

Music Education Grant 2011/2012
Report based on Local Authority data returns
May 2012

Richard J Hallam MBE
National Music Education Grant Director
May 2012

Contents

Introduction	2
Background and context	4
Aims of the Report	10
Findings and Implications for the Future	11
1 First Access	11
Whole Class Ensemble Tuition (Wider Opportunities):	11
Schools	11
Pupils	12
Implications for the future: First Access Programmes	13
2 Continuation and Progression	16
Continuation after the first free period of instrumental/vocal tuition	16
Wider Opportunities continuation rates	17
Implications for the future: Continuity and Progression	18
3 Ensembles	23
Implications for the future: Ensembles	23
4 Singing	25
5 Standards	26
All pupils	26
Progress	27
Range of instruments taught and standards	28
Implications for the future: Standards	30
6 Pupil Groups	31
Gender: Boys/Girls	31
Free School Meals	31
Special Educational Needs and Disabilities	32
Looked After Children	32
Traveller Children	32
Gifted and Talented	32
Ethnicity: access and continuation	32
Implications for the future: Pupil Groups	33
7 Finance	33
Conclusion	36

National Music Education Grant 2011/2012

Introduction

This report details the findings based on evidence provided by Local Authorities in May 2012 in order to draw down their Music Education Grant (April to July 2012).

The data relate to the *actual* numbers of young people involved in music making during the academic year 2010/2011 and *projected* figures for the academic year 2011/2012 as at May 2012.

In April 2011, Local Authorities were required to sign an agreement prior to accepting the Music Education Grant (MEG) 2011/2012. This agreement confirmed that the funds would be used for music education and a short summary of the work planned was provided. The MEG was extended to cover the period from April to July 2012 and a grant application process was administered by Arts Council England for organisations to lead new music education hubs with funding from August 1st 2012 to March 31st 2015.

Guidance¹ was produced and Local Authorities were informed that, in order to draw down the second instalment of the grant in December 2011, three pieces of information were required:

1. data relating to the numbers of schools and children participating, including information regarding standards and ensemble membership (a pro forma was provided in April 2011);
2. a plan of activity for the 2011/2012 academic year; and
3. evidence of partnership building.

Questions for the previous report (January 2012) were asked based on those asked previously by the National Music Participation Director for the reports published in 2008, 2009 and 2010². Questions relating to Find Your Talent were removed and further guidance was provided to try to get a greater consistency of the data submitted. A breakdown between area wide ensemble provision and school ensemble provision was requested separately. Data were collected in May to confirm or amend the data provided in November 2011. Financial information indicating whether the Local Authority would be 'top slicing' or 'adding to' the MEG was also supplied.

In order to prepare for 2012 to 2015, additional voluntary data were requested relating to pupil groups from those able to provide them.

Further voluntary questions were included to enable an analysis of the effectiveness of different programmes to be undertaken locally and nationally thereby informing future policy and planning.

¹ Access, Progress, Partnership and Accountability April 2011

² <http://www.thefms.org/seen-and-heard/research-and-links/reports-from-the-national-music-participation-director/>

In this report the data are presented. These are followed in each section by a discussion of the implications for the future. Section 1 addresses first access and includes data for both schools and pupils. In Section 2 continuity and progression are addressed, together with the implications for young people who are already learning. Sections 3 and 4 cover ensembles and singing. Section 5 addresses standards and Section 6 looks at the data available for pupil groups and comments on the need for this area to be addressed urgently. Section 7 provides information regarding the financial arrangements.

The views expressed are those of the author and do not necessarily reflect Government policy. They are based on:

- over 40 years of experience of music education as a professional musician; teacher, school-based and peripatetic; head of a music service; curriculum adviser; and Ofsted inspector;
- knowledge gained through visits to Local Authorities and Music Services; data returns and other information supplied to the author in his capacity as National Music Participation Director (2008 to 2011) and, in 2011/2012, as the National Music Education Grant Director; and
- knowledge and experience gained as a Government adviser (2003 to 2008); member of the Henley Review team (2010/2011); and most recently as a consultant to the Department for Education for the development of the National Plan for Music Education (2011/2012).

Richard J Hallam MBE

National Music Education Grant Director

May 2012

Acknowledgements: Thanks go to everyone who supplied data and especially to the administrative staff of the Federation of Music Services whose support has been invaluable in the preparation of this report. I am also most grateful to all those who commented on early drafts and significantly improved the clarity of this final report.

Background and context

1. Formal and informal music making opportunities exist throughout the world, in and out of school. The ways in which these opportunities have been made available in England has resulted in this country being considered to be a world leader in music education.
2. Extensive research now exists to demonstrate the additional benefits of music making for lifelong learning and community cohesion.
3. In England, over the past 75 years Music Services have been established enabling young people to access tuition from specialist teachers at school as part of their 'normal' school day. This ensures maximum access.
4. By the 1960s most Local Authorities (LAs) had a music service. Although tuition was free to many young people, in order to fund expansion, many LAs introduced charges. Many parents were happy to and could afford to pay for tuition, pleased that such opportunities were being made available during the school day. LA wide ensembles and choirs provided opportunities and progression routes not possible at the individual school or cluster level. On average, around 8% of the pupil population is thought to have been receiving tuition at any one time, though many more young people had initial access and chose not to continue.
5. The legality of charging was challenged in the high court in 1981 and charging was ruled to be illegal. In order to continue to offer tuition 'voluntary contributions' were often requested, but this resulted in an unsatisfactory situation and several music services began to struggle financially. Parents whose children were already in receipt of tuition were happy to contribute, but parents of 'new' pupils often were not. To rectify this situation the ability to charge for 1:1 tuition was made possible in 1987 through a change to the law.
6. This change only partially solved the problem as, during the period of 'free tuition,' pedagogy developed and many young people were being taught in small groups as a way of both increasing the numbers who could learn and reducing the cost per pupil. In 1988, following lobbying, the charging legislation was amended to allow for groups of up to 4 pupils to be charged for tuition.
7. The 1988 Education Reform Act introduced Local Management of Schools (LMS) and the requirement to devolve or delegate funds to schools. This resulted in many music services disappearing. This was due to the relatively small numbers of pupils learning in any one school and the fact that many schools did not have 'ownership' of LA managed ensembles and choirs that had grown up over the previous 50 years. To address this problem, in 1998/9, the Government introduced a Music Standards Fund (MSF) to 'protect and expand' music services.
8. In response to this central funding many Local Authorities (LAs) reduced their funding of music services by a similar amount to that which the government had granted. Whilst music services were 'protected', 'expansion' was limited. Attempts to encourage

expansion and to bring back LA funding through requiring 50% matched funding met with limited success as several LAs identified other more pressing local priorities. In 2002/2003 the government therefore decided to fund at 100% those LAs that had proposed expansion programmes. Whilst this rewarded those LAs that supported music education, it resulted in an 'unfair' funding allocation in respect of pupil numbers.

9. Following this, no inflationary increases to the Standards Fund resulted in what were effectively year on year reductions.
10. Nonetheless, research showed great improvements.³ Many music services that had disappeared were reinstated. (In 2002 40 Music Services were less than 5 years old; a further 16 were established in 2002; 2003 and 2004).
11. Throughout this period pedagogy continued to develop and, music services, wishing to enable all young people to have the opportunity to learn, developed larger group teaching approaches.
12. The National Advisory Committee on Creative and Cultural Education (1999 175:41) called for "action to ensure long-term provision of a single national system of music services after the interim arrangements of the Standards Fund. This system should provide:
 - a. peripatetic music services which are available to all young people on the same payment basis with remission for those on low incomes: and
 - b. local services to create and update stores of instruments for loan."

Since 1999 significant progress has been made towards achieving these goals.

13. In 2001 David Blunkett pledged that over time, every primary school pupil who so wished, should be able to learn a musical instrument. Thirteen pilot projects were set up. These were inspected by Ofsted. QCA produced units of work. The projects were extremely successful with between 70% and 100% of young people wishing to continue to learn. Many children, who would not otherwise have been given the opportunity to learn, were discovered to be interested in or motivated by music, talented, or found fulfilment through music.
14. In 2006/7, as part of the Government's commitment to the Music Manifesto, the Music Standards Fund (MSF) was increased to enable all young people to learn a musical instrument. £3m was allocated in 2006/2007 to enable every LA to set up its own pilot programme and £23 million in 2007/2008 to expand the programme to all schools. In line with the then Government's policy, the additional fund (£23m) was allocated on a pupil weighted formula and had to be devolved to schools. A further £40m was made available for instrument purchase over a period of 4 years.

³ DfEE 2000 Research into Instrumental Music Services RR229; DfES 2002 Survey of Local Education Authorities' Music Services 2002 RR478; DfES 2005 Survey of Local Authority Music Services 2005 RR700; DCSF 2007 Local Authority Music Services Provision (2007) for Key Stages 1 and 2 RR014.

15. In 2007, as part of the preparation for the Comprehensive Spending Review, further research was undertaken. Results showed that the programme was not working effectively across the country. Some schools were not using the funds for music at all, whilst others were using the funds to support the statutory national curriculum entitlement, not giving the opportunity for children to learn a musical instrument with specialist teachers. The NACCCE report⁴ is helpful here stating: "it is important to distinguish provision for general music education within the school curriculum from provision for specialist instrumental and vocal teaching." "If even a small number of schools choose to use their money for subjects other than music then LA music services collapse, if not completely, then in breadth and expertise.....the guiding principle should not be that every child should have to play a musical instrument, but that every child should have the opportunity to do so as a basic entitlement."
16. In 2007, the legislation was amended to allow large group tuition to be charged for as long as decisions were made on educational grounds. In theory this made expansion possible whilst also making tuition more affordable.
17. The Government re-ring-fenced the MSF for the period 2008 to 2011 and required LAs to accept responsibility for ensuring the quality and value for money of the provision purchased. Local decisions had to be taken in consultation with the relevant Schools Forum.
18. The numbers of young people accessing instrumental tuition grew from 438,772 (8.4%) in 2005 to a projected figure of over 1.15 million (17.4%) in 2011. Between 2008 and 2011 over 2.2 million young people were expected to have had the opportunity to learn a musical instrument.
19. Between 1999 and 2011 a total of £870m had been put into music education by the Department for Education in addition to the funding received directly by schools. By 2015 this figure will have exceeded £1bn.
20. The Arts Council and various charities and businesses have contributed significant amounts of time, expertise and resources as professional musicians and organisations developed their music education work. This had evolved over 30 years, particularly in response to creative, inspirational and audience development initiatives and latterly in connection with Wider Opportunities. More recently, over the past decade Youth Music has also made a significant contribution to the sector.
21. The change of Government in 2010 alongside the changes to the economic climate created a new context. The coalition government continued to fund the music education programme until March 31st 2011 although other creative and cultural programmes such as Creative Partnerships and Find Your Talent were stopped.
22. In 2010 the Henley Review into the Funding and Delivery of Music Education was commissioned and reported in February 2011. The findings were overwhelmingly

⁴ DfEE All Our Futures: Creativity, Culture and Education. National Advisory Committee on Creative and Cultural Education (NACCCE) 1999 141:257

positive and were generally well received by both the music education sector and the Government. There was much excellent work in evidence and high quality music education was making a significant difference to young people's lives but the picture across the country was found to be patchy. As it was too late to effect change for 2011 to 2012 the Government committed transitional funding through a Music Education Grant (MEG), albeit at a reduced level (£82.5m from £110m).

23. The introduction of the MEG following on from the Music Standards Fund (MSF) grant included two significant changes:
 - a. reporting of data and plans became a requirement, providing a more secure basis on which to make future policy and plans; and
 - b. schools that became academies were not able to automatically take their 'share' of the grant ensuring that the whole of the reduced amount could be targeted more effectively at those aspects of music education that required secure strategic funding beyond the individual school.

24. Prior to the introduction of the MEG, Local Authorities had been able to choose whether or not to take into account what other LAs were achieving. In their response to the Henley Review, Michael Gove, (Secretary of State for Education), and Ed Vaizey, (Minister for State for Culture and Creative Industries) stated that the funding for 2011-12 'will be used as a basis for transforming the way that music education is provided across the country – drawing on our knowledge of what the best music educators already achieve.' This report provides the evidence and some practical assistance for achieving that transformative process.

25. A National Plan for Music Education was published in November 2011 setting 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 will be 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 has been appointed to manage the grant on behalf of the Department for Education.

26. As stated in the National Plan for Music Education⁵ *'great music education is a partnership between classroom teachers, specialist teachers, professional performers*

⁵ DFE-00086-2011

*and a host of other organisations....schools cannot do everything alone: they need the support of a wider local music structure.*⁶ It is the core elements of this wider local structure that is being part funded by the DfE grant (2012 to 2015).

27. 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.
28. The role of Music Education Hubs and the purpose of the DfE grant are to *augment and support*⁷ 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.
29. 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.
30. There was no attempt to specify the school curriculum beyond the benchmarks at different ages in the Plan⁸. These details will become clearer over time in the light of the Government's response to the report by the Expert Panel⁹ and further consultation.
31. Working closely with schools, parents, young people and other key individuals and organisations locally, lead organisations of Music Education Hubs are conducting a needs' audit¹⁰. These on-going audits and the resources available locally will determine the local plans for music education over the coming years.
32. 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:
 - a. provide the opportunities that fit best with the needs audit, taking account of all resources available locally; and
 - b. establish local priorities for the current funding period (2012 to 2015)¹¹ taking account of current obligations to existing young musicians and any changes to be introduced following the needs' audit.
33. By taking stock of their own data analyses and the national context as detailed in this report, lead organisations for Music Education Hubs will be able to:

⁶ NPME page 3

⁷ NPME paragraph 9

⁸ NPME pages 13 to 15. NB the statutory entitlement to the National Curriculum, including music, remains in place until July 2014.

⁹ The Framework for the National Curriculum: A report by the Expert Panel for the National Curriculum review Dec 2011

¹⁰ NPME paragraph 31

¹¹ NPME paragraph 78

- a. 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;
 - b. review their current practices and business plans taking account of best and most effective practice from around the country; and
 - c. set realistic and achievable local targets for the current funding period (2012 – 2015).
34. The data and information in this report are intended to support the development of policies and plans locally, regionally and nationally so that the transformative power of music can be realised for many more children and young people; their families and communities.

Aims of the Report

This report aims to provide:

- an up to date, factual report on the work of music services in relation to instrumental and ensemble provision;
- a baseline from which future achievements can be measured;
- data that will inform future planning decisions both locally and nationally; and
- support for future practices, professional development and policies based on the author's knowledge and experience of most effective practice across the country.

Findings and Implications for the Future

Except where otherwise stated, the data cover all 152 LAs. However, there are only 148 data sets as Leicester City and Leicestershire; Derby City and Derbyshire; and Durham and Darlington provided combined data and the data for Bedford Borough and Central Bedford are only currently available for Bedfordshire as a whole.

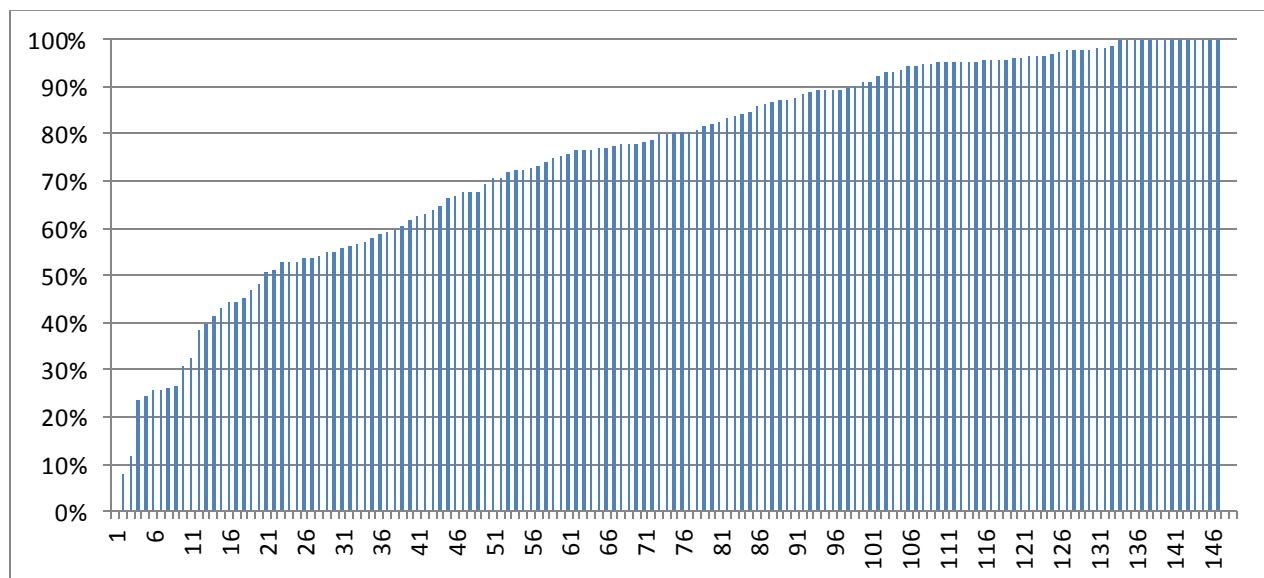
1. First Access

Whole Class Ensemble Tuition (Wider Opportunities)

Schools: 2010/2011 Actual Data

- In September 2010 there were 16,036 schools with Key Stage 2 pupils of which 11,106 (69%) were including the Wider Opportunities programme.
- The percentage of schools including the programme in each Local Authority area ranged from 0% to 100% (See Figure 1). The median (mid-point) is at 80%. The mode is 100% (14 LAs). A total of 50 LAs were reaching 90% of schools or more.

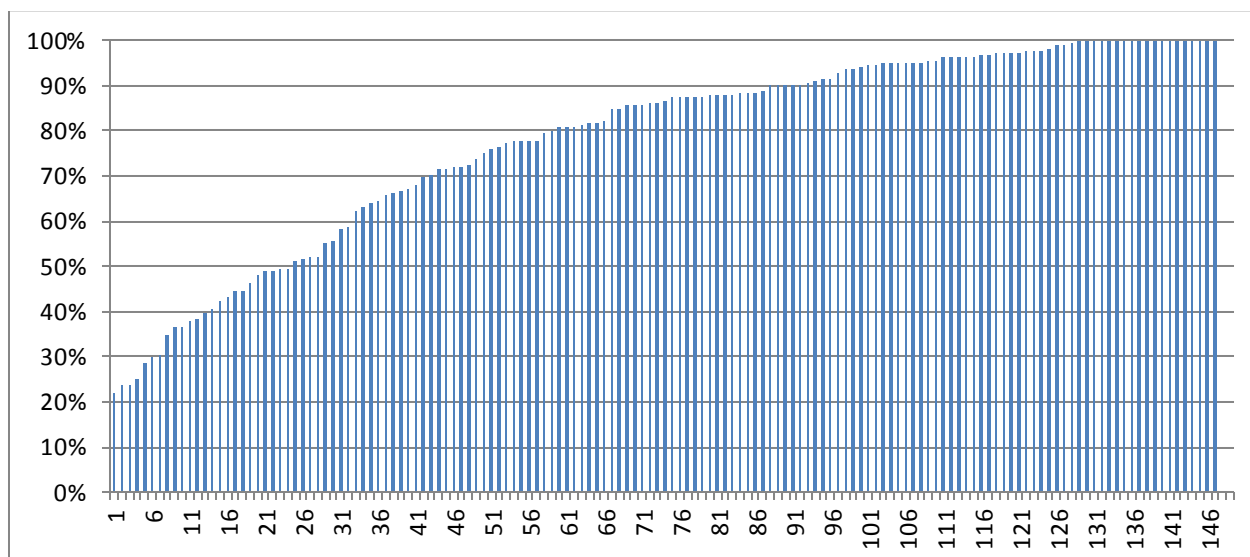
Figure 1: Percentage of Schools in each Local Authority area with Wider Opportunities programmes (2010/2011)



Schools: 2011/2012 Planned Data

- In September 2011 there were 15,974 schools with Key Stage 2 pupils in which Wider Opportunities programmes were planned for 11,424 schools (72%). By May 2012 just two Local Authorities reported an adjustment: a total of 26 schools that had planned to take part in the programme did not participate.
- The percentage of schools planning to include the programme in each Local Authority area ranged from 22% to 100% (See Figure 2). The median is at 87%. The mode is again at 100% with 20 LAs in this group. A total of 60 LAs expect to have reached 90% of schools or more in the 2011/2012 academic year.

Figure 2: Percentage of Schools in each Local Authority area planning to have Wider Opportunities programmes (2011/2012)



Pupils: 2010/2011 Actual Data

- The total Key Stage 2 pupil population in September 2010 was 2,148,316.
- 552,139 pupils received their first experience of Wider Opportunities in the academic year that commenced in September 2010. This represents 26% of the Key Stage 2 pupil population, which covers 4 years, and therefore covers slightly more than the equivalent of one year group. Wider Opportunities programmes have also been offered to some Key Stage 1 pupils in some LAs.

Pupils: 2011/2012 Planned Data

- The total Key Stage 2 pupil population in September 2011 was 2,160,080.
- In May 2012 593,878 pupils were still expected to have received their first experience of Wider Opportunities in the academic year that commenced in September 2011. This represents an increase of 39,739 pupils over the 2010/2011 figures and represents 27% of the Key Stage 2 pupil population, which covers 4 years, and therefore covers slightly more than the equivalent of one year group. Wider Opportunities programmes have again been offered to some Key Stage 1 pupils in some LAs.

Thus, in the 4 years covering the whole of Key Stage 2 (2008/2009 to 2011/2012) an estimated total of 2,330,072 pupils will have had the opportunity to learn to play a musical instrument.

Implications for the future: First Access Programmes

- 1.1. In order to obtain value for money and greatest impact, First Access Programmes need to be available in all primary schools. This is where children receive two thirds of their statutory entitlement to music education.
- Programmes and choice of instruments offered may need to be reviewed to ensure that programmes **augment and support**¹² the school's own music curriculum.
 - Previous guidance and Ofsted's Ten Characteristics of Good and Outstanding Music Provision in Primary Schools¹³ refer to the contribution of school-based class teachers and classroom assistants in obtaining best value for money and effectiveness from First Access Programmes.
 - Decisions will need to take account of **progression routes** and the **shared vision**¹⁴ for the local area.
 - Further Continuing Professional Development (CPD) may be needed before the programmes are offered to all schools to ensure that the quality of provision is appropriate. This is partly why, as part of the new funding arrangements, CPD can be counted within the 80% front line delivery requirement.
- 1.2. Under the National Plan for Music Education (NPME), what was formerly known officially as Key Stage 2 Instrumental and Vocal Tuition, and commonly referred to as Wider Opportunities, is now described as Whole Class **Ensemble** Teaching (NPME paragraph 75a). This reflects the findings that, in the most effective practice, the children have a real musical experience and benefit from playing **together** as a musical group from the onset of learning to play an instrument.
- In the best and most effective practice, tuition is not simply a larger version of the traditional individual lesson that many current instrumental teachers themselves received when they were first taught. (See Ofsted for examples of good and outstanding teaching and learning)¹⁵. Teachers may find it helpful to consider organising whole class ensemble tuition as if it were an ensemble rehearsal, augmented by sectional rehearsals.
- 1.3. There are clearly implications here for teacher expertise and confidence as well as financial ones. Many teachers specialise in only one instrument. Having several teachers per class is financially unsustainable. Teachers need to acquire the relevant expertise. This is not new practice, even for professional musicians. Some professional violinists also play viola; clarinet professionals often double on flute and saxophone. Musicians in the armed forces are expected to play several instruments and are also trained to conduct, rehearse and to compose. There are

¹² NPME paragraph 9

¹³ In Music Education Grant 2011 2012 Access, Progress, Partnerships and Accountability Additional Guidance

¹⁴ NPME paragraph 78

¹⁵ <http://www.ofsted.gov.uk/resources/generic-grade-descriptors-and-supplementary-subject-specific-guidance-for-inspectors-making-judgements>

precedents in teaching too. Brass players regularly teach the whole of their family of instruments and some Local Authority areas have trialled creative solutions. For example, violin teachers have learned to teach beginner and elementary cello and vice versa.

- 1.4. As teachers work in local area teams there is an added incentive for teachers to provide a quality educational experience. For example, a cello teacher who, perhaps at the secondary school, will receive pupils started by a violin colleague will also be passing on violin pupils to the same colleague when the need for greater specialist input and modelling is required.
- 1.5. One unexpected positive consequence of specialist teachers learning a new instrument themselves has been the reminder for the teacher of the challenges faced by beginner pupils.
- 1.6. Single instrument ensembles are still sometimes appropriate for First Access Programmes. Lead organisations will have a rationale for deciding which instrument to offer and why that instrument has been chosen.
- 1.7. Progression routes and the ensemble opportunities that are required locally to meet the needs identified through an audit, undertaken in partnership with schools, parents and other key individuals and organisations, will influence which instruments are offered within First Access Programmes.
- 1.8. Effective First Access Programmes include 'in week' support for those who need help in between the weekly ensemble sessions. In best practice schools, teachers and/or learning assistants have learnt alongside their pupils for several years. More advanced pupils and/or teachers in primary schools help those who are struggling. It is the principle of a 'more expert other' helping, regardless of whether that person is a student or a teacher.
- 1.9. Further effective ways of supporting young people have been found through catch-up or extension opportunities. Where this is implemented, instead of having a regular weekly individual or small group session, most tuition continues to take place in a large group or ensemble. A child who needs additional support to catch up, or extension opportunities to progress more quickly, is given a short, focussed amount of time as and when it is required.
- 1.10. Gifted and talented pupils can still be identified for regular specialist tuition. These pupils can be taught more effectively in group or individual lessons which may take place at a central location such as a music centre base or a local secondary school.
- 1.11. The inclusion of Continuing Professional Development as a front line activity¹⁶ to ensure young people receive a high quality musical experience will enable lead organisations to prioritise quality assurance and training in the early part of their

¹⁶ Music Education Hubs Prospectus for Applicants page 16 paragraph 6

plans for 2012 to 2015. This is essential to ensure that all schools in all areas will be able to be offered effective, high quality, affordable programmes.

1.12. In some LA areas First Access Programmes are already provided in all schools. Many more LA areas will be able to achieve this by September 2012. Even those LA areas that have furthest to travel in reaching all schools should be able to achieve this by September 2013 with the possibility of a very small number requiring two years until September 2014. In some circumstances, viable groups will be formed by clusters of schools working together.

1.13. Ideally, First Access programmes will last for a year, augmenting and supporting¹⁷ the classroom music programme which is the schools' own responsibility and for which the school receives its own funding. The DfE grant covers a minimum of one term of free tuition. After this a school may choose to contribute to the cost of the first access programme to support a full year programme and incorporate the lessons as part of its own music curriculum. Alternatively, charging towards the cost of tuition may be an option.

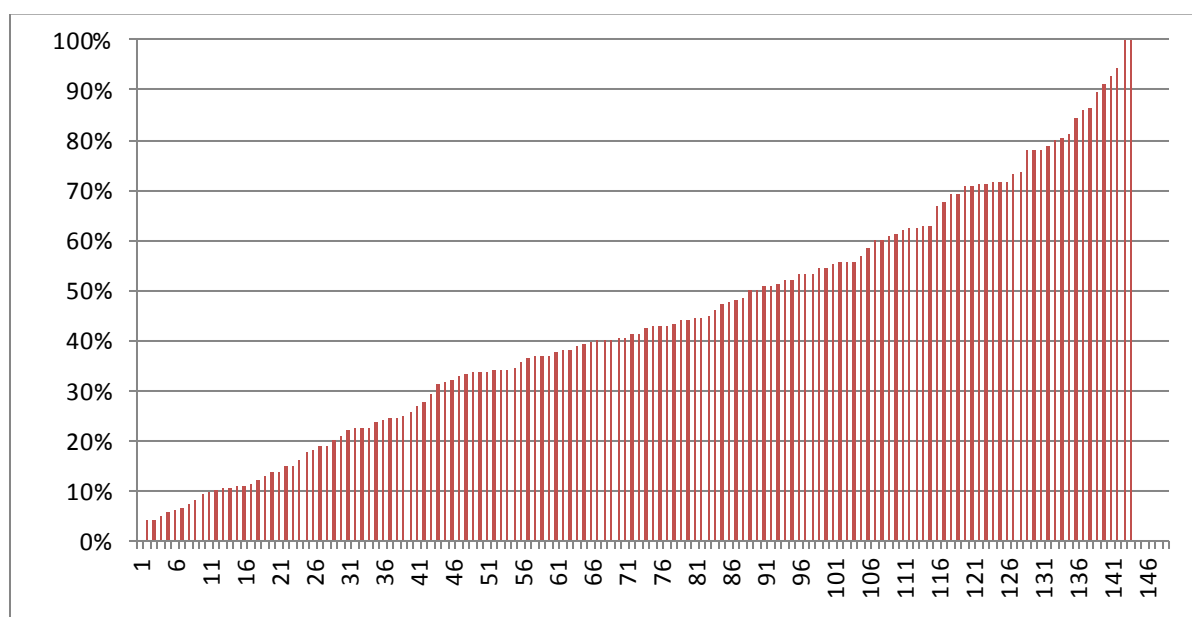
¹⁷ NPME paragraphs 6 -9

2. Continuity and Progression

Continuation after the first free period of instrumental/vocal tuition: 2010/2011 Actual Data (149 LAs; 145 data sets)

- Data only relate to 149 LAs as 3 LAs did not have any data for beginners in 2009/2010 and were therefore unable to calculate what percentage represented those continuing in 2010/2011.
- During the academic year that commenced in September 2009 an estimated 509,755 pupils received their first free experience of Wider Opportunities programmes. 214,753 of these pupils continued to learn in 2010/2011. This represents an average of 42%.
- The percentage of pupils continuing after their first free period across Local Authority areas ranged from 0% to 100% (See Figure 3). The median is at 42%. 56 LAs exceeded the original target of at least 50% of pupils continuing.

Figure 3: Percentage of pupils continuing after their first free period in each Local Authority (2010/2011)



Continuation after the first free period of instrumental/vocal tuition: 2011/2012 Actual Data

- The three LAs referred to above were also unable to report data relating to beginners in 2010/2011 and there is therefore no continuation data for these LAs. **All LAs are collecting data for beginners in 2011/2012 and continuation data will be available in future for all areas.**
- Of the pupils who received their first free experience of Wider Opportunities in 2010/2011 (see above), 245,640 pupils have continued to learn in 2011/2012. This represents an average of 44% of pupils who received their first free period and an increase of 30,887 pupils over the 2010/2011 continuation figures.

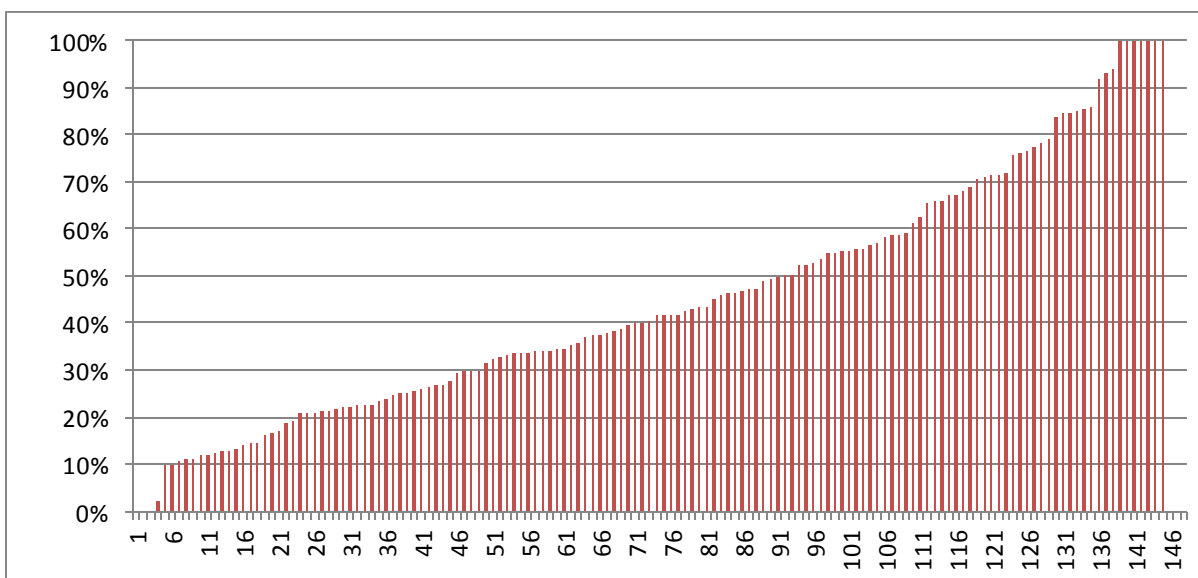
- The percentage of pupils continuing to learn across Local Authority areas ranged from 0% to 100% (See Figure 4). The median remains at 42%. 55 LAs exceeded the original target of at least 50% of pupils continuing.

There is an apparent inconsistency between the number of schools and the number of children engaged in Wider Opportunities programmes. This is mainly due to:

- Several small schools not receiving the programme; and
- Some schools offering the opportunity to pupils in more than one year group.

LAs report that changes to Local Authority funding and to parental ability to pay towards the cost of tuition are impacting on the numbers of children learning.

Figure 4: Percentage of pupils continuing after their first free period in each Local Authority (2011/2012)



Wider Opportunities continuation rates.

Questions were asked in respect of continuation rates for different instruments.

- 33 LAs responded to this question. Six LAs reported 100% continuation for one or more instruments. These figures usually indicated a planned programme lasting for more than one school year. No data are available nationally for continuation rates for these longer programmes¹⁸. However, individual LA responses are impressive, particularly for more disadvantaged children.
- The information below includes these figures as part of the average, but does not include the 100% as part of the range.
- The range and variability between instruments reported suggest that an urgent assessment should be made in all LAs to inform future policies and decisions.

¹⁸ See Ofsted Making More of Music paragraph 193

- The average continuation rate for strings was 46%. Range: 7% to 96%.
- The average continuation rate for brass instruments was 39%. Range: 7% to 80%
- The average continuation rate for woodwind instruments was 39%. Range: 7% to 86%.
- The average continuation rate for percussion was 32%. Range: 0% to 87%
- The average continuation rate for guitar/ukulele was 21%. Range: 0% to 89%.

Implications for the future: Continuity and Progression

- 2.1. The desired outcome of First Access Programmes is genuine equality of access and affordable tuition for all pupils who wish to continue to receive specialist tuition as part of enrichment activities. Charging for groups of any size and for vocal tuition, with an appropriate remissions policy, enables this outcome to become more affordable and achievable. Decisions regarding what size group should be taught must be made on sound educational and pedagogical principles as opposed to economics¹⁹.
- 2.2. Over the past few years a number of factors have determined which instruments are offered in an introductory programme. These factors also impact on expectations regarding continuation. They include:
 - the original funding (2006/2007) being required to be devolved to schools and the school's own interpretation of Wider Opportunities;
 - the attitudes and skills of class and specialist teachers in respect of the viability and efficacy of whole class tuition;
 - the perception that Wider Opportunities was an isolated one year programme rather than being the first stage of a 10 year programme - a new way of identifying, enabling and supporting larger numbers of children to benefit from instrumental and vocal tuition and the life transforming experiences that can result from the programme – especially for those who are disadvantaged and for whom the traditional approach of 'go home and practice between lessons' may not be appropriate; and
 - other funding and policy decisions locally and nationally.
- 2.3. The original pilot programmes achieved a continuation rate of 70% to 100%. (Often 100% continuation resulted from schools adopting a 2 or 3 year programme and combining the Wider Opportunities programme with their own music curriculum).

¹⁹ Guidance to accompany amendment to charging regulations for music tuition. Charges for Music Tuition (England) Regulations 2007 (www.opsi.gov.uk/stat.htm)

2.4. The 50% target that was in place from 2008 to 2011 was intended to provide an expectation, based on the outcomes of the pilot programmes that, if young people are being given an appropriate and enjoyable educational experience, then at least half of the children would **wish** to continue to engage with enhanced musical experiences. If less than 50% of children wished to continue to engage with music beyond the statutory music curriculum, this should raise issues regarding:

- the nature of the programme;
- the choice of instrument;
- the skills or attitude of the teacher; and
- the policies of the school or LA.

2.5. Reasons for not continuing and possible remedial action to be taken were shared in the NMPD data report of October 2010²⁰.

2.6. In some LA areas the nature of the First Access Programme will need to be reviewed in order to ensure that the programme augments and supports the school's own curriculum.

2.7. Individual decisions by schools will need to take account of the strategic overview and shared vision for their area; and the range of musical destinations that, following local consultation, are decided should be prioritised locally. For example, if a secondary school wishes to have a school orchestra some children will need to start playing stringed instruments in their primary schools or at an after school centre²¹.

2.8. Schools can and should be able to determine their own musical aspirations and to prioritise their own music curriculum (in class and extra-curricular). However, where these opportunities apply **only** to that school and differ from the agreed local vision, the school will need to fund these opportunities, at least in part, from its own budget. This may not be an appropriate use of funding from the Music Education Hub's DfE grant. Where these opportunities **also** form part of the priorities for a local area, including progression routes, some funding may be available from the Music Education Hub.

2.9. ***The main focus for the DfE grant is to ensure first access for all and opportunities for progression beyond those which an individual school can provide.***

2.10. The key issue is to ensure that scarce public resources are used effectively to ensure high quality music education and best value for money whilst also meeting

²⁰ ²⁰ <http://www.thefms.org/seen-and-heard/research-and-links/reports-from-the-national-music-participation-director/> NMPD Music Data Report 2010 final, Page 7 Figure 3.

²¹ NPME paragraphs 34 - 35

local priorities. Through the lead organisation, schools will be able to hold hubs to account for the services they arrange and at the same time, hubs will be able to challenge and support schools to improve their music curriculum^{22, 23}.

2.11. At present, the evidence suggests that too many young people are inspired to wish to continue to learn after their first free period but are then denied the opportunity to do so. There is both an educational and a moral responsibility to ensure that young people are not inspired to wish to participate in music only then to be denied that opportunity²⁴.

2.12. In order to create the capacity to teach newly inspired young people and to use the central, strategic DfE grant to maximum effect, thereby providing value for money, searching questions need to be asked at the level of the individual teacher as to whether every child that is *currently* benefiting from nationally subsidised tuition deserves to receive that support.

2.13. In some instances it may be more appropriate for a school to subsidise tuition rather than look to the strategic central grant. The central grant is reducing and must be targeted most effectively at those pupils who require financial support to access opportunities that can **only** be provided beyond the reach of an individual school.

2.14. Business plans and charging policies of lead organisations, or those organisations that are delivering these opportunities locally, may need to be revised. Account should be taken of the most effective practice across the country in terms of the desired outcomes for young people.

2.15. Whatever decisions are taken in the light of the above, there remains a responsibility to pupils who are currently learning to play an instrument. Where changes are necessary, these may need to take place over time. The pace of change will depend on a number of local factors:

- the number of pupils at different levels of expertise;
- the degree of commitment and engagement of the pupil;
- the skills of the specialist teachers;
- the attitude and priorities of the school;
- the extent to which every pupils' tuition fees have been subsidised by the MSF and MEG; and

²² NPME paragraph 31

²³ In addition to the Ofsted guidance on Music Survey Visits in the NPME schools and lead organisations will wish to take account of the new Ofsted Section 5 evaluation schedule that came into force in January 2012.

²⁴ NPME paragraphs 76 to 78

- the range of income streams that make up the overall gross budget.
- 2.16. Ensuring that clear progression routes are available to and affordable for all young people is one of the core roles for the lead organisation to achieve.²⁵ (Progression and excellence are dealt with in the NPME in section 3).
- 2.17. The extent to which the number and range of progression routes can be realised for **all** young people, that is, how many young people are able to be supported to progress in accordance with their preferred progression route using the DfE grant, will depend in part on what other sources of income can be realised locally to complement the grant and enable it to be targeted most effectively. These will include:
- local charging and remissions policies;
 - whether the schools and Local Authority support the opportunities financially;
 - fees from parents;
 - grants from businesses, charities and other organisations to support disadvantaged young people; and
 - grants from businesses, charities and other organisations to support gifted and talented young people.
- 2.18. The decisions made locally and agreed with Arts Council England (ACE) regarding priorities for a range of progression routes as part of the lead organisation's grant agreement will be made through local governance arrangements following appropriate consultative processes. In practice these decisions will determine the extent to which each child can progress in accordance with his or her own personal aspirations, depending on how well these fit with the overall strategic decisions that will have been agreed locally.
- 2.19. The responsibility to pupils already learning has been referred to above. Where fees increase and pupils who were not very committed stop learning, it could be argued that the time 'freed up' for new pupils will be used more effectively. However, it is inevitable that some young people will cease tuition for whom the experience may have been life changing or who may have gone on to become particularly talented or follow a music related career. ***It is therefore essential that the impact on each child is carefully monitored by individual teachers; collated at the local level; and appropriate action taken.***
- 2.20. The figure of 1.06m learners is 90,000 lower than the figure of 1.15m that was estimated in October 2010 for the same period. The main reason for the lower

²⁵ NPME paragraph 75a)

number is reported by LAs to be reduced funding and fewer parents able to contribute towards the cost of tuition.

- 2.21. As Local Authority and Central Government funding reduces and more parents see changes in their own financial circumstances this trend is likely to continue. This has implications for local policies if tuition is to remain accessible and affordable for all children. As Michael Gove and Ed Vaizey stated: 'It is important that music education of high quality is available to as many of them as possible: it must not become the preserve of children whose families can afford to pay for music tuition.'²⁶

²⁶ NPME page 3

3. Ensembles

Whilst data relating to ensemble provision has been collected in the past, separate information has not been requested relating specifically to school ensembles.

The data collected in relation to 2010/2011 is from 145 LAs of which 78 provided data relating to school ensembles. These data are therefore an underestimate.

The data collected in relation to 2011/2012 are more accurate but are still incomplete and can therefore again be considered to be an underestimate. 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 29,172 ensembles in 2010 and at least 43,588 ensembles in 2011. Some pupils who attend school ensembles will also attend area based ensembles. The total number of pupils attending ensembles can therefore not be arrived at by simply combining the total pupils attending each of these groups of ensembles.

Four returns included only the number of school ensembles without numbers of pupils attending and two returns included numbers of pupils but no ensemble data. An approximate figure of 10 pupils per ensemble was used to produce the overall data below.

School ensembles: 2010/2011 Actual Data

9,788 ensembles offer opportunities to 177,637 pupils.

School ensembles: 2011/2012 Planned Data

21,366 ensembles are planned to offer opportunities to 244,639 pupils.

Area wide ensembles: 2010/2011 Actual Data

19,384 ensembles offer opportunities to 270,117 pupils.

Area wide ensembles: 2011/2012 Planned Data

22,222 ensembles are planned to offer opportunities to 289,031 pupils.

Implications for the future: Ensembles

3.1. 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.

3.2. In Harmony · Sistema England is providing strong evidence of the importance of pupils learning together in meaningful musical ensembles.

- 3.3. 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.
- 3.4. 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 will begin to address this issue.

4. Singing

Singing remains part of the statutory curriculum entitlement for all children and young people aged 5 to 14 and is a core requirement of the National Plan for Music Education.

Between 2008 and 2011, LAs were requested to produce Local Authority Music Plans (LAMPs) which had a distinct vocal strategy. These vocal strategies were intended to provide coherence with the Sing Up programme that was also funded by the Government from 2008 to 2011.

The Sing Up programme has received a further £4m in 2011/2012. From April 2012 the Sing Up programme received no further public funding. No specific data were collected in this report relating to singing other than in relation to Wider Opportunities programmes, vocal ensembles and vocal tuition. That is, the voice was treated as an instrument. The Sing Up programme reports separately to the DfE.

5. Standards

Standards: All pupils

Data were collected in four categories according to the National Qualifications Framework (NQF). Teachers were asked to assess the standard of their pupils in relation to the instrumental and vocal graded examinations. Table 1 below indicates the relationship between the NQF and the instrumental and vocal graded examinations.

Standards (all pupils): 2010/2011 Actual Data (See Figure 5)

1,027,393 pupils were regularly learning instruments in 2010/2011. Of these pupils:

- 793,074 (77%) pupils were at pre National Qualification Framework beginner standard. As would be expected, most of these pupils (96.6%) were engaged in Wider Opportunities programmes in their first free period or in their first year of continuing.
- 176,329 (17%) pupils were at National Qualification Framework level 1 (grades 1 to 3 standard);
- 40,787 (4%) pupils were at NQF level 2 (grades 4 and 5 standard); and
- 17,203 (2%) pupils were at NQF level 3 (grades 6 and above standard).

Standards (all pupils): 2011/2012 Planned Data

It was reported that there are 1,056,509 pupils learning regularly in 2011/2012, an increase of 29,116 pupils over 2010/2011.

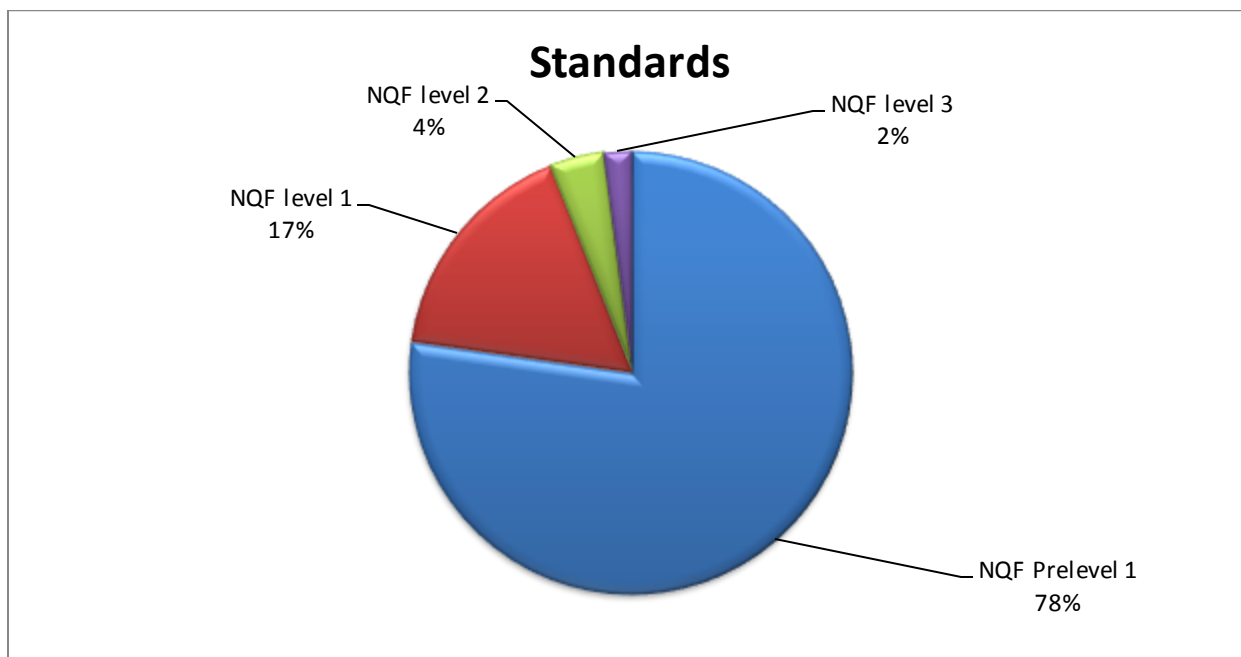
- 824,639 (78%) pupils are at pre National Qualification Framework beginner standard. As would be expected, by September 2011, all of these pupils were engaged in Wider Opportunities programmes in their first free period or in their first year of continuing. All other pupils, including some who are in their first year of continuation, had progressed on to at least grade 1 standard.
- 175,060 (17%) pupils were at National Qualification Framework level 1 (grades 1 to 3 standard);
- 39,293 (4%) pupils were at NQF level 2 (grades 4 and 5 standard); and
- 17,517 (2%) pupils were at NQF level 3 (grades 6 and above standard).

Table 1 (below) shows the comparison between the NQF and traditional graded examinations.

Table 1

National Qualifications Framework	Instrumental/vocal graded examinations
Pre NQF level 1	Pre grade 1; ABRSM Music Medals
NQF level 1	Grades 1 to 3
NQF level 2	Grades 4 and 5
NQF level 3	Grade 6 and above

Figure 5: Percentage of players at each National Qualification Framework Level



Progress

Becoming expert on an instrument takes time. Research suggests that at least 10,000 hours are required to become proficient at an expert level. The majority of young people who started to learn between 2008 and 2011 cannot be expected to have progressed to NQF level 2 by 2011 and those currently learning at NQF level 3 in 2011 may well have started learning in 2004 or even earlier.

Each year, as students at level 3 leave school, their tuition time is reinvested in beginner pupils. The following figures are therefore even more remarkable:

Figure 6 Beginners comparison 2008/2011

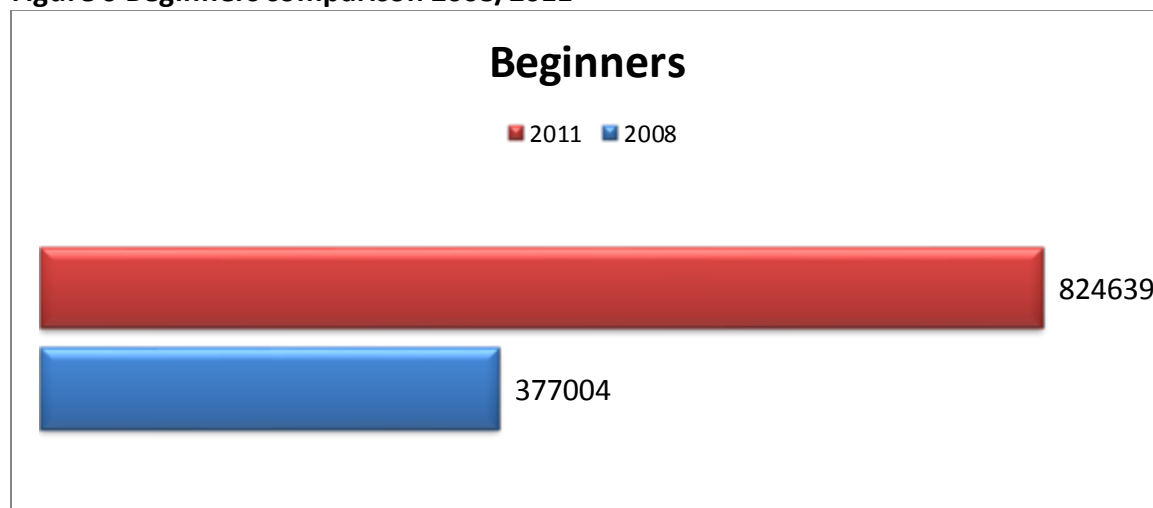
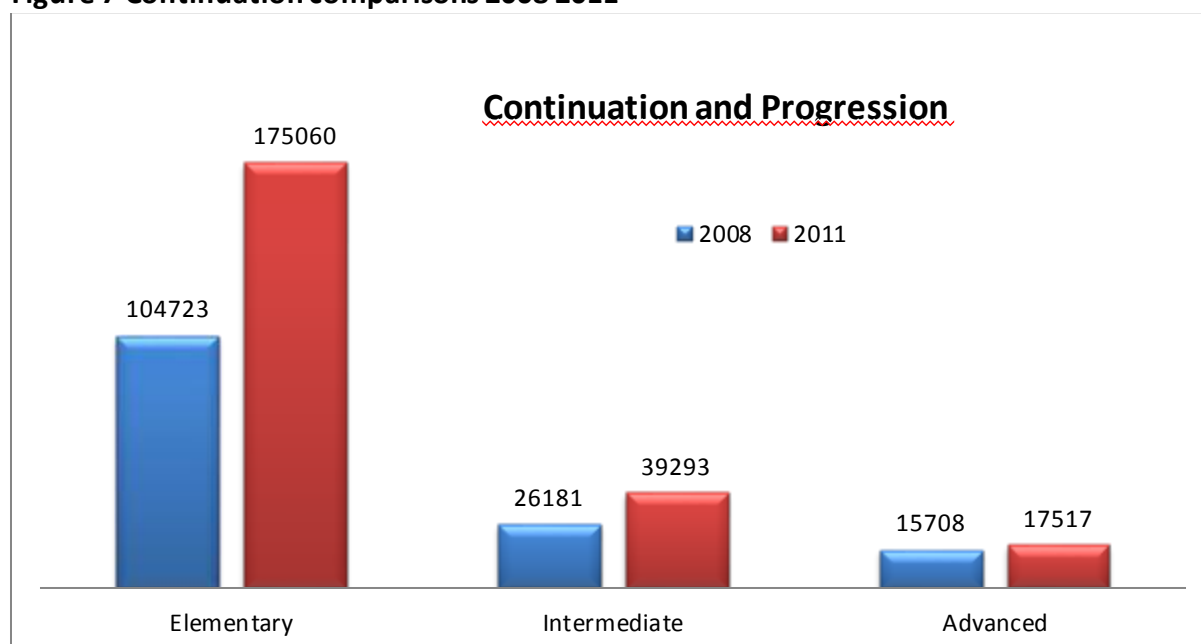


Figure 7 Continuation comparisons 2008 2011



Thus, between 2008 and 2011 there has been

- an increase in beginners of 119%, more than doubling the numbers starting;
- an increase at elementary level (NQF level 1) of two thirds (67%);
- an increase at intermediate level (NQF level 2) of half as many again (50%)
- an increase at advanced level (NQF level 3) of 11.5%.

Range of instruments taught and standards

Questions were asked about families of instruments and standards. Figure 6 sets out the details for all instruments.

81 LAs responded with information regarding **string** instruments.

- Data relating to 95,215 string players were reported representing 25% of the total learning in these LAs.
 - 68,269 of these players were at pre NQF level 1;
 - 21,003 players were at NQF level 1 (grades 1 to 3);
 - 4,084 players were at NQF level 2 (grades 4 and 5);
 - 1,859 players were at NQF level 3 (grades 6 and above).

79 LAs responded with information regarding **woodwind** instruments.

- Data relating to 84,236 wind players were reported representing 22% of the total learning in these LAs.
 - 58,645 of these players were at pre NQF level 1;
 - 18,376 players were at NQF level 1 (grades 1 to 3);
 - 4,725 players were at NQF level 2 (grades 4 and 5);
 - 2,490 players were at NQF level 3 (grades 6 and above).

81 LAs responded with information regarding **percussion** instruments.

- Data relating to 63,681 players were reported representing 17% of the total learning in these LAs.
 - 46,221 of these players were at pre NQF level 1;
 - 14,764 players were at NQF level 1 (grades 1 to 3);
 - 1,934 players were at NQF level 2 (grades 4 and 5);
 - 762 players were at NQF level 3 (grades 6 and above).

81 LAs responded with information regarding **brass** instruments.

- Data relating to 49,597 brass players were reported representing 13% of the total learning in these LAs.
 - 36,319 of these players were at pre NQF level 1;
 - 8,929 players were at NQF level 1 (grades 1 to 3);
 - 3,016 players were at NQF level 2 (grades 4 and 5);
 - 1,333 players were at NQF level 3 (grades 6 and above).

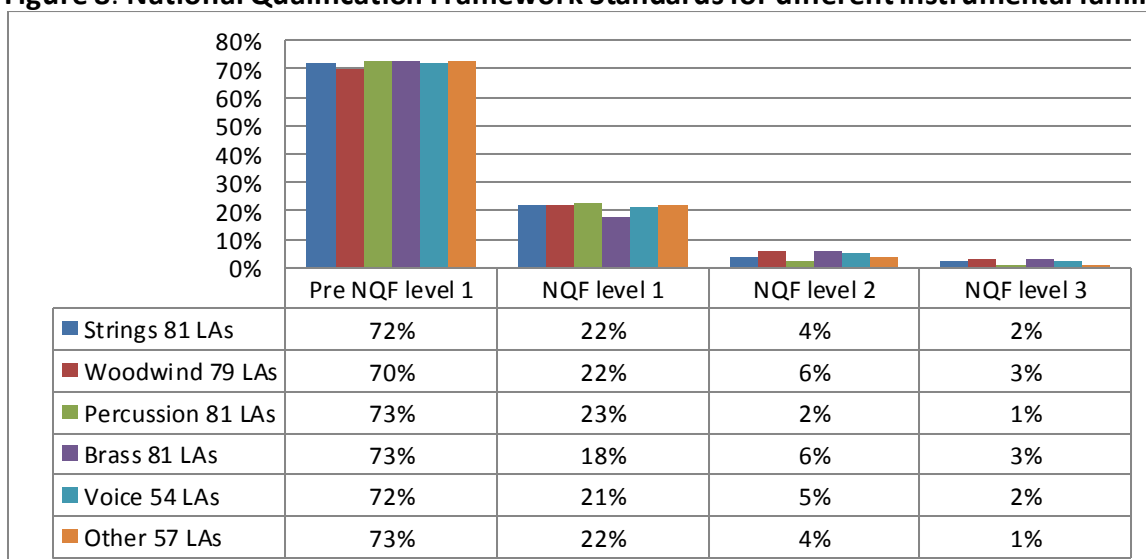
54 LAs responded with information regarding **voice**.

- Data relating to 24,157 singers were reported representing 6% of the total learning in these LAs.
 - 17,357 of these singers were at pre NQF level 1;
 - 4,976 singers were at NQF level 1 (grades 1 to 3);
 - 1,325 singers were at NQF level 2 (grades 4 and 5);
 - 499 singers were at NQF level 3 (grades 6 and above).

57 LAs responded with information regarding **'other'** instruments.

- Data relating to 63,867 other players were reported representing 17% of the total learning in these LAs.
 - 46,460 of these players were at pre NQF level 1;
 - 14,145 players were at NQF level 1 (grades 1 to 3);
 - 2,425 players were at NQF level 2 (grades 4 and 5);
 - 837 players were at NQF level 3 (grades 6 and above).

Figure 8: National Qualification Framework Standards for different instrumental families



Lead organisations in hubs will need to take account of these data in the light of the local priorities and progression routes determined through the needs' audit process.

Implications for the future: Standards

- 5.1. An average improvement on a musical instrument of the equivalent of one graded examination²⁷ per year is considered to be a reasonable rate of progress²⁸. Therefore, normally, it takes at least 4 years to reach NQF level 2 and 6 years to reach NQF level 3.
- 5.2. The current data indicate that 77% of those learning are at pre National Qualification (NQF) Level 1. This is reasonably acceptable given that, in 2011, all learners included are having their First Access experience or continuing in their first year after first access.
- 5.3. The continuation rate that results in 17% of pupils learning reaching NQF level 1 is of some concern. However, at present, current programmes are still being evaluated and sharing of most effective practice is at an early stage. Successful approaches to large ensemble tuition will need to continue to evolve as retention rates increase and greater numbers of young people enjoy the benefits that music can bring. In many LA areas, significant success in retention rates will necessitate the adoption of teacher training and the ensemble approaches outlined above. Just as every child who sings in a vocal ensemble is not expected to have singing lessons, so every child who plays in an instrumental ensemble and who receives appropriate specialist support in 'sectional rehearsals' should not necessarily require regular weekly 'instrumental' tuition.
- 5.4. More effective and secure ways will need to be found to determine which pupils need to benefit from the more costly individual and small group tuition. Once identified, equally rigorous criteria will need to be applied to ensure that only those who require this high level of support continue to receive it.

²⁷ For example ABRSM, TrinityGuildhall; Rock School.

²⁸ Due account has to be taken of age and aptitude

6. Pupil Groups

Since 2008, LAs had been encouraged to gather information by pupil group.

Local Authority Music Plans had sections for a range of information including:

- consultation with parents and young people;
- links with Regularly Funded Organisations;
- arrangements for Continuing Professional Development;
- links with schools; and
- arrangements for meeting the needs of groups of pupils.

This information was provided voluntarily, but many LAs did not have the capacity to gather the information and it was not always seen locally as a priority²⁹.

The Music Education Grant guidance issued in April 2011 asked LAs to provide this information if they had it, but receipt of the second instalment of the MEG was not jeopardised if the information was not available.

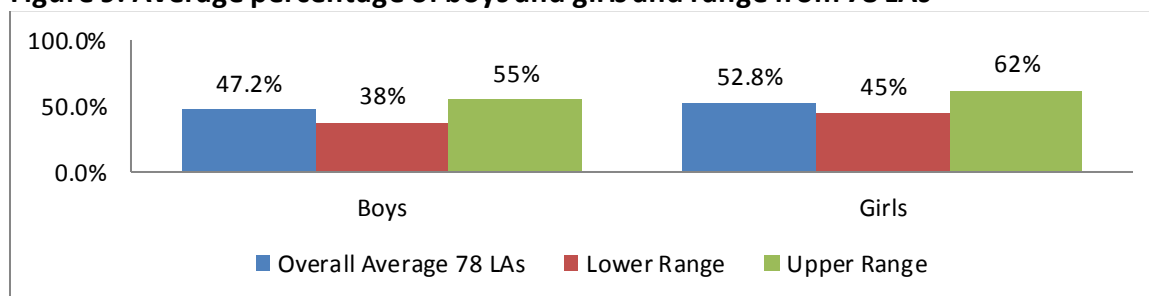
In the same guidance LAs were advised to use the period between April 2011 and August 2011 to ensure that they had set up systems that would enable these data to be collected for the 2011/2012 academic year³⁰.

Gender: Boys/Girls

78 LAs returned data relating to the gender of pupils learning instruments. (See Figure 7)

- These figures represented 466,956 pupils of which 220,191 were boys (47.2%) and 246,765 were girls (52.8%).
- The percentages of boys and girls learning varied between LAs from 38% boys and 62% girls in one LA, to 55% boys and 45% girls in another.

Figure 9: Average percentage of boys and girls and range from 78 LAs



Free School Meals (FSM)

62 LAs supplied data relating to the percentage of pupils eligible for FSM who were learning to play instruments.

- 60,950 pupils, representing 13% of those learning were in this category.
- The percentages ranged from 1% in one LA to 39% in another.

²⁹ See <http://www.thefms.org/seen-and-heard/research-and-links/reports-from-the-national-music-participation-director/> for reports on LAMPs

³⁰ Access Progress Partnership and Accountability page 13

Special Educational Needs and Disabilities (SEND)

63 LAs returned data relating to children identified as having SEND.

- 99,531 pupils, representing 21% of those learning were in this category.
- The percentages in individual LAs ranged from 1% to 32%.

Looked After Children (LAC)

59 LAs returned data relating to children who were in the care of the LA.

- 1,942 pupils, representing 0.4% of those learning were LAC.
- The percentages in individual LAs ranged from 0.1% to 4.4%.

Traveller Children

No data were returned relating to Traveller Children. The guidance referred to above recommended that this data be collected in the current academic year.

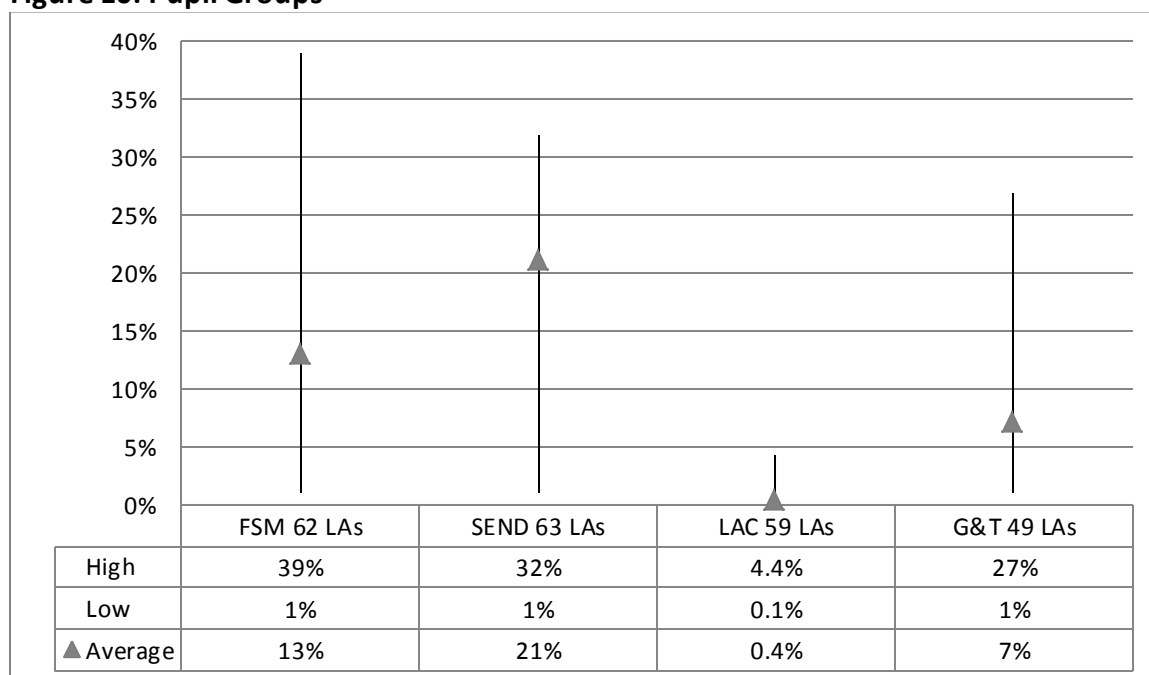
Gifted and Talented

49 LAs returned data relating to Gifted and Talented children.

- 32,314 pupils, representing 7% of those learning were represented as being G&T.
- The percentages in individual LAs ranged from 1% to 27%.³¹

Figure 8 sets out the details for all pupil groups.

Figure 10: Pupil Groups



Ethnicity: Access and continuation

Two questions were asked in the November returns in respect of data relating to ethnicity:

1. Are minority Groups represented in proportion to their presence in the school/community?

³¹ 1 LA reported 55% G&T but this has not been included in the calculations as it was more than double the next highest LA.

60 LAs responded to this question with 52 stating that there was a proportionate representation.

2. Are minority groups achieving similar standards to other groups?

60 LAs responded to this question with 57 stating that there was proportionate achievement.

Implications for the future: Pupil Groups

- 6.1. The new Ofsted evaluation schedule makes specific reference to groups of pupils³². It is no longer acceptable (if indeed it ever was) for this information not to be collated and used in making policy decisions and in judging the success of programmes for all young people.
- 6.2. It is of critical importance that rapid progress is made in monitoring and evaluating the impact of policies and practices on different groups of pupils. Closer liaison with schools will help in this process. Lead organisations will be able to collate information locally to assist further in assessing CPD needs and where changes are required.
- 6.3. Only if the impact on particular groups of young people is known can decisions be taken as to whether different approaches or arrangements are required in order to give disadvantaged children the same opportunities to succeed as more fortunate young people.

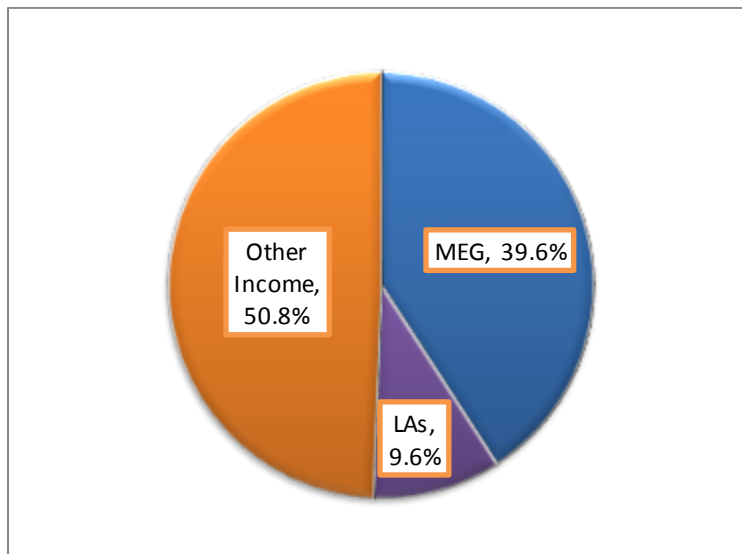
7. Finance

The economic downturn has affected music provision. Nevertheless, many Local Authorities still support their music service and a number have increased the level of financial support provided. Others offer support in kind through access to Local Authority services or to premises at reduced or no cost to the music service. Information is based on returns from 150 Local Authorities (99%).

Nationally the total gross budget for music services is just under £200m. MEG accounts for 39.6%; LAs account for 9.6% and other income accounts for 50.8%.

³² The evaluation schedule for the inspection of maintained schools and academies: guidance and grade descriptors for inspecting schools in England under Section 5 of the Education Act 2005, from January 2012.

Figure 11 Income sources for Music Services 2012/2013



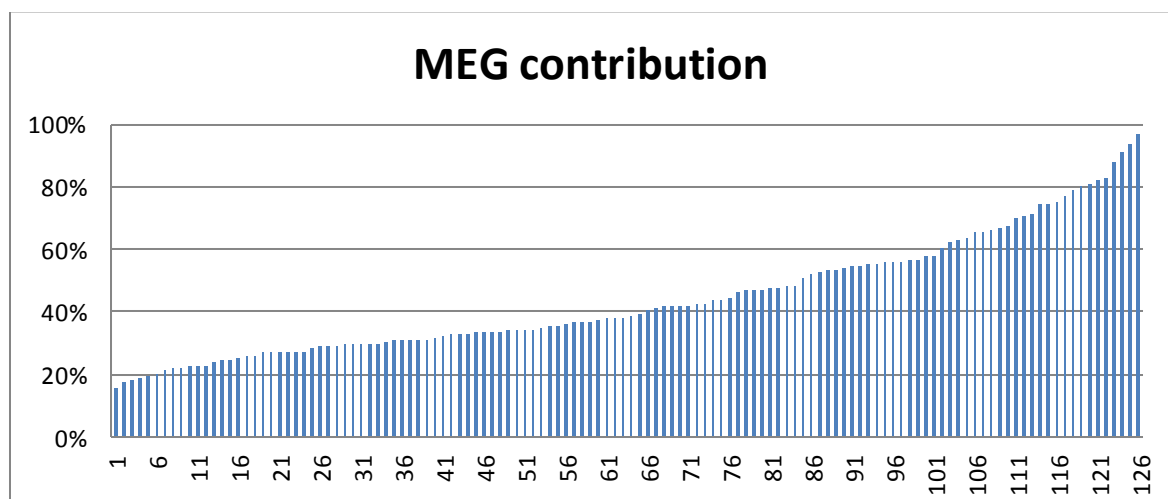
7.1 The Music Education Grant

The MEG (£75m) contributes an average of 39.6% of the total gross budget declared for 2012/2013. This figure is an over-estimate as 20 Local Authorities did not record any planned income generation in 2012/2013. This was largely accounted for by two factors:

- At the time of sending in the returns, the outcome of the submissions to ACE to become hub lead organisations were unknown – some LAs had therefore not set budgets;
- At the time of sending in the returns, many schools had not signed contracts for the 2012/2013 academic year and those returning the data were not inclined to estimate income.

Twenty LAs report relying totally on the MEG, that is, they have not declared receiving LA contributions or generating other income. Of the 130 LAs that receive some other income, the MEG accounts for between 16% to 97% of the gross budget. (See Figure 12).

Figure 12 Percentage contribution by MEG (excluding 100%) to gross income



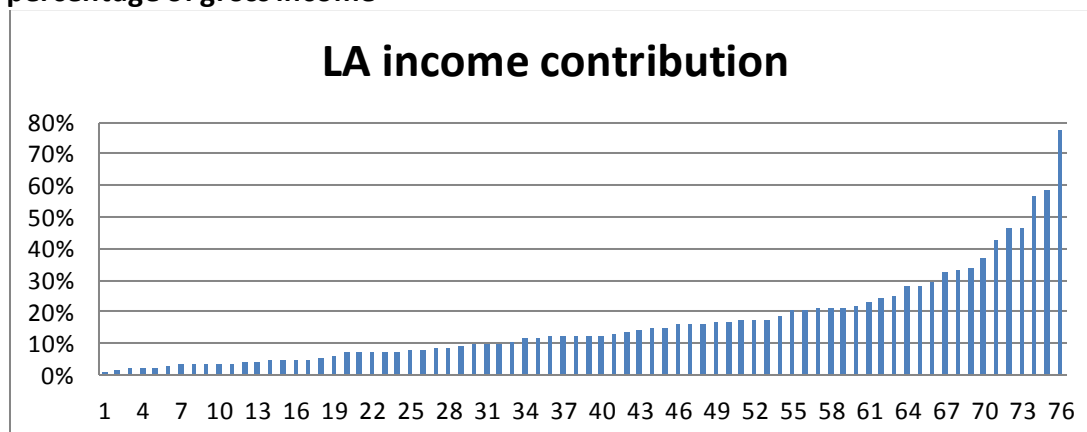
7.2 Local Authority contributions

In 2011/2012 96 (64%) LAs continued to fund their music service of which 42 (44%) contributed more in 2011/2012 than they contributed in 2010/2011. In 2012/2013 78 (52%) of LAs are contributing. Eighteen LAs that were already contributing, contributed more in 2012/2013; and 12 that had not contributed in 2011/2012 contributed for the first time in 2012/2013. Eighteen LAs that had contributed in 2011/2012 are no longer contributing in 2012/2013. The remaining LAs that contributed did so at the same figure as for 2011/2012. The total contribution in 2011/2012 was £21,288,142. In 2012/2013 LAs are contributing £18,291,837, which represents 9.6% of the gross budget. (See Figure 13).

Forty four (29%) of Local Authorities top slice the Music Education Grant. These take a total of £3,759,427 towards LA costs. Twenty five of these LAs put nothing in to the music service, but 3 put in approximately the same amount as they take out and 16 put in more than they take out.

The range of support by LAs as a percentage of their gross budget is from 1% to 78%.

Figure 13 LA contributions (excluding those who make no contribution) as a percentage of gross income

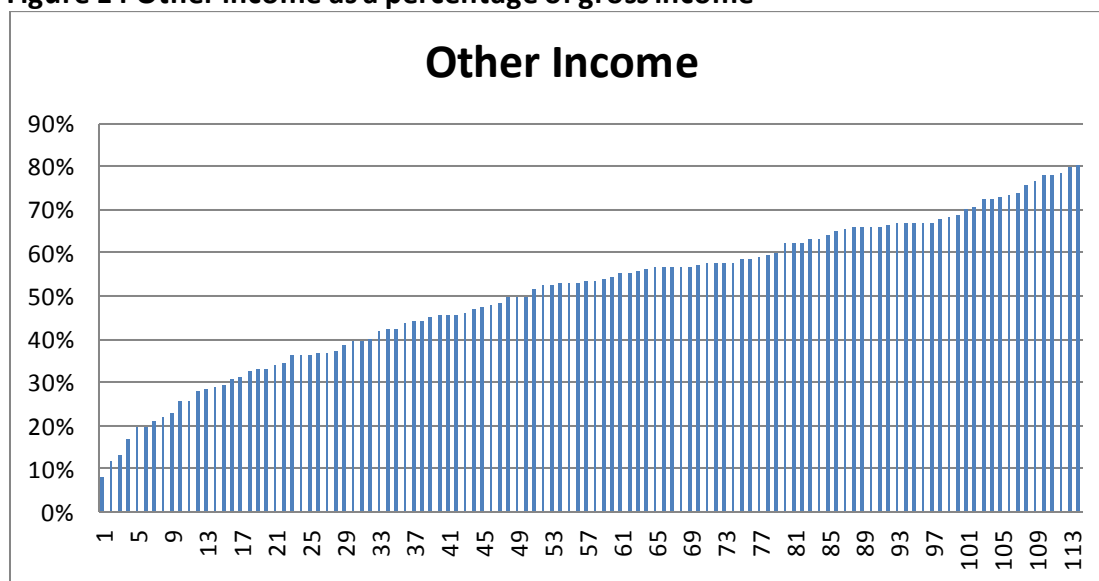


7.3 Other income

One hundred and twenty LAs returned estimated figures for income generation. The total is £96,333,084, which represents 50.8% of the gross estimated budget.

Other income accounts for between 8% and 81% of the gross budget. (See Figure 14).

Figure 14 Other income as a percentage of gross income



Conclusion

Over the past few years much progress has been made in offering every child the opportunity to learn to play a musical instrument and to sing. There is no doubt that many hundreds of thousands of children and young people have benefitted from world class music education in England. The National Plan for Music Education provides the opportunities and the resources for these experiences to be available, over time, to all young people despite the current challenging financial climate. The current review of the national curriculum provides an opportunity for greater coherence, access and progression within the wider cultural context. Whether these aspirations are realised and whether the vision becomes reality, particularly for the most disadvantaged young people, will depend on

- how musicians and music educators throughout the country can work together in partnership and genuine collaboration in the interests of the child;
- the business plan agreements reached between lead organisations and the Arts Council; and
- the subsequent monitoring and evaluation of outcomes for children and how this information feeds into and informs local and national policy decisions and practices.

The stakes are high, the challenges great, but the rewards and the potential for a better and more cohesive society as a result of increased musical engagement are phenomenal.