

Local Authority Music Plans (LAMPs) 2009

A Report to support LAMPs 2010

March 2010

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Key Findings

- The best LAMPs are thorough and comprehensive plans that use data effectively to improve access and progression for all young people.
- The investment in collecting the information; the time taken building partnerships and exploring working with others represent an appropriate and necessary investment of time and resources.
- Where information is used well, it results in quality and value for money of the musical activities undertaken.
- All LAMPs need to have mapped the available provision in an area.
- It is important that LAMPs now demonstrate joint planning with all those involved in music education and the ability to prioritise activity against the needs of each particular group of young people.
- It is essential that LAMPs demonstrate how well funding beyond 2011 will be used.

Local Authority Music Plans (LAMPs) A Report to support LAMPs 2010

Background

1. It was **strongly recommended** in the guidance for the Standards Fund Music Grant that all LAs should have a LAMP, and LAs were requested to submit them to the National Music Participation Director (NMPD) in December each year.
2. Pro forma or templates were not issued, but a **set of headings and guidance** was provided as part of the Aspirations, Support and Delivery (ASD) document, circulated in December 2007. A report on 2008 LAMPs was produced in Feb 2009 and further information to support the completion of the plans was sent in email communications.
3. Local Authority colleagues were asked not to prepare information especially for the NMPD, but to send documents that they were currently using for their own purposes, cross referenced to the headings in the ASD document, to arrive by December 18th 2009. (The intended outcome was to keep **additional work to a minimum** and to find out what was **being used and of use** locally rather than to receive something that had been prepared specifically for the NMPD).
4. In line with the NMPD's initial strategy:
 - a. In **year 1** (2008/2009) a common agenda was established, with clear priorities, accountability and responsibilities. Each LA was clear about its baseline position and identified, or was assisted in identifying the action that needed to be taken for appropriate outcomes to be achieved for their young people locally. Potential examples of effective practice were identified and shared.
 - b. **Year 2** (2009/2010) effective practice is being shared more widely, and actions identified. 2009 data (October 31st) and LAMPs (December 18th) are providing clearer and more secure information that is in turn enabling policy makers at local, regional and national level to identify appropriate and achievable expectations for all LAs and informing the next Spending Review. The Music Manifesto Partnership and Advocacy Group identified supporting LAMPs as one of their 5 top priorities and, under the heading of Stronger Frameworks, several articles have been included in a range of publications and further support mechanisms that are being developed.
 - c. Activity in **year 3** (2010/2011) will confirm progress against expectations, providing a secure evidence base, taking account of value for money and quality. These findings will help to inform policy and financial decisions regarding priorities and the amount and routing of future funding.

5. As LAMPs evolve, useful publications for further reference are 'Preparing community strategies: government guidance to local authorities' (see particularly paragraphs 70 to 110) www.communities.gov.uk and 'Effective Partnership Working in Music Education,' a paper accepted for the ISME conference 2010, available from halla@globalnet.co.uk

2009 Returns

LAMPs have been taken seriously by LAs and are often subject to processes involving senior LA officers and cabinet members.

Where no previous plans existed, the framework has proved helpful:

"As a new Head of Service and Music Inspector for the county I had no choice but to undertake a detailed review to generate the LAMP. Through tackling the LAMP systematically section by section it enabled not only myself but also the senior leadership to take time to reflect and document the good practice and use the information to inform our future planning. This was really time consuming, however, I feel totally worthwhile."
Adrian.Biddulph@durham.gov.uk (County Durham and Darlington).

"I had to do a LAMP presentation to the Council Front Bench last Friday and this was received well. Comments such as - why can't we have one of these for dance were made - it looks like that will be another job for me." Andrew.Mutter@newham.gov.uk (Newham)
Andrew states he is 'not a music expert but a Children and Young People's officer who understands the need for strategy.'

For some colleagues LA processes and planning cycles have affected timing and submission of plans. This report is based on the 90 LAMPs (2009 to 2012) received by March 2010.

2010 to 2013 LAMPs (draft if necessary) have been requested to be available for the end of September 2010. An analysis of the current situation follows.

Analysis and commentary

- **90 LAs have returned LAMPs.** All (100%) have Wider Opportunities programmes and are collecting data regarding continuation, standards and ensembles. The average is 76% of pupils wishing to continue.
- 98% have vocal strategies with 96% making specific reference to Sing Up, the national singing campaign.
- More than 90% have links with their LA policies and plans; have targets and milestones with success criteria; support primary, secondary and special schools and provide CPD (63% include reference to the OU/Trinity KS2 CPD programme); have plans for addressing Gifted and Talented children; and mention work with community musicians.
- 89% mention work with ACE RFOs; and 68% refer to Youth Music funded activity.
- 87% address issues of transition.

- 84% have plans for pupils with SEN.
- 83% of LA music services have completed the first phase of the MSEP programme (see also below) of which 24 services have at least one area of outstanding practice.
- 78% specifically mention LAC
- 76% consult with their clients (e.g. schools/parents) and 70% consult specifically with young people.
- 64% of LAs fund their music service.
- 63% have 'joined up plans' with their SSAT schools.
- 47% refer to 'joined up plans' with BSF.

The best LAMPs are thorough and comprehensive plans that use data effectively to improve access and progression for all young people. The investment in collecting the information; the time taken building partnerships and exploring working with others represent an appropriate and necessary investment of time and resources. Where this information is used well, it results in quality and value for money of the musical activities undertaken. It is essential that LAMPs demonstrate how well funding beyond 2011 will be used. Further information on effective partnership working is available separately. (Contact halla@globalnet.co.uk)

All LAMPs need to have mapped the available provision in an area. It is important that LAMPs now demonstrate joint planning and the ability to prioritise activity against the needs of each particular group of young people.

The following colleagues have agreed to be contacted for further information:

- Barking and Dagenham: contact Julie Spencer Julie.Spencer@lbbd.gov.uk
- Bolton: contact Carolyn Baxendale carolyn.baxendale@bolton.gov.uk
- Devon: contact Ken Parr ken.parr@devon.gov.uk
- Durham and Darlington: contact Adrian Biddulph Adrian.Biddulph@durham.gov.uk
- Hampshire: contact James Underwood James.Underwood@hants.gov.uk
<http://www.hants.gov.uk/education/music/documentation/lamp.pdf>
- North Somerset: Mark Trego mark.trego@n-somerset.gov.uk

Next Steps

As the funding arrangements for music provision from 2011 have yet to be decided, it would be helpful for LAMPs to be updated as working documents during September 2010. **All LAs are therefore urgently requested to track back from the submission dates below to establish a timescale for gathering and collating information.**

- **2010 Data returns** to be submitted by **October 31st2010**; and
- **DRAFT Local Authority Music Plans** are requested by the end of **September 2010**. Final plans to be submitted by **December 17th2010**

NB Further advice and guidance relating to the collection and use of information can be obtained from the NMPD by July 23rd 2010. 07850 634239 halla@globalnet.co.uk

October data

1. Each cohort of pupils should be tracked.
2. Standards for all pupils should be estimated and projected forward taking account of age and drop out.
3. Ensemble provision should be available in schools; clusters; or LA wide to support access and progression for all pupils.

LAMPs 2010 to 2013

The October data should be used to inform planning.

1. October data question 1 (See also below page 15)
 - a. The Wider Opportunities Programme should complement and enhance the National Curriculum entitlement for all children. Schools should be supported in developing their vision for the part music can play in the lives of their pupils, including how pupils will progress and continue with their music making at KS3 and beyond.
 - b. The findings of the impact assessment research “Wow, it’s music next” <http://www.thefms.org/wp-content/uploads/2010/02/iawo-complete-and-final-rosis-amendments270110.pdf> together with the Standards Fund guidance and previous reports from the NMPD should be used to inform planning with schools to ensure value for money and quality from the Wider Opportunities Programme.
 - c. If any schools choose not to engage with a Wider Opportunities Programme the reasons should be explored and discussions held with the school. The school’s wishes must be respected but Wider Opportunities Programmes should remain available and be offered again each year.

2. October data question 2.3 (See also below page 18)

- a. Appropriate support (for example practice clubs at school) should be available during the first free phase to ensure all pupils are able to make an informed choice regarding whether they wish to continue.
- b. The first free phase (normally one year) should be long enough for pupils to be able to make an informed choice regarding the role of music in their lives. The situation varies from school to school and over time. (See Ofsted report Making More of Music: paragraph 193: *“One headteacher found that, after the first year, only a few pupils wanted to continue but, after a second year, this rose to over 60%. Too many programmes were too short and were therefore not effective.”*) NB I have also seen shorter programmes that are effective. **This is why the LA must have a strategic overview and be able to take appropriate decisions, in consultation with its Schools Forum, to ensure quality and value for money.**
- c. Every effort should be made to ensure that all those who express an interest in continuing are able to do so.
 - i. Large group tuition in ensembles, with appropriate remissions policies, should make tuition affordable for all pupils.
 - ii. Teachers should be supported in developing their skills in large group teaching.
 - iii. Small group or individual tuition should be targeted only at those pupils who are ready and able to benefit from the increased intensity that small group and individual tuition involves.
 - iv. The whole of the Standards Fund Grant (i.e. not just the original 116b that was earmarked for Wider Opportunities) should be considered to be available for supporting continuation after the first free phase. In 2010/2011 priority should continue to be given to KS2.
- d. **Continuation working definition:** A regular activity in which musical progress is expected to be made and which involves a responsible adult with sufficient expertise to enable musical progress to be made.

Thus, for an activity to count you would say ‘yes’ to all of the following questions:

1. Is the activity outside the normal statutory entitlement?
2. Is the activity regular?
3. Does the activity involve making musical progress?

4. Does the activity involve an adult who has sufficient expertise to support musical progress?

NB for questions 3 and 4 below, data will fall into three categories:

- 1. Provision by the Music Service**
- 2. Provision by schools**
- 3. Provision by other providers**

The LAMP is intended to capture all of this data, including, for example, those young people who have private tuition; play in a community brass band or sing in a Gospel Choir at their local church.

It is the progression routes and opportunities *for the young people* that matters most. Music Services will, in most LAs, play a crucial role both in terms of strategic planning and key provision. By working with schools it should be possible to gather this information for all pupils.

How the LA captures this information is a separate issue. Some do. The NMPD is able to share examples of how this happens in ways that can take account of individual local circumstances. Please contact the NMPD for further information and advice. 07850 634239 halla@globalnet.co.uk

3. October data question (3 see also below page 20)

LAs will wish to monitor progress and standards for individual pupils. Most LAs expect that, on average, pupils will progress at approximately one 'grade per year'. Question 3 asks for categorisation by National Qualifications Framework levels.

- a. Unless pupils are exceptionally talented, tuition in ensembles and large groups will be appropriate for all pupils prior to NQF level 1.
- b. Some small group tuition is likely to be needed for more talented pupils and for those who wish to take examinations at NQF level 1 (grades 1 to 3). Exceptionally talented pupil may require individual tuition.
- c. Small group tuition of no less than 30 mins and individual tuition of no less than 20 mins is likely to be needed for all pupils who progress to NQF level 2 (grades 4 and 5) and who wish to continue to receive 'lessons,' as opposed to singing and playing in ensembles and choirs, with sectional rehearsals as required, but without also receiving small group tuition.
- d. Individual tuition of at least 30 mins is highly likely to be needed for all pupils who progress to NQF level 3 (grades 6 to 8) and who wish to continue to receive

'lessons,' as opposed to singing and playing in ensembles and choirs, with sectional rehearsals as required, but without also receiving individual tuition.

- e. By estimating continuation rates at each level, the age of the pupils, and by factoring in instrument specialisms, the above information will enable LAs to plan for the number of hours of staffing in each specialism that is likely to be required as well as to encourage the take up of minority/shortage instruments.
- f. Tracking of pupils: local data should include all groups of pupil including gender; SEN; LAC; G&T; ethnicity; traveller children; FSM and those from different socio-economic backgrounds so that appropriate strategies can be employed to support ***all*** pupils who wish to learn a musical instrument.

4. October data question 4 (See also below page 20)

All pupils enjoy making music with others. It is only when they are working together in ensembles that many of the team building and leadership skills are developed.

- a. The assumption should be that provision should be made for ***all*** pupils to participate in ensembles and choirs. (See also the introductory comments before question 3). By projecting the numbers of pupils who will be learning at each standard (question 3), it becomes possible to estimate the number and nature of ensemble opportunities that will be required. Advanced planning can then be explored with a view to where to
 - i. Establish new ensembles in collaboration with schools and the community
 - ii. Amalgamate existing ensembles in collaboration with schools and the community
 - iii. Look for new premises
 - iv. Reschedule times and locations of ensembles to facilitate progression.

5. October data question 5 (See below page 20)

- 6. LAMPS are not intended to require additional ***unnecessary*** work.
- 7. What really matters is not what is written in a plan, but what is delivered for the young people. To ensure that all funding is used effectively and is reaching those for whom it is intended to provide opportunities, strategic leaders nationally and in the LA can only make appropriate decisions if they know what has happened to that funding in the past, enabling them to use that information to inform planning and decisions for the future.
- 8. In some LAs there is a Service Level Agreement, possibly between the LA and an arm's length or completely external organisation. For others, the provision will be 'in house'

and an integral part of the ECM agenda and LA culture and arts education strategies with good links to other provision such as the Youth Service, Extended schools and Children's Centres. In other LAs the relationship is both of the aforementioned.

9. It is entirely appropriate that LAs use the resources and expertise available locally, in whatever arrangement suits their local needs, to provide the best possible music education for their young people. These are not decisions for central government. LAs can also choose to provide additional funding to extend and improve the opportunities available locally. This is a local decision.
10. Central government is involved in the focus and delivery of music education locally through the terms of the Standards Fund grant 1.11 and associated guidance. This grant is a vehicle for ensuring a basic level of access and opportunity for all young people beyond the requirements of the national curriculum, for which all schools are already funded. The Standard Fund grant 1.11 is in addition to the funding through 'Sing Up,' the national singing programme. For the period 2008 to 2011 it is clear that SF grant 1.11 funding is to be used for
 - Funding opportunities for Key Stage 2 (KS2) pupils to learn a musical instrument and/or to receive specialist vocal tuition
 - Maintaining and extending the broadest possible access to music education provision.
11. This is achieved through
 - Giving all young people first access to opportunities to play a musical instrument¹, provided by specialist teachers
 - Ensuring that meaningful and worthwhile programmes are offered, of sufficient quality, resulting in at least 50% of young people wishing to continue to learn an instrument²
 - Ensuring programmes contain appropriate strategies for supporting pupils who initially do not have the encouragement or support from their parents/carers, or who need additional support for other reasons³
 - Prioritising provision at Key Stage 2
12. LAs will wish to use the information in the Aspirations, Support and Delivery document (Dec 07) to enable them to be sure that locally, they are able to fulfil their responsibility for ensuring value for money from the Standards Fund grant 1.11 and to judge the quality of provision. To use a Wider Opportunities example, it would be inappropriate for the same programme and resources to be placed in a small, two teacher rural primary school, where no-one has any musical expertise, as would be placed in an inner city, 2 form entry primary school, where the school has decided to deliver its music

¹ All references to 'instrument' include the voice

² See also points 1 to 6 inclusive, pages 6 and 7 of the Aspirations, Support and Delivery document, the Ofsted ten characteristics of good and outstanding music provision in primary schools and the Ofsted report 'Making More of Music'

³ See also points 1 to 6 inclusive, pages 6 and 7 of the Aspirations, Support and Delivery document, the Ofsted ten characteristics of good and outstanding music provision in primary schools and the 'Ofsted report 'Making More of Music'

curriculum not through class teachers, but by employing a music specialist to teach all pupils in their school.

13. **Consultation** and engaging with all partners is central to planning for the future. Consulting with others is one of many priorities that all must keep high on the list. Not only consulting, but also demonstrating how the evidence and findings from those consultations inform practice and plans for the future.

LAMPs 2010 to 2013 need to be available in draft ***by the end of September*** to be able to have any chance of influencing the funding settlement for 2011 to 2014. All headings previously identified need to be covered as well as ensuring capacity is being built to address some of the new ones on which some colleagues are already reporting. (See page 12 below for a full list and further guidance).

There are, however links that need to be made within the LA regarding consulting with young people in particular. In July 2007 *Aiming High for Young People* produced a budget of £220m for 2008 to 2011. Please see

<http://www.dcsf.gov.uk/everychildmatters/youth/youthmatters/youthopportunity/youthfunds/>

The report finds that in some areas there is:

- Too much separation of the funds from local strategic plans for young people, with under-developed links with other budgets and no clear sense that successful approaches are being applied to other youth budgets;
- Much more scope for involvement of key partners;
- Scope for greater involvement of third sector organisations;
- Local understanding/mapping of the impact;
- Reliance on the approaches taken at the outset with a lack of challenge/continuous improvement;
- Variable awareness of the fund.

Directors of Children's Services are encouraged to

- Fully integrate the YOF/YCF approach within the CYP's plans and locating them within the overall strategy for increasing access to positive activities;
- Give greater consideration to strategic links with other key programmes;
- Take stock of the current local situation
- Regularly review and refresh panel membership;
- Apply the principles and good practice of YOF/YCF to other services and programmes that impact on young people.

Music obviously features strongly in this area of work. LAMPs 2010 to 2013 need to demonstrate appropriate steps are being taken in relation to these issues:

- Know about what is happening in your LA, make a point of finding out and include links to your LAMP – in both directions.

- Ensure the issues of isolation and lack of strategic coherence do not apply to your LAMP.
- Establish a young person's consultation group for those who use your service, and empower those young people to liaise with those who do not use your service.
- Establish links with the Youth Service; schools and FE/HE establishments

Outside of the LA, link with all those potential partners who are interested in working strategically, to map current provision, identify gaps, and prioritise action and funds to meet the needs of the young people in your LA area.

14. The **Federation of Music Services (FMS)** will continue to give advice and support to its members and the work of the **Music Manifesto Partnership and Advocacy Group (MMPAG)** through its ***Stronger Frameworks*** guidance (currently being developed) will also help in strategically linking the resources available locally, regionally and nationally, as well as taking account of the views of a range of clients including the young people themselves.
15. Each LA will require information in a variety of formats, with different levels of detail, responding to different timescales, and subject to a range of monitoring and reporting arrangements. This is why a separate plan is ***not*** being requested. However, some colleagues have asked for further guidance. This is offered below.

Further Guidance

All information provided is confidential to the NMPD and the DCSF. Any wider sharing of reports is only with the prior permission of the LA.

Recommended LAMP headings for 2010 to 2013

Local Authority

- **Links to Every Child Matters**
- **Links to Arts and Cultural policies**
- **Links to Youth Service**
- **Links to Lifelong learning**
- **Links to community cohesion and health**
- **Links to Cultural Stakeholder Group (Building Schools for the Future)**
- **Consultation with clients, particularly young people**

- **Level of LA funding**
- **Music Service Evaluation Programme** (if applicable)

Schools

- **Interface with school plans: primary, secondary and special schools and particularly with Specialist Schools and Academies, especially those with Arts and/or Music specialisms. Music technology and curriculum support including CPD**
- **Vocal strategy and links with Sing Up**
- **Wider Opportunities Programmes including standards for all pupils and ensembles**
- **Transition arrangements**
- **Support for young people, particularly those with Special Educational Needs; Looked After Children; Gifted and Talented; Traveller Children.**

Partners

- **Links with local community musicians**
- **Links with Youth Music funded programmes in the LA**
- **Links with ACE RFOs**

LAMPs will include Targets, Success criteria and milestones to monitor progress.

The following points are offered as **further guidance** for LAMPs 2010 to 2013:

1. Include an **Introductory section** that ‘sets the scene’ locally, giving as much background and contextual information as is appropriate and necessary. This should also include reference to other expertise in the area, in particular mentioning
 - a. **Specialist Schools and Academies** (Arts, media and music colleges)
 - b. **Youth Music** (especially Youth Music Action Zones, but also other Youth Music funded programmes)
 - c. Arts Council England’s **Regularly Funded Organisations** (all of these will have an education policy)
 - d. **Community Musicians** and other local organisations that get involved in music education
2. Include specific reference to **other programmes** such as ‘Find Your Talent’; ‘Music Partnership Projects’; ‘Sing Up’; the Open University/TrinityGuildhall KS2CPD programme
3. Include what is known about **music provision** in LA schools and **extended school music activities** that contribute to the overall musical experience for the young people

4. Include links to the LA's other corporate plans, Building Schools for the Future (links to the Cultural Strategic Group and Cultural Workstream Lead) as well as specifically to the **Every Child Matters** agenda
5. Include reference to arrangements for **consultation**, and in particular, how **young people** are involved
6. Include specific sections relating to
 - a. **Gifted and Talented**
 - b. **Special Educational Needs**
 - c. **Looked After Children** (Children in Care)
 - d. **Traveller Children**
7. Include a section explaining strategies for supporting the most **vulnerable and disadvantaged** young people so that, through music, we are able to help them to narrow the gap between their performance and that of more advantaged young people.
8. Include reference to **transition** arrangements
9. Include reference to **Ofsted** reports and support arrangements for schools
10. Ensure the **Vocal Strategy** is sufficiently clear and includes reference to how this links to and complements both singing in the National Curriculum and 'Sing Up'.
11. Ensure the **Wider Opportunities** programme is sufficiently clear and includes reference to how this links to and complements both the National Curriculum and 'Sing Up'
12. Include reference to **Continuing Professional Development** arrangements for all music educators in the area
13. **Milestones:** Try to have specific short and medium term dates for monitoring and to have (SMART)⁴ targets that will demonstrate progress towards long term objectives. Timescales such as 2010 – 2013 and words such as 'on-going' are of limited value for monitoring and forward planning.
14. Include **financial information** giving
 - a. Gross budget for Music Service and music curriculum support⁵ e.g. £2.8m
 - b. Percentage from Standards Fund e.g. 24%
 - c. Percentage from Local Authority e.g. 21%
 - d. Percentage from earned income and grants e.g. 55%
 - e. Details of the LA remissions policy and any advice given to schools regarding their charging and remissions policies for music

⁴ SMART Specific, Measurable, Achievable, Relevant, Time-related

⁵ Where these are separate and it is only possible to give figures for the Music Service or where there is no established Music Service simply state what your figures relate to. This can be dealt with in the introductory section.

15. Where any of the above is not currently in place include a specific statement to that effect. Plans to develop a particular area should be mentioned. If a particular piece of information is believed not to be relevant, make this explicit to avoid confusion.
16. For Music Services, the Music Service Self Evaluation Form, written for the MSEP process, together with the evaluation summary will provide valuable further detail. These evaluation summaries can be attached to the LAMP as an Annex.

Enquiries and further information regarding this report should be addressed to Dick Hallam (NMPD) Mobile 07850 634239; email halla@globalnet.co.uk

Appendix 1

Report from the National Music Participation Director

Update on data collection from Local Authorities

- Although more data has been collected since the last interim report, the overwhelmingly positive messages have not changed.
- 08/09 data has now been collected from 143 (up from 139) LAs and the picture continues to improve.
- 09/10 data has now been collected from 138 (up from 113) LAs.
- 10/11 projections have now been collected from 132 (up from 107) LAs and 11/12 projections from 127 (up from 100) LAs.
- The NMPD continues to engage in dialogue those LAs that have not yet provided data and is supporting them to ensure that they will be in a position to provide data as requested in October 2010.

Local Authority report based on data from October 30th 2009 returns (10/3/10)

Key findings

1. LAs are collecting more data. The data are more accurate. There are fewer estimates.
2. LAs are able to plan more effectively and strategically for the future based on more secure data, but more LAs need to use data to inform their forward planning.
3. LAs are better informed and are consequently more able to judge quality and value for money of the provision purchased.
4. LAs are more able to discuss the effectiveness of their programmes with young people, parents and carers, schools, officers and elected members or trustees and to make adjustments accordingly, but more LAs need to work with their schools to ensure all programmes reflect their local circumstances:
 - are of sufficient quality and appropriate duration;
 - include involvement of parents/carers, school based adults;
 - include appropriate training.
5. The target of reaching 2 million young people through the Wider Opportunities programme is likely to be exceeded.
6. 96% of LAs are exceeding the 50% target of young people wishing to continue to learn.
7. Cost and expectations of parents and schools are the main barriers to more young people continuing.
8. More LAs need to use the flexibility provided by the changes to the Charging legislation and the Standards Fund grant 1.11 to plan strategically, in consultation with their Schools Forum, and to enable more pupils to continue.
9. 96% of LAs offer an introductory phase of their Wider Opportunities programme of one year's duration.
10. All LAs encourage school based adults to participate actively in their Wider Opportunities programmes. Programmes are most effective where this happens.

- 11. Continuing Professional Development is available to all LAs but most participation is by music service staff.**
- 12. All Wider Opportunities programmes are monitored for quality and value for money.**
- 13. The target of 1.5 million young people learning a musical instrument will not be achieved unless the successful strategies in some LAs are adopted more widely to enable more children and young people to continue to learn.**
- 14. Standards are improving.**
- 15. More LAs need to take account of the overall provision of ensembles to inform their strategic planning. Too few young people are expected to participate in appropriate ensemble opportunities.**
- 16. The Music Service Evaluation Programme is proving to be a valuable tool both to the receiving LA and to the LA providing the Music Service Evaluation Partner.**

1 Data

- 1.1. LAs are collecting more data. LAs report more confidence in the data indicating that this is based on greater accuracy. There are fewer estimates.
- 1.2. LAs are better informed and are consequently better able to judge quality and value for money of the provision purchased.
- 1.3. More accurate data are enabling LAs to plan more effectively and strategically for the future based on more secure data, but more LAs need to use data to inform their forward planning.
 - 1.3.1. LAs are able to have informed conversations with decision makers (including head teachers; children and young people, parents/carers; local authority officers; elected members and trustees) regarding the effectiveness, quality and value for money of their Wider Opportunities programmes.
 - 1.3.2. LAs are able to adjust their programmes accordingly to meet the needs of all children and young people, including the most gifted and talented and those with particular needs. NB 'Wider Opportunities programmes' refers to the complete programme, which includes both the initial free phase (normally one year) and, for those who so wish, the ability to continue to learn a musical instrument.
 - 1.3.3. More LAs need to work with their schools to ensure all programmes reflect their local circumstances:
 - are of sufficient quality and appropriate duration;
 - include involvement of parents/carers, school based adults;
 - include appropriate training.
 - 1.3.4. LAs are able to look at ensemble provision more strategically and to work more closely with schools to ensure appropriate opportunities and pathways are available for pupils of all abilities, including the gifted and talented and those with particular needs.

- 1.4. The target of reaching 2 million young people through the Wider Opportunities programme is likely to be exceeded.
- 1.5. 96% of LAs are exceeding the 50% target of young people wishing to continue to learn.
- 1.6. Data for 2008/2009 was updated as more up to date information became available relating to the whole of the 2008/2009 academic year. The following improvements were reported:

Description	2008/2009 projected (Oct 08) 136 LAs		2008/2009 actual (Feb 10) 143 LAs	
	Number	%	Number	%
1.1 Total No of schools	14750		15988	
1.2 No of schools with WO	7865	53	8916	56
2.1 No of KS2 pupils	1985678		2185291	
2.2 No of KS2 pupils: first WOs	339934	17.1 ⁶ (68)	392253	17.9 (71)
2.3 No of WOs pupils continuing	97939	36	128699	47
2.4 No of WOs pupils in the programme	473873	22.1 ⁷ (88)	518906	23.7 (95.2)
2.5 No of WO pupils who have experienced the programme	698483	35.2	736289	33.7
3.1 Pre NQF level 1	365526	72.7	576930	73
3.2 NQF level 1	102134	20.3	156237	19.8
3.3 NQF level 2	22931	4.6	37817	4.8
3.4 NQF level 3	12242	2.4	19669	2.5
3.5 Total pupils (KS1 to post 16)	502833		790653	
4.1 No of ensembles	9085		16692	
4.2 No of pupils attending ensembles	182636	36.3 ⁸	311458	39.4

1.7. Trends and context

1.7.1. * in the table below denotes insufficient data

Description	2007/2008 132 LAs	2008/2009 Actual (143 LAs)	2009/2010 Projected (138 LAs)	2010/2011 projected (132 LAs)	2011/2012 projected (127 LAs)
1.2 No of schools with WO	6112 (41%)	8916 (56%)	10427 (66.4%)	11928 (79.3%)	12336 (87%)
2.2 No of KS2 pupils receiving WO	271765 (14%)	392253 (17.9%)	433959 (20.3%)	468347 (22.8%)	482503 (24.7%)
2.3 No of WOs	*	128699	231781	336575	426771

⁶ 25% would equal all pupils in one year group.

⁷ 25% would equal all pupils in one year group.

⁸ Expressed as a percentage of 3.5

pupils continuing		(47.1%)	(44.7%)	(50.6%)	(53%)
2.4 No of WOs pupils in the programme	*	518906 (23.7%)	665740 (31.1%)	804922 (39.3%)	909274 (47%)
2.5 No of WO pupils who have experienced the programme	354017 (18%)	736289 (33.7%)	1170248 (54.7%)	1638595 (79.9%)	2122642 (109%) (some pupils are in KS3)
3.1 Pre NQF level 1	*	576930 (73%)	657082 (72.7%)	653914 (70.2%)	667716 (66%)
3.2 NQF level 1	*	156237 (19.8%)	179583 (19.9%)	206112 (22%)	249842 (25%)
3.3 NQF level 2	*	37817 (4.8%)	44132 (4.9%)	49554 (5%)	62136 (6%)
3.4 NQF level 3	*	19669 (2.5%)	22666 (2.5%)	22120 (2%)	26811 (3%)
3.5 Total pupils (KS1 to post 16)	*	790653	903463	931700	1006925
4.1 No of ensembles	*	16692	18746	18889	18828
4.2 No of pupils attending ensembles	*	311458 (39.4%)	390456 (43.2%)	398827 (43%)	429704 (43%)

- 1.7.2. Inequalities of funding and uncertainty of funding beyond 2011 is impacting on projections for 2011/2012 in some LAs.
- 1.7.3. 72 LAs predict that they will reach 100% of their schools in 2011/2012; 33 LAs predict reaching between 80% and 99%; 16 LAs predict reaching between 50% and 79%; 5 LAs predict reaching fewer than 50% of their schools in 2011/2012.
- 1.7.4. 98% of eligible pupils are expected to have their first experience of Wider Opportunities by 2011/2012.
- 1.7.5. Continuation rates are still an issue. Too many schools and LAs are seeing the Wider Opportunities programme as a short term project and not a way of fulfilling the original pledge that all pupils who so wish, should be able to learn a musical instrument.
- 1.7.6. Standards are improving. More young people are reaching higher standards.
- 1.8. Many LAs are now gathering views from teachers, parents/carers and pupils regarding the wider impact of their Wider Opportunities programme on pupils (see also Aspirations, Support and Delivery (DCSF, Nov 2007 page 1 Happier, more musical, successful, confident and self assured young people)). In order to provide stronger statistical data, the most frequent of these statements should be circulated with a 5 point scale from agree strongly through to disagree strongly, and with the opportunity to include other reasons.

1.9. LAs need to have plans to reach all schools with their KS2 Wider Opportunities programmes. Where head teachers choose not to engage with the Wider Opportunities programme possible barriers should be addressed to see if solutions can be negotiated. Appropriate records should be kept and reference made to these issues in the Local Authority Music Plan (LAMP).

2. Continuation

- 2.1. The commitment of LAs to young people’s music making is exemplary. This is evidenced by the many examples of colleagues reflecting on current practice, re-examining priorities and finding creative solutions to difficulties.
- 2.2. Initial programmes are working. 96% of LAs (79/82) are exceeding the 50% target of young people wishing to continue to learn. 4 responses are below 50%, 19 are between 50% and 69% and 58 fall into the same range as the 70 to 100% identified in the pilot programmes. Percentage of young people who wish to continue are: 12; 32; 36; 48; 51x2; 53; 55; 56; 57; 58; 59x3; 61; 62x2; 64x2; 65; 66; 68x2; 70x2; 71; 72x2; 73; 74x3 ; 75x5; 76; 77; 78x2; 79x2; 80x3; 81x4; 84; 85; 86x3; 87x3; 88x2; 89; 90x3; 91x4; 93; 94x2; 95x2; 96; 97x2; 98; 100x5
- 2.3. Reasons for not continuing and possible remedial action to be taken

Reason	Possible remedial action colleagues are taking
Finance	Revisit the use of Standards Fund grant to ensure KS2 is being treated as a priority. Ensure opportunities for large group and tuition in ensembles are being fully explored. Ensure remissions policies and funding formulae reflect local need
Parents don’t want the child to learn	Ensure there are sufficient opportunities for parents to experience their children making music Ensure parents understand the values of making music Extend period of first access to allow time for changes in culture to take place (See also Ofsted ⁹)
Clash with other opportunities	Can alternative options be offered – perhaps a centralised opportunity at the local secondary school?
Preferred instrument not available	Can alternative options be offered – perhaps a centralised opportunity at the local secondary school?
Insufficient number to form a group	Can alternative options be offered – perhaps a centralised opportunity at the local secondary school?
Insufficient teachers	Are sufficient large group or ensemble opportunities being offered? Consider offering centre based tuition for larger groups Consider retraining some existing staff

⁹ Ofsted Making More of Music Feb 2009 paragraph 193: the most effective music services visited provided instrumental/vocal programmes that lasted at least a year. The best recognised that some pupils needed even longer to reach the point at which they would continue for themselves. One headteacher found that, after the first year, only a few pupils wanted to continue but, after a second year, this rose to over 60%. Too many programmes were too short and were therefore not effective.

	<p>Re-examine appropriateness and effectiveness of current staff deployment</p> <ul style="list-style-type: none"> • Are some pupils having individual or small group tuition who do not warrant it? • Consider how many pupils are being taught who do not participate in either school, local authority or community groups – is their need for tuition greater than those who wish to continue from the Wider Opportunities programme?
Don't want a regular commitment	Save details of pupil for direct targeting of workshops and other musical events including family opportunities
Limitations on space	<p>Consider options that require less space</p> <p>Consider offering transport to other more spacious venues</p>

2.6 Cost to and expectations of parents and/or schools, including a lack of a culture of learning an instrument in the family, are the two major factors that appear to be affecting the numbers continuing. It is important that the three main partners – schools, parents and music specialists, work together to ensure the programmes on offer

2.6.1 Are of appropriate duration,

2.6.2 Are affordable and

2.6.3 Provide the right experiences so that together they can support the child to a) discover their interest and b) achieve their potential.

2.6.4 Reasons for not continuing: (total number = 22182)

2.6.4.1 Cost: 15292 (35 LAs)

2.6.4.2 Parents: 2005 (26 LAs)

2.6.4.3 Clash with other events: 1861 (22 LAs)

2.6.4.4 Teachers not available: 871 (17 LAs)

2.6.4.5 Not enough students to make a viable group: 861 (15 LAs)

2.6.4.6 School does not wish to continue: 1248 (5 LAs)

2.6.4.7 Other 44 (1LA)

2.6.4.8 NB these data need to be interpreted with caution due to the numbers of children, young people and LAs on which they are based. Further data need to be gathered by more LAs to inform the use of standards fund locally and nationally.

2.7 More LAs need to use the flexibility of the changes to the Charging legislation and to the Standards Fund grant 1.11 to enable more pupils to continue and, in consultation with their Schools Forum, to use the grant more strategically, ensuring quality and value for money.

2.8 55 LAs have supplied data relating to how young people are continuing. This is in four ways: (n = 60953)

2.8.1 Large group tuition (32860)

2.8.2 Small group tuition (12327)

2.8.3 Individual tuition (2110)

2.8.4 Ensembles and choirs (13656)

2.9 It is also important to note that some LAs provide annual music festivals and large singing opportunities which enhance national curriculum opportunities but are not part of regular learning opportunities.

3. Standards

3.1. Table 1.7.1 indicates that a steady rise in standards is anticipated. Although the numbers of LAs responding reduces, the actual number of young people at each standard and the proportion of young people at each NQF level is rising. It is important that standards are maintained and implications for staff training and appropriate ensemble opportunities are taken into account in forward planning.

4. Ensembles

4.1. Too many of the ensembles listed reflect only those on offer through the local music service. Action to capture the numbers of regular activities available in schools and in the community, in addition to those provided by the Local Authority should be addressed through the LAMP in time for data to be reflected in the October 2010 returns. This information needs to inform the strategic planning of Local Authority ensembles and choirs. Through effective partnership working many schools are providing area ensembles and choirs as part of their community responsibilities. Lack of capacity of school staff or lack of appropriate expertise to run such groups mean that schools are employing appropriately experienced and trained community musicians and music service tutors to lead or assist with these groups.

4.2. It is important that the implications for increasing numbers of young people receiving tuition and rehearsing together in ensembles is taken into account when planning changes to accommodation under the Building Schools for the Future programme.

5. Cultural entitlement

5.1. Taking steps to discover how this data can be collected for all pupils and to include these plans in the LAMPs is an important development that most LAs have not been able to address sufficiently to date. New arrangements anticipated in schools for every child to have a personal tutor could help schools to capture this information in future. Creative ways of using peripatetic colleagues who already visit schools to capture data are making this daunting task more manageable. LAs are helpfully collating this information across their area in order to support strategic planning and to ensure children and young people have access to appropriate opportunities.

5.2. Young people engage in music for up to the following amounts of time each week:

	2008/2009	2009/2010
No of young people	1,094,988	1,945,143
up to 30 minutes	11%	12%
up to 60 minutes	40%	47%
up to 90 minutes	21%	16%
up to 120 minutes	9%	10%
up to 150 minutes	4%	4%
up to 180 minutes	3%	3%
up to 210 minutes	3%	5%
up to 240 minutes	3%	2%
up to 270 minutes	2%	1.3%
up to 5 hours or more	3%	2.4%

6. Forward planning

6.1. Some LAs are not completing the forward planning sections. It is essential that all LAs complete the forward planning boxes for 2010/2011 and 2011/2012.