

Music Education in England: From the Music Manifesto to the National Plan for Music Education – a review. (ISME Conference 2012 Poster Presentation)

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Background

The 1988 Education Reform Act established music in English schools as part of a statutory curriculum for all young people from age 5 to 14. The Music Manifesto attempted to bring coherence to music education in and beyond the school classroom by bringing together all those who contribute to music education. This includes schools; Music Services, which have provided curriculum support, instrumental and vocal tuition, ensembles and progression routes beyond the school for young people; and professional and community musicians, who have contributed to music education with a wide range of formal and informal experiences and projects. Initiatives such as Wider Opportunities, Sing Up, Musical Futures, Musical Bridges and In Harmony have all contributed but have been described as a ‘blizzard of initiatives’. In 2010 a newly elected Government commissioned the Henley Review, which in turn resulted in a National Plan for Music Education (2011).

Aim of the Project

This aim of this project is to review the literature and impact of these initiatives and policies. Conclusions will be drawn and implications for England and the international community will be considered in terms of entitlement and inclusion; access and progression; quality and professional confidence.

Method

Policy documents and project evaluation reports were reviewed to analyse commonalities and differences. Interviews were held with policy makers and managers; practitioners, including head teachers and class teachers, visiting instrumental and vocal teachers; community and professional musicians; parents and children.

Results

Individual projects have all resulted in improvements in inclusion, musicianship, motivation, self-esteem, self-confidence, and in other areas of learning. Policies are promoting greater coherence between those organisations involved in the provision of music education.

Conclusions and Implications

Music can impact positively on all young people’s personal, social and educational development and the child’s experience of music education is improved when there is greater coherence between the different elements and providers. There is still much work to do before these initiatives form a coherent whole.

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Music has always formed part of the curriculum in most English schools. The 1988 Education Reform Actⁱ introduced a statutory national curriculum for all state funded schools and music was included as a foundation subject to be studied by all young people from age 5 to 14. The core of this curriculum is listening, composing, performing and appraising. All children are expected to sing and to play instruments.

Complementing classroom music, music services have for many years employed instrumental and vocal tutors who extract children from their timetabled class lessons in any subject to receive specialist instrumental and vocal tuition individually or in small groups. These tutors also often rehearse or support school ensembles. Additionally, music services developed an area structure for ensembles, orchestras and choirs, enabling young people to progress beyond the provision available in their own school. Following a lobbying campaign, a Music Standards Fund was introduced in 1998 to protect and expand music services, many of which had suffered unintentionally as a result of the Local Management of Schools policyⁱⁱ.

Recognising the importance of making music both socially and academically, in 2001, David Blunkett, Secretary of State for Education, announced that over time, he wanted every child to have the opportunity to learn a musical instrument. Schools' Minister, David Miliband, was well aware of the importance of music and of the role played by professional musicians. (His wife was a violinist in the London Symphony Orchestra, which has an excellent music education programmeⁱⁱⁱ). Thus it was that, in 2003, the Minister asked Richard Hallam, seconded part-time to the Department for Education and Skills as adviser from Oxfordshire Local Authority where he was curriculum adviser and head of the local music service, to chair a Music Manifesto Steering Committee.

Marc Jaffrey was appointed as Music Manifesto Champion, and two reports followed. The first report, published in 2005^{iv}, celebrated the excellent work that was already taking place and included a range of useful statistics. It set out what we did and did not know about the provision of music education in England and asked the questions: 'what action would you take to enhance music provision to children and young people'; and 'what action must we take together?' Different music education sectors were recognised as having a significant contribution to make and all were involved in consultations. These were grouped and defined as follows:

- Formal: what takes place in statutory provision or with statutory funding in schools, colleges and music services;
- Non-formal: what takes place outside formal education provision, but can include out-of hours work in schools, supervised by adult professionals; and
- Informal: what happens when young people organise and lead themselves without adult supervision.

Five aims were identified as a framework for the report:

- Aim 1: First access to music education – to provide every young person with first-access to a range of music experiences;
- Aims 2 and 3: Developing skills, Nurturing talent – to provide more opportunities for young people to deepen and broaden their musical interests and skills; and to identify and nurture our most talented young musicians;
- Aim 4: The workforce for music education – to develop a world class workforce in music education; and
- Aim 5: Joining up Music Education – to improve the support structures for young people’s music making.

A second report, ‘Making every child’s music matter – a consultation for action’^v, followed a year later in 2006. It contained 67 recommendations. Seven next steps were identified:

1. Confirm the Music Standards Fund to 2011 to enable music services to participate fully in strengthening and improving music education provision;
2. Commission a series of pilot projects to test the viability and key principles of music education hubs and school music federations in 2007/8 with a view to national implementation by 2011;
3. Carry out an urgent review to identify sustainable funding for community musicians while music education hubs are being established;
4. Implement a national campaign to provide singing for all early years and primary children by 2012, with a significant singing element in the cultural programme of the Olympic Games;
5. Implement ways to place the child at the heart of music education, and to record and gain recognition for a portfolio of music making wherever, whenever and in whatever form it is created including the introduction of a musical passport scheme to enable young people to record and gain recognition for their individual musical achievements;
6. Build on the opportunities offered by such initiatives as the new Creative Diploma, Musical Futures and the KS2 music entitlement to make the music education offer truly universal, reaching children and young people who are vulnerable or marginalised through social, economic, cultural or geographical disadvantage or though having special needs;
7. Develop an expanded programme of relevant training and professional development for the workforce with a particular focus on music within early and primary years settings and on the curriculum for the new Creative Diploma.

The Music Manifesto attempted to bring coherence to music education in and beyond the school classroom by bringing together all those who contribute to music education: schools; Music Services; and professional and community musicians.

Alongside this work, music services had been exploring how, over time, to fulfil David Blunkett’s commitment to enable every child to learn a musical instrument. A programme that has become known as Wider Opportunities evolved. Twelve pilot projects were funded through the Government and Youth Music. These projects were evaluated by Ofsted^{vi}. At the same time, Youth Music^{vii} funded one additional project and also produced a report on the seven pilots that it funded.^{viii}

The Ofsted report endorsed the aspiration for all children to access a free trial period of specialist instrumental tuition, stating that, wherever possible, this should last for at least one

year. Ofsted reported that: the trial period should be preceded by demonstrations and live performances by professional musicians, and should lead to sustainable music making for those who wish to continue; access should be open to all and equal opportunities and inclusions policies and procedures should be effectively monitored; and finally, programmes should be securely integrated into existing local provision and reflect the musical activities and learning which schools, music services and their communities wish to establish, promote and celebrate. Schools were recommended to work, individually or in clusters, in partnership with music services and a music leader should co-ordinate the effective co-ordination, development and monitoring of this provision. Appropriate continuing professional development (CPD) should be available and there should be consideration of accreditation for professional musicians working on the programmes who do not hold the Qualified Teacher Status accreditation required for school class teachers.

In 2006/2007 the government made £3 million available for all music services to pilot their own programmes, drawing on the evidence of the national pilots and units of work produced by the Qualifications and Curriculum Authority. £23 million was provided in 2007/2008 for the programme to begin to be expanded to all schools, together with £1 million towards the cost of instruments.

As part of its comprehensive spending review the Government committed over £300 million to music education from 2008 to 2011. £40 million was provided for the purchase of instruments; funding for music services and the Wider Opportunities programme was continued. Three pilot projects were established to examine whether the El Sistema programme could transfer to the English context and, under the leadership of Julian Lloyd Webber, In Harmony · Sistema England was established in Lambeth, Liverpool and Norwich^{ix}. A further £40 million was given to the Sing Up programme.

Several music partnership projects were jointly funded by the Department for Children Schools and Families and Arts Council England to establish the benefits of partnership working involving both a Local Authority and an Arts Council Regularly Funded Organisation as a minimum^x.

In 2003 the Paul Hamlyn Foundation sponsored the Musical Futures programme^{xi} based on Lucy Green's work on how popular musicians learn^{xii} and subsequently, Musical Bridges^{xiii} was also established to support transition, particularly from primary to secondary school.

Policy and practice were further influenced during this period by the triennial Ofsted reports of 2006; 2009 and 2012^{xiv} and associated documents; and by the evaluations of the Music Standards Fund^{xv} as well as by reports from the National Music Participation Director^{xvi}.

The subsequent economic downturn and the 2010 general election, which resulted in a change in Government, both had a significant impact. Music Education had been sufficiently successful, supported by research and other literature^{xvii} for the Government to keep the programmes going whilst reviewing what to do next. Darren Henley was asked to conduct a review of music education^{xviii xix} which in turn led to the publication of the National Plan for Music Education^{xx}. A curriculum review is currently underway^{xxi} and Henley also reviewed cultural education^{xxii xxiii}.

Method

Policy documents and project evaluation reports were reviewed to analyse commonalities and differences. Interviews were held with policy makers and managers; practitioners, including head teachers and class teachers, visiting instrumental and vocal teachers; community and professional musicians; parents and children.

Findings

Individual projects have resulted in improvements in inclusion, musicianship, motivation, self-esteem, self-confidence, and in other areas of learning. Findings show that music can impact positively on young people's personal, social and educational development and suggest that the child's experience of music education is improved when there is greater coherence between the different elements and providers. Policies are promoting greater coherence between those organisations involved in the provision of music education but there is still much work to do before these initiatives form a coherent whole.

Curriculum

Despite having a statutory entitlement to music education for over 20 years, not all young people receive a quality music education. This situation has shown little improvement over the period covered by this research. The most recent triennial report by Ofsted *Wider Still and Wider*^{xxiv}, found that many of the concerns identified in Ofsted's previous triennial report, *Making more of music*, remain.^{xxv} Inspectors found wide differences in the quality and quantity of music education across the schools visited. While some exceptional work was seen and heard, far too much provision was reported to be inadequate or barely satisfactory. The report found that nearly all schools recognised the importance of promoting a diverse range of musical styles but far fewer had a clear understanding about how all students should make good musical progress as they moved through the curriculum in Key Stages 1 to 3¹. The scarcity of good singing in secondary schools and the under use of music technology across all phases were also significant barriers to pupils' better musical progress. The quality of teaching and assessment in music also varied considerably.

Overall, a good or outstanding music education was being provided in 33 of the 90 primary schools and in 35 of the 90 secondary schools inspected. The good and outstanding schools ensured that pupils from all backgrounds enjoyed sustained opportunities through regular classroom work and music-making for all, complemented by additional tuition, partnerships and extra-curricular activities. Headteachers in these schools, and others where music was judged good or outstanding, were key to assuring the quality of teaching in music. They ensured that music had a prominent place in the curriculum and that partnership working provided good value for money. However, not enough senior leaders demonstrated sufficient understanding of what is needed to secure good music education for all their pupils.

Wider Opportunities

The Ofsted report^{xxvi} also found considerable variation in the impact of the nationally funded whole-class instrumental and/or vocal tuition programmes and wide differences in the continued participation and inclusion of pupils from different groups. Local authority music services made good contributions to the musical and personal progress of particular groups of pupils. However, there were considerable inequalities in funding and provision between local authorities, and between schools within local authorities. Two thirds of the primary schools

¹ English Key Stages are: Key Stage 1, 5 to 7 year olds; Key Stage 2, 7 to 11 year olds; Key Stage 3, 11 to 14 year olds, Key Stage 4, 14 to 16 year olds and Post 16 year olds.

were participating in ‘Wider Opportunities’ programmes. However, the length and quality of these projects were variable, and continuation rates were too low.

In report by the National Music Education Grant Director^{xxvii}, by November 2011, 11,424 schools with Key Stage 2 pupils (72%) were planning to incorporate Wider Opportunities programmes within their curriculum. The percentage of schools planning to include the programme in each Local Authority area ranged from 22% to 100% with the median at 87%. However, the mode is 100% with 20 Local Authority (LA) areas in this group. A total of 60 LAs expect to have reached 90% of schools or more in the 2011/2012 academic year.

Bamford^{xxviii} found that 96% of schools surveyed agreed or strongly agreed that Wider Opportunities had provided instrumental education for those children who would otherwise not receive it’.

Using her Effect and Impact Tracking Matrix (EITM)^{xxix} Bamford found increased motivation with pupils reporting^{xxx}:

*‘Sometimes we come in from playtime so we can start early’
‘I feel excited when I know it is music day. I more want to come to school’
‘We performed at Victoria Hall...we never knew it would be so good. It was brilliant’*

Headteachers were quoted responding very positively to the programme:

*‘The large group progress has been very, very good’
‘Ofsted noticed it was going on. We received an ‘outstanding’ for curriculum offer’
‘We were Ofsted last week – they could see the improvement and I think music has been important to that’
‘You are raising the aspirations of the children; they are experiencing success’
‘Sometimes it’s the children who end up leading the lesson. They take responsibility themselves’
‘I took up the saxophone. I was lost and they (pupils) were the experts’
‘Three head teachers met yesterday to talk about doing a concert; it’s a great chance to develop community profile and links’*

Class and head teachers also commented on improved concentration; behaviour, discipline and attendance:

*‘The class is naughtier in normal class than in music lessons’
‘Learning to concentrate for that amount of time transfers across to other musical activities and outside of music’ Class teachers
‘The kids are more disciplined in that lesson than anywhere else’ Music Co-ordinator
‘A child with Attention Deficit Hyperactivity Disorder is in another world in music; it was a complete revelation’
‘He is a challenging boy, but the teacher has noticed a vast improvement in all areas since he took Wider Opportunities on, and he wouldn’t be the only one’
‘By Christmas they could clearly focus more in other lessons and that in my view is linked to Wider Opportunities’ Head teachers*

Parents became more involved and positive about their child’s schooling:

'Arts and music have improved; other activities have started to matter. The school now wants to do more for our children'

'Parents are proud and they all turn up to concerts; we get good press coverage'

'Parents said it was something on the plus side that would make them want to send their children to this school'

'The parents left the concert saying how wonderful it was in a jaw drop kind of way....they were absolutely amazed'

Sing Up

Sing Up was an English national singing programme for primary schools. It was led by a consortium of partners; Youth Music, the lead partner, Faber Music who oversaw the national singing resource, specifically an on line singing bank and The Sage Gateshead who led the workforce development programme. The work was championed by Howard Goodall CBE who became the Governments National Singing Ambassador. The aim of Sing Up was to put singing at the heart of every primary school. Every child deserves the chance to sing every day. *Singing improves learning, confidence, health and social development. It has the power to change lives and helps to build stronger communities.* Sing up promoted singing as a cross curricular tool in the National Curriculum and provided huge training opportunities to inspire teachers to sing with their children in schools. Additional funding was allocated until April 2012 when Sing Up ended. Its legacy is the sing up website^{xxxii} with over 350 songs in a Song Bank that from April 2012 schools pay to access.

The three outstanding features of sing up were its professional development for teachers, its inclusion work; namely those with special educational needs and disabilities and its funded programmes all underpinned through an awards system: Silver, Gold and Platinum awards. A complete evaluation of the programme is available^{xxxiii}.

Sing Up importantly linked with the Wider Opportunities programme to help provide a strategic, coherent and government funded programme that supported and could become embedded in the National Curriculum. From the work key questions are yet to be answered

- Sing Up inspired and gave confidence to many children and teachers to sing, was the quality of our singing improved through the programme?
- How many schools maintain the whole school approach to singing when a key teacher leaves the school to work elsewhere?
- Will on line resources ever be served with appropriate hardware and broad band access in all schools?

Instrumental tuition and ensembles

Based on data from all 141 Music Services, covering all Local Authority areas in England, as a direct result of the Wider Opportunities programme, in the 4 years covering the whole of Key Stage 2 (2008/2009 to 2011/2012) 2,330,072 pupils are reported to have had the opportunity to learn to play a musical instrument. 245,640 pupils continued to learn in 2011/2012 following their first free experience. This represents an average of 44% of pupils who received a first free period. Many more pupils wished to continue but were unable to do so. Finance was reported to be the biggest barrier.

1,058,741 pupils are currently learning regularly in 2011/2012 through music services and many more are learning privately. This figure is a significant increase over those reported in 2005 by the Institute of Education^{xxxiii}, when the total figure reported was just 438,772 pupils.

Seventeen percent of pupils learning to play an instrument were found to be from minority ethnic or mixed ethnicity groups. Ethnicity data were unknown or refused for four percent. Seventy percent of pupils were White British with a further three percent from other white groups. Twelve percent of pupils receiving tuition were in receipt of free school meals.

In 2005, 53% of children learning to play an instrument were pre Level 1 in the National Qualifications Framework (NQF). Thirty two percent were at Level 1, six percent were at Level 2 and two percent at Level 3. By 2008 numbers had increased to 523,616, of whom 377,004 (72%) were beginners; 104,723 (20%) were Level 1; 26,181 (5%) were Level 2 and 15,708 (3%) were level 3. In 2011 the figures had risen to 825,354 beginners (an increase of 119% over the 2008 figure); 176,553 at level 1 (69% increase); 39,246 at level 2 (50% increase) and 17,588 at level 3 (12% increase). (See Figure 1 and Figure 2)

Figure 1

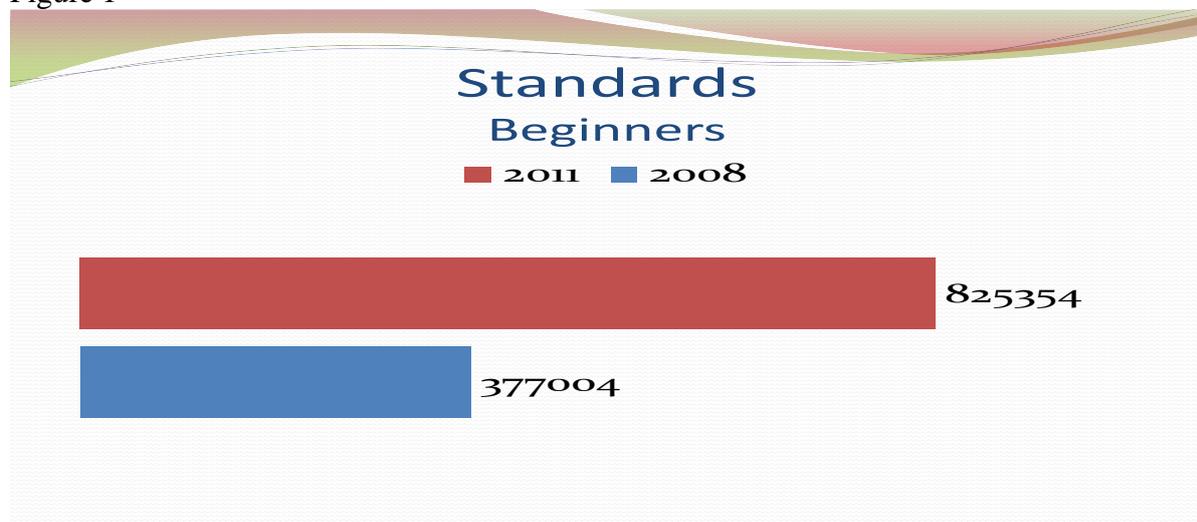
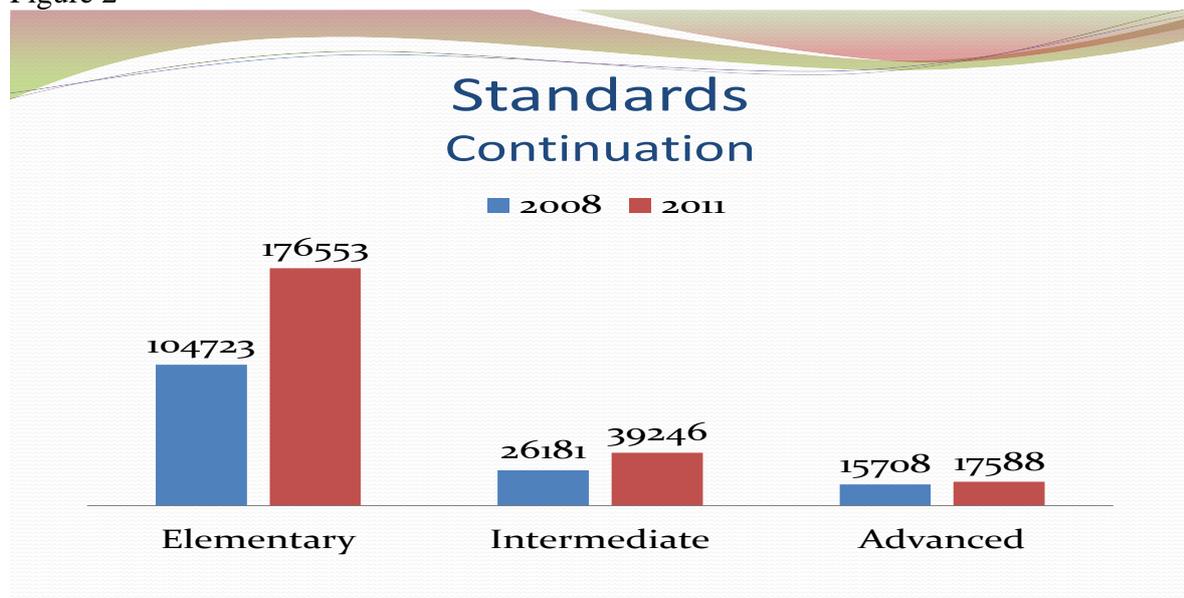


Figure 2



In 2005 Music Services also reported that 24% of pupils were taught in individual lessons, 64% in groups of between two and four, seven percent in groups of between five and ten, and

ten percent in groups of more than eleven. This distribution reflected the limitations on the charging policy then in operation where charges could only be operated for groups of four or less. The law was amended in 2007 to enable decisions about group sizes to be made on educational grounds and pedagogy developed, largely through the Wider Opportunities programme such that Bamford was able to report:

‘These kids have progressed quicker than some small groups in a nice area’ music service tutor.

146 LAs provided data regarding area wide ensembles. 98 of these LAs also provided data relating to school ensembles. The data indicate that there were at least 35,037 ensembles in 2011. It is estimated that about half of those young people learning an instrument participate in an ensemble. Although the figures cannot be compared directly with the 2005 Survey, it is worth noting that only 20% of those receiving tuition were reported to be attending ensembles at that time. The evidence indicates that those young people who engage in making music with others in ensembles are more likely to enjoy their music making and continue to learn and to make progress, thus giving the greatest value for money in return for the initial investment enabling them to engage in music making beyond the school curriculum.

In Harmony · Sistema England

In Harmony · Sistema England (IHSE) is also providing strong evidence of the importance of pupils learning together in meaningful musical ensembles and demonstrating that these ensemble experiences can be introduced from the earliest stages of playing an instrument. As a social programme first, the evaluation reports clearly show that IHSE is having a positive impact on the wider community.

The project (In Harmony Liverpool) is engaging with over 151 children and is extending beyond the immersive engagement with the pupils in Faith Primary and working with children within the community who attend other schools. There is significant qualitative evidence^{xxxiv} that the project is impacting on the community as a whole and that engagement in music is generating a strong sense of pride, increasing confidence and a strengthened sense of identity in West Everton.

‘Loads of people are now involved in the school who weren’t before. It’s great when we all come together, it’s like a big family. It’s great when new people and new kids get involved’

‘It’s brilliant when other people from outside the school get involved – we can see the other side of each other’

Ofsted reported in July 2010, just one year into the project, that:

“Your school is providing you with a good education. Some of the work of the school is outstanding, for example, the way the school works in the local community and how it helps your personal development. Your achievement in playing musical instruments and performing in concerts as the West Everton Children’s Orchestra is astonishing.

“Through links between the two faiths, its work in the wider community and its partnerships with schools beyond the immediate experience of the pupils, the school promotes community cohesion exceptionally well. By its success in musical

performances the school is raising the self esteem and pride of pupils and their parents and carers. “

There has been a huge impact on parental involvement in the schools. Some of the parents that did not engage with school in the past started coming to the school since In Harmony began.

The holistic, innovative, and creative approach to delivering the programme (In Harmony Norwich)^{xxxv} has led to the involvement, engagement, and commitment of parents, communities and children, not only in access to music and its impact, but also for the sustainability of the programme.

‘This has made the whole family aspire to better things in life, the whole community is behind them you know and that is a lovely feeling. The children have more belief in themselves, (Parent)

There is also clear evidence of significant improvement in achievement. This is strongly supported by attainment data, Ofsted reports and triangulation of data from parents, teachers and pupils. This is despite a reduction of core curriculum time of 4.25 hours. (In Harmony Liverpool)

*‘The school’s involvement in a national music project is reaping **exceptional rewards**, especially in how it engages pupils in their learning and motivates them.....Unlike attainment in Year 6, which has been rising, attainment at the end of Year 2 has been too low for the past few years. This year, however it **has shown considerable improvement**, indicating that **pupil’s progress is improving quickly**. For example, more pupils now achieve the level expected of them at this age and pupils with special educational needs and/or disabilities are achieving better than predicted. In addition, more pupils are reaching above the expected levels for their age.’ (Ofsted inspection report July 2010)*

Musical ability was found to improve; self esteem, self confidence and well being increased and remained high; improved behaviour and relationships were reported to have contributed to academic success and aspirations were raised. Parents said:

‘He is very keen on doing his reading now and much more focussed on his homework’

“I can’t believe that my child says she wants to do well at school and then go to university to study music because she loves the In Harmony orchestra so much, I can’t thank them enough for this she will have a better future than I had.”

‘We are seeing these children progress not only in musical ability but in other areas of learning and self development.’

A particularly poignant story comes from Simi, now a 13 year old, who said: *‘I used to get into trouble a lot at school. One lunch-time I was feeling very angry. My friend had a cello and he let me play on it. As I started playing the cello, my anger went away... So now I play the cello. I don’t get into trouble anymore.’* Simi often turned up late for rehearsals and the project leaders noticed he didn’t have a watch. They were so impressed by his enthusiasm

that they bought one for him and now he turns up on time. Simi won an award in school for his success in a concert and his success was celebrated. He is the first student conductor of the In Harmony orchestra and has been appointed Form Captain at school. In Harmony • Sistema England has given him focus and self-esteem.

Ofsted reinforces this success:

‘It is very clear that participation in the In Harmony programme has a much wider benefit for the pupils’ personal and social development as well as for their general educational attainment parents and staff speak passionately about the way that involvement in music has changed children’s attitudes and expectations ‘Music has given our children respect for themselves, respect for each other, and respect for education.’ It is clear that the project has brought about a cultural change in the school’s wider community’ (Ofsted Good Practice Survey Inspection February 2011)

Musical Futures

Most of the comments above relate to primary school work. It is here that the greatest difference can be made and where two-thirds of the statutory entitlement to music education takes place in England. Musical Futures was set up, at least in part, to support students who were in secondary school.

Ofsted^{xxxvi} reported in 2006, finding that the Musical Futures Project is working with a small number of schools in three local authorities. The two models being evaluated in the Musical Futures Project involve pupils in making music together and develop their musical skills, knowledge and understanding through performance-based work.

Schools warmly welcomed the opportunity to be involved in the project. Teachers were invigorated by the opportunity to think again about teaching music and enjoyed exploring different models of provision. Each school was supported heavily during the beginning of the project: with experience, heads of department gained confidence, to the extent that they were able not only to take the work forward in their own school but also to support other schools. Several schools were extending the work across other classes. Pupils’ motivation for music increased significantly and they made good progress. Ofsted found that lessons had been learned from the project about the need for better measures of progress and that there was also a need to ensure high levels of challenge are sustained for all pupils.

A further report by the Institute of Education in 2008^{xxxvii} found that, of those planning to use Musical Futures there was more interest in the Whole Curriculum Approach and Numu. Informal Music Learning at KS3 attracted the most interest and Personalising Extra-Curricular Music the least.

Musical Futures was used most by teachers of Year 9 groups, with 62% of those who had used, and 89% of those who were planning to use the programme reporting it had been used with their Year 9 classes. Musical Futures was used least often with Year 7 groups.

Pupils created better musical performances than previously, had developed a greater range of musical skills, were able to demonstrate higher levels of attainment than previously, had enhanced listening skills, instrumental skills and strategies for composition and had developed better understanding of a range of musical genres. Overall, teachers indicated that

the improvement in musical skills of their pupils had exceeded their expectations and that pupils had a better chance of fulfilling their musical potential.

There was a perceived positive impact on participation in extra-curricular activities. Teachers reported an average increase from 19 to 27 pupils (42%) in take up of GCSE Music and considerable increase in pupils' levels of attainment at Key Stage 3. Responses from pupils indicated that the take-up of GCSE Music may continue to rise; 13% of pupils from Years 7, 8 and 9 indicated that they definitely intended to take GCSE Music, contrasting with a national average of between 7 and 8 percent. Overall, the majority of pupils reported that they preferred Musical Futures to other types of music lessons, benefitting most in terms of enhanced self-confidence, motivation and enjoyment of music.

Teachers indicated that Musical Futures had a positive impact on pupils' attitudes towards music, self-esteem in relation to music, love of music, group work, on-task behaviour and behaviour.

The conclusion was that Musical Futures has the potential to enhance pupil motivation in relation to music and enhance the quality of teaching and learning.

Senior Managers

The role of senior management in schools cannot be underestimated. All of the projects and the Ofsted reports find this.

The Musical Futures' schools visited benefited from a high level of support from senior managers, who wanted music to be more inclusive. They recognised the positive impact good quality music provision could have on every child and on the school as a whole. One said, 'This work has been transformational; it is making the young people proud. They really want to do their best'.

This valuing of music by senior management is a consistent theme throughout the various programmes – In Harmony · Sistema England; Wider Opportunities and general music curriculum.

As the 2012 Ofsted report stated, where practice was at its best, headteachers in these schools, and others where music was judged good or outstanding, were key to assuring the quality of teaching in music. They ensured that music had a prominent place in the curriculum and that partnership working provided good value for money. However, the report also found that not enough school leaders and managers were holding external partners to account, or robustly challenging the quality of classroom curriculum music provision in their own schools. In short, not enough senior leaders demonstrated sufficient understanding of what is needed to secure good music education for all their pupils.

The requirement for hub lead organisations and schools to hold each other to account and for hubs to augment and support the work of schools opens up, for the first time, the opportunity for a professional dialogue between experienced music educators and senior managers in schools.

Continuing Professional Development

Lack of teacher knowledge and understanding in primary schools is a problem.

In one study^{xxxviii} it was found that the majority of teachers could not read music at all, (38%) or did so at a very basic level (35%). Very few teachers reported having had any experience of participating in musical groups, either instrumental or vocal. Only 20% of teachers considered that their past musical experience was relevant to teaching music in Key Stage 1 classrooms. Forty eight per cent of responding teachers had received some training during their teacher training 42% had received no training, and 11% a little training that had minimal impact. Thirty one per cent of those who had received training had received a total of between one and five hours of musical training, a further 13% could not recall how much training they had received. Just 26% reported that the music training component of their Initial Teacher Training had been effective. Eighty five per cent of teachers had no additional specialist training in music since qualifying and yet almost half of the teachers surveyed delivered one designated music lesson each week.

Ofsted found that there was limited take-up and impact of continuing professional development (CPD) in both primary and secondary schools. The professional isolation of music teachers was again apparent, as it was in the last Ofsted music survey.

It was in acknowledgement of these issues that the National Plan placed Continuing Professional Development as an essential element, qualifying as part of the front line funding and took steps to trial a specific Initial Teacher Training module for new and existing teachers and set out to devise a new Qualified Music Educator qualification.

Evidence and sharing of best and most effective practice

Whilst schools are required to collect and report on various types of data, and the best music services have collated information and used it to inform and improve upon policy and practice, this was not as widespread as it should have been. The 2005 Survey^{xxxix} found that although the information provided in the questionnaires was vastly improved from 2002 there were still serious omissions with some Music Services being unable to provide all the necessary information. Responses were received from all but one Music Service, a total of 149, but the quality and quantity of the data that they were able to provide varied considerably and in 2007 it was reported that the difficulties experienced by some Local Authorities in providing the required data indicate that there is still some way to go in developing appropriate monitoring systems within Music Services and in particular in those LAs where funding for Wider Opportunities or specialist instrumental or vocal tuition has been devolved to schools. The best Music Services have systems in place which enable this to be undertaken. Their expertise needs to be shared with other Music Services. Overall, data were obtained from 90% of LAs. This picture was reflected in the findings reported by the National Music Participation Director and it was not until 2011, when the releasing of the second instalment of the Music Education Grant required the provision of data, that a full set of responses was received.

In order to assure the quality of their work it is essential that Music Services monitor their activities and take seriously self-evaluation of their performance. The best Music Services have systems in place which enable this to be undertaken. Their expertise needs to be shared with other Music Services.

Time and again the message was repeated that more opportunities need to be provided for Music Services to continue to share good practice with a particular focus on new and developing services so that they can learn from well-established services. (In 2005, following

the earlier devastation, 20% of services were less than five years old). Considerable change is evident in relation to access and the breadth of services on offer but this could be further enhanced if opportunities for sharing ideas were available more frequently. Nevertheless, even when opportunities for sharing are made available, services still have to be willing to adopt and adapt best practice to their own circumstances. The new music education hubs and the role of ACE are intended to improve this situation.

The main barriers identified to increasing access were lack of sufficient funding, lack of instruments, lack of musical expertise among primary school teachers, and lack of appropriate experience of instrumental teachers in teaching very large groups of children. The core requirement for continuity to be affordable, changes to the charging legislation and examples in the reports by the National Music Participation Director all address this issue.

The National Plan for Music Education

The National Plan for Music Education, published in November 2011, set out the arrangements for April 2012 through to March 2015:

- a. hubs are being established to build on the work of music services, covering at least one Local Authority area, bringing together and building on the work of schools, music services, professional musicians and other organisations;
- b. lead organisations for each hub are being appointed through an open application process and will be responsible for provision in one or more areas;
- c. workforce development is prioritised through Continuing Professional Development for existing professionals engaged in music education; new Initial Teacher Training modules; and qualifications for creative practitioners;
- d. the inequalities in central Government funding will be removed by 2014 by allocating available funds on a per pupil formula;
- e. funding has been announced for the three years from 2012 to 2015 to bring a degree of stability and to enable forward planning; and
- f. Arts Council England is managing the grant on behalf of the Department for Education.

As stated in the National Plan for Music Education² '*great music education is a partnership between classroom teachers, specialist teachers, professional performers and a host of other organisations....schools cannot do everything alone: they need the support of a wider local music structure.*³' It is the core elements of this wider local structure that is being part funded by the DfE grant (2012 to 2015).

The fundamental premise of the National Plan was to facilitate access and progression for a child's musical journey, starting with the importance of music within the school curriculum.

The role of Music Education Hubs and the purpose of the DfE grant are to *augment and support*⁴ the school curriculum, providing opportunities and progression routes for young people that cannot be provided by a single school or even a small group of schools.

² National Plan for Music Education: The Importance of Music

³ National Plan for Music Education page 3

⁴ NPME paragraph 9

For the most committed and talented young people these progression routes will include opportunities to achieve excellence and provide access to regional and national opportunities.

There was no attempt to specify the school curriculum beyond the benchmarks at different ages in the Plan⁵. These details will become clearer over time in the light of the Government's response to the report by the Expert Panel⁶ and further consultation.

Working closely with schools, parents, young people and other key individuals and organisations locally, lead organisations of Music Education Hubs are conducting a needs' audit⁷. These on-going audits and the resources available locally will determine the local plans for music education over the coming years.

Through governance and consultation arrangements, lead organisations of Music Education Hubs will be able to form a shared vision for a local area and, sometimes in collaboration with other areas:

1. provide the opportunities that fit best with the needs audit, taking account of all resources available locally; and
2. establish local priorities for the current funding period (2012 to 2015)⁸ taking account of current obligations to existing young musicians and any changes to be introduced following the needs' audit.

By taking stock of their own data analyses and the national context lead organisations for Music Education Hubs will be able to:

1. review all of their current programmes and determine where adjustments and, in some cases, significant changes need to be made to ensure all groups of pupils have access to and can progress within appropriate local, regional and national programmes;
2. review their current practices and business plans taking account of best and most effective practice from around the country; and
3. set realistic and achievable local targets for the current funding period (2012 – 2015).

Through the National Plan, reallocation of funds on a formula basis and through support for business planning in music education hubs, the Government and the Arts Council England are addressing the patchiness that has existed to date.

The requirement in the National Plan for continuation to be affordable for all young people is beginning to address this issue of continuation.

For effective partnership working and for progression routes to be clear for young people, greater clarity is needed to determine how school and area ensembles complement one another, ultimately providing progression through to regional and national opportunities for particularly gifted and talented young people.

⁵ NPME pages 13 to 15. NB the statutory entitlement to the National Curriculum, including music, remains in place until July 2014.

⁶ The Framework for the National Curriculum: A report by the Expert Panel for the National Curriculum review Dec 2011

⁷ NPME paragraph 31

⁸ NPME paragraph 78

Through dialogue between schools, lead organisations and hub partners, the totality of ensemble provision available in an area can be assessed and scarce hub funds targeted appropriately. The requirement to complete a needs' audit for 2012/2013 and the plans for 2012/2015 are beginning to address these issues.

Conclusions and next steps

The changes in England have demonstrated that music can impact positively on young people's personal, social and educational development. Individual projects have resulted in improvements in inclusion, musicianship, motivation, self-esteem, self-confidence, and in other areas of learning.

The child's experience of music education is improved when there is greater coherence between the different elements and providers. Policies are now promoting greater coherence between those organisations involved in the provision of music education.

Continued government funding and support for music education is welcomed by Ofsted, as are the new music hubs from September 2012. However, inspection evidence suggests that these alone are not sufficient to provide a good musical education, and that the quality of schools' music provision and their coordination with external partnerships is of crucial importance.

The outcome of the curriculum review is still awaited and the impact of lobbying for music to be part of the English Baccalaureate is still to be seen but great strides have been made (see also Appendix 1).

The National Plan has been widely welcomed and it provides opportunities for further progress, but the Plan achieves nothing on its own. It is how it is implemented and monitored that will determine whether it will be a success and have the desired outcomes for young people and music education.

Appendix 1

Music Manifesto 7 Next Steps	Resultant Actions 2008 to 2012	National Plan for Music Education 2012 to 2015
Confirm the Music Standards Fund to 2011 to enable music services to participate fully in strengthening and improving music education provision;	Confirmed and extended through to 2012 pending the outcome of the Henley Review	Protected funding confirmed through to 2015.
Commission a series of pilot projects to test the viability and key principles of music education hubs and school music federations in 2007/8 with a view to national implementation by 2011;	Music Partnership Projects requiring at least one Local Authority partner and one ACE Regularly Funded Organisation were tested.	Hubs are taken as the way forward, funded through ACE
Carry out an urgent review to identify sustainable funding for community musicians while music education hubs are being established;	This was not undertaken	Hubs are required to conduct a local needs audit and encouraged to bring together all those who contribute to music education in an area
Implement a national campaign to provide singing for all early years and primary children by 2012, with a significant singing element in the cultural programme of the Olympic Games;	This was achieved through the Sing Up programme	Singing is included within the National Plan as a core element
Implement ways to place the child at the heart of music education, and to record and gain recognition for a portfolio of music making wherever, whenever and in whatever form it is created including the introduction of a musical passport scheme to enable young people to record and gain recognition for their individual musical achievements;	Various schemes were trialled and Musical Bridges was supported through the Paul Hamlyn Foundation to support transition	The child and the child's musical journey is at the heart of the National Plan
Build on the opportunities offered by such initiatives as the new Creative Diploma, Musical Futures and the KS2 music entitlement to make the music education offer truly universal, reaching children and young people who are vulnerable or marginalised through social, economic, cultural or geographical disadvantage or though having special needs;	The Creative Diploma was no longer offered under the new Government. In Harmony Sistema England (IHSE) pilots particularly targeted the most disadvantaged areas. Musical Futures and the KS2 entitlement continued	A curriculum review was instigated by the new Government but the National Plan reasserts the importance of music in schools. The IHSE programme is being expanded. Musical Futures continues and access to learning an instrument is a core element of the National Plan
Develop an expanded programme of relevant training and professional development for the workforce with a particular focus on music within early and primary years' settings and on the curriculum for the new Creative Diploma.	A programme of training for KS2 was implemented and funded by the Government, including training as part of Sing Up.	An new Initial Teacher Training module is being trialled in the summer of 2012 and a Qualified Music Educator qualification is being developed for 2013. Hubs are expected to support Continuing Professional Development.

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