



**INSPIRING
MUSIC FOR ALL**
NEXT STEPS
IN INNOVATION,
IMPROVEMENT AND
INTEGRATION

Paul Hamlyn Foundation Review of Music in Schools
by Katherine Zeserson with Professor Graham Welch, Sarah Burn,
Dr. Jo Saunders and Dr. Evangelos Himonides
2014

FOREWORD



It is now up to us as a community of practice to take charge of ourselves and ensure that our leadership, our commitment to innovation, and the quality of our work are exemplary. In that way we will release the great potential of our collective resources and ensure the best for all children and young people.

It has been a great privilege to lead this review. I have worked in music for 35 years – in community settings with people of all ages and aspirations, in schools, in Higher Education, as a performer, a trainer and for the last decade a senior leader. I couldn't therefore approach this task as an outsider – this is my own community of practice, and responsibility for taking the next steps belongs to me just as much as it does to the thousands of colleagues across the country that are working with passion, determination and love every day supporting children and young people in and through the power of music.

So as a participant-observer I have been by turns inspired, infuriated, intrigued, humbled, challenged and uplifted by what I have heard from the contributors and read in the literature. It is certainly the best and the worst of times for music education in England, with opportunities and threats equally balanced. It is now up to us as a community of practice **to take charge of ourselves** and ensure that our leadership, our commitment to innovation, and the quality of our work are exemplary. In that way we will release the great potential of our collective resources and ensure the best for all children and young people. There is much inspiring work to learn from, and powerful evidence to support the evolution of the National Plan for Music Education as a vehicle through which all children and young people can engage in inspiring, enriching and empowering musical learning.

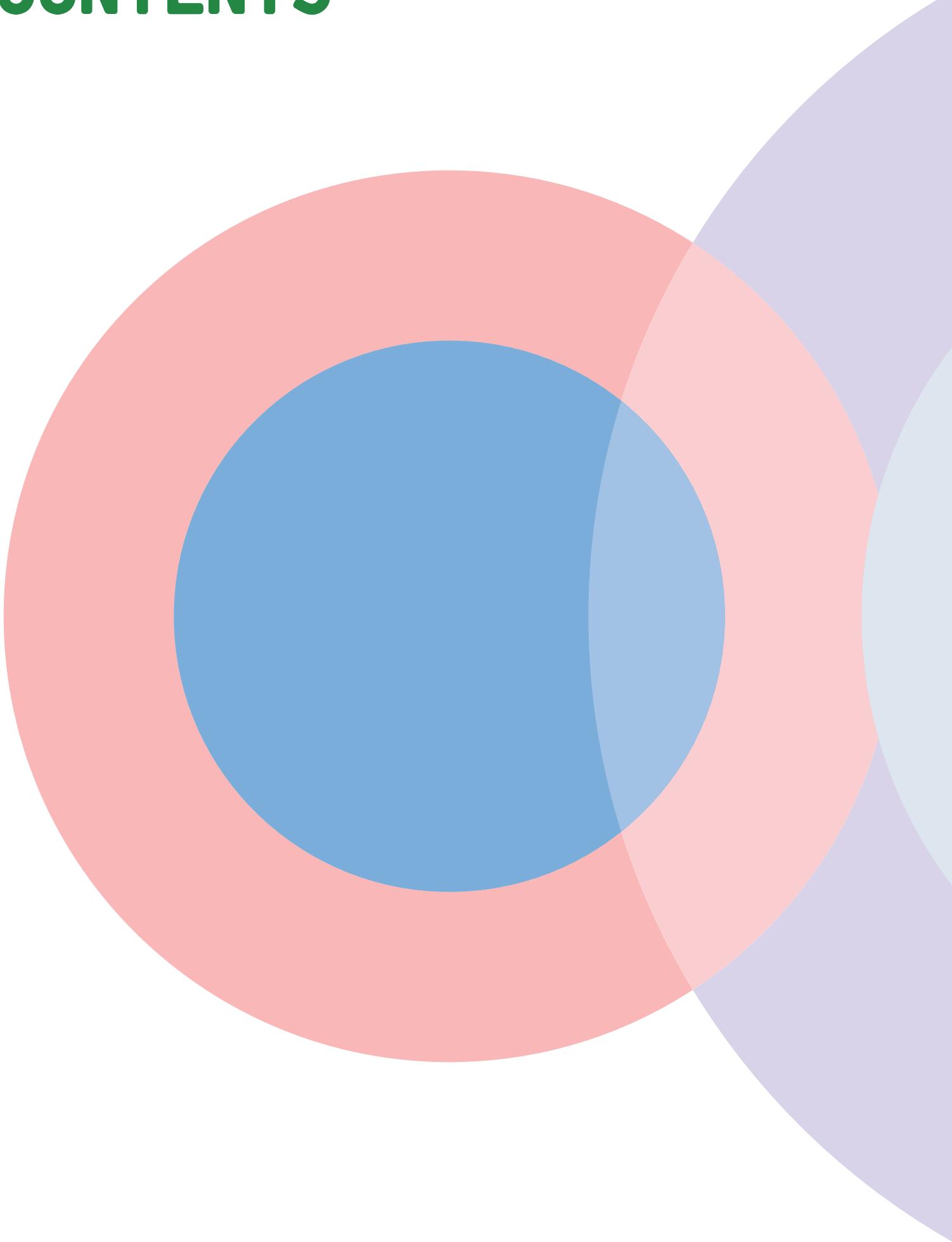
The insights in this report arise from the collective intelligence of all the contributors. Where I have written in the first person plural it is to express that shared process of discussion and shared responsibility for actions that need to be taken, and to reflect my participant-observer status. Throughout the report I have used verbatim extracts from interviews to amplify the themes with the richness of individual perspectives.

My gratitude goes to all of the interviewees, roundtable and youth focus group participants for giving so generously of their time and insights, to the Learning & Participation team at Sage Gateshead for their critical friendship, and to Denise Barrows at Paul Hamlyn Foundation for being a wonderfully supportive and engaged commissioner. Particular thanks to Margaret Griffiths, Julie Spencer, Dick Hallam, Matt Griffiths and David Ashworth for their improving comments on early drafts. Jo Saunders' rigorous critical thinking was invaluable, as was Evangelos Himonides elegant survey design. There would have been no review at all without Sarah Burn's diligent and creative research support – I am very grateful to her indeed. Finally, working with Graham Welch is always a delight – his wisdom, humour and kindness transform a challenging task into an inspiring one.

Katherine Zeserson

April 2014

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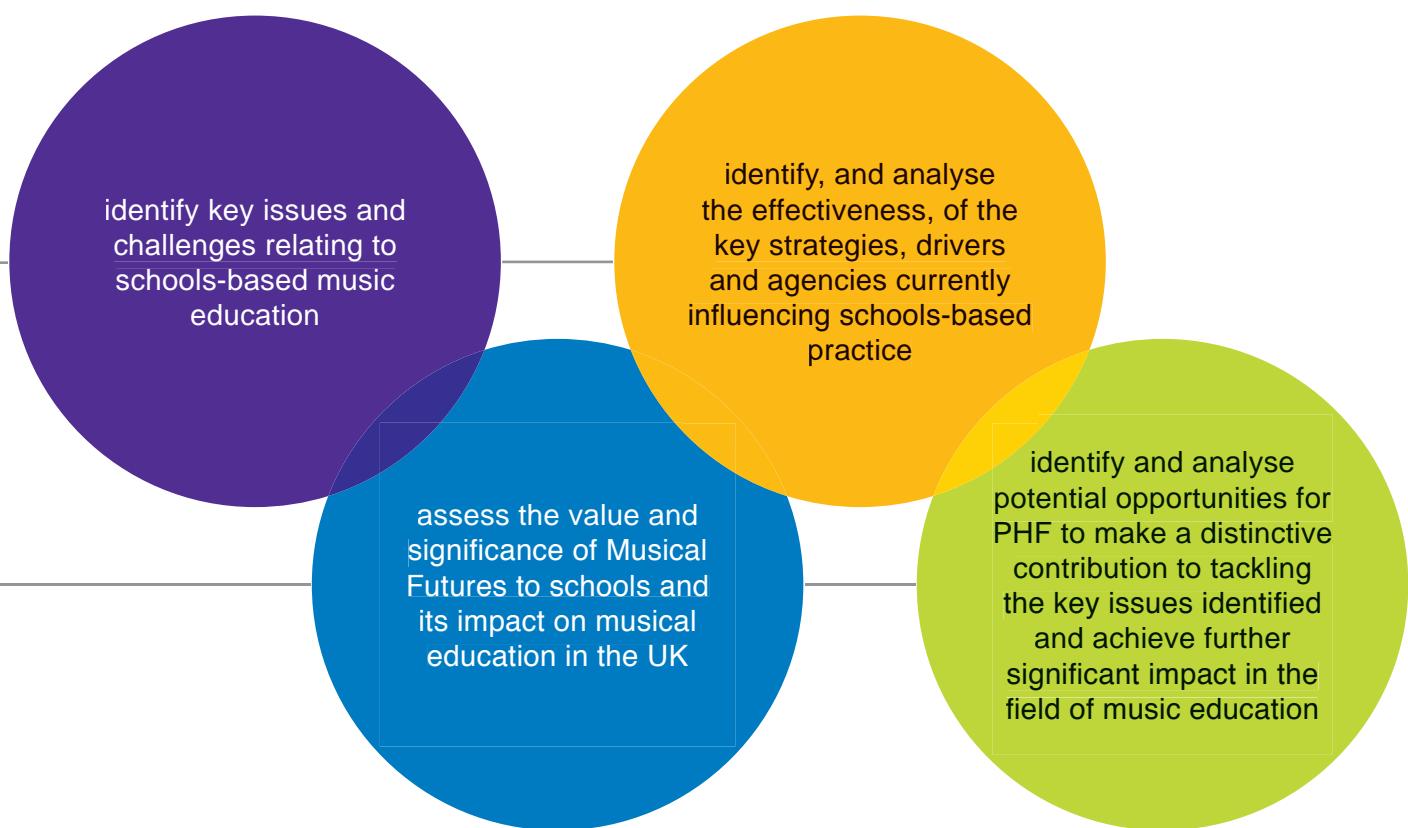
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1. EXECUTIVE SUMMARY

1. Background and Scope of Review

In January 2014 the Paul Hamlyn Foundation commissioned Katherine Zeserson (Director of Learning and Participation at Sage Gateshead¹) to undertake a rapid review of schools-based music education in the UK. The aim of the review was to inform the development of the Foundation's strategic plans for the next decade.

The review was carried out between January and March 2014 to:



Given the time-frame, the review has been confined to England, and to schools-based activities. That means it has not explored the vibrant and important world of children and young people's music-making beyond the influence or connections of the school. Further study should be made of this aspect of the music eco-system as there is a great deal to be learned from how children access and develop through music-making in this wider context that would have positive impact on the quality and reach of schools-based activities. There is also much to explore and reveal about partnerships in music education and the ways in which arts and cultural organisations are developing valuable relationships with schools beyond short-term project culture; that deeper study of this aspect of the field was also outside the scope of this review.

¹ Sage Gateshead is a international home for music and musical discovery, bringing about a widespread and long-term enrichment of the musical life of the North East of England. Our inclusive approach enables all our performance, learning and participation programmes to be constantly inspired and supported by each other. www.sagegateshead.com/about-us

2. Research team, methodology and evidence base

Katherine Zeserson led the Review, with Professor Graham Welch (Institute of Education) as advisor. Sarah Burn (Sage Gateshead) was research assistant, and Jo Saunders and Evangelos Himonides (IoE) produced the online survey and provided additional support.

A mixed methods approach was utilised to address the research aim and objectives rigorously, with a series of inter-related stages capturing primary and secondary qualitative and quantitative data. A process of methodological triangulation was applied to secure the credibility and validity of the results through the use of several data sources – individual interviews, focus groups, reflective analysis, questionnaires, and existing literature.

The sources of evidence were:

- Desk research drawing on 90 primary literature sources then using 30 in-depth, with the list available in Appendix 1
- Detailed interviews with 35 individuals including representation from Music Hubs, teacher education, teaching musicians and consultants, Arts Council, Music Mark, Sound Sense, MEC, academic researchers, school senior leadership and music teachers/practitioners (see Appendix VIII)
- Email correspondence with some of those colleagues plus additional practitioners
- Round table discussion with sector specialists
- Focus group at Musical Futures Champion Teachers conference
- Youth focus groups in London and Gateshead
- An online survey for the music education workforce with 515 respondents

The literature review was conducted before the interviews and online survey, and served to generate the five key topics providing the focus for questioning, which were:

- The place and status of music in schools
- Inclusion and diversity
- Retention and progression
- Teaching and leadership
- Partnership and delivery strategies

There was marked convergence between the headline consensus from interviewees and focus groups, the online survey results and the majority perspectives arising from the literature on the current situation in respect of these five areas. Opinions were nuanced, of course, and several specific themes arose in relation to curriculum and pedagogy which would warrant further detailed investigation to generate insights and guidance on strategies for improvement. These are noted at the end of the review.

All quotes are from interviews or emails unless otherwise stated, and have been anonymised. Many specific examples of good and innovative practice were gathered from schools, Music Hubs and community music practitioners in the course of the review and have informed the findings and conclusions. The team took a decision not to identify specific examples as for reasons of space all could not have been included; however that detail can be shared with PHF if required in due course.

The literature underpinning the review has only been specifically referenced in the text where fact or assertions are directly attributable to a particular source. A detailed cross-reference matrix was generated as part of the review process, which anchors the analysis and conclusions to the wider underpinning literature in detail – this is available on request.

3. Overall findings

- 1) The place and status of music in schools vary widely across the country.
- 2) The best music in schools is significantly more inclusive, more musically diverse, and better quality than it was a decade ago.
- 3) However the quality and reach of schools-based music education is still unacceptably variable and inconsistent – at both primary and secondary.
- 4) This stems from six interlinked issues –
 - a) Low teacher confidence stemming from insufficient depth of ITE and lack of engagement with post-qualification CPD and professional networks
 - b) Weaknesses in curriculum and pedagogy
 - c) Lack of clarity about how to ensure retention and progression in music
 - d) Insufficient support from Senior Leadership teams
 - e) Insufficient local and national support structures
 - f) Impact of recent education policy changes

4. Musical Futures findings

- 1) 30% of secondary teachers surveyed as part of this review reported that Musical Futures has had a significant, positive impact on music learning in their schools.
- 2) There is strong evidence that MF contributes to enhanced professional satisfaction and teaching confidence in those who use it regularly.
- 3) The MF strategy for engaging teachers in peer learning and professional networks has much to offer the wider sector as a model for development.
- 4) An independent Musical Futures would have an invaluable role to play in helping address the key issues that need to be resolved to advance music education.

5. Conclusions

- 1) The great opportunity now presenting itself is to thread together the new National Curriculum and the National Plan for Music Education (NPME), through an outcomes-based approach taking account of all that should be available through the mixed provision advocated in the NPME.
- 2) All stakeholders in the music eco-system need to work together more effectively to improve the quality of provision and to disseminate best and next practice.
- 3) The sector itself must lead this drive to consistent quality and integration in order for it to be sustainable.
- 4) Current models for music teacher education and post-qualification CPD need to thoroughly reviewed and improved.
- 5) Governing Bodies and Senior Leadership Teams need to be inspired and supported to understand and demand high-quality music education – at the heart of school life.



6. Recommendations for Paul Hamlyn Foundation

- 1) Establish a Music Education Innovation Fund to stimulate and reward teacher-led innovation in schools-based music practice.
- 2) Convene and resource a time-limited Expert Commission with representation from different strands of the sector to –
 - a) Produce clear, comprehensive guidance to assist teachers and music leaders in making choices about curriculum and pedagogy
 - b) Produce a clear, comprehensive, simple guidance document for schools on how to engage with and draw benefit from the NPME for their students
 - c) Produce clear, comprehensive guidance on effective approaches for understanding and supporting music retention and progression
 - d) Take forward existing work on best practice in music leadership CPD and produce a proposition for an accredited post-graduate level CPD module
 - e) Develop and test sustainable peer-networking models for music teachers/leaders for dissemination of best practice, peer challenge and support for innovation
 - f) Bring together examples of best practice and innovation in use of digital and mobile technologies and disseminate widely with suggestions for local adoption
 - g) Produce an online information-supported training programme for Senior Leadership Teams and Governing Bodies
- 3) Invest in Musical Futures to make the transition to being an independent enterprise

7. Recommendations for the music education sector

- 1) Pan-sector lobbying and strategic development activity should be focused on achieving significant changes to music ITE strategies and provision and post-qualification CPD.
- 2) A consortium of Higher Education and other partners should seek research funding to establish a dynamic Research Observatory strategy to support improvement.
- 3) The NPME should be used across the sector to support and audit statutory National Curriculum provision as well as music beyond the classroom.
- 4) Funding for music education should be aligned to reflect this integrated approach.
- 5) Ofsted general inspections should look at more classroom music, and music inspections should use the NPME as the reference point for underpinning judgements about music.
- 6) Decision makers should listen more to young people.
- 7) The next round of Hub investment should include clearer requirements of prospective Hubs in respect of needs-based planning, partnership engagement, their offer to schools, local coordination and high quality standards.
- 8) A specific Music Education Leadership qualification should be developed for Hub leaders and senior staff, managed via the National College of School Leadership.
- 9) Music Hubs should work closely with Bridge Organisations to embed support for Artsmark and Arts Award into their planning and delivery.
- 10) Use of mobile and other digital technologies needs to be embedded in music classrooms across the country, building on the pioneering work being done at a local level.
- 11) A single annual professional development conference and year-round reflective network should be supported by all the separate membership bodies.
- 12) All stakeholders should support a time-limited Expert Commission to produce advice and guidance geared to improvement and innovation, aimed at schools, Music Hubs, cultural partners and independent providers.

2. INTRODUCTION

Music education in the UK has gone through an unprecedented period of change during the last fifteen years, benefitting from significant commitment and investment by two successive governments.

The music education sector² has engaged in a multitude of debates and interventions designed to improve the quality, reach and range of music opportunities for children and young people. The commissioning of the 2010 Henley Review³ followed by the 2011 publication of the National Plan for Music Education⁴ (NPME) indicate a remarkable level of government focus on music education.

The launch of the Music Manifesto in 2003 marked a significant moment in the history of UK music education, bringing together for the first time a committed coalition of partners and practitioners from across schools-based music, community music, higher education, music industry and the cultural sector to focus on a single set of five goals.

Manifesto signatories worked together to:

- Provide every young person with first access to a range of music experiences;
- Provide more opportunities for young people to deepen and broaden their musical interests and skills;
- Identify and nurture our most talented young musicians;
- Develop a world-class workforce in music education; and
- Improve the support structures for young people's music making

Of course the Manifesto didn't spring from an empty space. The 1999 introduction of the Music Standards Fund had begun to reverse the decline in Local Authority music service provision triggered by the 1988 Education Reform Act, and David Blunkett's 2001 commitment that every child should be able to learn a musical instrument instigated profound changes to pedagogy and classroom practice through what eventually became known as Whole Class Instrumental and Vocal Teaching (WCIVT). Beyond music, the publication of Ken Robinson's All Our Futures report in 1999 had stimulated a new national debate about cultural education, and the establishment of Creative Partnerships in 2002 launched a fresh approach to partnership between the cultural and education sectors.

Music Manifesto provided the policy platform for Government to make major investments in three significant action research Pathfinders led by cultural organisations between 2005-2009, as well as establishing Sing Up, the national singing programme (2007 – 2011⁵); investing in piloting and establishing the Wider Opportunities (WCIVT) programme (2005 – 2011); In Harmony⁶, the Sistema influenced orchestral education programme (since 2007), and ten one year Partnership research programmes (2009 – 2011).

As part of the broader music education movement, Youth Music's⁷ over a decade of investment in 'out-of-school-hours' music making has had a significant impact on partnership and practice. Paul Hamlyn Foundation's contribution to the transformation of music education through Musical Futures and then Musical Bridges has been a key driver woven throughout this fertile period and has had major influence on both policy and pedagogy. Classroom practice has been refreshed and renewed by a greater focus on partnership delivery, drawing on the expertise and insights of community musicians and professional performers to a much greater degree than ever before, and it is clear that successful implementation of the Hub proposition

will be dependent on sustaining the many effective partnerships that have developed over the last decade between schools, cultural organisations and musicians.

Innovative training approaches offered outside of conventional HE routes by leading independent music organisations have seen a new kind of music education workforce start to emerge. Some conservatoires and Higher Education institutions have re-designed their approach to training for musicians to take account of this more plural, diverse and musically inclusive paradigm.

However, despite this decade of creative investigation, and government investment of £870 million in music education between 1999 and 2011, successive Ofsted triennial reviews have identified consistent weaknesses in classroom practice and pupil achievement. Quality continues to be patchy, and despite concerted efforts, postcode lottery still plays a role in pupil opportunities. Reforms to the National Curriculum, to GCSEs, to teacher training and to the wider framework of schools management and structure are all likely to impact further on music education, making this a critical moment for reviewing and analysing the situation as it stands in order to propose strategic interventions that can both secure the gains of the last decade and ensure that they fulfil their early promise in the long-term.

This decade and a half of development has often been characterised by high levels of dissent about the key issues and the right strategies to resolve them. Notwithstanding that, the publication of the NPME went a long

way to unifying the sector, however tentatively, around some ambitious propositions about continuing to improve music education and ensuring that high quality provision is available to all.

Against that background, the process of conducting this review has been both familiar and surprising. Familiar, in that many of the key issues identified as preventing children and young people having the best possible musical opportunities in schools are not new, and in many cases were identified for resolution in the Music Manifesto Report No. 2 (2006)⁸ and then again in the NPME; surprising, in that there is a high level of consensus across the sector around key issues and their root causes amongst colleagues who might have been previously associated with more divergent constituency perspectives.

The persistence of specific dysfunctions in our music education system – despite exemplary provision in parts – needs to be seen in the wider context of creativity, innovation and effective teaching and leadership which are also a feature of the landscape. There are brilliant examples of music in schools up and down the country, irrespective of differences in levels of local deprivation, which signal clearly what can result from the right blend of curriculum, pedagogy, partnership and excellent teaching / leadership. However, the things that aren't working are **really** not working, and if we don't solve them quickly they'll erode and undermine the positive progress that has been made.

² For the purposes of this report, the sector is defined as all those contributing to music provision for children and young people – teachers, community musicians, music organisations, Music Hubs, HE institutions in the field, professional performers, researchers

³ Henley, D (2011) 'Music Education in England, A Review by Darren Henley for the Department for Education and the Department for Culture, Media and Sport'

⁴ Department for Education (2011) 'The Importance of Music, A National Plan for Music Education'

⁵ Sing Up is as yet the only one of these initiatives to make the transition from government funding to commercial independence. It is now operating successfully as an independent company selling services direct to schools through a membership package.

⁶ www.ihse.org.uk

⁷ www.youthmusic.org.uk

⁸ Jaffrey, M. et al (2006), 'Making Every Child's Music Matter, Music Manifesto Report No. 2, London

So what are we in agreement about?

There have clearly been improvements in many aspects of music in schools over the last decade, specifically around inclusion, diversity and range. Where music is good it is often **very** good, and characterised by creativity, engagement and above all musicality⁹. Some of our colleagues are exemplary at teaching music musically, at facilitating engagement in a wide range of musical experiences and partnerships, and at inspiring young people to become young musicians through the provision of in school and beyond school opportunities. Often they work with dynamic senior leaders who recognise, value and actively support high quality music in their schools.

However, we are also seeing highly variable quality of teaching and provision¹⁰, reducing opportunities for teacher engagement in regular continuing professional development (CPD) and professional networking, serious issues in respect of role models in initial teacher education (ITE) and for beginner teachers, variable senior leadership commitment to music in schools leading to low status and poor resourcing, and insufficient impact of research and evidence on all aspects of curriculum and pedagogy. Music Hub arrangements in many areas are still not delivering the planned benefits and there is a clear need for more structured support for schools, which Arts Council has now charged Hubs to address¹¹. There is also widespread anxiety about future funding to Hubs, and about how they use their resources.

There is a lack of agreement as to the **purpose** of music education, both at the school level and at the policy level. Why are we doing it? Is it a practice worthy of attention in its own right? Is it a form of social engineering? This instrumental/intrinsic dichotomy is wearying, but if at school level there isn't a clear philosophy underpinning music's place and value then we see poor – or absent – opportunities for musical learning.

We have a nine-year entitlement to music for all school pupils enshrined in the national curriculum¹², but for far too many children that entitlement is not fulfilled.

Despite the sense of *déjà vu* we may feel in considering these findings, there are some important differences between where we are now, and where we were when the Music Manifesto Report No. 2 was published in 2006¹³. We have enjoyed the single largest injection of public funding ever made into any subject area in UK educational history (albeit from a historically very low base) and through that, have been able to investigate, pilot and evaluate a range of innovations in pedagogy, planning and structures for music education that have generated significant interest from international admirers. There is now a strong and growing evidence base for us to draw on to inform planning for improvement, including research from the UK as well as from international sources.

And we have the National Plan for Music Education, which is a robust document against which to hold ourselves to account – which we don't use enough for that purpose. At the time it was written of course, the National Curriculum was under review, and so it doesn't detail how classroom delivery and curriculum requirements fit into the plan – a next key task for the sector is to weave that central music learning experience all children will access into the plan's holistic vision. It's our plan and we must use it to bring about the changes that we determine.

So as we consider the same familiar issues, we can come at these from a wider, better informed, more experienced perspective. It should be within our power as a sector to crack these intransigent nuts, provided that: we renounce organisational or ideological vested interests once and for all, use research and evidence to underpin our thinking, work together around agreed common principles and keep focused on children and young people's development and well-being.

⁹ Ofsted, 'Music in Schools: Wider Still, and Wider'

¹⁰ Ofsted, 'Music in Schools: Wider Still, and Wider'

¹¹ Arts Council England, 'Music Education Hubs'. www.artscouncil.org.uk/funding/apply-funding/funding-programmes/music-education-hubs; Arts Council England, (2012) 'The relationship between the Arts Council and music education hubs'

¹² National Curriculum in England Music Programmes of Study www.gov.uk/government/publications/national-curriculum-in-england-music-programmes-of-study/national-curriculum-in-england-music-programmes-of-study

¹³ Jaffrey, M. et al (2006), 'Making Every Child's Music Matter, Music Manifesto Report No. 2', London



3. OVERVIEW OF FINDINGS

The place and status of music in schools – primary and secondary – continues to vary more widely than we should expect of a subject that is part of the statutory curriculum for all children for the first nine years of schooling¹⁴.

In some schools – often those that are judged good or outstanding – music is woven throughout school life and is core to building school communities as well as helping children to develop their potential in all areas of learning. In others, there is a gulf between the ‘showcase’ culture of school musicals, choirs and bands offered outside of both curriculum and timetable, and a perfunctory delivery of the core curriculum in classrooms. In a third group of schools music is simply invisible and inaudible, with music lessons hardly involving any music-making and little or no energy invested in music outside of the timetable.

The pressures on head teachers and senior leadership teams in schools that underpin this patchy positioning of music are well understood. They stem in part from a focus on raising standards in core curriculum areas; in part from lack of detailed insights into what good schools-based music looks like and the positive impact it can have on individual pupils and on whole school improvement, and in part from isolation and a lack of strong external partnerships and advice. There is a dearth of clear, consistent, research-based guidance for senior leadership teams about

how to deliver the National Curriculum in music at a high standard, and how to work with the opportunities afforded by the NPME to create a holistic, enriched context for young pupils to learn through as well in music.

There is no shortage of passion and commitment from teachers and musicians working with schools, nor from teacher educators, Hub staff and music organisations. However, the structure of initial teacher education isn’t able to support many trainee or beginning primary or secondary teachers with the range and depth of preparation necessary to deliver the music entitlement consistently at a good or better standard. In addition, teachers are more isolated and engaged in less and less CPD, and a misplaced focus on literacy-based assessment and feedback strategies inappropriately imposed on music pushes music-making itself right out of the classroom.¹⁵ Many teachers are disempowered and under-confident as a consequence of these challenges, and the less confident teachers feel the less likely they are to take a risk on music-making.

The flagship funded curricular and pedagogical initiatives of the last decade have undoubtedly had a positive impact on the range, reach and quality of children’s opportunities; however that impact is as patchy as the often cited postcode lottery the NPME was conceived to remedy. Where whole-class instrumental and vocal teaching is embedded into the culture of primary schools by confident classroom teachers working and learning in partnership with expert musicians, children make musical progress and contribute enthusiastically to creating vibrant musical communities in their schools. On the other hand, where it has simply been purchased in without that support for teacher partnership, it is often not sustained when funding reduces, and can leave a legacy of greater teacher disempowerment¹⁶.

Where Musical Futures is used by good teachers, often (but not necessarily) in partnership with

¹⁴ Ofsted, ‘Music in Schools: What Hubs Must Do’, Ofsted, ‘Music in Schools: Sound Partnerships’, Ofsted, ‘Music in Schools: Wider Still, and Wider’, Ofsted, ‘Making More of Music’, Ofsted Primary Music Report 2005

¹⁵ Faughtley, M. (2014) ‘Assessing without levels at KS3 in Music’

¹⁶ Hennessy, S. ‘Closing the gap. The generalist teachers’ role in music education’.

external musicians, it is clear that young people make great strides not only in their musicianship, but also in their sense of creative agency, capacity to learn and personal confidence¹⁷. There is growing evidence that the six funded ACE funded In Harmony¹⁸ projects currently running in England are enhancing children's musical enjoyment and musical skills, social and emotional wellbeing and attitudes to learning. Where Sing Up's resources and training tools are used dynamically by active, curious teachers, children in primary schools sing well, sing often and sing with confidence¹⁹.

What doesn't yet seem to be in place is the focused, networked, needs-led planning that was conceived as the cornerstone of the NPME which would bring all of this together consistently at local level. Furthermore, there is no evidence that the insights from these – or other, less high-profile or historically well-funded – initiatives are yet being consistently embedded in the culture of music-making in the majority of English schools. This is part of a wider concern, which is that there seems to be a general disconnect between policy, research and classroom practice in music education. Successive Ofsted reports chronicle an increasing gap between those teachers and practitioners who are professionally well-networked and engaged in CPD and practice innovation, whose teaching is generally good or outstanding; and those whose teaching is weak, who tend to be isolated and disconnected from active reflective debate. It is likely that there may be a correlation between decent levels of support in the workplace – time and funding for CPD, active culture of debate, respect for music's value – and levels of teacher engagement in CPD and networks.

It also seems to be the case that some of the strong partnerships forged between schools and music organisations over the last

decade are faltering in a climate of reduced funding. There is demand for Music Hubs to move away from looking like Music Services by another name towards forging delivery networks made up of a diverse range of high-quality local providers, to ensure that the full spectrum of children and young people's needs are met – which is unlikely ever to be possible from just one organisation. In order to achieve this with reduced funding, Hub partnerships need to become more open and active in seeking new models of delivery, funding and access, and build much stronger relationships with schools. This has been clearly recognised in Arts Council's recent guidance to Hubs on School Music Education Plans.

The great opportunity now presenting itself is to galvanise all partners across the sector to engage in the transformational change it will take to anchor the new National Curriculum inside the wide vision and diverse partnerships envisioned in the NPME, generating a whole that really is greater than the sum of the parts.



The keys to this lie in achieving greater practice innovation through better support for teachers, more rigorous and consistent focus on quality of provision, and more strategic and ambitious partnership working.

¹⁷ Hallam, S. et al. (2011) 'Musical Futures: A case study investigation', report from Institute of Education University of London for the Paul Hamlyn Foundation

¹⁸ In Harmony Lambeth, led by Southbank Centre in partnership with Lambeth Council's Children and Young People's Service; In Harmony Opera North led by Opera North; In Harmony Liverpool, led by the Royal Liverpool Philharmonic Orchestra; In Harmony NewcastleGateshead, led by Sage Gateshead; In Harmony Nottingham, led by Nottingham City Council; In Harmony Telford and Stoke-on-Trent, led by Telford & Wrekin Music.

¹⁹ Welch, G. et al. (2009), 'Researching the Second Year of the National Singing Programme in England'

4. THE GOOD NEWS

The best music in schools is significantly more inclusive, more musically diverse, and better quality than it was a decade ago.

Around two thirds of online survey²⁰ respondents (teachers) reported that in their schools all pupils participate in some way in music – and in a wide range of musical styles and genres – and that there are regular opportunities for pupils to perform their music-making. There are pockets of excellent practice all over the country in which children and young people are having a joyful, inspiring, musical time; regularly achieving personal bests and high standards through diverse and dynamic music learning opportunities. Examples of these include:

- The positive impact of well-structured whole class instrumental teaching and ensemble music-making on inclusion and musical progress; (e.g. through positive school/Hub partnerships)
- The effectiveness of focused partnership strategies for KS2/3 Transition (e.g. through Musical Bridges);
- The effectiveness of pupil-centred creative learning practices (e.g. through Musical Futures);
- The impact of singing as a tool for learning and whole school development in primary (e.g. through Sing Up);
- The value of music to pupils with SEND (e.g. through Drake Music²¹, Sounds of Intent²²) or living in challenging circumstances (e.g. through Youth Music);
- The integration of digital technology including mobile devices into classroom practice (e.g. through Musical Futures, some Music Hubs and independent providers)
- The contribution of Sistema-type immersive orchestral ensemble programmes to pupil engagement and school culture (e.g. through In Harmony, MISST²³);
- The value of partnerships in offering a rich range of musical experiences and role models within and beyond the classroom (e.g. through many ACE-funded National Portfolio Organisations and others across the country; including orchestras, venues and community music organisations).

²⁰ IoE online survey analysis, appendix 3

²¹ www.drakemusic.org

²² www.soundsofintent.org

²³ Music in Secondary Schools Trust, www.musicinsecondaryschools.org.uk

There is general consensus that the aims and recommendations in the National Plan for Music Education are sound and should be implemented. There is strong potential to use it more effectively as a focus for national and local level planning, professional development and partnership building.

Contributors were clear about what's working:

"There are schools where teacher confidence is high. These teachers identify and take part in debate, participate in networks and connections – and we know that the people who network are the people who do well. They become the more effective ones who are making a difference; visionary individuals who have clear philosophy about music education and are working to it."

"...It really works when the framework is put in place for children to make their own musical decisions and the support is given for that kind of musical decision making – then progression is good and the staying with it is secured and supported. We are seeing some tremendous stuff across all genres and traditions within schools where kids are given this support and they are absolutely flourishing..."

"Some teachers are really pioneering the use of internet and social media, using videos and recording and blogs, to track students' musical progress – including sometimes surprising the students themselves..."

In Music Hubs that have organised themselves purposefully to fully realise the intentions of the NPME, real benefit is being reported for pupils and schools in terms of range, reach and quality of music learning opportunities. Innovative approaches to collaboration are creating new professional alliances, unlocking new resources and stimulating best practice.

"...We now have a really good choir – involving children from all 7 schools in one of our clusters...they go on tour performing in all the schools in the cluster...a really positive collaboration, organised by one lead Head, coordinators in the schools, and one Hub lead."

In one region, all six Music Hubs have come together with their regional Bridge organisation and other partners to develop a pan-regional approach to identifying and supporting young musical talent across local authority and organisational boundaries. In another:

"Four of the five music hubs in our region have an idea for running our own In Harmony-style project: In Tune. In Harmony already runs a programme in the fifth Hub in our region and we are liaising with them in order to learn from their experience. We are looking at developing the idea of group instrumental teaching both in and out of school time every afternoon over two years in schools that are serving children in challenging circumstances. We've all pledged to put some money into it, and have worked with an independent community music organisation to attract some matched funding. We will identify one school in each area to benefit from the programme and our Bridge organisation are on board to do the monitoring and impact measurement. As well as making a difference for the children we are trying to generate evidence compelling enough to show the power and impact of the transformation that can come through music."

The new School Music Education Plans now required of Hubs²⁴ will put in place robust frameworks ensuring schools can access appropriate advice and guidance on improving quality of teaching, raising standards in music and increasing participation, focusing on both within- and beyond-the-classroom activities.

Most teachers have high aspirations for their pupils and their schools and are eager to drive improvement. Where there are good links between in-school and out-of-school activities and the practitioners leading them, the powerful impact of music on children and young people's lives is strengthened and sustained through these partnerships. Youth Music's support for inclusion in and through music is valuable and vital, and they are about to launch a new long-term programme (Exchanging Notes²⁵) looking at how to bring the insights from the work they've helped catalyse and develop with young people in challenging circumstances outside of schools to bear on inclusive strategies within schools.

"Great examples exist of total inclusion – where there is no idea of anyone NOT being a musician....it's to do with the fact the people are doing musical things together, not playing keyboards in pairs against the wall. They are making musical experiments, playing in bands, finding things out."

"...(X) is doing brilliant work with disadvantaged children through a group of schools, singly in twos and threes and sixes and producing increased agency, attention – and joyful music making – really seeing the light shining in children's eyes. This unique as a way of a school or schools addressing suffering and disengagement through music and there should be more of it."

"Our partnership with (a major ACE funded music organisation) has completely transformed music in our school. The visiting musicians have helped us to see that our children have amazing talent and ability to concentrate and succeed in music that we'd really underestimated – and it's changing the whole way school feels because there is so much music everywhere....and the teachers are all excited about doing it themselves."

There is a growing national and international evidence base that can be drawn on for exemplars, impacts and innovative strategies to support good practice.²⁶ There are some important developments in teacher networking and CPD – in particular, the two pilot programmes now being set up through the London Schools Excellence Fund²⁷, and the work of the DfE Expert Panel on Music ITE in synthesising resources for primary CPD England's teacher education providers. The emergence of Musical Futures online professional network is an innovative contribution to the field of teacher peer-to-peer CPD with potential for development, and Teaching Music and Youth Music Network offer examples of potentially valuable online environments for peer networking²⁸.

²⁴ Arts Council guidance for Hubs 2014

²⁵ www.youthmusic.org.uk

²⁶ Callaghan, L. Grooms, R. (2014) 'East Midlands Talented Young Musicians Report' for East Midlands Music Hubs and The Mighty Creatives, D'Amore, A. (2013) '10 Years of Musical Futures', Hallam, S. & Creech, A. (Eds) (2010) 'Music Education in the 21st Century in the United Kingdom: Achievements, analysis and aspirations', Howarth – Galt, V. et al (2012) '10 Things Schools Should Know about Learning Music', Lord, P. et al (December 2013) 'Evaluation of In Harmony: Year 1' National Foundation for Educational Research

²⁷ www.london.gov.uk/priorities/young-people/education-and-training/gla-education-programme/london-schools-excellence-fund

²⁸ www.musicalfutures.org/training, www.teachingmusic.org.uk, www.network.youthmusic.org.uk

The major funded interventions of the last decade – Sing Up, Wider Opportunities/WCIVT and Musical Futures – have had positive impacts on children, young people and schools when implemented as intended, including effective support for teacher leadership and CPD.

“...98% of schools got back in touch after their first WCIVT programme with us.... there’s a real keenness to keep music on the curriculum”

“We are doing much better on inclusion and diversity than we were doing a decade ago – Sing Up, Wider Opps, and Musical Futures have had great impact. In terms of holistic engagement we are in a much better place than we’ve ever been before”

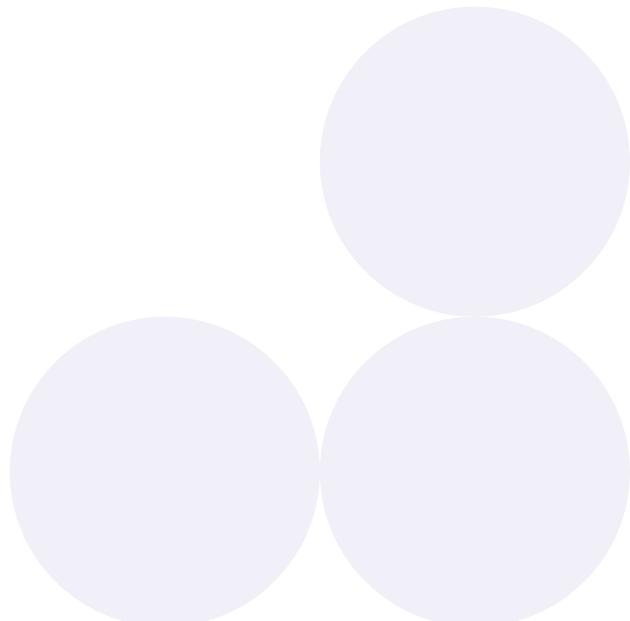
“Partnership between students and teachers in Musical Futures are the cornerstone of everything. It’s all about that in the classroom – everyone learning from everyone else, including teachers learning from students. The teacher’s role becomes facilitative – working on musical and social outcomes hand in hand through cooperation”

Whilst the sector leadership situation remains confused, there are clear indications that the major professional associations in the field – Music Education Council, Incorporated Society for Musicians, Music Mark, Sound Sense, Musicians Union – do recognise that this issue needs urgent resolution. At the time of writing, consultation processes involving all of these bodies were about to commence, aimed at creating a stronger sector-wide representation and leadership framework. This is designed to support clearer articulation of professional standards, stimulation of professional

networking and debate, dissemination of innovation and best practice and consistent advocacy for the power of music in young people’s lives. There are also early signs that changing school arrangements are stimulating new kinds of partnership through trusts and federations, with secondary and primary schools working closely together in fresh and more structured ways.

Most important, the issues and challenges reported in the next section are understood and acknowledged by many colleagues in the field, and there is general consensus that they need to be tackled by collective sector-wide effort rather than by more top-down initiatives. There is a real appetite across the sector for a distributed leadership approach – ‘working nationally locally’²⁹ to a shared national vision and purpose.

“Overall I suppose nationally that music education is still, in comparison, taken pretty seriously compared to some of the other artforms in education....music education has had a pretty good innings over the last fifteen years....there are some challenges, but this is the opportunity to do it better.”



5. KEY ISSUES AND CHALLENGES

The quality and reach of schools-based music education is still unacceptably variable and inconsistent – at both primary and secondary – despite the focused interventions of the last decade and considerable levels of government and charitable investment.

There is still too little **music-making** in many classroom music lessons reported at both primary and secondary levels³⁰. Reasons for this vary according to context, but are concentrated around a) lack of teacher confidence, b) poor spaces and / or resources, c) teaching strategies over-weighted to verbal and written analysis. Pupils' own musical interests, skills and aspirations are still not sufficiently taken into account in planning and delivery of classroom-based learning, and given the degree of non-school engagement pupils are likely to have with music this is a significant missed opportunity. Music technology is not yet sufficiently integrated into school-based music, and many teachers do not capitalise on pupils' confidence and facility with technology.

The power of music as a force for good in the lives of children, their families and the cultures of schools is not yet widely understood nor consistently realised at the school level. Whilst music remains firmly placed as a statutory entitlement for nine years of a child's life, there is ongoing³¹ evidence that it is not consistently delivered as such.

The over-arching message of concern coming through the interviews and the literature is that the gap between the best and the worst music in schools is getting wider rather than narrower.

"What I'm seeing is an increasingly exaggerated version of what we've been looking at for quite a long time now, which is a sort of polarisation of some schools where there is seemingly a lot going on and other schools where there is nothing going or almost nothing going on."

"The key message is that the gap between best and worst provision has widened. There are schools that do a terrific job and there are more where sadly that's very far from the case."

"It's very variable – as it ever was, despite national curriculum being mandatory – depending on provision, confidence, competence of Head Teacher and commitment from Governors...but variability appears to be more acute than at any time in the past."

There is a clear sense that NPME and the establishment of Music Hubs have not – yet, at any rate – made significant headway in equalising the education postcode lottery, and there is disappointment with the current perceived disjunction between policy and practice from many colleagues.

"Policy statements are positive and supportive but the structural changes that are happening now are generating unintended consequences and having unforeseen impact. Future proofing is not happening – there is a mismatch what was thought and what is actually happening on ground.... there's fragmentation, not enough in place to incentivise music teaching and not enough incentives to counter the disincentives"

"Policy intent and rhetoric around music education and cultural education is not supported structurally by curriculum frameworks and qualifications and especially not now by new performance measures for schools. So the centre is saying one thing but doing the other."

³⁰ Ofsted, 'Music in Schools: Wider Still, and Wider' Ofsted, 'Music in Schools: What Hubs Must Do'

³¹ Ofsted, 'Music in Schools: What Hubs Must Do', Ofsted, 'Music in Schools: Sound Partnerships', Ofsted, 'Music in Schools: Wider Still, and Wider', Ofsted, 'Making More of Music', Ofsted Primary Music Report 2005

There was a striking unanimity across interviewees, literature and survey data in identifying six interlinked key issues underlying the variable – and in some cases very poor – quality and reach of music education in schools. These are here explored in turn.

1. Low teacher confidence stemming from insufficient depth of ITE and lack of engagement with post-qualification CPD and professional networks

Only 8% of primary teachers in the online survey reported feeling confident about teaching music, 16% were engaged in a professional network for music and 15% had regular opportunities for professional development. Only 32% of secondary teachers were engaged in a professional network or had regular opportunities to participate in professional development³². This finding is not new, and successive Ofsted reports have pointed to the correlation between lack of CPD and professional networking and poor classroom practice. It is frustrating in its ubiquity, however, and interviewees were consistent – and in some cases vehement – in their analysis. Changes in teacher education leading to most or all of the student/beginning teacher experience being school-based are having a potentially detrimental impact on quality of music teaching, as students/beginning teachers (and NQTs) are not experiencing a sufficient range of high quality teaching role models, nor pedagogical approaches. This in turn may be contributing to low retention of music NQTs in teaching.

The lack of time for music in primary initial teacher education was a serious concern for all interviewees, and there was also agreement that the position of secondary

music PGCE training is under threat as a consequence of recent changes in education policy and arrangements for school-based ITE:

"ITE needs to be more in depth and include more time on music to develop confidence and technique relevant to individual teacher"

"Numbers of ITE students dipped at the point E.Bacc was being discussed and we have trouble recruiting to fill places.... Message is given that music is not important as a subject."

There is a crisis of continuing professional development at all levels, with many teachers not engaging in regular CPD, networks, professional conversations about music, nor even keeping up their own musical skills and practice. Primary teacher confidence about teaching/supporting music continues to be a major concern, and engagement in CPD, networks and professional conversations about music is low. Secondary music teachers are still too often isolated, and the range and quality of provision are generally lower across the board than they should be, given that this is a specialist workforce. In addition, we are failing as a sector to draw on the extraordinary research resources of our Higher Education colleagues in a systematic and structured way to support teacher development, pedagogy and curriculum³³.

"Practice has gotten much worse. No support now, no music advisor, lack of regular inset and music CPD...it (CPD) is now often generic, dealing with whole school issues, internally focussed, Tougher for teachers to access CPD, therefore lack of breadth of CPD offer as demand isn't there"

³² IoE online survey analysis, appendix III

³³ Welch, G., Purves, R. , Hargreaves, D. and Marshall, N.(2011) 'Early career challenges in secondary school music teaching

“...very important to have access to networks for teachers, and participation in other projects as musician themselves to refresh practice and confidence, and generate credibility – teaching flourishes as result of working with other musicians, connecting with other opportunities and also with other teachers from different schools. Really important to remember what it feels like to be a musician – music exists on a bigger than school level – needs to be structured more than school level as it is a social and cultural thing and very important.”

“Schools’ systems don’t really acknowledge or account for the musicality of music. People get swamped by the systems in schools which are not determined by musical people. It is really hard for teacher education because the philosophy and purpose are undermined by those systems.”

Lack of money and support from senior leadership has led to teachers not having access to resources for CPD, or the confidence to go out and find peers and partners to work with.

“It’s arguable that we haven’t really had the CPD or training we’ve needed for many a year – too many schools don’t have access to a music specialist and therefore rely on external partners and other providers which means CPD is dependent on Head Teachers finding funding that just isn’t reliably available.”

“Music is social art form. For it to succeed there needs to be cross-school and cross-phase networking opportunities, but Heads won’t release time for teachers to explore new ways of working. This is even more important in primary settings”

These persistent difficulties with initial music teacher education and CPD are inextricably linked with education policy, with the place and status of music in schools, with the nature of the subject itself and with what teachers need to develop confidence and skill. However, unless we go some way to resolving them, there can be no prospect of realising the goal of consistent access to high-quality music education for all children.

2. Weaknesses in curriculum and pedagogy

There was a general view – again born out in the literature³⁴ – that there are consistent weaknesses in curriculum and pedagogy across the country. These may relate to inadequate training and CPD, lack of support, insufficient access to information and new ideas:

"I am worrying about next generation of teachers....I tell them to....read John Paynter's Sound and Silence because I keep meeting classroom teachers that haven't read it....the rot set in with keyboards and in terms of creativity it has just gone downhill since then. I never see any wild creative music – it all seems so buttoned down and just joining the dots. It seems that in this authority gone are music departments with practice rooms with kids in them making noise – now they keep them all in the same room with computers – I see very little live interactive or creative group work going on any more."

"...sometimes what I see is very performance driven, not seeing so much creative work – a lot to do with the fact that the people that are coming in to do the teaching in schools may not be qualified teachers, may have traditional view of what music teaching is – focused on acquiring skills to perform, and the schools don't put them under pressure to work in any other way."

"There is a sometimes a false correlation between vibrant community activities and good quality music making – good extra-curricular music doesn't always connect to good classroom teaching – high profile music activity in school productions, orchestras, jazz bands etc. can mask weaker provision in classroom lessons. The reverse is much rarer."

There is a widely shared concern that music pedagogy in schools is narrowing – that teachers teach the way they were taught or are unduly formed by the way department they enter is structured, and that the lack of consistent engagement in professional networks and CPD means that teachers are less inclined to challenge and innovate in their practice if that isn't valued in the culture of their school or department. At secondary level this can generate a 'narrow-specialist' culture, in which the range of musical opportunities is confined to those areas that the individual teacher(s) feel confident in, and the pedagogical approach doesn't flex. If the department is outward facing and engaged in positive partnerships this can work very well, with the teacher acting as guide or broker to ensure a breadth of experiences. This partnership based approach is not yet the norm however.

"You need a very clear philosophy of what is good music teaching. School based training doesn't give a wide enough view of what's going on, alternative practices etc. They end up copying the practice of people they are working with."

"Young teachers coming to the classroom from training are for the most part full of enthusiasm, life and ideas and they have clear philosophies of inclusion and diversity. The pedagogy is less clear and it becomes very difficult to sustain within the school environments they find themselves in...the negative impact of assessment requirements...being asked to show progression every 20 minutes can be difficult in music...."

³⁴ Ofsted, 'Music in schools: wider still and wider'; Music Teacher Magazine, 'Should Music stay on the National Curriculum?'; Welch, G. et al. (2011). Early career challenges in secondary school music teaching.; Daubney, A. 'Music in schools: building collaborative advocacy in a climate of uncertainty'

"One person can't deliver everything. In each school there needs to be a Music Leader who coordinates the resources and makes sure that they are distributed equitably. The Music Leader must know about the quality and content of what's needed and must work with the outside agents to build partnerships for that delivery. We got quite close to this but now we seem to be moving away because of funding. We need to work on this – when head teachers see the value of this approach and its impact they will support and find funding."

There is often a lack of innovation and reflective practice visible in the approach of music coordinators and Heads of Music to interpreting the National Curriculum – the flexibility and choice available are either not understood as such, or are too broad for non-specialists (primary) or narrow-specialists (secondary) to make sense of. Both non- and narrow-specialist teachers continue to struggle with making effective choices about curriculum and pedagogy, and fail to make the connections between classroom activities and music outside the classroom in mapping entitlement.

"Some Heads of music are not really making any changes for the new curriculum – many are just bringing old schemes of work into the new framework because there is no guidance....and the same with assessment levels. This could be a missed opportunity to create something innovative...."

"...People are confused. Music theatre shows, bands, choirs – these are powerful experiences – then why not have them be where we deliver the National Curriculum?"

There was a concern that the sector lacks a consistent philosophy and understanding of the purpose of music education, which

in turn leads to a lack of clarity for teachers and senior leaders about the role, value and position of music in school, and about curriculum and pedagogical choices.

"As a community we have some responsibility for this ourselves. I've never felt that we've very clearly articulated a message about what the intrinsic benefits of music are – we've been very good at the extrinsic advocacy and the kind of neo-liberal compliance agenda; we've been much less good at expressing the musical perspective in respect of purpose, defining place and position in the world and ways of understanding."

"There are different philosophies of music education at play....for example some might say that inclusion, participation and diversity are the pedagogy by which community musicians do their work; others might say that is just 'good teaching' and it be just qualitatively rather than fundamentally different. All sorts of things accrue from those viewpoints, which are to do with the acculturation and cultural component of the arts in general, but in this case music...."

"There is a fundamental problem of music in schools – which is that they try to treat it as a school (academic) rather than a life subject."

There is also more progress to be made on inclusion and diversity although practice has certainly improved over the last decade, as noted earlier in this report. There was a general consensus that poverty and challenging circumstances continue to undermine young people's chances in music – as it still does their wider education.

Music is widely understood to have enormous untapped potential as a tool for empowering young people to develop efficacy, confidence and creative authority³⁵. The body of

³⁵ Hallam, S. (2010) 'The power of music: its impact on the intellectual, personal and social development of children and young people', International Journal of Music Education, Hallam, S. & Creech, A. (Eds) (2010) 'Music Education in the 21st Century in the United Kingdom: Achievements, analysis and aspirations'. London

practice developed over the last decade by organisations and individuals in the community, voluntary and arts sectors focused on music as a site for social and personal development of vulnerable young people is extremely valuable³⁶ and yet under-used in the planning and delivery of schools-based music. This is perhaps a subset of the all-pervasive observation that the growing body of practice-based research in music education and engagement seems to be largely unreferenced and under-utilised by teachers and other practitioners. This is frustrating, as many of the weaknesses in curriculum and pedagogy identified not only in this review but also in successive Ofsted reports might be in part addressed by application of insights from this dynamic and fast-evolving body of knowledge.

“...it’s great where this kind of (social) inclusion work is not considered on the edge – just what a Hub does and there are resources dedicated to it. Where Hubs are working well you can see that... In practical terms what that means is we see can see an out of school initiative that is succeeding in engaging young people in challenging circumstances, and then there is cross-referral and people making the most of that. It comes down to the basics of working with schools and their communities in a very detailed way understanding what the need is.”

“Music is important for all children but essential for SEN children – unfortunately this is still often overlooked. The value lies in the role music plays in early childhood development as it precedes language acquisition – many children with SEN are still at this early stage (e.g. establishing language patterns etc). However often SEN schools focus on literacy and numeracy and overlook music – but music should be a mandatory core element in SEN delivery”

“The important question for me is what kind of inclusion is this. It seems to me to be reasonably healthy in terms of children’s contact with the objects of different cultures. The extent to which they get to work through the practices of those cultures is much more variable...if you are learning a pop song from notation are you really engaging with popular music? There are challenges about authenticity... music isn’t just the sound it makes; it’s about the practices. There’s no point in musical tourism – it doesn’t produce depth of development and I’m not sure we’ve quite grasped that.”

There is also much more to be done on including and respecting young peoples’ voices in their own musical learning, although Musical Futures is widely acknowledged as a good example of a pedagogical approach to this. Notwithstanding that, young people consulted as part of this review³⁷ reported that they and their peers often perceive their musical experiences in schools as disconnected from their musical passions, and had clear, sophisticated views on what was needed to improve their experience of music in schools:

- More external visits and access to more musical influences to help broaden horizons and really understand what music can be, this is especially important where there is limited access to music through family and community background
- The music curriculum should be based on continual feedback between students and teachers and should include opportunities to steer the direction of the programme of study through ongoing active pupil voice
- Earlier opportunities to learn notation and instrumental teaching and exposure to a range of genres.

³⁶ Youth Music ‘Impacts and Outcomes Report 2009 – 2010’; Saunders, J. Welch, G. (2012), ‘Communities of Music Education: a pilot study’

³⁷ Wired for Music, hosted by Sound Connects ‘Findings from a focus group on music education’; Sage Gateshead Young People’s Action Group Response to Paul Hamlyn Review appendix 4

- Link older pupils with younger ones as musical buddies to learn together to create an accepted musical community in schools.
- Authentic and credible teachers who shouldn't pretend to know everything or try to communicate with students on their level by acting 'cool' and trying to assume the young people's culture. They should be honest and acknowledge that they don't know everything but that they will try and incorporate young people's interests and facilitate a musical learning journey that they all go on together.

It is worth noting that these perspectives align well with the NPME.

Weaknesses in curriculum and pedagogy need to be addressed within and by the sector through dynamic reflection, the use of evidence, peer-networking, training and support for innovation. This is a professional community, made up in the main of highly committed individuals who want to facilitate excellent outcomes for children and young people. A better integrated open system of well-structured CPD, engagement with research and evidence and dynamic peer-networking would transform weaknesses into strengths and create a powerful platform for innovation.

3. Retention and progression in music

Retention and progression in music continue to be poorly understood and imperfectly tracked. Schools, teachers and music leaders are often unclear on how to consider retention and progression; with a range of flawed measures, inappropriate assessment strategies and unhelpful targets being deployed. Challenges in understanding retention and progression connect to questions of pedagogy, teacher experience, and understanding of pupils' wider music lives as well to the structure of the National Curriculum. There is often a lack of effective connection between music within the classroom and music beyond the classroom. This means that young peoples' engagement and progression are not always fully recognised, nor well-supported.

"Most teachers do the very best that they can, where system works and the young person meets teacher's profile of what a musician looks like but what about the other students who aren't bringing their musical experiences into school or are missed through school system – we need to keep teachers' profile of a 'musician' fresh."

It is difficult to draw conclusions about individual progression from, e.g. WCIVT at KS2 into continuing instrumental or vocal study, as schools and Music Hubs don't hold enough data on what young people may be doing outside of their fields of reference. Having said that, only 10% of Year 7 pupils were recorded as learning an instrument in England in 2012³⁸, which is disappointingly low, given that all those pupils should have had six years of music in the classroom and at least one year of instrumental learning through WCIVT. Economic factors are widely cited as central to the problem, although increasingly Hubs are implementing carefully targeted strategies to minimise the impact of poverty on progression as best they

³⁸ Robin Hammerton, interview

can. Many Hubs are also working hard on sustaining excellent ensemble provision despite resource challenges, seeing that as an important means of enabling young people to develop in music.

“...progression is very difficult and fragmented....I did used to think it was linear and continuous but I have completely changed my view....there are all sorts of social, economic and psychological barriers to instrumental progression....human progression rather than skills progression as a measure would be really useful.”

“I still think it is socio-economic class based – there is a hierarchy which needs to abolished....The School Proms are a good model – if you compare the Schools Proms programmes there is an enormous acceptance and integration and inclusion of a range of musics. Young people need to know that their music is equally valued.”

Inadequate transition management³⁹, with secondary schools either not being provided with or not taking on information about pupils' musical experience and abilities, is undoubtedly also a factor in what appear to be poor progression rates, and in some areas there is also insufficient access to an appropriate range and quality of instrumental tuition matched to pupils' interests.

“The logjam is the movement from primary to secondary – mismatch of structure and content...there is good practice around that has been established over many years but it is not widespread....we must set the expectation that all children will have good experiences and be supported to make progress....”

Assessment of music remains a contested area, and Music Mark is about to lead a piece of work to produce guidance on appropriate strategies.

“Are children learning musically and do they know how to assess their own musical progress? Very often the levels and sub-levels are misused by teachers and hold the learning back and don't lead to pupils' understanding.”

“Too often we are not thinking about developing musicians – we are thinking about tasks rather than the development of musicianship – so no progression in anything. It becomes touristic collection.”

More widespread integration of digital technologies – and particularly the use of mobile devices – could help to make better connections between in and out of school musical experiences, and make a contribution to development of meaningful assessment and progression tracking.

“Strengthen in school and out of school music making using technology strategically – it is now practical, realistic and achievable. It could work now – just needs stronger partnerships with Music Hub – equal partnerships between teachers and Hub staff. Both need to take a role in this. Young people are interested in music and we haven't exploited this intrinsic interest. We need to join up in and out of school music making through the use of technology.”

Clear, comprehensive guidelines and definitions to help frame planning for progression and retention are badly needed. From this greater clarity it should then be possible to put in place appropriate tracking measures to understand what is working and what is not, which could then feed practice at local and national levels.

³⁹ York Consulting, ‘The Impact of Musical Bridges on Primary to Secondary School Transition: Hub Survey’

4. Insufficient support from Senior Leadership teams

School senior leadership teams often don't see the arguments for investing in music or prioritising it in the face of other curriculum and budget pressures. In addition, where key senior staff are not confident about judging the quality of musical learning and teaching they are not able to provide appropriate support to music teachers / external partners in terms of quality, CPD and progression for pupils⁴⁰.

Interviewees and the literature were in agreement that the attitude of senior leadership – particularly Heads but also other senior teachers and Governing Bodies – was critical in determining the degree to which music was high quality, inclusive and impacted on the culture of the whole school.

"What are those schools with great, inclusive, high-quality music doing that the others are not doing? I think it is the support within the whole ethos from top downwards supporting the leadership and imagination of the musicians (teachers and students) within the schools"

"The Head is crucial...if the Head values music you see space, time and investment; programme and activity developed in keeping with what best for school, practice rooms, instruments, activity happening in classroom time, lunch breaks, after school community offer. In schools where Heads don't value it, it just happens at bare minimum under the radar and is not strategically hooked into life of the school."

"Head Teachers often have positive attitudes, but are misunderstanding and underestimating how significant it could be if music was working really well in their schools. They don't know what good music education looks like so can't challenge their staff...."

There is understanding of the pressures Heads and Governing Bodies are dealing with in respect of narrowing the attainment gap, managing complex accountability and financial frameworks and dealing with structural and policy changes. However, it is clear that there is important work to be done to help school senior leaders to understand how music can help with those pressures – so music becomes part of the solution.

"Head teachers and governing bodies are sometimes not brave enough to see how music could transform their schools....they often go straight for literacy and numeracy and neglect music. But what about school improvement from a music point of view? Music helps with listening skills, focusing, learning, team work....people still fear using music as their main tool for school improvement but they shouldn't."

"... This sort of relentless focus on performativity, league tables, testing, literacy, numeracy – the curriculum is overloaded; although on the face of it schools are given a choice, there is no choice because you have to achieve particular targets or you are punished. Whether people are doing quite well or not they feel under the cosh. To stick your head over the parapet and say that to do really well we could foreground music and the arts is courageous and needs particular individuals who have the background and the values – and then it works."

This sense of music not being well understood by senior leadership teams and governing bodies as a powerful asset in their overall school improvement missions relates to the observations about insecure place and status of music in schools, despite the statutory entitlement. Addressing this core misalignment of policy and practice would have a profound impact on the capacity of teachers, Hubs and the wider music education sector to improve the quality, range and reach of schools-based music.

⁴⁰ Ofsted, 'Music in Schools: Sound Partnerships'

5. Insufficient local and national support structures

The National Plan for Music Education does not yet appear to be widely embedded in local level planning. Notwithstanding some inspiring examples of excellence in leadership, partnership and provision, many Music Hubs are not yet fulfilling their remit to bring together music provision across a range of local partners to meet identified needs.

“...it’s just recycling the old funding. Where’s the needs analysis? Where’s the focus on quality of teaching and learning? Where’s the consistency?”

In many parts of the country there is a reported lack of expert advisory support for schools and teachers in developing strong music plans and improving quality of provision for their pupils, and the lack of deep-seated partnership and dialogue between Music Hubs. The generally acknowledged variable quality of school-based provision is associated for many people with a lack of expert advice and support.

“...terrible inconsistency in teaching and leadership – same picture as ever – we need peer to peer support and buddying – Hubs could cluster schools together but in many places it just seems as if schools have no advisors, no supporters to help with music....”

“Definitely see lack of advisory role. No-one’s there to do it. Who is supporting the teachers to develop the content that meets curriculum goals with rich and full engagement....Hubs should provide that pool of expertise to help schools – ultimately schools are responsible for music at KS 1-3, but the Hub should be driving change, partnership and challenge.”

“The Hubs ought to be convening sharing and expertise in communities of practice....reflecting and networking.... meeting with other organisations to share their practice with each other in side by side relationships. What often then gets discussed is quality – and it really matters that what we do is excellent practice.”

The recent Ofsted report⁴¹ was seen by some contributors as a useful challenge with one interviewee describing it as “a wake-up call and a shake-up”, and others seeing it differently.

“Ofsted report shameful – criticising hubs and schools for not working together when that wasn’t their plan. Maybe hubs is a 20 year down the line solution as curriculum advice centres but at the moment they don’t all employ the right people to do that work nor do they have the capacity or the financial resource.”

There is however a general sense that the best Hubs are more proactive about helping to broker partnerships and working schools as stakeholders.

“We are looking for a much closer relationship between out of schools and in school activity – a much closer relationship for the young person. Teachers in schools could have much closer relationships in delivery terms with partner organisations.”

“Where collaboration is working well there is leadership in that Hub with a confident definition of music education....working across genres, in and out of schools and with a clear sense of what the Hub partners are there to achieve. Where it’s like that there seems to be really good progress”

The urgent need for improved local support structures for schools has been recognised by Arts Council and Ofsted. It is to be hoped that the good practice that some Hubs have pioneered will be used to inspire and benchmark progress on this front in other localities.

The national music education sector continues to be perceived as fragmented, leading to a lack of consensus and leadership around professional standards in relation to curricula, pedagogy and professional development. This in turn has an increasingly negative effect on professional practice and, therefore, on children and young people’s experiences. The membership associations

⁴¹ Ofsted, ‘Music in Schools: What Hubs Must Do’.

– Music Mark, ISM, MEC, Musicians Union, Sound Sense⁴² – are not perceived to be well aligned. This leads to a vacuum where a strong subject association should be, which in turn contributes to the increasing isolation of music teachers.

“...I hear no leadership voice at the moment....I hear platitudes about we must all work together – so what’s new? What does that mean now? What are all the organisations doing?”

“We need a real curriculum development organisation which we’ve lost – the notion that somebody’s leading on content and subject has gone.”

“About five years ago there was more sharing (across organisational and sector boundaries) and now there is less sharing – the lack of leadership from the national organisations is really depressing...also there is less money so people are starting feel a bit protectionist again whereas in the old days we knew where we were and knew we were valued....”

More unified and music-focused national leadership for music education would have many benefits. The diversity of perspectives, pedagogies and contexts that make up the music eco-system undoubtedly contribute to the richness and strength that characterises the best provision. However, the lack of practitioner engagement with a shared organisational forum for the development of the subject in all its complexity leads to fragmentation and isolation, which as we have seen earlier, in turn impacts on quality, as well as on the place and status of music.

6. Impact of recent education policy changes

The impact of shifts in education policy and funding frameworks is strongly felt – recent changes do seem to have had the general effect of lowering the status of the arts in schools, with numbers progressing to GCSE in music amongst the lowest of the arts subjects at 7% last year⁴³. Many contributors ascribe the issues of senior leadership support and patchy provision directly to changes in education policy.

“There is an obvious danger at the moment which is that music’s perceived status in relation to education policy in general is vulnerable, particularly around the E.Bacc, which is a threat at KS4 and beyond, and that is also beginning to have an impact at KS3...there is a lot of anecdotal evidence at the moment of music being reduced in the curriculum at KS3...in some places students are getting music once a year for a term or a half a term, but not with consistency – it becomes almost impossible to get any progression going or any idea of developing musical understanding and learning within KS3 and KS4”

“...in the period when funding was at its height there was a real resurgence of music....we saw the importance and effectiveness of WCIVT and that really brought home the importance of re-establishing a lot of music at KS2. Since that point although the funding has decreased, some schools have really held onto to it and are committed to sustaining it. The problem now is that it is really difficult to do that. Ofsted targets and progress measures can lead to music really being squeezed... it is increasingly difficult to get students out of classes at KS3, and for some schools the lunch hour is so short there is not time for extra-curricular activity. It is getting worse and some schools are cutting down the KS3 to a carousel so they are not even getting the full quota of music input.”

⁴² UK Association for Music Education www.musicmark.org.uk; Incorporated Society of Musicians www.ism.org; Music Education Council www.mec.org.uk; Musicians Union www.musiciansunion.org.uk; Sound Sense www.soundsense.org

⁴³ Presentation by Robin Hammerton (Ofsted) to Arts Council Bridge organisations February 2014

School assessment strategies and timetabling protocols at secondary level (and to some extent primary) are constraining good practice – and may even be breeding bad practice – when applied without variation to music⁴⁴. The de-regulation of education more broadly, with academies and free-schools effectively released from the national curriculum and more and more disconnected from networks associated with local authorities, including Music Hubs, means that the very notion of the entitlement itself is challenged – albeit perhaps unintentionally.

"The school landscape is changing rapidly with new trends emerging as a result of policy (e.g. introduction of academies and free schools and loss of LA support services). Policy intent and rhetoric around music education and cultural education is not supported structurally by curriculum frameworks and qualifications and especially not now by new performance measures for schools. So centre saying one thing but doing the other."

"Music is only secure if it is part of the statutory provision through the school's full provision including the National Curriculum. That gives it status, parity, funding and staffing. It is a distinctive mode of learning because it is: ephemeral; abstract and simultaneously complex. That is why it is part of a balanced education – and not additional. It is also a very significant employer and exporter."

Whilst all contributors to this review welcomed the financial investment of successive governments, there is a view that more resources are needed to realise the potential music has in the lives of children and young people. Over half of the respondents in the online survey felt that they did not have sufficient resources to deliver consistently high quality music experiences, and this finding was born out in the parallel York Consulting Musical Futures research survey⁴⁵.

"There is not a full understanding of what is the real cost of providing good quality music education. This needs to be understood in more depth by decision makers at a school level and policy level."

Many of those interviewed were of the view that funding was not the prime driver of quality, but did agree that public funding resources were insufficient to realise the vision of NPME, and therefore that better partnership working and identification of additional sources of support at local and regional level was essential to bring more resources into the sector.

⁴⁴ Cultural Education in England Schools: February 2014 briefing: 'Disincentives Cultural Learning Alliance'

⁴⁵ York Consulting, 'The Impact of Musical Bridges on Primary to Secondary School Transition: Hub Survey'

6. MUSICAL FUTURES

30% of secondary teachers surveyed as part of this review reported that Musical Futures has had a significant, positive impact on music learning in their schools.

Musical Futures has been the subject of a number of surveys and research enquiries over the last 10 years, including a major longitudinal study carried out by the Institute of Education⁴⁶. The MF team themselves have consistently engaged in active dialogue with teachers, both to refine the programme and to evaluate the impact of MF on pupils, schools and teachers. For this review, specific MF questions were included in the online survey, and all interviewees were asked to comment on their knowledge and experience of MF.

The online survey showed that 73% of secondary teachers were aware of MF, with 34% using it regularly, and 30% of those total respondents reporting that the programme has made a significant and positive impact on the quality of music learning in their schools. This finding chimes with the anecdotal feedback from MF Champion Teachers and other review contributors, and supports the 2011 Institute of Education finding that:

“Musical Futures has the potential to enhance pupil motivation in relation to music and enhance the quality of teaching and learning.”

Musical Futures Champion Teachers are clear that MF has impacted on the status of music in their schools, as well as providing a model for shared learning (between teachers),

collaborative working and reflective practice. They value the online ‘buzz’ and national presence of MF, and believe that is has helped them to position MF in their schools, with pupils’ outcomes improving and the status of music as a subject thus being raised.

MF is also recognised as having pioneered links between community musicians – and their democratic, learner-centred strategies – and schools. Ten years ago, community musicians and teachers saw their work as quite distinct, and the notion of synthesising practices in the way that MF has was radical and innovative. It has had a significant impact on practitioners and perceptions.

“...there is every good reason why Musical Futures has become a flagship of PHF work. It really appealed to – and was understood by – community musicians....I think before MF there were far fewer strong connections between community musicians and schools. Musical Futures came along and we could see affinity of practice – music making being the core of classroom experience.”

MF values and principles are precisely aligned with the over-riding need for teacher-led innovation to improve the quality and reach of schools-based music that this review highlights. Specifically, MF can make a valuable contribution to addressing the key challenges described earlier in the review in respect of teacher CPD, curriculum and pedagogy and retention/progression.

MF is arguably one of the largest single providers of CPD for teachers in the UK. Since 2006 MF has delivered 300 CPD days to approximately 3,200 delegates across the UK with the majority of those attending training stating they intend to use MF in their classroom practice, and the MF rubric TAKE-USE-INNOVATE-SHARE speaks directly to the issue of teacher CPD and dissemination of best practice. There is strong evidence that MF contributes⁴⁷ to enhanced professional satisfaction and teaching confidence in

⁴⁶ Hallam, S. et al. (2011) ‘Musical Futures: A case study investigation’, report from Institute of Education University of London for the Paul Hamlyn Foundation

⁴⁷ Hallam, S. et al. (2011) ‘Musical Futures: A case study investigation’, report from Institute of Education University of London for the Paul Hamlyn Foundation

those who use it regularly, and the peer-to-peer, hands-on nature of the training builds professional networks and relationships that extend beyond the training days themselves through the dynamic social media platform that is becoming a hallmark of the MF training approach. The MF strategy for engaging teachers in peer learning and professional networks has much to offer the wider sector as a model for development.

MF's dialogic, learner-centred approach and characteristic focuses on young people's own musical interests to offer a distinctive model of inclusive pedagogy. The mix of aural learning, composition, improvisation and performance is clearly effective as a strategy for motivating and engaging learners, and could be applied more widely; there is a tendency for MF to be understood as synonymous with pop and rock music, but that need not – and should not – be the case.

Musical Futures has played a significant role in demonstrating effective learner-led strategies, but it's important to not to assume that Musical Futures is the right choice for all students.

"A lot of the assumptions around Musical Futures are wrong – that it's just about letting people get on with rock and pop.... many people just don't do the homework to go and find out what it really is....Musical Future has helped a lot in terms of teaching music musically – it now needs to evolve with the times....the language may need to be different than it was four or five years ago. There is a danger of teachers regarding it as an 'initiative' – how do you embed that in your practice? It isn't good when schools say 'we're a Musical Futures school' – that limits pupil choice and pupil voice."

MF has demonstrated new and novel ways of integrating technology into the classroom, most recently through the Find Your Voice initiative, and there is much scope for, and interest in, extending these ideas further. MF can also provide a bridge between school-based experience and private musical passions, supporting progression and retention

in music. There is mounting evidence that where students have participated consistently in Musical Futures in Years 8 and 9, take up of Music GCSE and results at KS4 in music are significantly higher than the national average⁴⁸.

Furthermore, there was a widely held view amongst review contributors with experience of MF that where implemented with expertise and care, Musical Futures has had particular benefit for young people otherwise not well-engaged in music, nor learning more generally. It provides an excellent platform for inclusion. There are examples of schools where it is had a profound impact on whole-school music culture.

There were also questions and reservations about MF from some sources. However, a number of the challenges teachers report in using MF – difficulty of managing several small groups simultaneously, lack of resources, discomfort with facilitative role – are challenges for any unconfident music teacher who tries to make meaningful music with students, so are unlikely to be restricted to MF. There is general agreement that – like all pedagogies – when badly implemented, the outcomes for pupils are not strong. It is sometimes seen as a pop/rock module, rather than a pedagogical strategy – some schools 'do' MF for six weeks, and then move on to 'do' something else. Therefore, it is important for the MF team to continue to take a proactive, rigorous approach to training and quality guidance, so that bad MF practice doesn't take root.

There are many interesting areas of further investigation for MF – development of the teacher CPD programme and online networking, and the wider sharing/application of those principles; detailed exploration of what happens when MF principles are implemented through a wider variety of musics; extension of the Find Your Voice / technology work; exploring application of MF principles to other Key Stages, and more.

An independent Musical Futures would have an invaluable role to play in helping address the key issues that need to be resolved to advance music education.

⁴⁸ Hallam, S. et al. (2009) 'Survey of Musical Futures', Hallam, S. et al. (2011) 'Musical Futures: A case study investigation',

7. CONCLUSIONS AND RECOMMENDATIONS

Ensuring schools-based music is delivered at a consistently high standard for all children and young people requires a renewed focus on innovation and partnership across the sector, with a rigorous, evidence-based approach to realising the power of music in children and young people's lives.

Major changes in how schools are funded and governed, and the establishment of Music Hubs, are creating new conditions for schools-based music. There is room to improve those structures and systems, and to propose different ways to link elements of the musical ecosystem, but the music education framework in development now has much to recommend it, and rather unusually the sector itself did make a large contribution to its design via the Henley Review and the articulation of the NPME. The challenge now is to think radically about how to link together the many very strong elements of our music eco-system into the most effective dynamic whole.

There will always be a need for vigilance in protecting public, charitable and private investment in music. The arguments for sustained funding are well-developed but need constant refreshing and re-focusing in the light of changing government policy, social and cultural developments and the organisation of schools. More long-term investment would

help significantly in specific parts of the picture; particularly around ITE and CPD for teachers, and to support more consistent partnership working.

However, at the time of writing, increased government funding looks unlikely in the life of this or the next administration. It is therefore the job of all partners and stakeholders in music education to take hold of the available resources currently at our disposal and use them more creatively, more ambitiously and more strategically to achieve our collective vision. Improving quality of provision and inspiring more Governing Bodies and Senior Leadership Teams to place a high value on music requires changed attitudes and behaviours from across our sector, and a concerted leap of faith into a radically evolved shared approach to quality, standards, inclusion, progression, partnership and the place of music in children and young people's lives.

There are five high-order conclusions to be drawn from the findings in this review:

The great opportunity now presenting itself is to thread together the new National Curriculum and the NPME. An outcomes-based approach would enable schools to plan routes through musical learning and creative development **taking account of all that should be available** through the mixed provision advocated in the NPME. This would require radical, innovative thinking about curriculum and timetable planning, delivery strategies, quality assurance and assessment; and would yield immeasurable benefits in terms of quality, reach and range, with more partners sharing responsibility for ensuring that the entitlement is delivered for all children at the right standard.

Against this background, all stakeholders in the music eco-system need to work together to improve the quality of provision and to disseminate best and next practice. There are strong examples across the country of teaching and leadership practice that is inclusive, differentiated, innovative and creative; supported by the right resources, and underpinned by up to date research and evidence. **This must become the norm, not the exception.**

The sector itself must lead this drive to consistent quality and integration in order for it to be sustainable – top-down initiatives have had value in catalysing innovation and challenging structures, but the ongoing quality and impact of music learning experiences are the direct responsibility of the practitioners and partnerships facilitating and supporting that learning. There needs to be a **sector-led, distributed leadership approach** to the next phase of improvement.

Current models for music teacher education and post-qualification CPD need to be thoroughly reviewed and improved to match the complex and wide ranging musical needs of children, young people, schools and communities in the 21st century. Professional training for music education should be located in **best practices, research and evidence**; and employment should include support for a mandatory individual requirement to maintain professional standards through CPD.

Governing Bodies and Senior Leadership Teams need to be inspired and supported to understand and demand high-quality music education – at the heart of school life – so that all partners can then work together to provide it. Without a shift in viewpoint at this level it will be impossible to **drive systemic change and improvement**.

The recommendations that follow are designed to speak to these five points.

Recommendations for Paul Hamlyn Foundation

The respect for PHF across the sector has been notable in the individual responses to this review. Colleagues from a wide variety of different perspectives see PHF's sustained commitment to music education – specifically through Musical Futures and to a lesser extent Musical Bridges – as having played an important role in helping to catalyse and sustain important debates about music education philosophies and practices at KS3 in particular. There has been a widespread view expressed that PHF is seen as an honest broker, without a vested interest in any particular faction within the music education community, and this neutrality is very much respected. The recommendations that follow for PHF⁴⁹ are designed to capitalise on this position, using it to help stimulate, articulate and disseminate best practice and innovation in order to improve quality, range and reach of provision.

⁴⁹ Illustrative details of ways of implementing these are in Section 8

1

Establish a Music Education Innovation Fund in partnership with other charitable funders – e.g. Youth Music, Esmée Fairbairn – designed to stimulate and reward teacher-led innovation in schools-based music practice and its dissemination, supported by research and evidence.

2

Convene and resource a time-limited Expert Commission with representation from different strands of the sector to –

- a) **Produce clear, comprehensive guidance to assist teachers and music leaders in making choices about curriculum and pedagogy** within both the National Curriculum and the wider NPME, linked to an overarching guide to the purposes and benefits of sustained, high quality music education;
- b) **Produce a clear, comprehensive, simple guidance document for schools on how to engage with and draw benefit from the NPME** for their students, including how the new National Curriculum and the NPME can be threaded together into a whole via an outcomes-based framework, integrating within- and beyond-the-classroom opportunities.
- c) **Produce clear, comprehensive guidance on effective approaches for understanding and supporting music retention and progression**, to be disseminated widely to all schools via teacher education providers and schools, and reinforced by Hubs and the Department for Education;
- d) Take forward existing work on best practice in music leadership CPD and produce a curriculum and delivery proposition for an **accredited post-graduate level CPD module in Facilitating Music Learning**;
- e) Develop and test **sustainable peer-networking models for music teachers/leaders** for dissemination of best practice, peer challenge and support for innovation.
- f) **Bring together examples of best practice and innovation in use of digital and mobile technologies** and disseminate widely with suggestions for local adoption.
- g) **Produce an online information/supported training programme for Senior Leadership Teams and Governing Bodies**, underpinned by the NPME and the National Curriculum, to help them to realise the untapped potential of music to improve the life chances of their pupils, raise standards and improve culture in their schools, and understand what good music teaching and learning look like.

3

Invest in Musical Futures to make the transition to becoming an independent social enterprise. MF philosophy and practice is valued by many schools and teachers, and has an important place in the future development of music teaching and learning.

Recommendations for the music education sector

1

There is a pressing need for significant changes to music ITE strategies and provision, at both primary and secondary level, to address the serious issues of framework, resourcing and infrastructure that are undermining what can be achieved. This should become a clear focus for pan-sector lobbying and strategic development activity.

2

A consortium of Higher Education and other partners should seek research funding to establish a dynamic Research Observatory strategy bringing together national and international research on music education for senior leaders, teachers, music leaders and students to enable understanding of benefits and best/next practice⁵⁰.

3

The NPME is clear and comprehensive. It should be used across the sector to support and audit statutory National Curriculum provision as well as music beyond the classroom – in its requirements, processes and outcomes. All providers should use it pro-actively to drive planning at the local level, and examples of innovation and best practice in achieving this should be systematically disseminated and discussed.

4

Funding for music education should be aligned to reflect this integrated approach, with expected outcomes and standards articulated and monitored consistently across all funders – public, charitable and private.

5

Ofsted general inspections should look at more classroom music, and music inspections should use the NPME as the reference point for underpinning observations and judgements about music at whole school level.

6

Decision makers need to listen more to young people in a structured, systematic and respectful way. Active consultation at school, Hub and national level on the development and implementation of the NPME and the National Curriculum should include significant representation from young people – both those actively engaged in music-making and those who are not.

7

The next round of Hub investment should include clearer requirements of prospective Hubs in respect of needs-based planning, partnership engagement, their offer to schools, local coordination and the implementation and monitoring of high quality standards, related to the outcomes based approach advocated above.

8

An appropriate, mandatory **Music Education Leadership qualification** should be developed for all Hub leaders and their senior staff, managed via the National College of School Leadership.

9

Music Hubs should work closely with Bridge Organisations to embed support for Artsmark and Arts Award into their planning and delivery with schools and young people, with focus on using those tools to increase both engagement and progression.

10

Use of mobile and other digital technologies needs to be embedded in music classrooms across the country, building on the pioneering work being done at a local level. Stronger connections should be made for young people between in school and out of school music-making using technology. This should be achievable through focused partnership working between schools, Music Hubs and young people themselves.

11

A single annual professional development conference and year-round reflective network should be supported by all the separate membership bodies, with a planning group made up of national leading specialists and researchers, and those membership organisations should work together to drive year-round engagement with online platforms for debate and innovation.

12

All stakeholders should support a time-limited Expert Commission to produce advice and guidance geared to improvement and innovation, aimed at schools, Music Hubs, cultural partners and independent providers.

⁵⁰ Perhaps drawing on the Education Endowment Fund Teaching and Learning Toolkit model, educationendowmentfoundation.org.uk/toolkit/

8. ILLUSTRATIVE DETAILS OF PROPOSALS FOR PAUL HAMLYN FOUNDATION

The first recommendation for PHF is to establish a **Music Education Innovation Fund**.

The fund's purpose would be to stimulate and disseminate practitioner-led innovation in music education. Given the excellent practice located in patches all across the country, and the likelihood that improvements in quality and outcomes will be more securely embedded when led and advocated by practitioners, this Fund could play a profound role in galvanising a renaissance of teacher confidence and empowerment. This would in turn transform quality, reach and range of children and young people's experiences, demonstrate on the ground the value and significance of music in pupil and school life and help considerably with building a strong, consistent sense of shared purpose, collaboration and peer-learning across the sector.

MEIF would be a competitive fund open for five years in the first instance. Applicants would be invited to propose specific, time-limited enquiries in music education practice to be carried out in their own schools/settings.

They would need to demonstrate:

- Partnership across at least 3 schools
- At least one non-school partner
- Explicit commitment from all 3 Head Teachers
- A simple evaluation strategy
- An initial sense of recent research and/ or relevant new practice

They would need to describe

- A need leading to a research question – e.g. How can we get more boys participating in singing at KS3? How can we improve the quality of children's composition at KS2? How can we improve transition between KS2 and KS3 across our partnership? How can we inspire more students at KS3 to explore classical music? How can we embed improvisation practice at KS1?
- A pedagogical and curriculum strategy – or strategies – they want to test in order to answer to their question
- A simple action research methodology, time frame, roles and responsibilities
- A dissemination strategy for their findings

Funds would be allocated to support

- Teacher buy-out for planning and development
- Teachers working in each other's schools on the project
- Costs for non-school partners
- Resources and materials
- Mentor – to share relevant research and evidence at the design stage as well as provide ongoing support

There would be three levels, and everyone would start at level 1, but they could bid in again to further advance and disseminate their work, e.g.

- £5,000 – £10,000 for projects lasting 1 or 2 terms
- £10,000 – £20,000 for projects lasting 12 to 18 months
- £20,000 – £40,000 for projects lasting 2 years

An appropriate mentor would be attached to their award, in line with their content, either drawn from list from which they could choose and/or they could propose their own. The mentor would guide and advise throughout the life of the award. The fund would be adjudicated annually by an advisory panel, which would include a Head Teacher, a music education practitioner, a music education academic, a Hub lead, a cultural organisation. As time went on it would make sense to bring on former MEIF recipients both as adjudicators and mentors.

The dissemination strategy would be both national and local – so there would be a PHF designed strategy to encompass all the outputs, but each local project would propose a local strategy for other schools/practitioners in their area, and PHF would work with academic partners on publication, conferences etc. A major national PHF Music Education Innovation conference each year would form a key part of that dissemination strategy.

For example you could award, say, 40 Level 1s for each of the first four years, 30 Level 2s in years 2-4, 20 Level 3s in years 3-4. The cost of the scheme would include an adjudication panel, central dissemination and evaluation – in the region of £80,000 to £100,000.

The second recommendation is to establish a time-limited **Expert Commission**.

The Commission's purpose would be to create a set of clear, usable guidelines and tools for schools, teachers, music organisations, Hubs and others to use as common references for delivering the National Curriculum and NPME with consistency, integrated working practices and high quality standards. The need for this arises throughout the areas of focus in this report, and the esteem and respect in which PHF is held would ensure that the products of the Expert Commission would be welcomed as coming from a neutral broker without any vested interest in any particular pedagogy, curriculum, structure or funding model. The production and mass distribution of materials of this kind could have a swift and significant impact on quality of children and young people's musical experiences.

The Commission should be composed of around 20 leading experts in music education drawn from across the sector, ensuring representation from researchers, exemplary teachers and music leaders from formal and non-formal contexts, and emeritus figures in the profession. The Chair should be a well-respected figure in music education, with a track record of open-mindedness, rigour and consensus building, and the Commission should be supported by an administrator.

The work plan would be to:

- Produce clear, comprehensive guidance to assist teachers and music leaders in making choices about curriculum and pedagogy within both the National Curriculum and the wider NPME, linked to an overarching guide to the purposes and benefits of sustained, high quality music education;
- Produce a clear, comprehensive guidance document for schools on how to engage with and draw benefit from the NPME for their students, including how the new National Curriculum and the NPME can be threaded together into a whole via an outcomes-based framework, integrating within- and beyond-the-classroom opportunities;
- Produce clear, comprehensive guidance on effective approaches for understanding and supporting music retention and progression, to be disseminated widely to all schools via teacher education providers and schools, and reinforced by Hubs and the Department for Education;
- Take forward existing work on best practice in music leadership CPD and produce a curriculum and delivery proposition for an accredited post-graduate level CPD module in Facilitating Music Learning;
- Develop and test sustainable peer-networking models for music teachers/leaders for dissemination of best practice, peer challenge and support for innovation.
- Bring together examples of best practice and innovation in use of digital and mobile technologies and disseminate widely with suggestions for local adoption

- **Produce an online information/ supported training programme for Senior Leadership Teams and Governing Bodies**, underpinned by the NPME and the National Curriculum, to help them to realise the untapped potential of music to improve the life chances of their pupils, raise standards and improve culture in their schools, and understand what good music teaching and learning look like.

In order for the Commission to achieve traction for its work, it should be launched and concluded with a high-profile public event – say, A People’s Enquiry into Music Education. This could be a lively half-day public event, chaired by a significant public figure, and conducted in a serious but engaging style to capture media and public attention. The ‘witnesses’ would include children and young people, teachers, parents as well as researchers and policy makers. Testimony would come via film and audio as well as live presentation.

Following this launch, the Commission would work for 12 to 18 months to produce its materials. Each work package would be led by two Commissioners with a working group of five or six others who would be drawn both from the Commission and from across the sector. The Commissioners would form the steering group for the work. Each Commissioner would be paid a daily rate for their work. There would need to be a part-time administrator, a budget for production and distribution of materials (online and/or print) and an events budget for launch and conclusion of work. The Commission would hold its meetings around the country and use those occasions to invite contributions from colleagues in local areas. It is hard to estimate the time needed without looking at the work packages in more detail, but is likely to require 15 days from each of 20 Commissioners over two years, with the Chair needing more time. It might be interesting to explore whether there might be other funders who would like to invest in this alongside PHF.

The third recommendation is to **support Musical Futures to make the transition to becoming an independent enterprise.**

It is clear from the evidence underpinning this review that Musical Futures has had a positive impact on KS3 pupils in around a third of secondary schools to date. In order to secure and build on this impact, Musical Futures needs to move into a more plural relationship with the sector, forming new and different partnerships and evolving to meet changed conditions. The Musical Futures team has made a separate report to PHF detailing ambitions for an independent Musical Futures, and the proposals in that report align well with the findings of this review.

There is a useful example to learn from in the success of Sing Up's transition. After four years of DfE investment totalling £40,000,000, the Sing Up Consortium (Youth Music, Faber Music, Sage Gateshead) was awarded a further £4,000,000 transition funding for a fifth year to establish an independent company. Sing Up Ltd. was launched in April 2012 and after two full years of trading has nearly 5,000 (25%) of English primary schools signed up through a modestly priced membership scheme and is making a small surplus which will be re-invested in creating new training resources and song materials.

9. AREAS FOR FURTHER INVESTIGATION

The establishment of the Expert Commission could be allied to further investigations. The speed of this review has meant that some areas of nuanced detail have had to be smoothed over, and important aspects of provision beyond schools have been only tangentially considered. In particular, the reviewers and contributors to the review felt that the following areas would benefit from detailed exploration, alongside those nominated for the focus of the Expert Commission:

Early years music making and progression into KS1 – there is some evidence of very good practice in this field as well as the usual patchy spread, and a general consensus that getting it right at Foundation stage makes a huge difference to children's musical engagement and progress.

Improving links between formal and non-formal, or curricular and extra-curricular provision – the work on aligning the National Curriculum with the NPME will help with this, but there is a great deal to learn from the considerable range of emerging innovative practice, particularly in the area of work with young people in challenging circumstances.

Partnerships between schools and music organisations – there is also much to be learned from the variety of partnerships emerging between schools and music organisations, drawing out exemplary practice and producing guidelines for replication.

Parental attitudes and engagement – this hardly arose in the course of the review, and it is likely to become a more and more important factor in young people's consistent access to musical experiences as subsidy is decentralised and reduced.

The impact of changing education structures – are there useful innovations to be found in academies and free schools? How do we ensure that all children receive nine years of high quality music provision in school if more and more schools are operating outside the statutory requirements?

APPENDIX I

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APPENDIX II.

METHODOLOGY

Aims and Objectives

Paul Hamlyn Foundation (PHF) has made a significant contribution to music education in the UK over the last decade and has led and funded Musical Futures since 2003 and Musical Bridges since 2009.

In January 2014 PHF commissioned Sage Gateshead to undertake a rapid review of schools-based music education in the UK. The aim of the review was to inform the development of the foundation's new strategic plan for the next 5 years. The review was carried out between January and March 2014 to:

- identify key issues and challenges relating to schools-based music education, with an emphasis on those of relevance across the sector
- identify, and analyse the effectiveness, of the key strategies, drivers and agencies currently influencing schools-based practice
- assess the value and significance of Musical Futures to schools and its impact on musical education in the UK
- identify and analyse potential opportunities for PHF to make a distinctive contribution to tackling the key issues identified and achieve further significant impact in the field of music education

General Methodology

A mixed methods approach was utilised in order to address the key research aim and objectives in a rigorous manner. A series of inter-related stages were developed to capture both primary and secondary qualitative and quantitative data. This involved:

- desk research
- initial scoping interviews with key partners
- in depth interviews with stakeholders and industry representatives
- round table discussion with sector specialists
- Youth focus group sessions and an online survey for the music education workforce.

A process of methodological triangulation was chosen to increase the credibility and validity of the results through the use of more than one method to gather data – interviews, observations, questionnaires, and documents.

The key stages of the methodology are outlined below.

Literature Review and Desk Analysis

The first stage of the research involved reviewing existing policy documentation and literature and initial scoping conversations with key partners¹. The purpose of this stage was to provide a brief, structured account of the most recent and significant developments in policy and pedagogy that are impacting on the development, provision, assessment and value of music education. Literature was identified through recommendation from key partners, academic specialists and a systematic keyword search online. This material was reviewed and organised into a summary analysis table. Further material was identified by additional searches, through following up references and citations in existing sources and further discussion with key partners. A rapid review was undertaken by scanning executive summaries and key findings

¹ Institute of Education, Paul Hamlyn Foundation

and recommendations. 90 potential sources were identified through the initial search; these were grouped under key headings for document analysis.

- Policy and political context
- Ofsted reports
- Curriculum Reforms
- Music Education Research
- Musical Futures and Musical Bridges Research
- Funded Music Education Programmes and Initiatives documentation
- Arts Council reports
- Music Hubs guidance and documentation
- Professional Bodies

Analysis was reduced to 30 of the most useful and appropriate sources. From these sources a mapping process was undertaken, cross referencing and analysing the key documents against the emerging thematic areas. These were:

- Value, place and status of music in schools
- Inclusion and diversity
- Progression
- Teaching and leadership
- Curriculum and programmes of study
- Training and professional development
- Partnership and delivery strategies

A random sample of OFSTED school inspection reports from the last year was also undertaken, noting how frequently music was mentioned and in what context.

Fieldwork

Primary data collection comprised:

- 38 interviews with key stakeholders and sector specialists,
- Round table discussion with key individuals
- Online survey of music education workforce
- Youth consultation through focus groups

Interviews

Using the agreed thematic areas as guiding framework, a range of specialists from across the sector were interviewed to gather their views about what they are seeing on the ground. This included representation from Music Hubs, teacher training deliverers, teaching musicians and consultants, Arts Council, Music Mark, academic researchers, head teachers and music teachers. The definitive list of interviewees is contained in the appendices. Transcripts of the telephone interviews were analysed and cross referenced against the key areas, noting differences, similarities and points of omission. The process of refinement enabled further focus for the second wave of interviews.

Round Table discussions

A round table discussion was conducted at the Paul Hamlyn Foundation offices with invited attendees from across the sector. This discussion was facilitated by Katherine Zeserson and was used to test the emerging findings and explore these themes in more depth.

Jo Saunders from Institute of Education also led a round table discussion with a group of music teachers as part of the Musical Futures conference in London on 14th February 2014. Findings can be found in the appendices.

Music Educators survey

Music educators (both music teachers in schools and musicians / tutors working in schools) were consulted through an online survey developed by Graham Welch, Jo Saunders and Evangelos Himonides from Institute of Education. The purpose of the survey was to understand the views and experiences of the music education workforce in relation to the key themes which were emerging from the initial research. The survey was designed to be easy and quick to use to encourage high levels of response and contained a mixture of closed and open ended questions to allow the gathering of both qualitative and quantitative data. The online survey was took place throughout February 2014, with 515 individual respondents. The survey was initially disseminated via email to PGCE music graduates from the last five years at three HE institutions, circulated online via Teaching Music and MEC websites/mailing lists, and via Musical Futures and Sage Gateshead twitter feeds. IOE provided analysis of the online survey and coded responses to provide a comparable set of information for both quantitative and qualitative questions².

Youth Consultation

Two youth focus groups were run in March in London and the North East to gather views in response to the emerging key thematic areas. For the North East, this was with Sage Gateshead YPAG (Young People's Action Group). Sound Connections led this process for London through the Wired4Music group that they host. In both cases, the questions that were utilised in the in-depth telephone interviews were refined and adapted to use youth-focused language and posed in a conversational and informal format to encourage engagement and participation. However, the content and meaning of the questions was retained so as to give young people the opportunity to contribute to the review at the same level as adult respondents. This process is outlined in the Question Matrix which can be found in the appendices. A safe space was created a for the research, ensuring that young people understood their ethical rights, the nature of the investigation and how their comments would be used and reported. The sessions began with a context-setting conversation, asking participants to describe one outstanding musical experience in school and one out of school. Then the conversation was then opened up to cover a broad range of questions covering: music-making in and out of school, teachers and other stakeholders, music's place in the curriculum and beyond, and over-arching reflections and conclusions.

As a secondary source of information for young people's views, access was provided to the East Midland Talented Young Muscian report written and produced by Hand on Hearts Arts Ltd on behalf of East Midlands Music Education Hubs and The Mighty Creatives (East Midlands Bridge Organisation). The aim of that report was to support the development of a region-wide strategy for engaging with talented young musicians across the social, socio-economic, cultural and musical spectrum and to identify and support young musicians from any musical background or genre. Findings covered what young people want, what they are experiencing currently and what they view musical talent to be.

² IOE analysis report can be found in appendix 3 – IoE Online Survey Analysis

APPENDIX III IOE ONLINE SURVEY ANALYSIS

An Overview of the Main Findings

Graham F Welch, Jo Saunders, Evangelos Himonides,
Katherine Zeserson

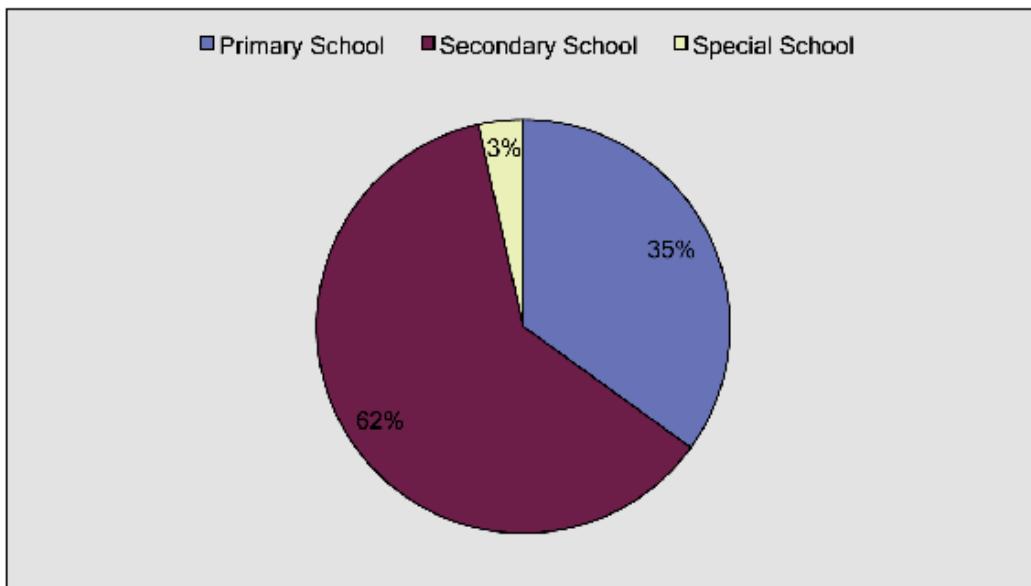
International Music Education Research Centre, Institute of Education,
London, with

Sage Gateshead
27 March 2014

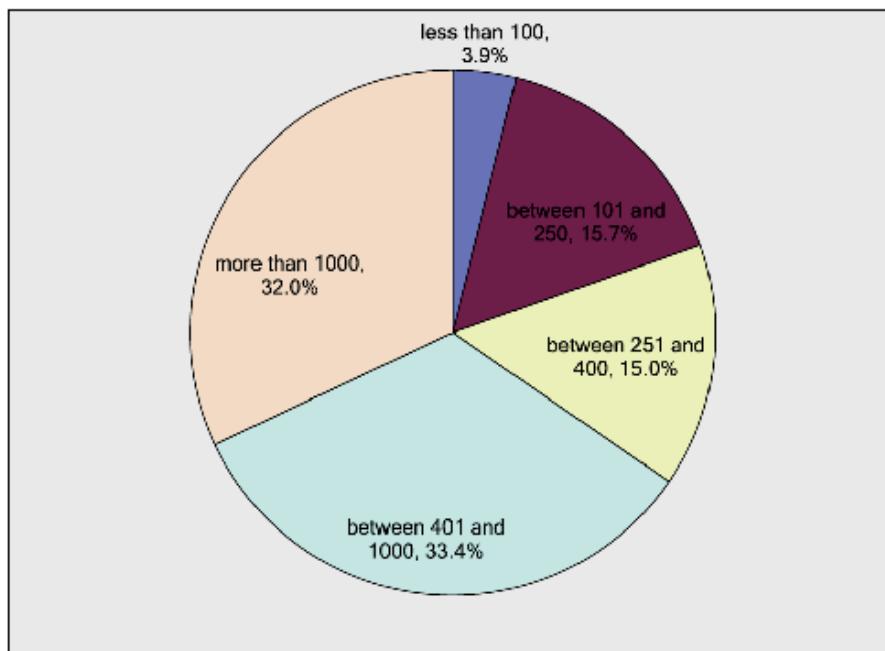


1. Demographic background of survey participants

The total number of responses from individual schools to the questionnaire were n=515 (as of 27 March 2014). All sectors of school education were represented (Primary, Secondary, Special, as well as State Maintained and Independent).

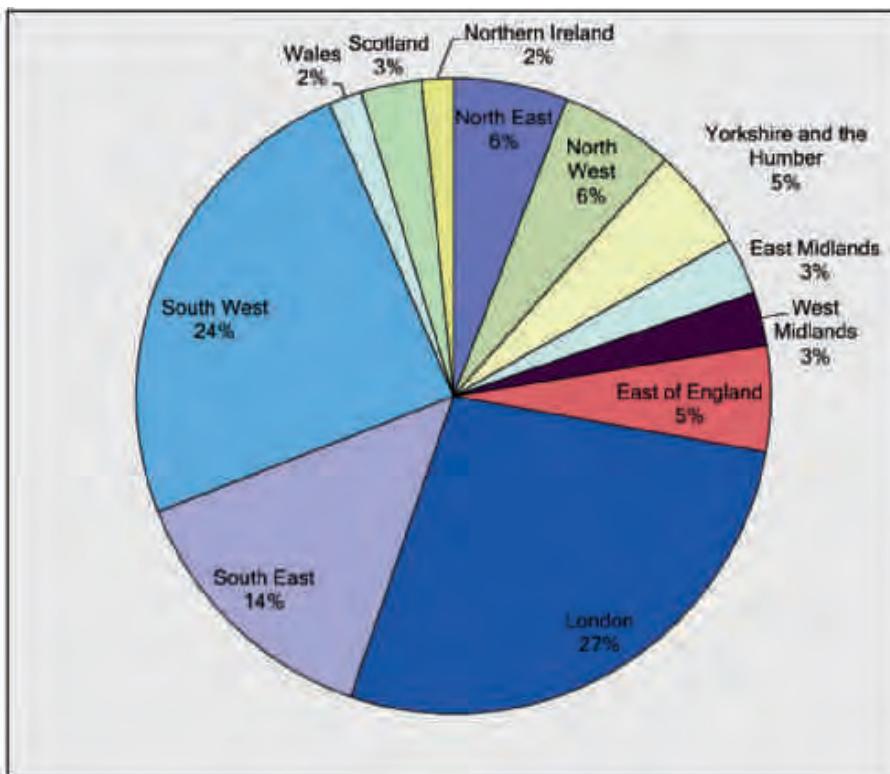


Of these, approximately 2/3 of respondents were from Secondary schools (62%) and 1/3 Primary (35%), with a small percentage (3.5%) from the special education sector. A large majority of respondents were from the state maintained sector (n=478, 94%), with a small number working in the independent sector (n=31, 6%). On average (and allowing for the Secondary school bias in the data), there were 3.75 staff teaching music in each school, with a further (average) 7.71 visiting music teachers, equating to 4,461 people in total. The relative biases in demographic background of respondents needs to be born in mind when noting the findings below. Nevertheless, set alongside the research team's other 'state of the nation' findings, the questionnaire survey data suggest that there are several areas for targeted improvement in our national provision for music education.



The bias towards secondary school teachers in the survey is also reflected in the size of the schools in which they were working, with 1/3 in schools of more than 1000 pupils and 1/3 in schools between 401-1000.

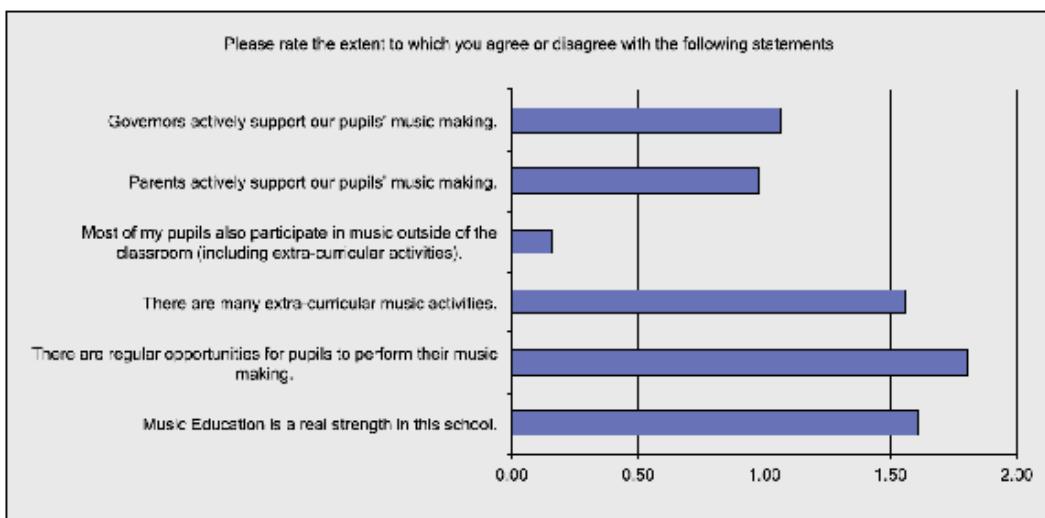
In terms of geographical representation in responses, all regions of the UK were included. Although the vast majority of respondents were from England (93.5%), there were also a small number of respondents from Wales (n=9, 1.7%), Scotland (n=16, 3.1%) and Northern Ireland (n=8, 1.6%). Within the English responses, there was a bias towards the south (2:3 schools overall were from London, 27%; South East, 14%; South West 24%).



2. 'The place and status of music in my school'

Respondents were invited to report their perceptions concerning their agreement or disagreement with a number of statements. In the charts that follow in this and subsequent sections, the scale being employed is -3 = 'strongly disagree' to +3 = 'strongly agree', with 0 being the weighting for a neutral answer of 'neither agree, nor disagree'.

In the first section, they were invited to comment on the place and status of music in their school. Most of the survey participants responded (n=459, n=89%).



In general (and given that 2/3 of the respondents were from Secondary schools), there was a positive view reported of music making. The figure above indicates that there was a spread of levels of agreement to the statements, skewed towards the agreement polarity. However, not all aspects of music education were equally positive. The percentages of respondents who either agreed or strongly agreed with each of the statements is as follows:

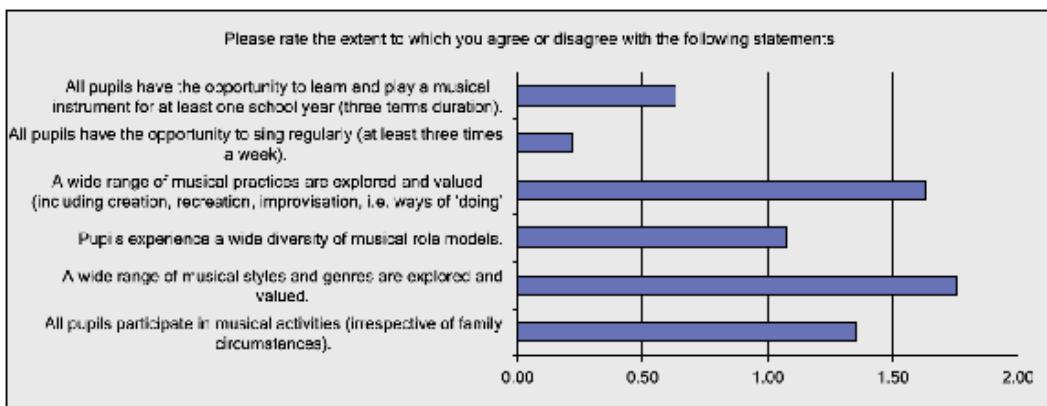
Music Education is a real strength in school.	64%
There are regular opportunities for pupils to perform.	69%
There are many extra-curricular music activities.	60%
Most of my pupils also participate in music outside of the classroom (including extra-curricular activities).	25%
Parents actively support our pupils' music making.	43%
Governors actively support our pupils' music making.	48%

As can be seen from the table, around 2/3 of respondents agreed or strongly agreed that music is a real strength in their school (64%), with similar proportions agreeing that there are regular opportunities for pupils to perform their music making (69%). However, only a minority (25%) have pupils making music outside the classroom, and less than half report active parental support (43%) and active support from school Governors (48%).

Nevertheless, all of these respondents were able to provide at least one example of music making in the school of which they were proud, such as ensembles (large and small, with a variety of genres represented), choirs, extra-curricular music, Wider Opportunities, public performances, seasonal events and festival participation. Only a small number mentioned curricular activities in general.

3. 'Inclusion and diversity in my school'

Respondents were invited to state the extent to which inclusion and diversity were a significant component of music making in their school, as represented by the statements in the figure below (n=441, 86% answered this section).



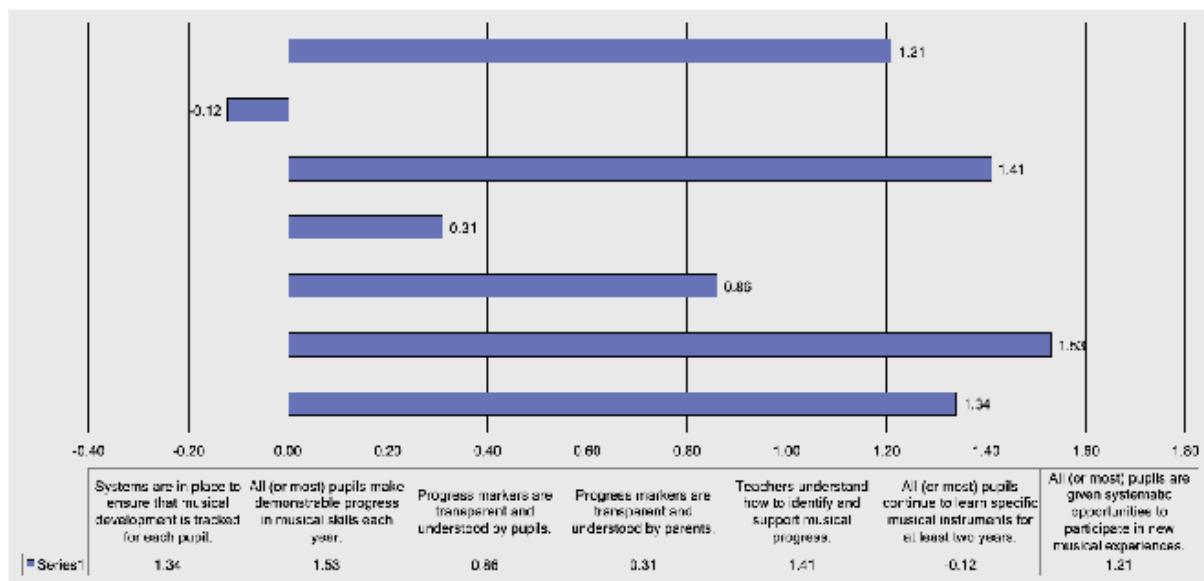
Again, the mean answers are positive overall, given that the scale had 0 as the mid point and ranged from -3 (strongly disagree) to +3 (strongly agree). Nevertheless, there is also a range of agreement. The percentages of respondents who either agreed or strongly agreed with each of the statements is as follows:

All pupils participate in musical activities (irrespective of family circumstances)	59%
A wide range of musical styles and genres are explored and valued.	68%
Pupils experience a wide diversity of musical role models.	45%
A wide range of musical practices are explored and valued (including creation, recreation, improvisation, i.e. ways of 'doing' music).	65%
All pupils have the opportunity to sing regularly (at least three times a week).	33%
All pupils have the opportunity to learn and play a musical instrument for at least one school year (three terms duration).	44%

Approximately, 2/3 (59%) report that all pupils participate in musical activities, with a similar proportion agreeing that the musical activities cover a wide range of musical styles and genres (68%), as well as exploring and valuing a wide range of musical practices (65%). However, only a minority of pupils (45%) experience a wide diversity of musical role models and, even more concerning, a much smaller proportion have regular singing opportunities each week (33%) – perhaps reflecting that the national five year Sing Up initiative (2007-2012) was specifically aimed at Primary schools, with no equivalent provision being made for nurturing singing cultures at Secondary school level. Similarly, less than half of pupils (44%) are reported to have the opportunity to learn and play a musical instrument for at least one school year. Given the emphasis in recent and current Government policy on musical instrument learning, this proportion can be viewed as both a positive and negative. It is good to know that, by inference, significant numbers of children are accessing instrumental tuition (although we do not know about quality), but also concerning that this is seemingly very uneven and related to local circumstance, despite the Government's 'music hubs' initiative that is designed to ensure a greater national coherence to music education provision.

4. 'Progression of pupils in my school'

Respondents (83% of the total) gave their impressions on their local provision for supporting and monitoring aspects of their pupils' musical development.



Most of the mean answers are positive, given that the scale had 0 as the mid point and ranged from -3 (strongly disagree) to +3 (strongly agree), but there is one mean negative response concerning pupils' instrumental learning continuing for at least two years. In detail, the percentages of respondents who either agreed or strongly agreed with each of the statements is as follows:

Systems are in place to ensure that musical development is tracked for each pupil.	60%
All (or most) pupils make demonstrable progress in musical skills each year.	64%
Progress markers are transparent and understood by pupils.	41%
Progress markers are transparent and understood by parents.	24%
Teachers understand how to identify and support musical progress.	61%
All (or most) pupils continue to learn specific musical instruments for at least two years.	24%
All (or most) pupils are given systematic opportunities to participate in new musical experiences.	49%

Just under 2/3 of respondents agree that systems are in place to track each pupil's musical development (60%) and that, given this response, (a) similar proportions of pupils (64%) make demonstrable progress in their musical skills each year and (b) teachers understand how to identify and support musical progress (61%). Nevertheless, these answers imply that there is a significant amount of work to be done in order to strengthen this aspect of music education for all pupils in all schools.

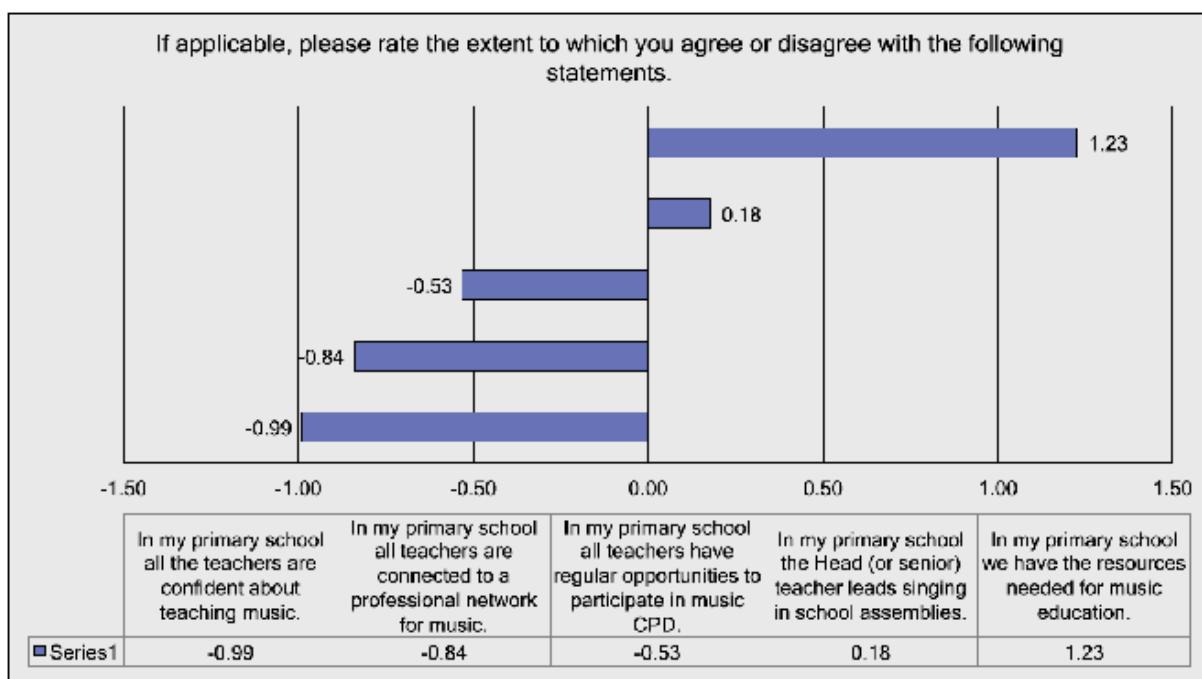
Of particular concern, the responses suggest that it is a minority of schools in which progress markers are transparent and understood by pupils (41%) and parents (24%). This suggests that, in those schools where musical development is being tracked for each pupil, this is a process which is done to the pupils rather than with them. Arguably, if learners (of any age) understand more explicitly the nature of what is being noted as 'progress', they are more likely to be able to generate an informed model of self-monitoring (self-regulation) for their musical

development and to develop a positive musical identity, which will motivate them to continue their engagement with music both in school and perhaps across the lifespan.

Another specific concern is that, notwithstanding the finding reported in the previous section that instrumental learning is undertaken for at least one year (43%), it appears that only half of these pupils are likely to continue their instrumental learning for two years or more (24%). The inference is that instrumental learning is seen as something of a ‘taster’ experience in the school system – where such tuition is available, but not systematically provided as a core feature of music education across succeeding years (despite the positive evidence of multi-faceted benefit from Sistema-type initiatives globally – see Creech et al, 2013 – and particular local initiatives such as at Highbury Grove School in London). Finally, only half (49%) have systematic opportunities to participate in new musical experiences.

5. Teaching and leadership of music in Primary Schools

Respondents from Primary schools ($n=177$, 34%) provided perspectives on the nature of music teaching and leadership in their schools. The answers on a scale that had 0 as the mid point and ranged from -3 (strongly disagree) to +3 (strongly agree) suggested that there continues to be a major developmental need concerning music pedagogy expertise at Primary school level, notwithstanding the National Plan and the music hubs initiative.



In particular, the percentages of respondents who either agreed or strongly agreed with each of the statements is as follows:

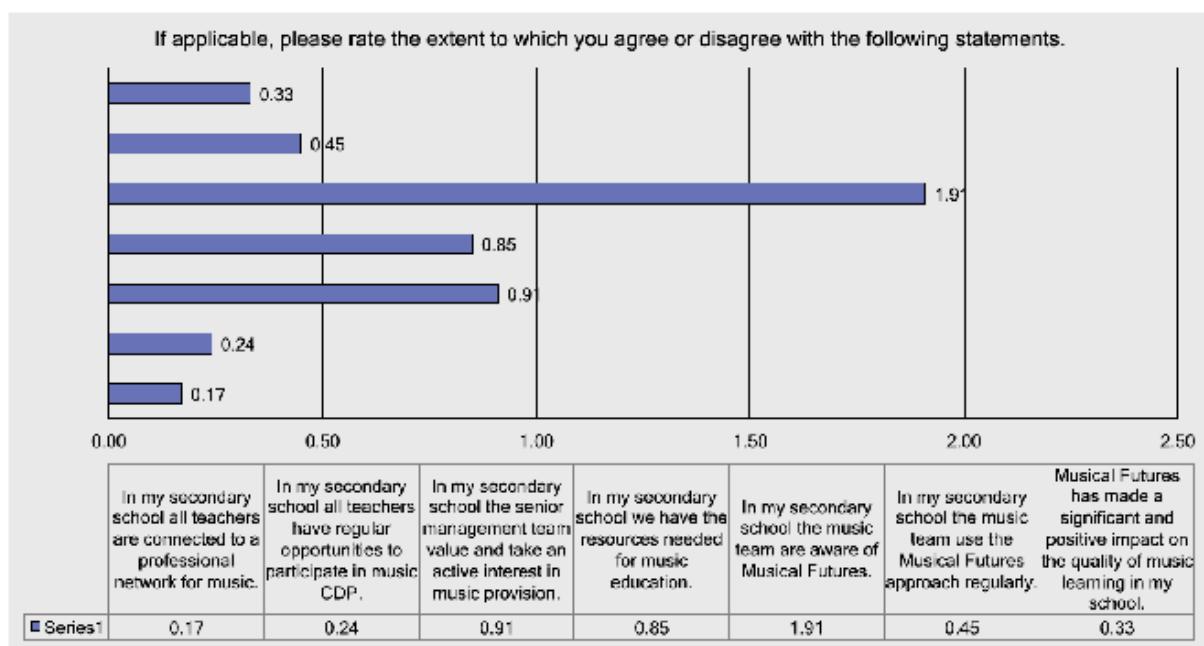
- In my primary school all the teachers are confident about teaching music. 8%
- In my primary school all teachers are connected to a professional network for music. 16%
- In my primary school all teachers have regular opportunities to participate in music CPD. 15%
- In my primary school the Head (or senior) teacher leads singing in school assemblies. 36%
- In my primary school we have the resources needed for music education. 54%

Only a very small minority (8%) of Primary colleagues are reported to be confident in teaching music. It is not surprising, therefore, that only small proportions of teachers have access to a professional network for music education (16%) and have regular opportunities for professional development (15%). This minority experience is hypothesised to be related to a likely dominant view within the sector's Primary school senior leadership of the perceived relative importance of music in terms of current Government (including Ofsted) curriculum policy compared to other 'core' and 'STEM' areas of knowledge. Perhaps unsurprisingly, the head (or senior) teacher is not often seen in a singing role model by pupils and colleagues (36%).

Given the lack of confidence and, by implication, knowledge of what effective music education entails, it is not surprising that there is a mixed response as to whether or not participant Primary schools have sufficient resources for music education (54%).

6. Teaching and leadership of music in Secondary Schools

The picture of music education teaching and leadership is more positive in the responses from Secondary schools, based on a scale that had 0 as the mid point and ranged from -3 (strongly disagree) to +3 (strongly agree), but still with some areas of concern, as can be seen in the overall mean pattern of responses below and in the detailed percentages which follow.



In my secondary school all teachers are connected to a professional network for music.	32%
In my secondary school all teachers have regular opportunities to participate in music CDP.	32%
In my secondary school the senior management team value and take an active interest in music provision.	45%
In my secondary school we have the resources needed for music education.	47%
In my secondary school the music team are aware of Musical Futures.	73%
In my secondary school the music team use the Musical Futures approach regularly.	34%
Musical Futures has made a significant and positive impact on the quality of music learning in my school.	30%

As can be seen from the figure and table, approximately three-quarters of Secondary school respondents (73%) are aware of the Paul Hamlyn Foundation initiative 'Musical Futures'. However, only 1/3 (34%) use Musical futures regularly, and a smaller proportion (30%) believe

that this specially designed programme has made a significant and positive impact on the quality of music learning in their Secondary school.

Less than half (47%) believe that they have the resources that they need for music education, relatively few have regular opportunities for professional development in music education (32%) and a similar proportion of schools (1:3) are involved in a professional network for music (32%). Perhaps unsurprisingly, less than half of respondents (45%) feel that their school senior management team value and take an active interest in music provision.

Across both the main age phases of schooling reported in this questionnaire survey data (Primary and Secondary), responses indicate that are clear sector-wide needs for:

- better resourcing for music education;
- improved staff development opportunities;
- regular involvement in professional networks to support music education;
- improved school senior management involvement and supportive, strategic leadership;
- with the situation being perceived to be more acute by these representatives from the Primary school sector.

In terms of Secondary schools – at least from answers of the teachers (n=259) responding to this part of the survey – an awareness of Musical Futures does not translate to regular use, nor perceived value and impact.

7. 'Ambitions for music in my school?' and 'What would help me achieve my ambition(s)?'

Respondents provided written textual answers concerning (a) their ambitions in music for their school and (b) thoughts on what would help them achieve such ambitions. General themes were as follows:

- Respondents were ambitious for music education:
 - To contribute significantly to the life and ethos of the whole school;
 - To be included in the curriculum, but extended beyond, and to be fully integrated within the school;
 - For music to have a much higher profile/status in the school as a whole;
 - For all pupils to have regular, positive, inclusive, inspirational experiences in their music learning;
 - For music making to be both satisfying personally for each pupil through individual and collective music making opportunities;
 - For the music offer to be extended, enriched and expanded;
 - To have much more formal and informal recognition and support for music from the school senior leadership team, and for music's value and contribution (actual and potential) to pupil development to be realised;
 - Greater opportunities for singing.
- Respondents were also clear that their ambitions could be realised if...
 - Greater levels of support are provided by perceived stakeholders in a successful music culture – especially senior (and middle) managers, as well as parents, colleagues, policy makers (local and national);
 - Resourcing was matched to ambition, including space and time as well as people and materials – such as technology, with systematic professional development for all staff involved in music education;
 - Improved professional networking with others across the locality and sector was available.

APPENDIX IV SAGE GATESHEAD YOUTH CONSULTATION REPORT 2014

Sage Gateshead's Young People's Action Group

Responses to Paul Hamlyn Foundation Review of Music Education

Sarah Burn

Introduction

Young People's Action Group

This report details the findings from a focus group on music education with participants of Sage Gateshead's Young People's Action Group (YPAG) in response to the brief set by Paul Hamlyn Foundation as part of the broader review of the current state of play of music education in England.

The opinions contained in the report represent a snapshot of perspectives from a sample of young members of YPAG. The focus group was convened on Tuesday 11 February and was facilitated by Wendy Doyle, Youth Leadership Strand Leader at Sage Gateshead in response to questions posed by Sarah Burn, Sage Gateshead.

The Young People's Action Group (YPAG) is made up from young people aged 14 – 25 years who work together to help inform Sage Gateshead programmes, to provide a young persons voice and opinion and to develop key skills. YPAG meets regularly at Gateshead Old Town Hall every Tuesday evening, 6pm – 8pm and the group is friendly, supportive and fun. The aim is to encourage more young people to come to Sage Gateshead and to enjoy musical experiences. To order to do this, YPAG plan and host a range of events for young people including 'Experience Days' where young people take part in a tour of the building and try out a range of musical activities. Part of the function of YPAG is also to help the young

people involved to develop key skills such as team work, public speaking, problem-solving, leadership skills, interviewing, researching and project management. Young people involved in YPAG also work towards an Arts Accreditation through the projects that they lead.¹

The participants in involved in the focus group discussion were Ruby, Rebecca, Jonny and Scott.

Methodology

The same thematic framework which guided the sector round table discussion and in depth telephone interviews was used as the basis for the young people's focus group in order to provide consistency of approach. The questions were adapted to be more meaningful for the setting and participants but the focus and the meaning of the sets of question areas was retained in order to create a clear connect between views gathered from adults and young people. The context of the review and the purpose of the findings was explained to the group so that each young person understood the nature of the task and how their view and thoughts would contribute to a bigger piece of work. YPAG lead facilitator, Wendy Doyle, was present to work with the group and to ensure that they felt confident and clear in the process. We started by discussing and reaching consensus on the best way to approach the task as a group. The members of YPAG have much experience of participating in, devising and

¹<http://www.sagegateshead.com/join-in/music-for-young-people/comusica/comusica-for-young-people/young-peoples-action-group/>

leading this type of consultation process themselves and it was appropriate that they should take the lead on how to approach this task. We agreed that this focus group session would take a very informal approach, starting with an initial background discussion of general thoughts and experiences of music education both in and out of school, leading onto more focussed sets of dialogue around the key thematic areas. The group agreed rules of conduct together around respecting each others opinion and the right to be heard, listened to and responded to. This dialogic approach allowed for a continuous reflection of experiences by the young people, with different opinions sparking off new connections or areas of discussion.

Experiences

Place and Value of Music in School

The group held mixed opinions about the way music was valued in schools throughout their school life.

For Ruby she felt that there were limited options at Key Stage 4 and gave an example where if a music course was signed up for quickly then no other option or alternative classes were programmed, even if the demand from students was there. She felt that because her high school held a sport specialism there was limited emphasis or value placed on music as a subject. Music that was offered at Key Stage 3 was unstructured and messy with little thought about what was being taught or the differing needs, interests and skills of the individuals in the class. She felt that the teacher took a one size fits all approach for classroom teaching thereby not meeting the needs of anyone in the class effectively. Ruby was not taught to read music at any point throughout her school life which made it difficult for her to take it up at GCSE. Ruby also talked about the importance of the physical space allocated to music teaching

and how, for her, this reflected how music was viewed in the school generally. "The music room felt to be out of reach because it was physically separated from the rest of the school at the top of a tall tower block. It was unwelcoming environment and you always had to have an appointment or designated lesson to be able to access the space, it was not conducive to creating music spontaneously. I was once told off for helping a friend to carry some music equipment back up the stairs to the store cupboard there because I didn't take music and I shouldn't have been in the space, even though it was lunch time and I was merely helping out."

Rebecca shared a similar story. No music provision was available at her school at Key Stage 4 so she had to find her own way to study music herself. She took cello lessons privately and found the opportunity to join the county orchestra through her own investigation. "I had a huge passion and love for music outside of school but I wasn't offered music opportunities within school past year 8. My high school focussed on subjects where they could achieve the highest results, for them it was all about science and technology". Rebecca wonders if her school didn't get many externally funded musical opportunities as it was a high achieving academic school from a well off area and therefore it was deemed to have little need for external support or outside partnerships. Throughout high school she saw a downward spiral occur, fewer resources were invested into music so less people took it up thereby creating less demand for it in the future and therefore less reason to financially support it. On reflection, Rebecca identified the importance of having a really dynamic music teacher to lead and drive music across the whole culture of school to ensure that it is embedded into the lifeblood and culture of the school and not just something that happens in a corner on a Friday afternoon. As an example, Rebecca

cited how she was not allowed to go and speak to her music teacher even though she loved music and engaged with it outside of school, just because she didn't take it as a subject. She also reflected on how music was not valued as a subject in its individual right and how there was little understanding of the different levels of ability that might exist in the year. "We were put in music sets determined by our math ability. One set for numerous subjects despite individual ability at each, it made no sense".

Jonny talked about having a great experience at Middle School and remembers the partnership with Sage Gateshead to develop a steel band. For him, this is the experience that really switched him onto music and ignited his musical passion. Throughout his school life Jonny felt he had great access to musical opportunities, citing another strong partnership with an external specialist at High School centred on music technology. "He was great, a real character and I still think about him now". He wondered if he had more opportunities because he was deemed to be from a very rural area as opposed to within striking distance of the city like Ruby and Rebecca (both live about 10 miles outside Newcastle in semi rural towns and for both travel to Newcastle Gateshead to access musical opportunities after school during the week still felt too far).

The group agreed that class size and staff personality all impacted significantly on the type of music experience on offer.

Diversity

The group all felt that the range of opportunities on offer was limited and that not enough time was spent on a wide range of musical styles, genres or instruments. Instrumental teaching and learning was limited to the few instruments that the peripatetic teachers could support (clarinet, flute) but

they also felt that the curriculum offer was limited and it did not match up to what pupils were interested in. In key stages 1 – 3, pupils were not taught to read music and for the group this felt as if the teachers held low aspirations for what they could achieve at primary level as learners. Everyone felt that they had experienced limited musical diversity and access to a limited pool of styles and genres, and what was on offer was dependant on the interest of the music teachers themselves.

Scott particularly felt that meaningful performance opportunities were lacking. "I don't think there is enough opportunity to join together to make music in a group, you know, your own type of music, in school".

Singing was frequent at primary level but it was a mixed set of experiences at secondary school level. For Ruby and Rebecca there was a school choir on offer at secondary level and as a result pupils set up their own opportunities to sing together, in spite of the school. However this was different to Jonny's experience where his school had a choir, put on annual musicals and had passionate teachers to make exciting whole school activities happen across the year.

All felt that at secondary level individual teachers passed on their fears and nervousness around singing to the pupils. Because they were afraid of using their voice it transferred to pupils attitudes and made it something scary, or something that wasn't allowed or wasn't acceptable. Jonny added "This is then reinforced by peer pressure; you would be asking to be made fun of and picked on if you admitted to enjoying or taking part in singing in high school".

Progression

This was an area of lively discussion for the group with many feeling that they made things happen themselves in spite of the school

system and if they have succeed in learning to play instruments or becoming passionate about music it is because of themselves and not the school structure. Jonny felt that he had experienced encouragement and motivation from visiting tutors to continue with music and to find other opportunities but again this came from an external source rather than from a structured way from school.

Ruby and Rebecca drew comparisons with Sport where they felt that if you demonstrated talent you were pushed on and encouraged with clear opportunities to progress onto more challenging activities or signposted in the direction of additional groups / opportunities to focus on developing skills. Ruby commented that "the school seemed to be more proud of the students who demonstrated talent in Sports; it was something to be proud of and celebrate".

All felt that there was hardly any support for developing personal musical interests other than through the traditional routes of instrumental teaching and classical music through the visiting peripatetic teachers. There were limited opportunities for those keen to develop composing skills or music technology skills or playing a folk or rock band with their peers. Rebecca and Ruby did not feel that the support was there if a small group of pupils showed interested in forming their own singing group or rock band. This was seen as something that should take place out of school in personal time rather than the music teacher supporting its development with advice and guidance.

In addition, all felt that there were little opportunities to understand what career paths might be possible in the music industry. Jonny and Rebecca both expressed interested a career in music but they felt that they couldn't connect with the music industry in the most appropriate way because their schools did not offer A Level music as an option nor did

they offer any real advice about the alternative routes and next steps.

Jonny felt lucky to have Newcastle College relatively close by as it is recognised as a good provider of FE and HE music opportunities, however, he found out about the courses and opportunities by himself and in spite of school career services or teacher support.

Teachers, practice and leadership

The entire group felt strongly about the importance of the individual teacher's personality. Rebecca felt that her music teacher did not have a presence in school as they were not outgoing or friendly. "My music teacher was not dynamic enough and did not attempt to make his presence felt across the school". As she wasn't able to take GCSE music due to an options / timetabling clash, it made it difficult to develop a working relationship with the music teacher even though she was a passionate musician in her own time and longed to be part of a musical community within school. "I wasn't even allowed to go up and talk to him, to ask him a question about music even though I was involved with music outside of school on a daily basis".

Jonny talked about the experiencing of having a head teacher at middle school that was due for retirement and as a result allowed the freedom for a steel pan project to develop within the school without really knowing what would result and just trusting in experiencing something new. However the new head coming in did not place the same value on the group as the predecessor and as a result the group experienced some barriers and control issues (for example the removal of permission to access the school toilets when the band was rehearsing in the yard after school hours). Jonny then talked about how he had been lucky to experience of a range

of passionate music teachers and teaching musicians throughout school life and how the character of those people is fundamentally important in order to enthuse and engage groups of young people. “The teacher has to be passionate to instil that passion and interest in the young people themselves”. Jonny gave a good example of how a teacher in middle school used music to teach maths, in particular through use of singing and guitar. The teacher was a confident musician and that helped to inspire pupils and make lessons more interesting and engaging.

The rest of the group talked about how different teachers appeared to be valued more than music teachers within their school experience, for example how Maths, English and Science teachers seem to be more valued and of a higher profile in the school community.

The entire group talked about how the physical environment is very important to encourage students to feel welcome and to break down barriers. “It could be any classroom; really, there is nothing to distinguish it from any of the rest which hardly inspires creativity”. They noted that sometime music rooms do not look very musical and all of the instruments are locked away so that they can’t be easily accessed. “It does not feel like music is for everyone but it is a special thing that can only be accessed when the person in control (the teacher) deems it is appropriate”. They felt that this is completely at odds with how the young people themselves interact with each other on a daily basis where social media and music play a huge part.

The group then started to discuss the difference between musical experiences at primary and secondary level and all identified the shift in culture from open learning environments to more regimented approaches with the focus on attainment, grades and careers. Rebecca noted specifically that it

was felt at her school (a highly achieving high school) that “you can’t get a good job with a good salary if you take art subjects”. Rebecca felt that she experienced a very limited view of the different routes you could take by taking music and other art subjects. The group strongly agreed on the issue of insufficient and poor quality careers advice and lack of knowledge of all the different career options in the broad music industry.

Partnerships

The group’s experience of partnership working and visiting musicians was very mixed. Some had experienced excellent opportunities which have made a lasting impression on their lives. Jonny felt that he has had exposure to a range of opportunities with external partners throughout his school life. He wonders if this is because he is from a very rural area and therefore if he benefitted from targeted interventions to ensure that his school could access opportunities that otherwise would not be possible because of geographic barriers. Jonny could remember the names of a range of external partners he had worked with throughout his school life and provided anecdotes about how the work inspired his musical thirst and interest.

The rest of the group felt more indifferent in this area, some could remember the occasional one off where they were able to work with some interesting practitioners but there were no other examples of sustained relationships with visiting musicians. Ruby recounted a one off folk session in her school, remembering how the teacher introduced the musician and then left the classroom rather than taking part in the session as well, only returning when the final bell rang. “She literally introduced the musician to the class then disappeared leaving us all alone with them, it was ok but nobody really knew what was going on”.

Young People's Findings and Recommendations

Ingredients for Success

The group brainstormed some ideas about what they felt are important ingredients for good quality music education provision in schools. They agreed on the following:

- Enthusiastic teachers and inspiring characters (both music teachers and teaching musicians)
- Diverse range of instruments available
- One to one attention and interest in each individual learners experience and musical journey (not treating the class as a whole)
- Good role models from a range of musical backgrounds
- Links to music industry and career options
- Not labelling students as musical or not musical too quickly – providing numerous opportunities to engage with musical activities through school life (continuous entry points even when passed a certain age)
- Opening up young people at an early age to a range of musical styles and instruments so that their ears don't get locked down too quickly (ideally before 12 when peer pressure sets in and groups identify themselves by the types of music they listen to).

How to make it better

The group then brainstormed ideas around one thing that they would each like to do to make music education in schools better. The group came up with the following suggestions:

- More external visits and access to more musical influences to help broaden horizons and really understand what music can be, this is especially important where there is limited access to music through family and community background
- The music curriculum should be based on continual feedback between students and teachers and should include opportunities to steer the direction of the programme of study through ongoing active pupil voice
- Earlier opportunities to learn notation and instrumental teaching and exposure to a range of genres.
- Link older pupils with younger ones as musical buddies to learn together to create an accepted musical community in schools.
- Authentic and credible teachers who shouldn't pretend to know everything or try to communicate with students on their level by acting 'cool' and trying to assume the young people's culture. They should be honest and acknowledge that they don't know everything but that they will try and incorporate young people's interests and facilitate a musical learning journey that they all go on together.

APPENDIX V

FINDINGS FROM A

FOCUS GROUP ON MUSIC

EDUCATION

FEBRUARY 2014

A report for Paul Hamlyn Foundation produced by



**The music council for young Londoners
hosted by Sound Connections**

INTRODUCTION

This report details the findings from a focus group on music education with participants of **Wired4Music**, the music council for young Londoners established and hosted by **Sound Connections**. It was commissioned by Sage Gateshead on behalf of Paul Hamlyn Foundation as part of a nationwide review of music education.

Sound Connections is a leading music organisation that creates transformational musical experiences for young Londoners. We do this by developing innovative programmes, developing the music workforce, and carrying out intelligent research and advocacy to create change through music. Young people are at the heart of everything we do and we are committed to empowering young people to have a voice and shape their own musical opportunities. Wired4Music is the music council for young Londoners, established in 2009. Over the last five years, our young leaders have consulted with the Mayor of London, Youth Music and the BBC, and presented panels at Music Learning Live,

Barbican Music Expo and Roundhouse Rising Futures. The council have recently initiated the Wired4Music Manifesto, a groundbreaking campaign that celebrates everything that is great about music in London, and tackles the challenges that prevent some young people from fulfilling their musical dreams.

The opinions contained herein represent a snapshot of perspectives from a sample of young members of Wired4Music drawn from different corners of the cities. The focus group was convened on Wednesday 26th February 2014 and facilitated by Lawrence Becko, Programme Manager at Sound Connections. The participants were:

Amelia – 16 years old female from Barking and Dagenham (Mixed Race)

Kenny – 17 years old male from Greenwich (Mixed Race)

Marcus – 18 years old male from Brent (Mixed Race)

Owen – 16 years old male from Hackney (White British)

Thomas – 18 years old male from Barking and Dagenham (White British)

METHODOLOGY

The question provided by Sage Gateshead were adapted to a more youth-focused language and posed in a conversational and informal format to encourage engagement and participation. However, the content and meaning of the questions was retained so as to give young people the opportunity to contribute to the review at the same level as adult respondents. This process is outlined in the Question Matrix attached to this report (see Appendix). We created a safe space for the research, ensuring that young people understood their ethical rights, the nature of the investigation and how their comments would be used and reported.

We began the session with a context-setting question, asking participants to describe one outstanding musical experience in school and one out of school. We then carried out a journey mapping exercise, asking focus group participants to tell us their first experience of learning music, the transformational moment

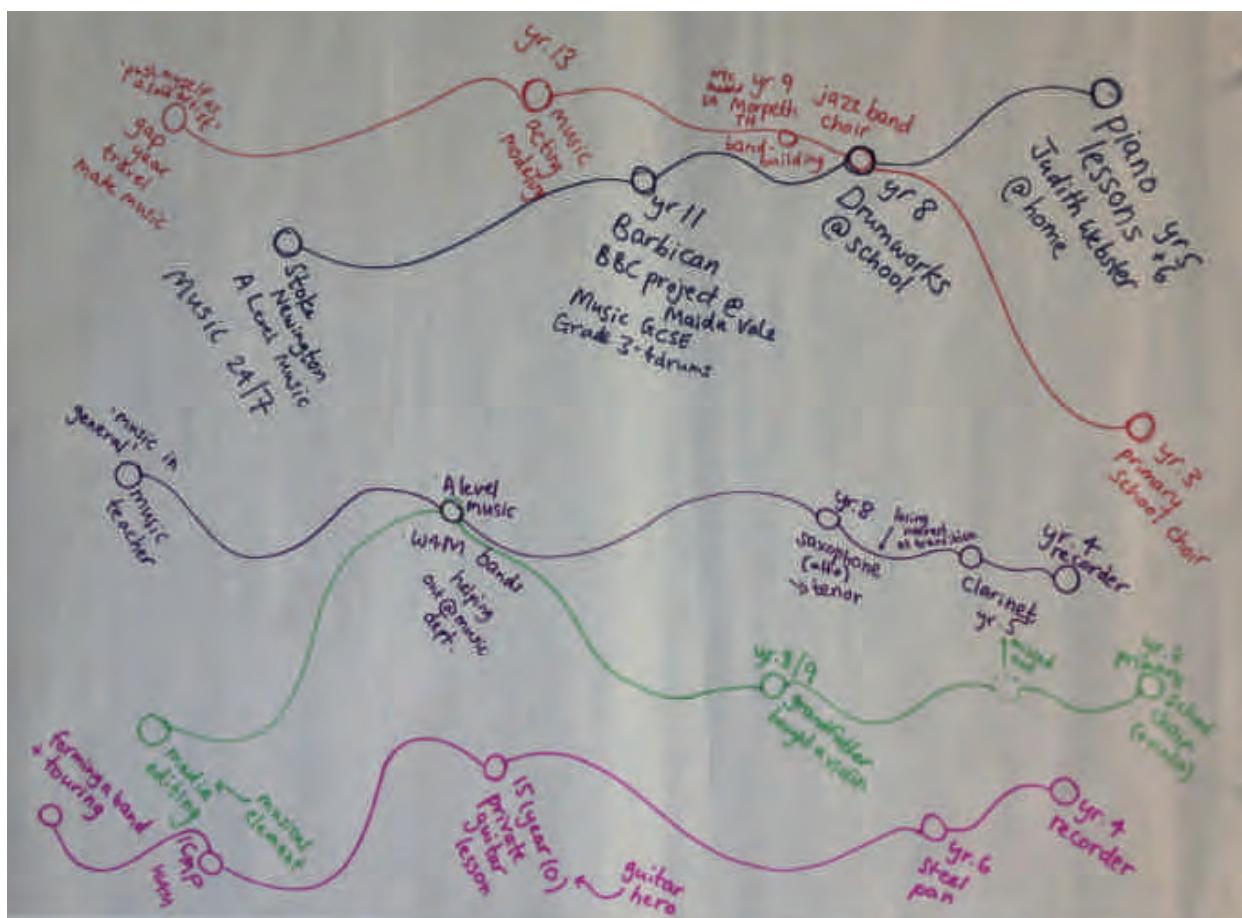
where they decided that music was important in their lives, where they are now as young musicians and where they hope to go in the future.

We then opened up the conversation to cover a broad range of questions covering: music-making in and out of school, teachers and other stakeholders, music's place in the curriculum and beyond, and over-arching reflections and conclusions. We had hoped to carry out a final activity where participants would describe their 'dream music education' (so as to answer the question on specific structural intervention). However, due to the time limited nature of the session, this was not possible on this occasion.

FINDINGS

1. Musical journeys and outstanding experiences

The group created a journey map (below) showing each of their musical pathways. This activity enabled the participants to think



about their own progression and reflect on comparisons with those of their peers.

Amelia began learning recorder in year 4 as part of Wider Opportunities whole class provision. She was given a choice of clarinet and trumpet in Year 5, and chose clarinet because it was quiet. Her breakthrough moment came in Year 8. *"At the end of Year 7, I was losing interest in the clarinet, and in the transition from primary to secondary school loads of people were dropping music...I think only three or four of us carried on. And it was mainly girls playing clarinet. So I started on the alto saxophone and the two people in front of me played tenor but got kicked off because they weren't turning up to rehearsals...so I became the only tenor player and have been for a while."* She is currently studying A Level Music, and is helping out her teachers in the music block and at after-school rehearsals. She is very actively involved in Wired4Music which she says has been "one of the biggest things...I've done a lot!". Amelia says: *"My ideal thing is to be a music teacher... Because I look up to my saxophone teacher...But even if that doesn't happen, I want to do music in general."*

She describes her favourite musical experience in school as the moment music teachers visited her primary school to play to the pupils: *"At that time all the teachers came in and played as a staff band and they were playing all different tunes, and I met all the teachers and they went through all the instruments, and that's when I got interested and it all started...so that was the first thing that I thought 'oh ok I really like music'".* Out of school, she described the opportunity to Her Majesty the Queen at the Barbican in October 2012 through a project with her local music hub and the LSO. She was not originally considered for the opportunity because she was a saxophonist, but when a clarinetist dropped out, she was asked to play. She

described the experience: *"Outside school the biggest thing is that I performed for Her Majesty The Queen at the Barbican with her own personal composer, Sir Peter Maxwell Davis. He came to a few of our sessions with another conductor who was really enthusiastic about young people performing with the LSO...and then Sir Peter joined in and he said it sounded perfect! So that was really cool..I thought he'd more broad and where a suit, but he was just an old man in a fisherman's hat...And then we went to the Barbican and played and I was right in front of her and it was unreal...We played the National Anthem when she came in and Her Majesty's Entrance to the Guildhall."*

Kenny started his musical journey at Catholic primary school choir in Tower Hamlets. He describes the same transformational experience in Year 8 as Owen with Drumworks. Kenny formed his own band as a result of a band-building project in Year 9 at his school. He has visited New York, South Africa and France with his school and started out as a solo vocal artist in Year 10. He is currently in Year 13, doing a lot music alongside acting and modeling and the "*heavy load and stress of college*". He is planning a gap year, where he would like to travel and make music, so he can *"take what he's doing now to a greater level"*.

Kenny described his favourite musical experience as a jazz band visit to New York City which included a performance at the Lincoln Centre, and visiting two schools to share experiences and play music with their American peers.

Marcus started learning recorder in Year 4 as part of Wider Opportunities provision and steel pan in Year 6: *"It was really cool but we only did it for a few months"*. He reports that he was not particularly interested or engaged at this stage. He then took up private guitar lessons at home when he was around 15: *"I*

was playing Guitar Hero at my friend's house and I thought 'yeah I want to do that'." He has recently taken part in a ten week course at the Institute of Contemporary Music Performance and has joined Wired4Music to seek out new opportunities: "*I want to tour Europe with a band...I'm putting one together soon.*"

Marcus described his favourite musical experience in school: "*I snuck into the music hut...a space my school had where they store all of their instruments. I wasn't supposed to be in there, but my friends were music students so they got me in. That was an amazing experience. For two or three hours we just got to try different instruments. That is something the school is meant to do.*"

Owen started piano lessons in year 5, when a family member passed away and left him a piano. He reported feeling a drive to learn the piano to honour this lost relative. With the support of his family, he began taking private music lessons from a neighbour. He then took up guitar lessons provided in school by his music service. Owen describes the Drumworks visit to his secondary school in Year 8 as his transformational moment: "*In school, we had drummers from Brazil come over and lead a session with us...I was in Year 8...At that time I hadn't listened to much world music and it really got me into samba and Afro-Cuban and that's what I play on the kit now. We taught them some of our beats and they taught us some of their drums... At that point I was playing snare so it was relatively hard.*" This led to him taking part in further drumming opportunities with the Barbican and BBC. However, he was unable to take up drum lessons until Year 9 as his music service would only subsidise his first instrument, guitar. He is currently Grade 3 on drums, doing Music GCSE and doing a total immersion project with the BBC at Maida Vale. Thinking about this future, he explains: "*I just want to do more...I'm going to go to sixth*

form and do A Level Music definitely, and I might do Philosophy because my teacher is a philosophy as well and he's really good...After that, I'd just like to do music 24/7 really."

When thinking about the best experience he has had, Owen highlights the Brazilian project. When it comes to out of school music-making, he explains: "*Out of school, there's been so much really...All of it has been with either Guildhall or the Barbican...so Drumworks and we did two shows at the Barbican and lots of mini projects. I did one thing with the Guildhall, playing kit with the Future Band and that was really cool.*"

Thomas also began his musical journey in a choir in Year 3 and then picked up the violin when the opportunity was presented. However this resulted in not being able to take up a second instrument: "*In Year 5, we were given the same opportunity that Amelia had but I was excluded it from it...You had to be in Year 8 to learn more than one instrument... We were all in this classroom and they're playing trumpets and clarinets and I had to play percussion because I wasn't allowed to do another instrument.*" He began learning the violin through Barking & Dagenham Community Music Service. Thomas described the transformational moment when his grandfather purchased him a violin in Year 8. Thomas is currently studying A Level Music and is actively involved in Wired4Music. Thomas wants to maintain his musical interest, but he dreams of going into media. "*Music has made me more aware of how phrasing works and how to cut to beats...It's all come together.*"

Thinking about his favourite experiences, Thomas highlighted the extensive range of activities he has taken part in with Wired4Music which include taking part in council meetings, filming and photographing events and organising a symposium. He is also looking forward to a performance this

weekend at the Barbican with Bigga Fish where he will perform a classical remix with the recording artist Angel: “*It’s good and there’s some interesting remixes like Beethoven’s Pavanne with rapping over the top...The LSO are performing with us and Havering music service.*”

Retention

The participants all described their peers dropping out of music at various points along the way. Thomas comments: “*After Year 5, when it came to Year 6 and they asked who wanted to continue, no-one wanted to continue...I think they dropped out because no-one was interested. Either because it wasn’t seen as cool or because they just weren’t interested.*” Amelia describes her experience: “*During the transition from year 7 to 8, everyone in my music programme quit except for me and two others. Weirdly, those who stayed were all girls and all played the clarinet.*”

Owen describes fellow pupils dropping out at the transition from Key Stage 3 to 4: “*In year 10 there were a couple of people who were really good but didn’t choose it at GCSE... and there was one person who chose to do it but he was never good at theory...and then by Christmas of Year 10 he was like ‘I can’t do this’ and dropped out and moved on to Drama instead. He’s big on electronic music and producing so he still does that... but instrument-wise he played piano and he stopped that.*” Amelia points out that: “*Only 12 of us ended up in GCSE and only I ended up doing A Level!*”. Amelia explained that because of low numbers taking up A Level Music, she now has to travel to another college site to do music which is impacting on her other studies: “*I have started going to a different site to do my A-levels, and my teacher has realised that I’m really behind. Thankfully he’s giving me a lot of support to catch up.*”

2. Music-making in and out of school

We had a wide-ranging discussion about inclusion and diversity of music in schools. We discussed music-making experiences in the classroom, in out-of-class (in-school) instrumental lessons, during special school music projects and out of school in extra-curricular settings. We know from experience that there is an inconsistent picture of provision across the 29 London boroughs, a fact highlighted in the Mayor of London’s Music Education Review in 2011. The participants helped illuminate some of the opportunities and challenges by drawing on their personal experiences.

Music in the classroom

Syllabus and approaches

When thinking about music teaching in the classroom, the five musicians all describe a range of experiences.

Amelia describes music classes in her school: “*In Year 8 we started learning more things and being more creative – we had our chance to work in our own band but then again, it was all down to me to organise everyone else because they weren’t bother...because they thought ‘oh it’s only music, we’re not going to get much out of it’...*” Owen described an interesting model whereby each year works on the same approaches each term: instrumental, production, composition, with different specialist themes and genres carrying across the whole year, for example dubstep. Unfortunately this process which was positive at first, was disrupted by a teacher who went on to be fired for underperforming.

It was felt that the GCSE syllabus and exams can be particularly outdated. We discovered that Amelia who is 16 and our Programme Manager Lawrence, who is 31, had sat almost exactly the same GCSE paper which featured music from the 1960s (Beatles and

Pink Floyd), alongside more ‘contemporary’ offerings like Oasis. Lawrence pointed out that when he sat his GCSE Music in 1998, the Oasis song (Don’t Look Back In Anger) had only been released in the last few years, whereas by the time Amelia sat the exam, it was almost two decades old.

The group also described pupils choosing Music GCSE because it is seen as an easy option, leading to significant disruption or lack of collaboration, and an ultimate lowering in quality of their class music lessons. Thomas comments: *“What can you do about the people who don’t give a stuff about music when they’re in the GCSE lessons? You’ve got people who really, really don’t care. How could you do it to make them want to do it?”* Marcus responds: *“They’re not given enough information about music.”* Amelia adds: *“People thinks it’s so easy but it’s actually quite difficult.”* The group agreed that better advice on musical pathways and outstanding immersive experiences. Amelia comments: *“Before I played for the Queen, I wanted to give up the clarinet but now I’m going to keep it as a second instrument...I never expected something as big as that to come up but now it has I’ve tried to do more stuff...Like with doing Wired4Music – it’s about having things to look forward to. Even just thinking about it all is exciting.”*

Thomas comments: *“There’s one thing that a lot of teachers have said at both sites that I’ve been to...That at GCSE, one thing that puts a lot of people off is the theory side...when you have to do all the notation ...And they don’t know about it – they know that they have to press the keyboard and move it on Cubase and it will fit and it sounds alright – but they don’t understand the the notation, and the key and all that sort of stuff.”* Amelia describes her A Level class: *“In my A Level, most of us are really good musicians...a fantastic drummer, guitarist, me on saxophone, a pianist and*

vocals...so there’s a good range of us. But when it comes down to theory, because I’ve done some theory in the past, I’m slightly ahead of everyone but I still struggle...I’ve never done the theory grade because I’ve always got to the point where it would get too much and I’ll be like ‘what am I doing?’ and I’d get mixed up with things...hence why I do Trinity grades. You don’t need to learn much, just a few scales and that’s about it.” On the issue of theory, Owen adds: *“The reason I stopped playing piano...I couldn’t read music...I listened to something and I would play it, but then my mum wanted me to get into a better school where you had to be Grade 3 on an instrument...so I started doing it and I got up to Grade 2 and it just really put me off... When I play drums, I started completely by listening and a year later, my teacher does almost all listening shows me the music but doesn’t make me read from it and he wants you to understand it but he doesn’t say learn it like that.”* Frustration was also expressed about inequalities between learning Sybelius, Cubase and Logic which can cause disparities by the time students reach sixth form or college.

Resources

The participants from Barking and Dagenham and from Hackney both described *“rooms full of broken keyboards and guitars”*. Amelia commented: *“The instruments are just falling apart. They don’t have the budget to fix them, it’s not a priority.”* Marcus comments: *“The science building at my school was new...If you go to the music hut, the paint is falling off the walls...It was pretty much just keyboards...They had a room full of guitars but they were missing strings...they were badly out of tune...and even then, we did guitar in one lesson the whole five years we were there...They didn’t promote music because the schools was computing and maths [a specialist technology and maths*

school]...all of the funding went straight to keyboards and everyone just stopped music after GCSE." It was also revealed that there was no music production at the school.

Teachers

Participants described positive experiences they had with teachers, particularly highlighting the role that trust can play in developing musical confidence. Amelia explains: "*I've been shadowing my music teacher. One of the music teachers will just pop out and say to me 'Will you look after my classroom for a minute? My music teachers trust me quite a lot now so they've asked me what they should be doing with the new Year 8s so I've said 'you should do some minimalism and some samba'...*". Thomas adds: "*Playing in my A-level orchestra has helped me (build my confidence). They made me first violin.... I feel like they trust me.*" Kenny comments: "*At my school we are encouraged to learn and try as much as possible.*"

Out-of-class (in school) instrumental tuition

Amelia and Thomas from Barking and Dagenham described provision of free instruments and lessons from primary school through to the end of college. Owen from Hackney described heavily subsidised tuition (£40 per term). Owen also explained that tuition on a second instrument was not subsidised and would cost "*around £20 per hour*". In his particular case, he had chosen to learn guitar in Year 5. However, following a positive experience of taking part in a Barbican Drumworks project, he wanted to take up drumming. However, he was not able to receive subsidised tuition and due to economic circumstances had to wait until Year 9 when this was eventually made available to him at the lower cost.

It was also noted that leaving class to attend

instrumental lessons can be met with ill feeling by the class teachers. Participants described situations where they were not let out of other classes for their music lessons. Owen commented: "*I pay for the drum tuition myself with the help of my dad...And the school pays for guitar except for the £40... And I always had to miss lessons for it. I would say to my teacher 'I have a guitar lesson' and they would say 'Oh you can't go' and I would have to say 'Well I pay for it' and they would say ok...It does rotate but certain lessons I miss more of and teachers get angry. And I almost want to say 'Well music is my thing and it's what I want to do...If I'm studying English and Geography, I'm doing it as a formality kind of...but what I want to do is music...And with my RE teacher she hates everyone going to do it. She says you're meant to have an hour per fortnight of RE as a legal requirement and say my guitar lesson falls in that hour once a month...*" Amelia adds: "*My maths teacher used to be really against it...and I would miss a bit of nearly every Maths lesson.*"

We discussed that people only leave lessons for music and sport, not other activities. Owen – who also plays rugby – comments: "*The teachers are more biased about that sort of thing...They'll say 'Oh a music thing, that's not as important as a school sports thing... If there's a team then a large number go and do that, but when it's a music lessons, it's just one person going for one lesson, they don't like it.*" Amelia concurs: "*The whole school is interested if the teams are competing against other schools...*" She also describes an unbalanced picture for whole-class trips or specialist days: "*There's a maths day we have, a language day, English – we have trips out to theatres, Geography trips, but music, the only trips we have had out is going to a local church for a Christmas concert – that's all we've ever had.*" Thomas comments: "*I can't see a solution for it... The thing is if you've got a few thousand people in a school*

and 300 in a year group...The only way it could work is if sessions were done outside lessons, after school but it brings problems of staff hours and pay...But they're not going to be able to fit everyone in."

We discussed the idea of having a creative hour where everyone could do their own thing, for example, play music, read or make a film. Marcus comments: *"In my school, we just had a music hut and there was a drum set up... and you could just go in and just play ...it was simple and cheaper..."*

Ensembles and projects in and out of school

Young people from Barking and Dagenham, Hackney and Greenwich have described experiences that have brought them into contact with major arts organisation such as the Barbican and the London Symphony Orchestra. Awareness of music hubs amongst participants varied. It has not been possible to develop this section of the report further due to time limitations. However, many examples of this type of music-making can be found throughout the musical journeys described above.

3. Music in the wider curriculum and beyond

We moved on to discuss music's place and status in school, in the curriculum and in life more generally, and considered the impact and influence of the wider community of stakeholders including teachers, school leaders, families and policy-makers.

The value of music

It was felt that many schools, teachers and families undervalue music, especially in comparison with other subjects.

Whilst participants were not aware of the controversies surrounding the English Baccalaureate, they appeared to be conscious of a pressure to succeed in English, Maths

and Science. Amelia comments: *"Teachers say 'If you haven't got English, you're not going to go here', 'if you haven't got maths, you're not going to go here'...and it all comes down to your future and university...if you haven't got that ideal English, Maths and Science – that's what they won't accept you for, not for anything else...whether it's speaking a language, or music or you're good at sport...they won't accept you for that".*

Owen responds: *"You definitely need English and Maths...in music there's lots of maths involved and without English, how are you going to talk?"*

However, as Thomas comments: *"It's all about the league tables – they all get judged on English, Maths and Science by the government...With this, the schools end up upping the English, Maths and Science – the amount of time you get...When it came to the other things, it became difficult...The government are focusing on those subjects, and the other subjects are getting pushed aside...You're running out of space...I didn't even do a humanities or a language at GCSE, I did IT, music, media – the things I wanted to do...but now it's all changed."* Amelia commented that time was spent on other subjects which are less important to her: *"At my school one morning a week, my whole school has PSHE which is basically a waste of time in my opinion...we got an assembly and personally I've learned nothing from them..."*

Lawrence commented that a lot of teachers may be under a lot of pressure to conform to certain expectations. Interestingly, participants were not aware of the English Baccalaureate.

Inconsistent provision and the effect of school specialisms

A concern was also expressed that young people are having vastly different experiences of music in the classroom depending on their school and borough. Thomas comments: *"There is no continuity in the curriculum."*

Different people are learning different things depending on where you go...On one hand you feel like it's a great thing, we've all had completely different experiences. When we get the chance to meet up like this, it's also really great. But sometimes when you meet up you realise that not everyone is at the same level... it can be really worrying."

Amelia describes her school's transition from a specialist technology college to a performing arts specialist school: "My school was a technology college, but technology as in woodwork, electronics, fabric...design and technology, and then we dropped that and now it's apparently meant to be something to do with music. But nothing's happened – there's been rumours but nothing has been genuinely set up... And like Marcus described at this school, it's just been keyboards and broken guitar strings...We have loads of guitars – I've even seen the store cupboard myself – but they've all been trashed ...They never tell us what it's actually going to be...My music teachers brought in both of his guitars for people to use. We're having this new block being built and the headmaster hasn't even decided what it's for!"

Thomas: "I remember at secondary school on my diary it said 'Performing Arts and ICT Specialist School'...yet it was the same problem as the others...Everything was keyboards...until Year 9 when you had one band project and it was the only time you saw different instruments...But I think we might have touched on djembe drums for about a month in Year 8 but everything was done on keyboard."

Marcus comments: "My school did absolutely nothing to promote music except a winter concert...They tell you about English, Maths, Science but with music they don't tell you anything about it. No one tells you what you can do with music. So I think they could be more help...a little bit of information can help change someones life so they go 'oh ok I can do this'..."

Kenny describes his school and sixth form college:

"They've always called themselves a performing arts institution, and in some ways but as a student studying there, I felt that any time I did anything remotely artsy, it was seen as 'oh you're just going to do that... here's another thing that's going to stop him coming to my lessons'... You get some heads of years or our old head teacher who used to back everything we did and he came to all our shows...but then you had the Deputy Heads and other people – when you needed support – like there were times I needed to go at school times – and they would be like 'well what are we benefitting from it'...They would make you feel terrible about doing it... But I guess the reason I've stayed over there is that the Music Department is incredible...all the teachers fully back anything you're doing in school and out of school...and that's what has kept me there. And a new kind of concept that they've created is MADE – Music Arts Drama Education – so it's kind of formed its own group and with that they're trying to get more funding so more things can happen in and out of school...and they're trying to make it more appealing to students but instead of just saying they're doing it and putting it on a poster and not actually doing it, they're doing it and making space for it within the school system."

REFLECTIONS & CONCLUSION

The participants shared a rich and diverse range of musical experiences, both in school and from their life outside formal education. It is suggested that if further research were to be carried out, a second focus group session could look at mapping out young people's 'ideal' music education. A further limitation within the timeframe was how many young people we were able to consult. Whilst we signed up 10 participants, only 5 were able to attend in the end. This led to a smaller field but enabled a more in-depth and detailed discussion with a smaller and more focused group. In any future research, we would suggest aiming for a much wider cohort, possibly across multiple settings and geographies. It would also be interesting to speak to young people who have disengaged from music entirely to explore their experience and the challenges they faced. Similar research is currently being undertaken by Wired4Music and Roundhouse in the boroughs of Barnet, Brent, Haringey and Enfield.

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Find out more about Wired4Music and endorse the manifesto:

www.wired4music.co.uk



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APPENDIX VI.

MUSICAL FUTURES

CHAMPION TEACHERS

FOCUS GROUP FINDINGS

A: How has MF impacted on the status of music in schools?!

+ve Raised profile/validated Music within school context

- Observed lessons provide evidence/examples of how to achieve effective pupil engagement.
- Saturation of musical activity throughout school setting (moving beyond physical confines of music department).
- Increased visibility through branding on letterheads, signalling that music is key strand of the schools' focus.
- MF provides opportunity for model for shared learning (between teachers), collaborative working and reflecting upon approaches.
- MF provided opportunity to demonstrate that Music can approach technology in new and novel ways.
- Engaging all pupils in music.
- Outcomes of pupils that has raised the status of MF in schools rather than MF itself.

+ve Online presence and online community but also National presence and National community

- Online presence and 'buzz' has helped to make schools more aware of MF.
- MF now has strong collective voice that is capable of tackling tricky issues such as assessment.
- Champion status has helped to engage HT but little impact on structural elements such as options.

+ve or -ve Adopting MF ethos/approach

- Requirement that teachers take on the ethos of MF, and yet ensure that MF is personalised for teachers as well as their students.
- Impact of this on continuity of provision across schools.

+ve Musical Futures without the Music. Adopting/adapting the pedagogy across all learning and teaching

- What would MF look like in Maths/Humanities etc?
- Work to help other subject areas adopt the approach to learning.
- Training delivered to wide range of staff (across subject areas).
- Is MF about music or is it about informal learning?

+ve Increased uptake and achievement at Key Stage 4

- More students accessing KS4 music
- Good results at KS4 have raised status of Music

-ve Fracturing of partnerships

- Issues arise when the hub is not supportive of MF (and individual teacher can be seen as a maverick)

-ve Glass ceiling effect which limits potential saturation of MF

- Glass ceiling – HT held accountable to external pressures which shape decision making (often despite the arguments against).

- National level decisions affecting uptake in ways not related to pupil engagement, enjoyment or achievement in music.
- School level decisions affecting uptake in ways not related to pupil engagement, enjoyment or achievement in music.

-ve Misunderstanding of Musical Futures

- Potential for a patronising attitude to MF in more ‘academic’ schools. Is MF only seen as a solution/appropriate in certain settings?
- Misunderstanding of what MF is.
- Outdated concept of what MF is.

B: Where next for MF?

Musical Futures as overarching pedagogical approach

- MF seen by some as another term for ‘good practice’.

Resources!

- Text books for KS4/GCSE using MF approach
- Produce series of ‘set works’ approaches for KS5
- Obvious presence on TES. Offering resources on TES with titles such as ‘a practical method for teaching set works’
- Need to extend provision beyond that of ‘In at the deep end’
- Video evidence and workshops on YouTube
- Utilisation of TA in school/classroom context. LSA as MF subject specialist.

Evidence of impact/outcomes beyond MF

- Need to prove impact of music in other areas of learning. Use this as leverage in settings that are less supportive of the MF approach.
- Evidence of impact on boys attainment
- Evidence of impact on attendance/re-engagement

- Evidence of learning behaviours including risk taking, independent learning and personalised learning.

Ensemble opportunities

- MF based ensembles within hubs
- MF days within schools to establish ensembles
- Establishing an orchestra may help to diminish the ‘rock and pop’ perception

Performance opportunities

- National/regional performances
- Live music events
- Endorsement from key figures within music industry

Approaches to assessment through MF!

- Need to continue the discussion of what assessment should/could look like and should/could achieve.
- Use of video to track progress
- Using musical performance or viva to track progress over time.

Re-examination of the peripatetic model in relation to MF!

- Does the peripatetic model of teaching need some examination? Aural method or joining dots?

Student leadership opportunities

Additional/Re-imagined CPD opportunities

- CPD that allows teachers to bring their students.

Concerns over the future of MF

- Concerns about the funding model for MF
- Argument that charging for courses will limit attendance for teachers from particular contexts.
- Need for a national body that informs and guides the future of MF

C: Interventions and support mechanisms

Engagement, enrichment and extension

- National network of experts who visit schools and undertake workshops
- Member of staff who coordinates this across national setting
- MF on Tour. Road show, marketing and ethos rather than product. Travelling experience that visits schools that are not already involved and relates directly to the local schools who can support and ongoing commitment.
- Workshops are valuable but there is a need to consider the ongoing engagement and commitment with new ways of working/areas of expertise.

Progression and pathways!

- Progression to KS4 – how to apply MF to KS4. Is it currently seen as route to BTec?
- How does MF relate to KS5. Need for MF to produce approach to set works.

Moving into ‘other than formal’ settings

- Move into community settings (like rock school) so that students bring learning and approach back into school setting

Communication and cohesive planning/provision

- Meetings to be held between MF and Hubs. Does this happen? Is there a cohesive plan or direction?
- Hubs focus misaligned? Hubs seem to focus on primary aged pupils. Acknowledged as important, but not seeing consequent impact on pupils moving through the pathways.

- Is there a need for Hubs staff to receive MF sessions (without branding necessarily)?
- Need for teachers' voices to be heard (and acknowledged) within hubs settings.
- Dual conversation between HEI/MF and traditional schools. One says one thing etc. How to change minds if these schools are hitting their (external) targets and happy to continue doing so.
- Encouraging the participants (the youth involved) to spread the message/feed into the process/ planning/provision.

Communication and changing perceptions (branding and rebranding)

- Clear branding in relation to MF and GCSE.
- This links to the rebranding issue in relation to the need for stakeholders and would be stakeholders to have an updated perception of the MF is and what it can (and cannot) achieve.
- Ensuring that teachers (including teachers in training) are able to experience firsthand what MF is.
- Winning over SLT is vital so as to release teachers. Governors used as path to bypass HT's who do not welcome the approach?

Strengthening Partnerships

- Working with ‘teaching schools’
- Formalised part of the syllabus with trainee teachers in all settings/routes into teaching.
- Using staff in a formalised manner to network across schools

APPENDIX VII AUTHOR BIOGRAPHIES

Katherine Zeserson (Lead researcher)

Since 2002 Katherine Zeserson has been Director of Learning and Participation for Sage Gateshead, responsible for the strategic design, direction and implementation of its ambitious, internationally acclaimed Learning and Participation programme. This includes Sage Gateshead's region-wide delivery across the 10,000 square miles of the Northeast and Cumbria and in The Sage Gateshead, working with people of all ages and aspirations; Bridge North East, one of ten Arts Council funded programmes making connections between children and young people and the arts and cultural sector, and as the establishment of Sing Up – funded by Department for Education from 2007 – 2012 as the National Singing Programme for primary schools (working with 98% of English primary schools) and now launched as an independent company.

She has an international reputation as a leadership trainer, music animateur and educator, having led programmes in a notably wide range of community, educational and social contexts; from pre-school settings to post-graduate and professional development training programmes. She has taught at HE and post-graduate level; designed and run animateur and teacher development programmes; designed and run leadership development programmes for the cultural sector, third sector and businesses in the UK and several European countries. She is currently co-leading an innovative 3 year Brazil-UK music education research collaboration as part of the British Council's TRANSFORM programme.

Relevant publications include chapters in Debates in Music Education (Routledge 2012), Making Music in the Primary School

(Routledge 2011) and A Practical Guide to Teaching Music in the Secondary School (Routledge 2009). She is Chair of the Board of the Lawnmowers Independent Theatre Company, as well as chairing the Education, Learning and Participation group of the European Concert Halls Organisation. She is a member of the Steering Group of the Cultural Learning Alliance, and was a member of the Music Manifesto Partnership Advisory Group. She is currently working towards a Professional Doctorate focusing on the interplay between quality, inclusivity and innovation in Sage Gateshead's emergence as a ground-breaking cultural learning organisation. She performs regularly with a cappella vocal ensembles Mouthful and Human Music.

Professor Graham Welch (Research Advisor)

Professor Graham Welch holds the Institute of Education, University of London Established Chair of Music Education (since 2001). He is currently Immediate Past President of the International Society for Music Education (ISME) (from 2012), elected Chair of the internationally based Society for Education, Music and Psychology Research (SEMPRE) and past Co-Chair of the Research Commission of ISME. He holds Visiting Professorships at the Universities of Queensland (Australia) and within the UK at Coventry and UEL. He is a member of the UK Arts and Humanities Research Council (AHRC) Review College for music. Internationally, he has acted as a specialist external consultant in Italy, Ukraine, UAE and Argentina.

Publications number approximately three hundred and embrace musical development and music education, teacher education, the psychology of music, singing and voice science, and music in special education and disability. Publications are primarily in English, but also appear in Spanish, Portuguese, Italian, Swedish, Greek, Japanese and Chinese. He is on the editorial boards of the world's leading journals in music education and is a Series Book Editor in applied music studies for Ashgate Press (sixteen books to date). External research funding awarded over the past decade as Principal Investigator totals over £4m and embraces over 35 projects. This includes grants from major UK Research Councils, the European Community, UK Government agencies, Local Authorities in England, the Australian Research Council and leading UK Charities (see <http://imerc.org/imerc.php> and http://www.ioe.ac.uk/staff/CCMA/ARHS_69.html). He received a Royal Society for Public Health 'Arts and Health' award in 2011 for research into the links between singing and social inclusion.

Sarah Burn (Research Assistant)

Sarah has worked in arts administration for the last 12 years. She has held a variety of roles in fundraising, programme management, enterprise and strategic development. These include working with new graduate business start ups at Arts Council England North East, managing the National Schools of Creativity programme for Creativity Culture and Education, as well as roles in enterprise, public sector development and school programme management for Sage Gateshead. For three years she was Head of Creative Programme for Creative Partnership Northumberland. This included the development and management of two county wide school improvement programmes through enquiry based learning and whole school change interventions and large scale projects such as 'Anthem for Northumberland'

(an intensive music and film making project with young people across Northumberland to create an original film and score under the artistic directorship of renowned musician and composer Nitin Sawhney); 'Culture Brasil!' (a large scale percussion, dance and festival project with Dudu Tucci and Bloco Afoxé Loni) and 'Northumberland Rising', (a large scale intensive CPD and co-mentoring programme for teachers and professional musicians and filmmakers, through a series of residential based innovation labs).

Her interests include the role of creativity in school improvement, how cultural interventions can positively impact on the lives of children and young people and how the arts can contribute to promoting active citizenship. Her Master's dissertation explored the intrinsic and instrumental impacts of cultural regeneration on the communities surrounding Gateshead Quays.

Sarah holds a 2:1 in Law and Politics, MA in Cultural Event Management and a Post Graduate Certificate in Creative Writing. In her spare time she is the fundraising secretary for a local community choir, sings and plays piano.

Dr Evangelos Himonides (Online Survey and Additional Research Support)

Dr Evangelos Himonides holds the University of London's first ever lectureship in music technology education. He teaches Music Education, Music Technology and Information Technology, at a post-graduate level, at the Institute of Education and also leads the post-graduate course "Music Technology in Education". He holds a Music Diploma from the Macedonian Conservatoire of Thessaloniki, Greece, a BSc in IT (Multimedia) with Star-First-Class-Honours from Middlesex University, UK, a Masters in Education with distinction from the University of Surrey, UK and a PhD from the University of London. He has also read Core Mathematics at the Aristotelean University of Thessaloniki, Greece. He is Chartered Fellow (FBCS CITP) with the British Computer Society. As a musician, technologist and educator, Evangelos has had an ongoing career in experimental research in the fields of Psychoacoustics, Music-Perception, Music-Cognition, IT, Human-Computer Interaction, Special Needs, the Singing Voice and development. Publications currently number over one hundred, in high-profile international journals, such as Frontiers of Psychology and Cognitive Science, Psychology of Music, IJME, RSME, Journal of Voice, Logopedics Phoniatrics Vocology. Evangelos has been working on numerous funded research projects for leading UK Research Councils such as the AHRC, ESRC, EPSRC, grant-making foundations/charities such as The Paul Hamlyn Foundation, RNIB, the AmberTrust and the Esmée Fairbairn Foundation, Government agencies/departments (such as DfES, QCA) and also the European Union. As a sound engineer and researcher, Evangelos has recorded in numerous venues (including York Minster, St.Paul's, RCM), with various

artists such as Derek Lee Ragin (Farinelli), Vanessa Mae (SONY BMG) and Jarvis Cocker (Pulp) and for numerous media productions (for the BBC, Ch5, Discovery Channel, RTL, CBS). Evangelos is Associate editor for the Journal of Music, Technology and Education, reviews editor for Psychology of Music and section editor for 'technology' for the recently published by OUP "Oxford Handbook of Music Education".

Dr Jo Saunders (Additional Research Support)

Dr Jo Saunders is responsible for the coordination of various strands of the research evaluation of the UK Government's National Singing Programme 'Sing Up' (2007-2011) at the Institute of Education, University of London. Other current research projects include 'Communities of Music Education' working with Youth Music, 'Music and Literacy' working with the New London Orchestra and 'The Development of Singing Skills in Hearing Impaired children' with colleagues from the Ear Institute, University College London. Jo read Music and Education (BA Hons, First class) at Homerton College, University of Cambridge before completing a PGCE in Music. She was awarded a studentship (1+3) by the ESRC to complete both her MPhil in Educational Research (Wolfson College, University of Cambridge) and PhD (Institute of Education, University of London). Her doctoral studies focused on the adolescent experience of the music classroom, including the formation and reformation of musical identities and engagement with the learning process. Jo has presented at national and international conferences, published in professional journals and conference proceedings. She has also worked as an instrumental teacher (flute, saxophone and clarinet) as well as a music teacher in secondary schools.

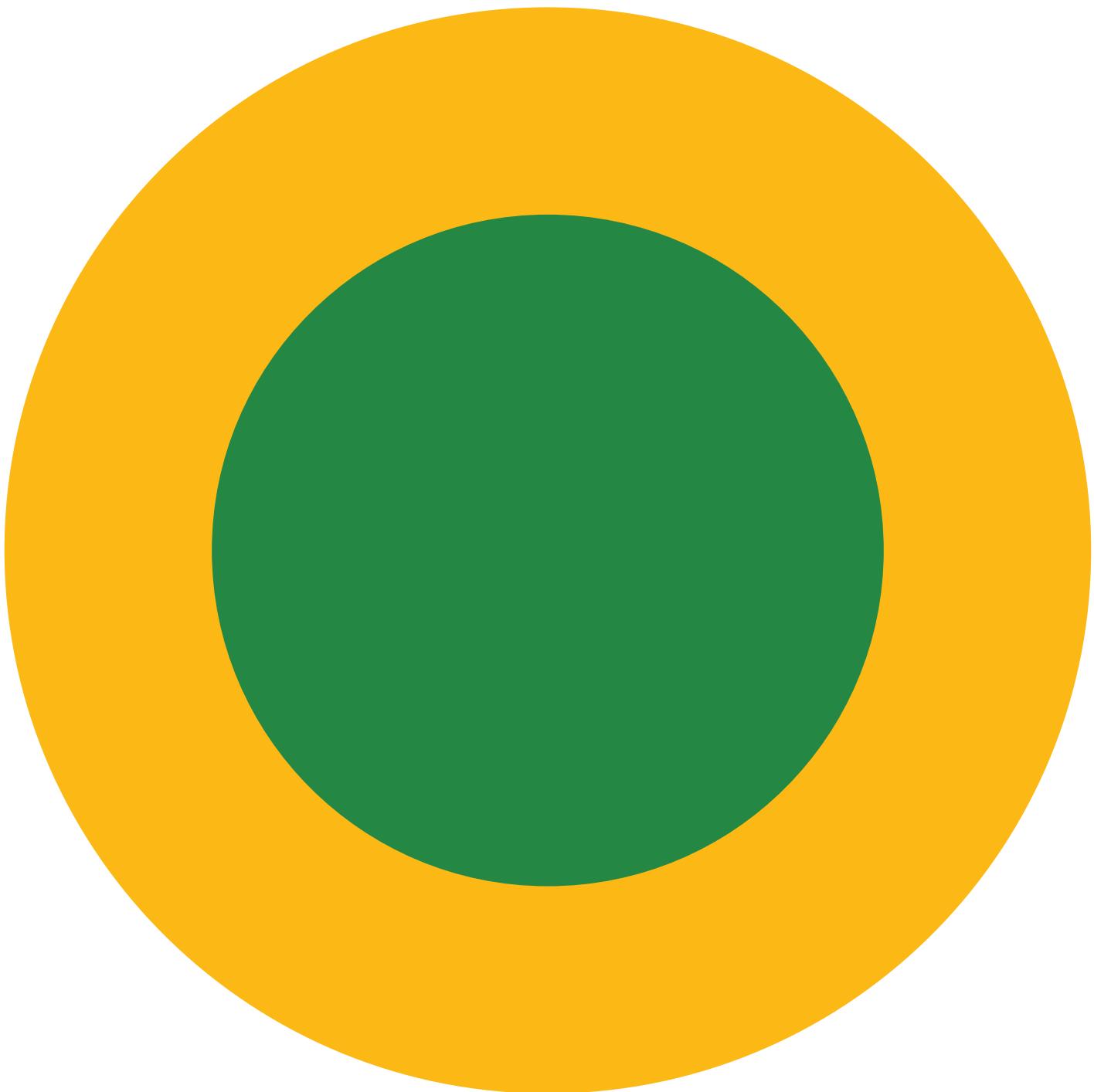
APPENDIX VIII

LIST OF CONTRIBUTORS

**Individuals consulted by interview,
roundtable, email discussion or focus
group**

David Ashworth, independent
 Karen Birch, The Mighty Creatives
 Samantha Cairns, Cultural Learning Alliance
 Abigail D'Amore, Musical Futures
 Leonora Davies, Musical Bridges
 Kathryn Deane, Sound Sense
 Wendy Doyle, Sage Gateshead
 Karen Elliot, Chillingham Road Primary School
 Dr Keith Evans, Greenwich University
 Dr John Finney, Cambridge University
 Philip Flood, Sound Connections
 Laura Gander-Howe, Arts Council England
 Margaret Griffiths, independent
 Matt Griffiths, Youth Music
 Richard J Hallam MBE, Music Education Council
 Steve Halsey, Music Partnership North
 Robin Hammerton, Ofsted
 Sarah Hennessey, Exeter University
 Michelle James, Sing Up
 Rob Kitchen, Sage Gateshead
 Dr Kate Laurence, Institute of Education
 Dr Claire Mera-Nelson, Trinity Laban
 Thom Meredith, Kirklees Music Trust
 Ed Milner, Sage Gateshead
 Adam Ockelford, University of Roehampton
 Dr Oscar Odina, Glasgow University
 David Price OBE, independent

Ross Purves, De Montfort University
 Dr Jo Saunders, Institute of Education
 Julie Spencer, Barking and Dagenham
 Community Music Service
 Gary Spruce, Open University
 Nigel Taylor, Music Mark
 Claire Tustin, Sage Gateshead
 Truda White, Music in Secondary Schools Trust
 Young People from Wired4Music, London
 Young People from YPAG, Gateshead
 Musical Futures Champion Teachers
 515 music teachers contributed through
 online survey and provided email contacts –
 geographic distribution in Appendix 3



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