a scale determined by the EC and shall be entitled only to such benefits, services or privileges of membership and to hold such offices or to nominate or vote in such Union elections or ballots as the EC from time to time in its absolute discretion may determine. The EC may exercise its discretion differently in respect of the two categories of concessionary members.

New rules read

2. A member who at the time of application is not in arrears with subscriptions or levies and,
 - a has been a member continuously for 20 years or more and is permanently unable to follow any employment or,
 - b has been a member continuously for 35 years or more and has retired from following the profession of music may apply to their Regional Committee for free member status. Should such status be granted the member will be excused subscriptions and levies and will be entitled only to such benefits, services and privileges of membership as the EC from time to time in its absolute discretion may determine.
3. The EC may grant free member status to any other member on such terms and for such periods as it may in its absolute discretion think fit.
4. The EC may exercise its discretion differently in respect of the three categories of Free members. For the avoidance of doubt, Free members will not be eligible to hold any office in the Union or to nominate or vote in Union elections or ballots and any reference to the entitlement of a member to stand or nominate or vote in an election or hold office shall be interpreted as excluding free members.
5. A member who at the time of application is not in arrears with subscriptions or levies and has been a member continuously for 35 years or more and has retired from following the profession of music may apply to their Regional Committee for concessionary member status.
6. Concessionary member status shall also apply for so long as a member is in full-time education having notified the Union in writing to that effect and provided proof of student status when requested.
7. The EC may grant Concessionary member status to any other member on such terms and for such periods as it may in its absolute discretion think fit.
8. A concessionary member shall be liable to pay a subscription of an amount according to a scale determined by the EC and shall be entitled only to such benefits, services or privileges of membership and to hold such offices or to nominate or vote in such Union elections or ballots as the EC from time to time in its absolute discretion may determine.

Current Rule XI 4 becomes Rule XI 9. All subsequent paragraphs to be renumbered accordingly.

Rule XVII 4 And 10

Aim of changes

To remove any reference to a time limit in which complaints of an alleged disciplinary offence may be made.

To enable the suspension of membership during the investigation of a complaint of an alleged disciplinary offence.

Reason for change

Recent events have highlighted the need for members to be able to make complaints about events which took place further in the past than the 28 days included in the Rule as a guidance, in particular those involving sexual and other forms of harassment. Some complaints are of such seriousness that it may be appropriate to suspend an individual's membership in order to protect the complainant or other members.

Current Rule XVII 4

Where a complaint of an alleged disciplinary offence is made to the General Secretary within 28 days of the alleged offence and there appear to the General Secretary to be reasonable grounds to think that a member might be guilty of a disciplinary offence the General Secretary shall investigate whether charges are justified.

New Rule XVII 4 reads

Where a complaint of an alleged disciplinary offence is made to the General Secretary and there appear to the General Secretary to be reasonable grounds to think that a member might be guilty of a disciplinary offence the General Secretary shall investigate whether charges are justified.

New Rule XVII 10 reads

At any time during an investigation or disciplinary under this Rule XVII, the General Secretary (or such persons delegated under Rule XVII (5)) may suspend the member concerned for such period and on such terms as he (or they) shall in their absolute discretion think appropriate.

Current Rule XVII 10 becomes Rule XVII 11. All subsequent paragraphs to be renumbered accordingly.

Rule XVIII 7

Aim of changes

To remove the requirement for the appointment of Pension Fund Trustees.

Reason for change

The MU's final salary pension scheme is required by law to be governed by a combination of employer-nominated and employee-nominated trustees. The number of trustees can be varied according to the rules of the scheme, which is beyond the authority of the EC. As a result, Rule XVIII 7 is superfluous.

Current Rule XVIII 4

There shall be four or more Pension Fund Trustees appointed by the EC each of whom shall hold office until death, resignation, disqualification or removal by the EC.

Proposed change

To delete the Rule.

Member Benefits

Have you registered for your MU benefits? While membership of the MU offers a wide range of free services, there are a number of benefits that you need to register or apply for.

MU website

To fully access our website – **theMU.org** – you will need to register on your first visit using your membership number.

Contract advice – before you sign

Receive professional advice on the terms and implications of any complex agreements via our Contract Advisory Service. Contact your Regional Office to find out more.

Instrument and equipment insurance

For £2,000 worth of free musical instrument and equipment cover. Register by calling Hencilla Canworth on **020 8686 5050**.

Partnership advice

If all the members of your group are already MU members, or decide to join, we can offer free partnership advice and an agreement. Contact your Regional Office for more information.

Motoring service

The MU Family Motoring and Accident Aftercare Scheme provides 24/7 cover. Members must enter discount code MU24 to obtain free membership of the scheme. Register now via telephone or the web. **mu.totalmotorassist.co.uk**

Help Musicians UK

Charity offering practical, positive support to emerging, professional and retired musicians, whatever the genre. **helpmusicians.org.uk**

Medical assistance

The British Association for Performing Arts Medicine delivers specialist health support to musicians. Visit **bapam.org.uk**

Music Minds Matter

A comprehensive mental health support service providing advice, information, resources, and professional and clinical services for musicians in need of help. **musicmindsmatter.org.uk**

Music Support

A charity for individuals in the UK music industry suffering from mental, emotional and behavioural health disorders. **musicupport.org**

Musicians' Hearing Services

A range of hearing related services for MU members. For an appointment, call MHS on **020 7486 1053** or visit **musicianshearingservices.co.uk**

For full details of all the benefits of membership see Members' Handbook.



Are you due a royalty payment from the Musicians' Union for the use of any of your recordings in television programmes, films or adverts? Are you the next of kin of a musician who used to receive royalties from us?

The Musicians' Union pays royalties to a growing number of musicians for the secondary exploitation of their recordings. In most cases we know which musicians performed on the recording and already have their contact and payment details, so the royalty income can be distributed straight away. However, there is a certain amount of income we have collected that we cannot distribute as we have not been able to identify who performed on the recording; or we do know the names

of the musicians but we have been unable to trace them or their next of kin. If you can assist the Musicians' Union with line-up information or contact details, visit **theMU.org/Home/Advice/Recording-Broadcasting/Royalties**

Here, you will be able to find more information on the types of royalty income we collect, as well as lists of musicians and recording line-ups we are currently trying to trace.

[theMU.org/Home/Advice/Recording-Broadcasting/Royalties](https://www.themu.org/Home/Advice/Recording-Broadcasting/Royalties)

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