

DfE Consultation on the National Plan for Music Education

This document is a guide to answering the questions within the consultation – Please note that this guide is provided to help with a response, Music Mark would encourage its Membership and their partners, parents and young people to respond individually and to give examples relevant to their own situation and understanding of the state of Music Education in England and the way in which Government might refresh their National Plan for Music Education to ‘promote equal music opportunities’. The actual questions are in black, with Music Mark comments and advice in blue.

The consultation can be found [here](#).

Pg2 of the consultation states (text highlighted by Music Mark as key information – this call for evidence is part of a process):

About this call for evidence

The National Plan for Music Education (the Plan), published in November 2011 and running to 2020, set out the Government’s vision for music education, that children:

‘from all backgrounds and every part of England have the opportunity to learn a musical instrument; to make music with others; to learn to sing; and to have the opportunity to progress to the next level of excellence’.

To help ensure this vision is a reality, the Plan announced a range of measures, including the establishment of music education hubs to drive up the quality and consistency of music education.

Music education hubs are funded to develop and deliver a local strategic vision which supports high-quality music education both in and out of schools. There are 120 hubs nationally, working in place-based partnerships to meet the core and extension roles as set out in the Plan. These partnerships often include the local music service, local authority, schools, arts organisations, and community or voluntary organisations.

Our ambitions for music education are high – the opportunity to study and understand music isn’t a privilege, it’s a vital part of a broad and balanced curriculum. That is why it is compulsory in the National Curriculum up to Key Stage 3. It is in this context that we are now refreshing the National Plan for Music Education, to ensure we continue to deliver high-quality music education for all pupils.

This call for evidence forms part of that process. It invites views on music education, the current level of provision, the National Plan for Music Education and how it should be revised. As the current Plan states, great music education is a partnership between classroom teachers, specialist teachers, professional

performers and a host of other organisations, including those from the arts, charity and voluntary sectors. We are therefore seeking to hear from a range of interested parties, including young people, parents, teachers, employers in the music industry and music educators. The insights shared will help us ensure the National Plan for Music Education remains fit for purpose.

Wider Departmental policy, for example on assessment, accountability or school funding, does not fall within the scope of the National Plan for Music Education, and therefore does not fall within the scope of this call for evidence.

Following the closure of the call for evidence, responses will be analysed and considered as part of the formulation of proposals for the refreshed Plan.

The next couple of pages continue to explain the consultation, the questions start on Page 3.

The Questions:

There are 62 questions, of which some have more than one part. They are grouped into sections with some questions for specific groups of respondents:

- Questions 1 – 24 are for everyone responding to the call for evidence
- Questions 25 – 33 are for young people aged 13 - 25
- Questions 34 – 40 are for parents and carers
- Questions 41 – 50 are for teachers and those who are working in schools, colleges, music education hubs and other music services
- Questions 51 – 55 are for head teachers and other leaders in education
- Questions 56 – 62 are for employers in the music industry

It is important to note that there are a lot of questions and for many who might have valuable contributions to give to this call for evidence may find the survey daunting. **No question is compulsory, so it is possible to skip over any question you do not want to answer and to get to the sections that are most relevant to you.** It may make sense to advise young people and parents to do just that and only answer the questions directed specifically at them. And also, to some extent teachers and head teachers who have limited time, although their responses to questions within the first section will also be, we are sure, of value to the DfE.

The open questions don't appear to have a word limit, but the DfE have suggested answers should **kept to 250 words**. Based on a test answer the form has a spell check, and it was possible to write answers in another document and copy and paste them into the relevant boxes.

The form does allow you to complete sections and save it to come back to it again if you do not have enough time to complete the questions you want to answer all at once. You can also go back and forward through the form to review questions answered.

The Actual Questions – with some comments from Music Mark to help guide you through:

Personal Information

1. What is your name?

Name:

2. What is your email address?

Please note: It is helpful to have your email address if we want to contact you about your answers to the questions in this call for evidence. You do not have to give your email address, and your views will be considered whether or not you give your email address.

If you enter your email address then you will automatically receive an acknowledgement email when you submit your response.

Email:

3. Are you happy to be contacted directly about your response? (If yes, please tick the box below)

We may wish to speak to you directly about your responses to help our understanding of the issues. If we do, we will use the email address you have given above.

4. Are you responding as an individual or as part of an organisation?

Individual

Organisation

5. If you are responding as an individual, how would you describe yourself?

How would you describe yourself?

If 'other' selected, please specify here:

6. If you are responding for an organisation, what type of organisation is this?

There is a rather odd selection of types of organisations below as a Hub is not an organisation but a partnership of organisations. We would recommend any partner in a Hub should answer 'other' and then specify that they are a partner in their local Hub (or in a number of hubs)

What type of organisation

If 'other' selected, please specify here:

7. What is the name of your organisation?

Name of organisation:

8. What is your role in the organisation?

Role:

9. In which local authority are you located?

This question (and the one below it) are to help ensure that the call for evidence is getting responses from across the country. Music Mark has challenged the DfE about whether the responses will be used to challenge Hubs on what is said, but they have given assurances that this will not be the case.

Local authority:

10. What is your postcode?

Postcode

Music Education for All

All children regardless of experience or background should expect a high-quality music education. However, evidence shows that levels of engagement in music and rates of progression are inconsistent.

Questions 11 and 12 are specifically focussed on ‘formal’ music education – ie the learning of music as a curriculum subject at school. The responses given here should reflect this and not comment on core/extension role delivery by the partners (other than schools) that make up Music Education Hubs and/or wider musical learning opportunities.

11.1. Music is compulsory in the curriculum from Key Stages 1 to 3, and pupils in maintained schools have an entitlement to study an arts subject, including music, at Key Stage 4 if they wish. Were you aware of this?

Yes I was aware of this No I was not aware of this

11.2. Following on from question 11.1, to what extent do you believe that it is being delivered? Please explain your answer.

Fully - high quality music education is available to all children but the quality could sometimes be better
Fairly - music education is available to all children and the quality could be better
Other

If 'other' selected, please specify here:

Please explain you here:

This is a useful space to talk about the provision of music in schools, the need for skilled teachers at every level. The National Meeting held on the 24th February agreed the following key points around Music in Schools which you may wish to weave into answers in this and question 12:

Place and value of music in the curriculum

- Without a broad and balanced curriculum which includes music up to and including KS3 in every school there is no universal, equitable music education
- Schools need to understand and deliver their statutory role in the music education of children and young people and as an essential partner in the local music education ecology
- Existing accountability and qualification frameworks in schools are stifling creative learning
- Ofsted must play their part in challenging schools to meet their role in the musical education of children and young people

12. What could the Government do to ensure greater awareness of the entitlement to music education in school?

Please answer here:

13. Please let us know whether you think that any one or more group sharing one or more of the protected characteristics listed below is underrepresented in music education? If so, please let us know which group(s) and what you think might be done to improve their representation, including any examples you might have of good practice.

It is not really clear whether this question is referring to the diversity of children and young people accessing and participating in music education or to those who provide music education – ie teachers and other music educators. It would be best, if answering this question, that clarification of your answer is given under 'additional information'.

As 'Age' is mentioned in the list below, for those who wish to talk about the broadening of the National Plan for Music Education to encompass Early Years and post-18, which would bring the Plan into line with the DfE's scope and is something which nationally is being called for, then please note the following with regard to the case for Early Years:

Children don't suddenly become interested in music at five years old. For the first five influential years of life children have naturally enjoyed responding, remembering and recognising music. They have become sensitive to pitch and rhythm, freely expressing themselves, singing, playing and exploring. They have an infinite amount of ideas when playing with songs and their voice and respond spontaneously and imaginatively to music through dance and movement. They have explored and played with sound makers, creating and improvising music using their own emotional and physical responses which are always unique, fresh and wonderful.

It is widely accepted that the first five years of our lives are where foundations for learning, wellbeing and behaviour are set. Recognition and provision of quality musical activity for all in early childhood would

support all these foundations and celebrate music for music's sake. Inclusion into the NPME could highlight the need for more teachers and early years practitioners to be trained and learn more about appropriate practice in early childhood. In turn this would allow more young babies and children with their parents and carers to have access to quality music provision. Young families really enjoy seeing their babies and toddlers responding to music and often enjoy the interactive nature of this themselves so this would feed interest for future years where the parents see and understand the importance of music for everybody.

In accordance with the Equality Act 2010, public bodies must have "due regard", when making decisions, to the need to eliminate discrimination, harassment, victimisation; advance equality of opportunity; and foster good relations, in relation to relevant protected characteristics (disability, gender reassignment, race, religion or belief, age, pregnancy and maternity, sex and sexual orientation).

Disability Gender reassignment Race Religion or belief Age Pregnancy and maternity
 Sex and sexual orientation

Select all that apply and add any additional information here:

14.1. We are keen to understand how access to music education opportunities can help make the greatest positive difference to groups of children and young people vulnerable to poorer life outcomes, such as those living in poverty/with economic disadvantage, having a disability or special educational needs (SEN), being a young carer, living in care and others.

Please share up to three examples of good practice you have seen that facilitates inclusive education for children with SEN, young carers, those living in care, or with economic disadvantage:

This is a great opportunity (and in Q14) to talk about the impact and outcomes of music education programmes and projects you have run or witnessed. If you are sharing this guidance to completing the call for evidence with your partners, parents and children and young people you may wish to give some examples of the work being done by Hub Partners to remind them of the work that is going on.

14.2. Following on from question 14.1, please share up to three examples of the positive impact music has had particularly for children with SEN, young carers, those living in care, or with economic disadvantage.

Please answer here:

The National Meeting held on the 24th February agreed the following key points under a heading of Wellbeing which you may wish to weave into answers here:

- Music can have a significant impact on the wellbeing of children and young people and its holistic role should not be underestimated
- The knowledge and understanding gained as a child/young person through participation in quality music education will enable a lifetime of appreciation and/or participation, supporting personal wellbeing through to adulthood.

The National Plan for Music Education

15. Which of the following best describes your level of awareness of the National Plan for Music Education, prior to being made aware of this call for evidence?

I am very familiar with it, have read it in full and refer to it often I am familiar with it and have read all of it or some of it I am aware of it but have not looked at it This is the first I have heard of it
Other level of awareness

If 'other level of awareness' selected, please detail here:

16. How effective do you think the National Plan for Music Education has been in meeting the Government's vision since 2012?

The Government's vision is that children 'from all backgrounds and every part of England have the opportunity to learn a musical instrument; to make music with others; to learn to sing; and to have the opportunity to progress to the next level of excellence'.

Very effective Fairly effective Neither effective nor ineffective Ineffective I don't know

If you wish to expand, please do so here:

This is a significant question and can provide an opportunity to highlight your thoughts on the government's vision for music education. The key word in the question is 'effective' – the effect that the national plan has been in meeting the government's vision – if it has not been effective, why not?

[The National Meeting held on the 24th February agreed the following key points under a heading of Strategic Framework and another of Leadership which you may wish to weave into answers here:](#)

The Strategic framework

- A framework based on aims and outcomes, not outputs against core and extension roles would help delivery to be more equitable, inclusive and diverse
- There is a need to recognise that the framework within which a child accesses music education is broad and varied, it includes schools, but also many other settings and organisations.
- There needs to be more clarity of the relationship the wider sector should have with each other as partners, but also specifically with schools
- The role of the creative industry – as employers and partners – should be reflected and celebrated
- Who has responsibility for what needs to be clearer

Leadership

- Music Education needs strong leadership from the top down
- Strong, supportive, united messaging from the DfE and DCMS will have an important role to play in ensuring all stakeholders understand their role in the musical learning of children and young people
- Arts Council England have a role to play in leadership, but should also trust and support those leading at a regional and local level, giving them autonomy
- The Music, Music Education and Education Sectors must also provide strong leadership and demonstrate partnership working at a national, regional and local level

17. If I have a query relating to music education, I am most likely to turn to:

This is a rather odd question, as it may well depend on the query as to whether one would go to a partner within the Music Education Hub, a school head/teacher. It should also be noted that the Government definition of a Hub includes 'schools' as partners within it! It may be appropriate therefore to answer 'None of the above' and state this, or simply not answer this question.

The National Plan for Music Education My local music education hub A head teacher or music teacher A music specialist or performer None of the above

If you selected 'none of the above', please provide details here:

Music Education Hubs

While it is the responsibility of schools to deliver the music curriculum, music education hubs have played an important role in ensuring young people have opportunities to sing, learn a musical instrument, play together and progress. Hubs are made up of groups of organisations working in partnership and were introduced in the current National Plan for Music Education. Their work focuses on four core roles:

- ensure that every child aged 5 to 18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching;
- provide opportunities to play in ensembles and to perform from an early stage;
- ensure that clear progression routes are available and affordable to all young people;
- develop a singing strategy to ensure that every pupil sings regularly and that choirs and other vocal ensembles are available in the area.

In addition, the current Plan outlines 'extension' roles for hubs, which they are expected to deliver where possible. These are that hubs:

- offer continuous professional development (CPD) to school staff, particularly in supporting schools to deliver music in the curriculum;
- provide an instrument loan service, with discounts or free provision for those on low incomes;
- provide access to large scale and/or high-quality music experiences for pupils, working with professional musicians and/or venues. This may include undertaking work to publicise the opportunities available to schools, parents/carers and students.

18. Were you aware of music education hubs before reading this?

Yes No

19. Which of the following descriptions most closely matches your impression of the effectiveness of your local music education hub in meeting the roles listed above?

My local music education hub is extremely effective My local music education hub is fairly effective

My local music education hub is not effective I don't know

If you wish to provide further detail, please do so here:

20. Hubs are groups of organisations and partnerships which seek to work together to ensure the best use of resources. How well do you feel your hub engages with local stakeholders, communities and partners?

If a hub is a partnership, then this would more appropriately be a question about the Hub Lead Organisation – Music Mark will make this point by not responding to the multiple choice but adding this comment into the 'further information' section.

My local music education hub is extremely effective My local music education hub is fairly effective
 My local music education hub is not effective I don't know

If you wish to provide further information, please do so here:

21. What challenges do you think your local music education hub faces to effectively meet the roles listed above in your area?

Please answer here:

This is perhaps the best place to provide comment on the funding being a challenge. You may want to reference some of the arguments made in a recent letter to the Secretary of State for Education which was sent by the two Music Subject Associations – Music Mark and the ISM. It can be found [here](#).

22. Do you think the current core and extension roles for hubs are appropriate?

Yes No I don't know

If you wish to provide further detail, please do so here:

The National Meeting held on the 24th February pointed out that Aims and Outcomes rather than Core/Extension roles should be the focus.

23. Please provide up to three examples of good practice that demonstrate a music education hub working effectively.

Please answer here:

Here it would be good to give some examples of the partnership working within the Music Education Hub, including partnerships with schools.

Music Technology

Music technology has evolved since the publication of the National Plan for Music Education in 2011, and supports the creation, recording and production of music. It also appears in both GCSE and A level syllabuses.

24. Please detail up to three uses of technology to deliver music education you are aware of which are particularly effective, and explain their effectiveness.

Please answer here:

Here may be an opportunity to give examples not only of the use of technology to deliver music, but technology used to make music. Some additional thoughts on technology and music education which may be of interest can be found [here](#).

Questions for Young People aged 13-25

Music Mark would encourage its Members to ask the children and young people they work with to complete this section of the call for evidence. Remember that no question is compulsory and therefore young people could skip all other questions and just answer these – although a few of the initial questions may also be useful to answer for the DfE to see that responses by young people are coming from across the country etc (ie Q9 and Q10). These questions are on Page 10 of the Call for Content. Having answered these questions Young People can then click through to the end (page 16) and submit without needing to answer any further questions.

25. Which of these best describes your current stage in education?

Secondary school student FE student Apprentice University or conservatoire student
Attending a specialist music school I am no longer in education Other

If 'other' selected, please specify here:

26. Why do you think music education is important? Please tick any that apply.

Music education is important to me because I want a career in music Music education is fun
Music education improves my mental wellbeing Music education improves my confidence Music
education helps me with my wider studies Music education isn't important to me Other

If 'other' selected, please provide details here:

27. What music education activities do you currently engage in? Please tick all that apply.

I listen to music I take music as a subject in school I receive lessons on an instrument or for singing in school I receive lessons on an instrument or for singing outside of school I am learning an instrument or learning to sing using lessons online I am part of an ensemble (e.g. wind band, orchestra, choir, rock band) at school I am part of an ensemble (e.g. wind band, orchestra, choir, rock band) outside of school I create music I don't do any music Other

If 'other' selected, please provide details here:

28. If you are engaged in musical activities outside of your normal school lessons, how did you find out about them? Tick all that apply.

From my teachers From my parents/carers From my friends I found them online Other

If 'other' selected, please provide details here:

29. Has anything stopped you taking up musical activities? Tick any of the following that apply.

I'm not interested I don't have time It's too expensive I'm not good enough The activities offered are not what I want My parents/carers don't think I should Other

If 'other' selected, please provide details here:

30. Do you have any examples of music opportunities you have had either through your school or other organisations that have been positive?

Please explain what they were, who provided them, whether you had help in some way to be able to take part, and what was so good about them:

31. If you have chosen to study a music qualification (e.g. GCSE or A level), please explain why.

Please answer here:

32. If you wanted to study a music qualification but weren't able to, please explain why that was.

Please answer here:

33. How would you find information about careers in music? Tick any of the following that apply.

Teachers Parents Friends Online, please specify I struggle to find any information Other

If 'other' selected, please provide details here:

Questions for Parents and Carers

Again it would be useful if Music Mark Members could encourage parents they communicate with to answer the questions below. Again answering Q9 and Q10 will help the DfE to see a broad geographical spread in responses, but parents could be encouraged to only answer these questions – which can be found on Page 11 of the call for content. Having answered these questions Parents can then click through to the end (page 16) and submit without needing to answer any further questions.

34. Which of these best describes your child's current stage in education?

Primary school student Secondary school student FE student Apprentice University or conservatoire student Attending a specialist music school No longer in education Other

If 'other' selected, please specify here:

35. Why do you think music education is important for your child? Please tick all that apply.

Music education is important because it will help my child's career Music education is fun for my child Music education improves my child's mental wellbeing Music education improves my child's confidence Music education helps my child with their wider studies Music education isn't important to me/my child Other

If 'other' selected, please provide details here:

36. What music education activities does your child currently engage in? Please tick all that apply.

They listen to music They take music as a subject in school They receive lessons on an instrument or for singing in school They receive lessons on an instrument or for singing outside of school They are learning an instrument or learning to sing using lessons online They are part of an ensemble (e.g. wind band, orchestra, choir, rock band) at school They are part of an ensemble (e.g. wind band, orchestra, choir, rock band) outside of school They create music They don't do any music Other

If 'other' selected, please provide details here:

37. How do you find the music education opportunities that you would like your children to take up? Tick all that apply.

- Recommendations from people I trust (e.g. teachers, parents, relatives, friends) Found online I only choose activities offered by the school my child attends Through the local music service or music education hub I have not found any Other

If 'other' selected, please provide details here:

38. How do you decide which music education opportunities would be good for your child?

Please answer here:

39. What is your opinion of the quality of the music education opportunities available to your child?

Please answer here:

40. Has anything stopped your child taking up musical activities? Tick any of the following that apply.

- They're not interested They don't have time It's too expensive They're not good enough It's more important for them to focus on other activities There's nothing available for them in our area Other

If 'other' selected, please provide details here:

Questions for all Teachers and Schools, Colleges, Music Education Hubs and other Music Services

This section is likely to be the key section that Music Mark Members will complete in addition to questions 11 to 24. Questions 41 to 45 are for all those working in Music Education, questions 46 to 50 are specifically for classroom teachers, and questions 51 to 55 are for Head Teachers and other Leaders in Education.

41. Are you responsible for delivering music education?

If YES please go on to question 42. If NO please go on to question 46

Yes No

42. If you answered Yes to question 41, please indicate what sort of activity or activities you offer. Tick all that apply.

School/FE or higher education (HE) music teaching in the classroom Individual or group instrumental, singing, theory or composition lessons Individual or group instrumental, singing, theory or composition lessons – out of school Ensembles and choirs Workshops or group sessions in or out of school Other

If 'other' selected, please provide details here:

43. If you answered Yes to question 41, what differences (if any) have you seen in children and young people as a result of the music education activities that you are responsible for? Please tick all that apply and provide examples.

Music Mark has provided some useful information about the impact of music in the publication '[10 things every school should know about music](#)'. You can also find additional research and evidence on the [Music Mark website](#) or in a MEC publication '[The Power of Music](#)'.

Improved career prospects Improved mental wellbeing Improved confidence Improved attainment in their wider studies Improved attendance Improved engagement with peers Other

If 'other' selected, please provide details here:

If you have any examples, please outline them here:

44. If you answered Yes to question 41, how do you know that these activities are having an impact on the children and young people and how do you evaluate this?

If any of your evaluation is published, please provide links.

Please provide up to three examples here:

45. If you answered Yes to question 41, how do you ensure that these activities are high-quality?

Please answer here:

The National Meeting held on the 24th February identified quality as a key theme, and agreed that:

- Every child and young person should have access to quality musical experiences and musical learning
- those in leadership at a national, regional and local level should promote the importance of quality through their leadership and vision.

Questions for Classroom Teachers only

46. What type of institution do you teach in?

Primary School and/or Infant School 11-16 school 11-18 school FE or sixth-form college

Other

If 'other' selected, please specify here:

47. Which of the following statements best describes your level of confidence in delivering music education?

Very confident Quite confident Somewhat lacking in confidence Extremely lacking in confidence

48. Which of the following sources would you look to in order to improve your knowledge and/or skills in teaching music?

Please tick all boxes that apply and feel free to explain your answer, including the boxes you did not tick.

CPD offered through my school Training offered by my local music education hub Training offered by another music education provider Private learning done in my own time Other

If 'other' selected, please provide details here:

Please add any explanation here:

[The National Meeting held on the 24th February identified the ongoing training of the classroom workforce as essential. This might be an opportunity for classroom teachers to talk about the challenges they face in accessing training due to cost and time pressures within schools.](#)

49. Do you have any examples of music training you have had either through your school or other organisations that have been positive?

Please explain what they were, who provided them and what was so good about them.

Please provide up to three examples here:

50. The Government supports a range of funded music programmes, including music education hubs. Based on any experience you have had working with these programmes, how could they better support you to deliver effective music provision?

Please answer here:

[Note - the range of funded music programmes also includes the DfE investment in National Youth Music Organisations \(such as the National Youth Orchestra, National Youth Choir and Music for Youth\), In Harmony and the Music and Dance Scheme, as well as work funded via the Department for Digital, Culture, Media and Sport such as Arts Council and Youth Music funded programmes and projects.](#)

Questions for Head Teachers and other Leaders in Education

It is recognised that Head Teachers and other Leaders in Education have a significant role to play in access to music education for children and young people. It is anticipated that answers to the questions below (51 to 55), will be of particular interest to the DfE. Music Mark would encourage its Members to find Head Teachers to respond if possible.

51. What do you consider the key benefits of effective music provision in your school? You may tick as many boxes as you wish.

- Greater levels of confidence amongst pupils/students Improved academic performance in other subject areas Improved behavioural standards Greater sense of collegial spirit and togetherness More students choosing to study music at a higher level It is a valuable subject in its own right Music improves pupils' wellbeing Other

If 'other' selected, please specify here:

52. When designing music provision, which of the following resources would you regularly use? You may tick as many boxes as you wish.

- National Curriculum on gov.uk The National Plan for Music Education Local music education hub Other music provider Other

If 'other' selected, please specify here:

53. If you ticked the box for music education hub in the question above, how would you describe your relationship with your hub? You may provide additional detail if you wish.

Excellent Good Adequate Poor Other

If 'other' selected, please specify here:

If you wish to provide further detail, please do so here:

Music Mark would want to remind school leaders that the Government's definition of a Music Education Hub included schools as part of them! This question does not mirror that definition, but where this is the case this space would be a great way to make that statement. Indeed, the National Meeting held on the 24th February identified that Government must make stronger, clearer statements in the 'refreshed' plan that demonstrate the role of schools within its delivery, and clarify the partnership relationship expected. An effective Music Education Hub will have all schools as partners.

54. If you are not engaging with your local music education hub, which of the following best explains why? You may provide additional detail if you wish.

Lack of awareness of support available A negative previous experience The hub is not able to offer the support required No support required Other

If 'other' selected, please specify here:

If you wish to provide further details, please do so here:

[See note above under Q53](#)

55.1. The Government supports a range of funded music programmes, including music education hubs. Based on any experience you have had working with these programmes, please provide up to three examples of how they have effectively supported you to deliver good music education.

Please answer here:

Note - the range of funded music programmes also includes the DfE investment in National Youth Music Organisations (such as the National Youth Orchestra, National Youth Choir and Music for Youth), In Harmony and the Music and Dance Scheme, as well as work funded via the Department for Digital, Culture, Media and Sport such as Arts Council and Youth Music funded programmes and projects.

55.2. Based on any experience you have had working with these programmes, how could they better support you to deliver effective music provision?

Please answer here:

Questions for Employers in the Music Industry

This section has been added to gain feedback from the 'Music Industry'. Whilst Music Education is part of the Music Industry, here the aim is to get responses from businesses such as record companies, publishers, instrument makers and distributors etc. Music Mark will be encouraging its Corporate Partners to complete the call for evidence, and in particular these sections.

The National Meeting held on the 24th February identified the Creative Industries as a key theme for the future of Music Education. The following points were made within this theme:

- More should be done to celebrate the significant role the music industry, and more broadly the creative industry, plays in the economy of this country. This billion-pound industry has the same value as construction and finance and is growing five times faster than any other area of industry. The government at a local and national level need to recognise and champion this.
- There are pathways to employment within the creative sector which need to be celebrated and signposted to appropriate students
- Likewise celebration of the value of the transferable skills learnt is important too.

56. Have you/your business actively engaged with a music education hub or other music education provision in your local area?

If YES please go on to question 57. If NO please go on to question 58.

Yes No

57. If you answered Yes to question 56, please provide up to three examples of good practice you experienced during this engagement which you consider to be mutually beneficial to both students and the music industry.

Please answer here:

[It might be that engagement was also mutually beneficial to teachers/leaders as well as students and the music industry?](#)

58. If you answered No to question 56, please tell us why?

I am not aware of music education hubs/other music education provision in my local area My local music education hub is not effective The music education hub offer is not relevant for a career in the music industry Other

If 'other' selected, please specify here:

59. Do you/your business offer any kind of skills/training to young people aiming to pursue a career in the music industry?

[This question was discussed at the National meeting on the 24th February. It was noted that for many businesses within the music industry the challenge is scale – small businesses find it harder to offer skills/training for young people because of capacity. However, there was a consensus that national bodies such as the MIA \(Music Industries Association\) want to help facilitate more opportunities for connections between education and industry.](#)

If YES go on to question 60. If NO go on to question 61

Yes No

60. If you answered Yes to question 59, please give details.

Please answer here:

61. If you answered No to question 59, please tell us why.

62. If you answered No to question 59, is there anything that might incentivise you to consider offering skills/training to young people aiming to pursue a career in the music industry in the future? Please give up to three examples.

Please answer here: