

# Music Education in England

A Review by Darren Henley for the  
Department for Education and the  
Department for Culture, Media and Sport

# CONTENTS

1.0	<b>Introduction</b>	page 03
2.0	<b>The Music Education Landscape Today</b>	08
3.0	<b>A Vision for Music Education in England</b>	10
4.0	<b>A National Plan</b>	14
5.0	<b>Local Delivery</b>	16
6.0	<b>Youth Music</b>	19
7.0	<b>Supporting Excellence at the Highest Level</b>	22
8.0	<b>The Workforce</b>	24
9.0	<b>Making Music Easier for Parents and Carers</b>	27
10.0	<b>Further Areas of Development</b>	29
11.0	<b>Summary of Recommendations</b>	31
	<b>Annexe 1 – Letter from Secretary of State to Darren Henley</b>	37
	<b>Annexe 2 – Call for Evidence</b>	40
	<b>Annexe 3 – Biography of Darren Henley</b>	43

**Annexe 4 – Acknowledgements**

44

**Annexe 5 – Summary of written and verbal responses**

(see separate document)

**Annexe 6 – List of individuals met during the Review**

(see separate document)

**Annexe 7 – List of written respondents to the Review**

(see separate document)

## INTRODUCTION

1.1 This is an independent review; however, the point from which it starts is unashamedly a partisan one. Since I began working closely with music educators as the Chairman of the Music Manifesto Partnership and Advocacy Group at the beginning of 2007, I quickly came to understand how beneficial excellent music teaching could be to the lives of children and young people. I also rapidly came to recognise the passion and dedication of many of the individuals who work in Music Education.

1.2 In the process of reading many hundreds of written submissions and speaking to scores of music educators during the past few months, I have become even more convinced of the positive effect that music, both as an academic subject, taught in the classroom, and as a participative activity, in and out of the classroom, can have on young people's lives.

1.3 I am lucky enough to have spent the best part of two decades working at Classic FM, surrounded on a daily basis by some of the greatest music ever composed, performed by some of the greatest musicians ever to set foot in a concert hall. I understand the enormous contribution that music can make to people's lives, whether they are performers or listeners.

1.4 As well as the lifelong benefits an excellent Music Education can bring to young people, their families and communities, the development of a skilled workforce of musicians will help to ensure that the UK's creative industries continue to maintain and grow their pre-eminent position on the international stage, bringing economic benefits for the country as a whole.

1.5 In the letter, which he wrote to me at the start of this Review on 24<sup>th</sup> September 2010, the Secretary of State for Education expressed the coalition government's commitment to Music Education, saying that '...every child should receive a strong, knowledge based cultural education and should have the opportunity to learn and play a musical instrument and to sing'.

1.6 The first two assumptions upon which the Secretary of State asked me to base my Review further underlined the coalition government's view on the importance of Music in schools:

1.7 'Government priorities recognise music as an enriching and valuable academic subject with important areas of knowledge that need be learnt, including how to play an instrument and sing'.

1.8 'Secondary benefits of a quality music education are those of increased self esteem and aspirations; improved behaviour and social skills; and improved academic attainment in areas such as numeracy, literacy and language. There is evidence that music and cultural activity can further not only the education and cultural agendas but also the aspirations for the Big Society'.

1.9 Let's be absolutely clear at the outset: many children in England benefit from excellent music teaching from excellent teachers. In some parts of the country, the opportunities for children to take part in musical activities are immense. However, some children in England do not currently receive an adequate, let alone good, Music Education. That failure is something for which everybody involved in Music Education should share the responsibility. I hope that this Review will provide an opportunity for us to do something about it.

1.10 This view of inconsistent provision was backed up in nearly all of the verbal evidence sessions undertaken as part of this Review, which quickly began to sound like a rather unsatisfactory weather forecast. I was told time and time again that Music Education in England was 'good in places, but distinctly patchy'. This patchiness caused me concern and in considering the recommendations that I would make at the culmination of this Review, I have always been mindful of the need for measures to be taken to increase the probability of children receiving an excellent Music Education and of decreasing the possibility of them receiving a poor one. In short, we need to eradicate the 'patchiness' and bring Music Education everywhere in England up to a universally high standard.

1.11 Music Education has benefited from major government investment in large scale initiatives and programmes over the past five years. I will discuss these in turn during the course of this report, however it is clear from many of the submissions made to this Review that this method of funding has not resulted in a uniformity of provision across the country. I have therefore considered funding models which offer a more cohesive alternative.

1.12 Where Music Education is delivered at its best, money from central government and Local Authorities is harnessed together alongside imaginative use of school budgets and exciting collaborations with arts organisations. The best Music Education comes about through partnership; no one teacher, performer, school, organisation, group or body has all of the requisite skills to deliver every part of a rounded Music Education to every child. Instead, when interested parties work together, with funding invested carefully to deliver the right level of expertise at the right moment in the education process, we see strong results. Effective partnership is an idea to which I will return throughout this report.

1.13 At no time during the course of undertaking this Review have I been working to a budget given to me by the Department for Education and the Department for Culture, Media and Sport. As is appropriate, those details will come in the response to this Review from the two government departments. This has enabled me to make

recommendations based on need, rather than as a financial accounting exercise. However, I have been mindful of the requirement for careful management of public funds in these financially straitened times. I have also been unafraid to point out the areas where I believe existing funds could better be allocated. In the current climate, there would have been little point in my producing a series of recommendations which would have required a significant and unsustainable increase in public spending. Therefore, I have taken a pragmatic view, making recommendations which I believe are absolutely necessary. Throughout, these recommendations have been made in the expectation that tight budgetary controls and a high level of accountability for how public funds should be spent are a pre-requisite. However, I do believe that the full implementation of the recommendations contained within this report should not be beyond the realms of budgetary possibilities for the two government departments.

**1.14** Over the next few pages, I will do the following:

**1.14.1** Outline a vision for what every child should expect to receive from their Music Education inside and outside the classroom.

**1.14.2** Develop the concept of a coherent National Plan for Music Education, which encompasses broad-based entry level opportunities for all children and a route of progression through a system which supports excellence at the highest level.

**1.14.3** Discuss the importance of work by organisations funded by Arts Council England, including Youth Music.

**1.14.4** Consider ways of helping the Music Education workforce to become more effective.

**1.14.5** Help parents and carers more easily to engage with Music Education in their local area.

**1.14.6** Examine the next steps for further development, particularly with regard to improving Cultural Education in general, based on the outcomes of this Review.

**1.15** Although it is my name that appears on the front page of this Review, I would not have been able to complete it without considerable help along the way. The level of engagement with the Review, with almost one thousand separate written responses, underlines the passion for music from those closely involved with the subject. It has been a fascinating experience for me personally and I have learned an enormous amount. I would like to thank everyone who took the time to submit

written evidence. I have personally read the hundreds of documents that were submitted and I am grateful for the enormous willingness shown by everyone concerned in sharing their thoughts, ideas and experiences with me. I would particularly like to thank the 72 people across 55 meetings, who discussed various aspects of this Review in person. Their input was invaluable in helping me to come to my conclusions.

**1.16** Whilst I realise that not everyone will agree with every recommendation that comes out of this Review, I want to assure everyone concerned that their views were both listened to and reflected upon. A broad summary of the evidence received can be found in Annex 5, while a list of everyone who submitted written and verbal evidence to the Review can be found in Annexes 6 and 7.

**1.17** I would like to place on record my thanks to the Secretary of State for Education, the Rt Hon Michael Gove MP, and to the Minister for Culture, Communications and the Creative Industries, Ed Vaizey MP, for asking me to undertake this Review. They have both been very generous with their time and have always been very open with me in the discussions which we have had. I have been particularly encouraged by how receptive they have been to new ideas. I have also been struck by the high value which they both personally place on delivering an excellent Music Education to children in England. This recognition of the importance of music in every child's education has been echoed in conversations I have had with other members of the ministerial teams at both the Department for Education and the Department for Culture, Media & Sport. These consistently strong words of support for Music from Ministers give me great hope that swift and beneficial actions for Music and wider Cultural Education will follow the publication of this Review.

**1.18** I would encourage everyone, from all areas of the Music Education world to work closely with both Ministers and officials in implementing the outcomes of the government's response to this Review.

**1.19** Working together in partnership will be absolutely key to developing a vibrant future for Music Education in this country. I strongly believe that everyone with a passion for music can play their part in building on past successes; in being open to the process of change where it is necessary; and in ensuring that public money is spent in the most effective way possible for the benefit of all children and young people, including those with Special Educational Needs and Looked After Children.

**1.20** Throughout any process of change which follows this Review, it is vital that we keep at the forefront of our minds those over-arching aims that I believe we all share. We want to create a generation of children who are both musically literate and music lovers. We want to ensure that the Music Education that every child receives is excellent in every way. And we want to make it possible for every child to have the opportunity to progress through a Music Education system that enables them to achieve their full musical potential. We also want to create a fulfilling and rewarding environment within which professional Music Educators can work. We should not

allow bureaucracy or organisational self-interest to get in the way of the need to ensure that children in England receive the Music Education that they deserve.

1.21 Although I understand that I have been given no guarantees whatsoever that the conclusions of this Independent Review will automatically become the coalition government's policy, I remain hopeful that the government will embrace many, if not all, of the recommendations in the following pages.

1.22 In Music Education in England today, there is already much to celebrate and much of which we should all be proud. Now, the coalition government has the opportunity to take Music Education to the next level. I would encourage Ministers to make the investment necessary to turn that opportunity into a reality for every child.



## 2.0 THE MUSIC EDUCATION LANDSCAPE TODAY

2.1 Before examining the future of Music Education in England, this section of my report outlines the details of the funding of the sector in the 2010-11 financial year.

2.2 There is currently a statutory requirement, under the National Curriculum, for children to be taught music in schools at Key Stages 1, 2 and 3. This is funded, along with all curriculum subjects, through the Dedicated Schools Grant.

2.3 Local Authorities receive £82.5 million of annual funding from the Department for Education to ensure that music services are delivered across the schools in their area. This is largely used to fund area Music Services, although arrangements vary.

2.4 The Department for Education's four year (2007-2011) Music Instrument Fund has invested £10 million annually in the purchase of instruments to address a deficit in provision identified in 2007.

2.5 The four year (2007-2011) national singing programme, Sing Up, receives £10 million per annum of government funding to provide resources, training and support to primary schools to ensure that every child experiences quality singing opportunities daily and throughout the school.

2.6 The Music and Dance Scheme receives £31.5 million of funding from the Department for Education, of which at least £16 million is spent on Music. This sum covers the payment of fees at independent music and dance specialist schools and a contribution towards the costs of attending Centres of Advanced Training for the most talented musicians and dancers. Help is given to young people on a means-tested basis. Currently almost 1600 exceptionally talented young musicians receive financial help each year with their Music Education as part of this Scheme.

2.7 The Department for Education also annually funds: a Continuing Professional Development Programme to equip classroom teachers and musicians with the skills to teach whole class vocal and instrumental tuition (£1 million); three In Harmony projects (£1 million); seed funding to establish Music Partnership Projects (£0.5 million) in Birmingham, Hertfordshire, London, Northamptonshire and Wiltshire; and a range of smaller projects (£0.5 million), including support to the Federation of Music Services for a peer support programme and funding to Music for Youth for an annual performance programme, including the Schools Proms at the Royal Albert Hall.

2.8 The National Youth Music Organisations receive £520,000 of funding from the Department for Education Music and Dance Scheme; £420,000 of funding from Youth Music; and £120,000 of funding from Arts Council England.

2.9 In addition to the central government funding for Music Education, a further £22.3 million is contributed by Local Authorities.

2.10 Arts Council England provides regular funding to 99 music organisations. A percentage of this funding will be used to support education activities, or to use as leverage to gain additional funding to do so. An average of 4% of Arts Council England's client organisations' total budgets (not limited to Arts Council England investment) is spent on education related activities across all art forms. The total amount spent on Music Education programmes by Arts Council England funded organisations is £17.6 million. There is a further £5.5 million invested in education by cross art-form client organisations. The joint total of £23.1 million represents a substantial commitment to education work.

2.11 The BBC Orchestras in England (BBC Symphony Orchestra, BBC Philharmonic Orchestra and BBC Concert Orchestra) also play an active role in orchestral music education activities, although these fall outside of Arts Council England funding.

2.12 Youth Music is the UK's largest children's music charity, providing funding for music projects and activities. Established in 1999 as a Lottery delegate of Arts Council England, it receives £10 million per year to distribute through open and solicited programmes.

2.13 Additional funding for Music Education is received from Charitable Trusts and Foundations. This can range from major national programmes, such as Musical Futures funded by the Paul Hamlyn Foundation, through to small-scale local initiatives based in a single school or offering support to a talented individual pupil. There is also sponsorship from industry and from philanthropists for both national and local programmes of work.

2.14 Parents also directly fund music tuition for their children. This can be provided in and out of school, by both Local Authority Music Service teachers and by private (often self-employed) teachers.

2.15 As well as funded or paid for means of delivering Music Education, England also benefits from a vibrant voluntary and community music sector, featuring a host of different performing groups across the country, many of which give opportunities for children and young people to learn more about music. The role that these voluntary organisations can play in the lives of young people is an excellent example of the Big Society in action.

## 3.0 A VISION FOR MUSIC EDUCATION

3.1 Before moving into the detail of how Music Education in England should be structured, delivered and funded, I want to clearly lay out the minimum expectations of what I believe any child going through the English school system should receive in terms of an education in music:

**Recommendation 1:** Schools should provide children with a broad Music Education, which includes performing, composing, listening, reviewing and evaluating

3.2 There is more to receiving a rounded Music Education than performing alone. The five areas outlined above are currently enshrined in the requirements of the National Curriculum and, where they are taught well, help children to benefit fully from an education in all aspects of music.

**Recommendation 2:** Singing should be an important part of every child's school life from Early Years through until at least Key Stage 3.

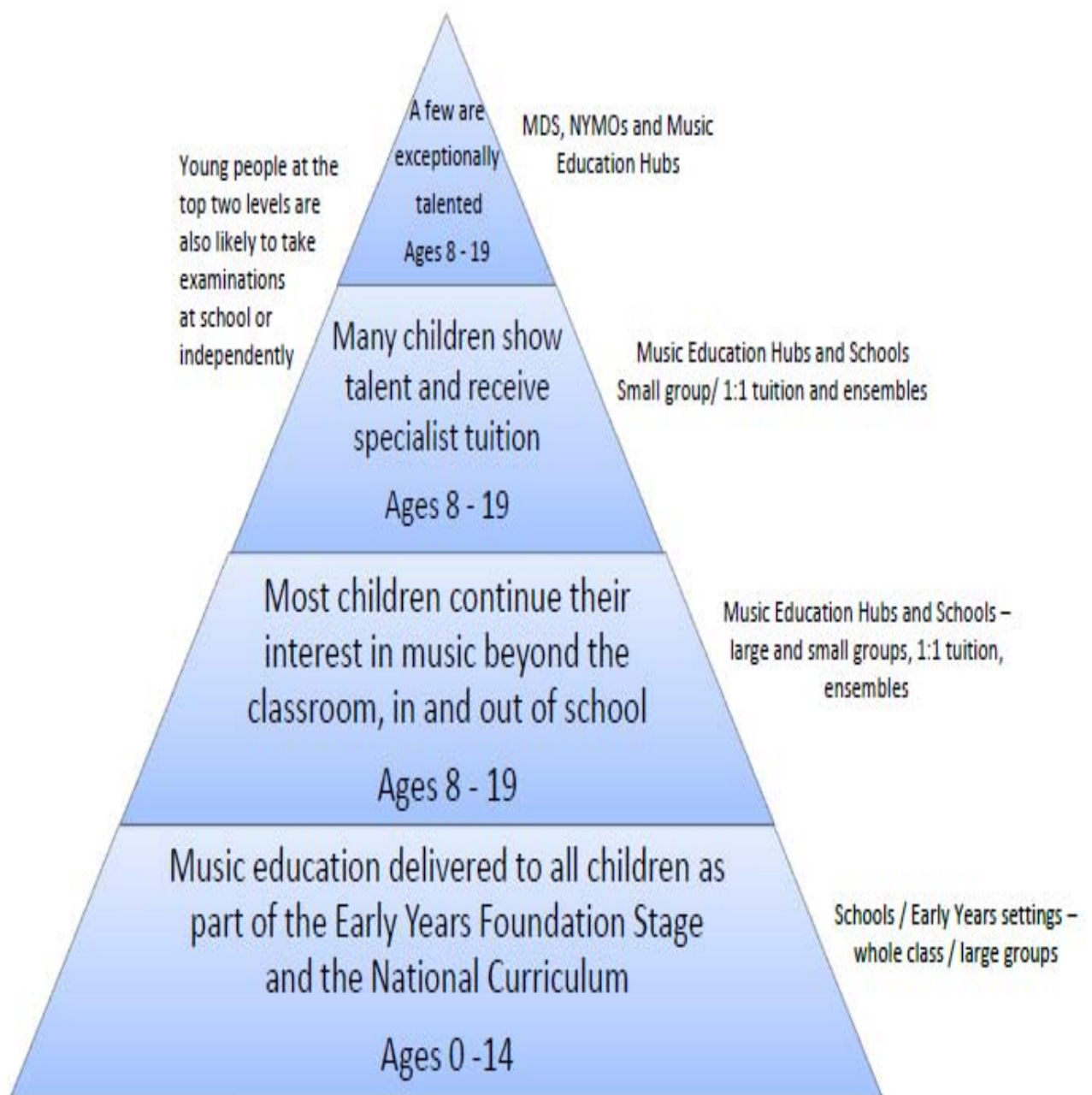
3.3 For many children, learning to sing is the beginning of their Music Education. However, it is something that should be part of their school lives through until they are at least 14 years old and is currently included as a statutory requirement. The Sing Up programme has been successful in engaging primary schools with singing and has begun to give primary school teachers the confidence to teach the subject, with a tool-kit of resources to help make that possible. Every school should have an on-going singing programme, either developed in their local area, or using the resources created by Sing Up.

**Recommendation 3:** All children at Key Stage 2 should have the opportunity to learn an instrument through whole class ensemble teaching. Ideally, this would be for a period of one year, but at the barest minimum, one term of weekly tuition should be offered.

3.4 Where it has been taught well, the Wider Opportunities group music teaching programme has been shown to be a cost-effective way of delivering whole class instrumental teaching. The implementation of this recommendation would make Wider Opportunities a requirement in every primary school for the first time, enabling every child to receive lessons in the basics of playing a musical instrument.

**Recommendation 4:** There should be a clear progression route for children after the initial free opportunity for instrumental tuition is made available. This route would be means tested, with parents above an agreed income level expected to fund, or part fund, tuition.

3.5 It is vital that clear progression routes be made available to those children who show an aptitude for playing a musical instrument. For the most talented, these progression routes should take them from an initial Wider Opportunities programme, right through to the Music and Dance Scheme, which provides children with opportunities for learning and performance at the very highest level. If we see this aspect of Music Education as a pyramid, with Wider Opportunities at its base and the Music and Dance Scheme at its pinnacle, then at present, there is a good deal of focus on those children who receive entry level Music Education and also on those who have reached the very top. However, more focus needs to be applied to helping children to make the journey that is appropriate for their skills from the base of the pyramid towards its peak.



**Recommendation 5:** Music should continue to be offered by schools at Key Stage 4 and beyond, allowing pupils to gain GCSE, BTEC and A level qualifications in the subject.

3.6 Music is an important academic subject in the secondary school curriculum. When its constituent parts are next reviewed, I believe that Music should be included as one of the subjects that go to make up the new English Baccalaureate. Otherwise, there is a risk that the subject may be devalued.

**Recommendation 6:** Schools should facilitate live music making opportunities and performances for children and young people. Arts Council England funded organisations and other recognised Music Education organisations should be encouraged to play a meaningful role in providing these opportunities, however they should link more closely to curriculum objectives.

3.7 There is a highly valuable role for organisations funded by Arts Council England (and for other voluntary or charitably funded organisations) to play in the overall ecology of Music Education. There are many innovative and high quality programmes delivered by these organisations. However, there is a perception that not every arts organisation provides projects that are focused on learning objectives that tie in with the rest of the child's education. In some instances, projects are provided because they are convenient for the arts organisation, with little regard to the needs of the schools concerned. Schools should be unafraid of being more demanding towards arts organisations in ensuring that any programmes that they buy in fulfil the criteria for learning outcomes that tie in with their overall curriculum objectives. Arts Council England should be encouraged to be mindful of this requirement in any funding decisions it makes in this area, to ensure that public funds are being invested in ways that deliver the most effective outcomes for children and young people.

**Recommendation 7:** Beyond the classroom, children should have the opportunity to take part in vocal and instrumental ensembles. These should either be offered in schools or by bringing pupils together from schools in a wider locality.

3.8 For those children who show an aptitude for music to progress, they need to have the opportunity to learn and perform alongside other young people. Choirs, orchestras, bands, groups and other ensembles offer children the opportunity to build their understanding of music as a subject, whilst also improving their practical skills. Ensembles can also greatly increase levels of aspiration among younger children, who are able to identify with older role models.

**Recommendation 8:** The best model for Music Education includes a combination of classroom teaching, instrumental and vocal music tuition and input from professional musicians. Partnership between organisations is the key to success.

3.9 For children to achieve their best, they need to gain an understanding of music as an academic subject from learning in the classroom; they need to develop practical skills in singing and playing instruments; and they need to have their eyes and ears opened to the widest musical possibilities by being given the opportunity to see and hear professional musicians at work.

## 4.0 A NATIONAL PLAN

4.1 There is no way of tackling the patchiness in the quantity and quality of Music Education available, both in different areas across the country and in different schools within the same area, without creating a national plan, which lays down the expectations of how Music Education should develop over the coming years. This section of recommendations is designed to ensure that patchiness is replaced by consistency, so that children are able to enjoy the same level of Music Education, no matter where in England they happen to live.

**Recommendation 9:** The provision of Music Education should remain a statutory requirement as part of the National Curriculum.

4.2 There was an overwhelming view from both the written and verbal evidence sessions undertaken as part of this Review that music's place as a National Curriculum subject was of paramount importance. I concur with this view. There is a strong sense that the statutory requirement of being included in the National Curriculum provides a basis for all other music provision in and out of school. Without the obligation for music lessons to be a part of the school curriculum, there is a very real concern that the subject might well wither away in many schools – and in the worst case scenario, could all but disappear in others.

**Recommendation 10:** The Department for Education and the Department for Culture, Media and Sport should work together to develop a national plan for Music Education in England (The National Music Plan).

4.3 Firmly based on Recommendations 1 to 8 of this Review – and with reference to the other Recommendations made here – this plan should set out a clear pathway through from Early Years Provision for all children, to the Music and Dance Scheme and the National Youth Music Organisations for those children who show particular talent. The plan for in-school and out-of-school opportunities should include Music Education provided by Local Authority Music Services, by cultural organisations and by Youth Music. It is important to involve Arts Council England in the development and implementation of the plan, with reference to its client organisations and to Youth Music. The plan should also include details of provision for children with Special Educational Needs and Looked After Children. The plan should be clear in outlining the minimum requirements and expectations placed on the schools and organisations involved. It should also ensure that there is full accountability for the spending of public funds.

**Recommendation 11:** Ofsted's remit should be expanded to include the reviewing of standards in Music Education provided in schools by Local Authority Music Services, Arts Council England client organisations or other recognised music delivery organisations. The focus for Ofsted's work in this area should be on the quality of teaching, leadership and management, with the aim of raising standards and increasing levels of achievement among pupils.

4.4 At present, there is insufficient accountability for the quality of teaching provided by Music Services, Arts Council England client organisations and Youth Music funded programmes. These organisations should be subject to the same monitoring of standards that are applied to classroom music teachers.

**Recommendation 12:** Arts Council England should fund its client organisations to deliver Music Education programmes in accordance with the National Music Plan. All of these programmes should operate under the same quality framework, inspected by Ofsted.

4.5 In the past, the lack of a clear framework has meant that there has been no single definition of what constitutes best practice. It has been possible for individual programmes to create their own definitions of what is acceptable. This can create a rather cloudy understanding of best practice and it is recommended that Ofsted's quality framework for assessing Achievement in Music; Quality of Teaching in Music; the Curriculum in Music; Effectiveness of Leadership and Management in Music; and Overall Effectiveness in Music be adopted throughout the Music Education system. Ofsted's benchmarks also provide useful criteria which can be used alongside other factors in the assessment of how cost-effectively public funds are being spent.

4.6 The Artsmark accreditation developed by Arts Council England recognises the quality of work produced for, by, and with young people through arts organisations. The new criteria for the Artsmark award should be developed in consultation with Ofsted to ensure that assessment of quality and wider learning outcomes is consistent. Once implemented, this accreditation enables schools to recognise the arts organisations which offer work of high quality in this area.



## 5.0 LOCAL DELIVERY

5.1 As part of this Review, I have closely examined a number of different models for funding Music Education. The mechanisms for delivering money into the system have a good deal of bearing on shaping the system itself. Some models, which appear to bring benefits on the surface, may have unintentional structural implications further down the line. I believe that the recommendations in this section of my Review will create a funding process that underpins the recommendations throughout the rest of the report, whilst at the same time providing value for money and effective delivery of quality Music Education.

5.2 Funding of Music Education is not simple, with money coming from a variety of disparate sources. Local Authorities and Head Teachers have a particularly important role to play in supporting the development of Music Education in their schools. It is important for children learning music that those who control the purse strings work together as part of a coherent whole, mindful of the requirements of the National Music Plan.

**Recommendation 13:** Music Education in school and out of school should continue to be funded through a mixed economic model. This should include ring-fenced funding from central government, funding from Arts Council England, funding from Local Authorities, funding from the National Lottery and through fees from parents. In addition, it is anticipated that funding will also come for national and local projects from private sources, including charities and foundations and through sponsorship from industry and from philanthropists.

5.3 Without central government funds being ring-fenced, I have serious concerns about the future of Music Education. Given the financial pressures on both Local Authorities and individual schools, it is important that the money intended for Music Education is actually spent on Music Education. Ring-fencing this funding appears to me to be the only way to ensure that this happens.

5.4 While I have no doubts whatsoever that Ministers in the coalition government recognise the importance of Music Education and personally place great value on its role in our schools, there is evidence that this view is not shared in every Local Authority across the country. The ring-fencing of funds helps to ensure that the opportunities for children to receive an excellent Music Education are more consistent and less patchy.

5.5 There is also historical evidence that without ring-fenced funding for Music, some schools may themselves reduce their investment in the subject to a level would make it hard for children to receive the minimum expectations for Music Education, as outlined in Recommendations 1 to 8 in this Report. Given the amount of public money that has been invested in building up the Music Education infrastructure in recent years, this would be a retrograde step.

**Recommendation 14:** Schools, Local Authority Music Services, Arts Council England client organisations and other recognised delivery organisations should work together to create Music Education Hubs in each Local Authority area. These Hubs should receive ring-fenced central government funding to deliver Music Education in each area following an open, advertised bidding process. It is anticipated that there would be a lead organisation (which is likely to be a Local Authority Music Service in almost all cases, but in some cases could also be an Arts Council England client organisation or other recognised delivery organisation). This lead organisation would be directly funded to undertake the leading role in each Hub. The Department for Education should ensure that public funds are invested to provide the highest quality Music Education for children and young people efficiently and with the greatest accountability for the money spent.

5.6 In each area across the country, there is a requirement for clear leadership in the delivery of Music Education and a requirement that it is delivered in a coherent and cohesive way. Different organisations in each geographical location come with a different set of skills and leadership. To deliver the very best rounded Music Education to children, these organisations should come together in partnership. Central government funding would be channelled through one lead organisation, which will in the vast majority of cases be a Local Authority Music Service. It is envisaged that these Music Education Hubs will be far more than simply a loose collective body of music-making organisations. As part of the open bidding process, they will need to show that they are able fully to cater for the Music Education needs of all children in their particular area, in accordance with the requirements of the National Music Plan. For practical reasons, it is not anticipated that the funding mechanism would change in the 2011-12 financial year, but would instead come into operation in 2012-13. This would allow Local Authority Music Services and other organisations the time to adapt to working in this new way and for the Department for Education to enable the bidding process itself to take place.

**Recommendation 15:** All partner organisations working together in Music Education Hubs should be encouraged to make back office cost savings. It may also be possible to make savings across a number of local areas through the development of wider partnerships. This could include the merger of senior management and support functions over a number of Local Authority areas. It may also be appropriate for particularly successful Local Authority Music Services to undertake to offer Music Education provision in neighbouring areas.

5.7 As well as ensuring that as much of their income as possible is spent directly on delivering Music Education to children, Music Services need to develop new income streams by selling additional services to both parents and schools. Music Services employ a highly skilled workforce with a strong track record in delivering Music Education both in and out of school and are well positioned to expand their income streams by offering new services.

**Recommendation 16:** Currently, musical instruments are purchased on an ad hoc basis by music services and schools. This should be replaced by one centralised national purchasing system, building on the recommendations of Sir Philip Green in his recent report to the Cabinet Office about government procurement.

5.8 At the moment, there is no national procurement of musical instruments, even though many thousands are purchased each year by schools and Local Authority Music Services. It is recommended that a set number of instrument models be approved for use in formal Music Education settings, with orders being made through a centralised system to ensure that volume discounts can be achieved. It will be necessary to include set-up and maintenance of the instruments as part of the initial tendering scheme.

## 6.0 YOUTH MUSIC

6.1 Since 1999, Youth Music has worked with children and young people across the musical spectrum, primarily in out of school settings. Youth Music's Vision states that 'Through music making, any young person, regardless of their background, should have the opportunities to discover their creativity and fulfil their potential'. This is achieved through its Mission: 'To help young people make the most of their lives through the power of music'.

**Recommendation 17:** Youth Music should operate under a set of tightly targeted objectives, defined and monitored by the Department for Education, the Department for Culture, Media and Sport and Arts Council England. Its administration costs should be in line with other lottery distributors and, like these other bodies, Youth Music should be prevented from spending any government or lottery funds on lobbying and public affairs activities.

6.2 Youth Music's administrative cost base should be reviewed by the Department for Education, the Department for Culture, Media and Sport and Arts Council England. To ensure that the amount of public money that is being spent directly on providing Music Education to children is increased, the organisation's administration costs need to be reduced in line with other publicly funded organisations. Public money should no longer be used by Youth Music for public affairs lobbying purposes. Instead, this money should be diverted to fund new or existing Music Education activities. For the avoidance of doubt, I am not advocating a reduction in funding to Youth Music. Instead, the amount of money being invested directly in the delivery of Music Education projects by Youth Music itself should be increased.

**Recommendation 18:** Youth Music should be required to maintain the central resources of the Sing Up programme (the Song Bank and website), which should be made available to schools to use on an on-going basis. Funding for the four year Sing Up initiative has always been scheduled to end in March 2011. However, as part of the transition funding in the 2011-12 financial year, a slimmed-down Sing Up should receive some funding to help it to ensure that the legacy of the initial four years of investment remains in place.

6.3 Many of the written and verbal submissions to this Review place a great value on the support materials created for teachers by the national primary school singing programme, Sing Up. Particular mention was made of the Song Bank and the Sing Up website. It is recommended that Youth Music continue to make these resources available for schools to use and continue to maintain and develop the content where necessary. Youth Music should consider directly funding this activity through savings in its administration costs.

6.4 Over the past four years, £40 million of funding has been received by Sing Up. This has primarily been used to develop these resources, to communicate with schools and to train the workforce. Sing Up's own figures show that 94.1% of primary schools have now signed up to the programme. Sing Up was planned as a four year project and the consortium behind it is to be congratulated on achieving this figure before the programme's four year funding comes to an end in 2011. However, it is recommended that some further Department for Education funds be committed to a scaled-down Sing Up over the next financial year (alongside the long-term Youth Music funding for the Song Bank and website as detailed above in 6.3). This central government funding should be given with the explicit aim of ensuring that the considerable amount of public money that has already been invested in the programme continues to deliver benefits to primary schools across the country. The Sing Up consortium should also be encouraged to sell services to schools and Local Authorities; however this area of its operation should no longer be publicly funded.

6.5 I would like to take this opportunity to thank the National Singing Ambassador, Howard Goodall CBE, for his tireless leadership work in this area over the past four years. His visionary and powerful advocacy on behalf of Music Education in general – and singing in particular – has greatly benefited a generation of children.

**Recommendation 19:** Both Arts Council England and Youth Music may wish to examine the possibility of supporting an In Harmony style model moving forwards, perhaps through the development of a standalone charitable trust. Although In Harmony is an expensive initiative, early evidence suggests that whole school provision in a single school with a single lead cultural organisation creates radical improvements in educational attainment for the children involved. It is recommended that existing projects be funded for a further transition year against the membership criteria currently being developed by the Department for Education and the Department for Culture, Media and Sport. If these projects fail to meet the minimum criteria, they should not receive further public funds.

6.6 The In Harmony pilot projects were developed following the visit to England of the Venezuelan Simon Bolivar Youth Orchestra in 2007. The orchestra is a product of the South American country's 'El Sistema' Music Education system. Three In Harmony pilot projects were funded in Lambeth, Liverpool and Norwich. Evaluations for all three projects make fascinating reading and there is no doubt that they have delivered life-changing experiences for the children involved. However, this is an extremely expensive initiative. Rather than being a pure Music Education project, it should be seen as a high impact social action project, which uses music as a tool to deliver change in particularly deprived communities. It does, of course, have the benefit of developing musical skills among the children involved and this is an excellent by-product of the programme. With the projects now having been in operation for barely two years, it is too soon for anyone fully to understand the benefits that they might be bringing to the communities within which they are taking place. I would urge Arts Council England and Youth Music to consider how they might be able to develop an In Harmony style project, potentially with other charities

or private partners. It would be regrettable if the initial work in this area comes to an early end without our fully understanding its potential as a tool for inner-city urban regeneration and as a means of delivering long-term costs savings to the public purse as an agent of community change.

## 7.0 SUPPORTING EXCELLENCE AT THE HIGHEST LEVEL

7.1 As part of the ladder of progression, it should be a requirement that England's Music Education system enables us to produce musicians who equal or better those from other countries around the world. The Music and Dance Scheme and the currently funded National Youth Music Organisations (Music for Youth, National Children's Orchestra, National Youth Brass Band of Great Britain, National Youth Choirs, National Youth Jazz Collective, National Youth Orchestra, South Asian Music Youth Orchestra and Youth Music Theatre UK) provide the pinnacle of experience in musical performance and training for young people. Wherever possible, these organisations should work closely together in achieving their aims.

**Recommendation 20:** The Music and Dance Scheme and the National Youth Music Organisations should continue to receive funding from the Department for Education, from Arts Council England and from Youth Music. We should acknowledge their role in showcasing the high level of talent that our Music Education system can foster. The public funding for these organisations from the Department for Education, Arts Council England and Youth Music should be directed towards developing young people's musical performance to the highest level. Gaining a place in one of our National Youth Music ensembles is a considerable achievement both for the young person concerned and for the teachers who have helped them to get there. It should be celebrated as such. Given the considerable investment in the Music and Dance Scheme, the Department for Education should ensure that this continues to offer the best possible value for money.

7.2 The Music and Dance Scheme currently provides training for our most talented children at specialist Music and Dance schools around the country and through a network of Centres for Advanced Training. This focus on excellent provision enables us to develop the next generation of professional musicians, providing those with exceptional talent from all backgrounds with the expert support which they require. The scheme is successful in delivering its outcomes, although the Department for Education should closely monitor the effectiveness of the public funding invested in the scheme, not with the aim of reducing overall expenditure, but rather with the objective of ensuring that the largest number of talented children is able to benefit. There is a significant amount of public money invested in this scheme and it is important that maximum value for money is extracted from each of the contracts entered into by the Department for Education, to enable the scheme to maximise its impact.

7.3 Some of the funding currently invested as part of the Music and Dance Scheme and by Youth Music into the National Youth Music Organisations appears to confuse the principal purpose of the recipient organisations. I firmly believe that, in this instance, funds should be directed towards increasing learning and performance opportunities for the most talented young people, rather than directed towards

broader outreach projects. Taking the National Youth Orchestra of Great Britain as an example, the outreach money this organisation receives would be best spent by being focused on a programme to help young people from more challenging backgrounds who have already achieved Grade 5 (or its equivalent) in their music exams and might otherwise face financial difficulties on the pathway towards achieving Grade 8 (or its equivalent), as this is the minimum criterion for entry into the National Youth Orchestra.

**7.4** I want to make special mention of the Music for Youth Schools Proms and the valuable role that they play in showcasing the incredibly high quality of achievement in music-making by young people of all ages. Those young people would not achieve what they do without excellent teaching. These concerts remain among the most life-affirming and high quality events in the annual music calendar and the coalition government should continue to recognise the important role that they perform.



## 8.0 THE WORKFORCE

8.1 During the process of undertaking this review, I have been impressed by the dedication and hard work of the many Music Educators whom I have met. By its very nature, it is likely that any Review such as this will tend to engage with the most committed leaders and teachers in the sector. It is important that we ensure that **all** leaders and teachers continue to operate with the best possible training and development throughout their careers, so that children continue to receive the highest standards of Music Education. At the same time, it is important not to forget that any Music Education system should provide the professionals concerned with a rewarding and structured career, with opportunities for both personal and professional growth.

**Recommendation 21:** Much primary school classroom teaching of music is provided by non-specialist teachers. The amount of time dedicated to music in most Initial Teacher Training courses is inadequate to create a workforce that is confident in its own ability to teach the subject in the classroom. It is recommended that a new minimum number of hours of ITT for primary music teachers be spent on the delivery of Music Education.

8.2 Primary school teachers report that they often lack the confidence to teach the practical aspects of music in the classroom. This needs to be tackled at an early stage in their careers, both in their Initial Teacher Training and during their time as a Newly Qualified Teacher. The leadership teams of Music Education Hubs should be mindful of the need to engage with newly qualified primary school teachers as part of their delivery strategies in their area.

**Recommendation 22:** All primary schools should have access to a specialist music teacher.

8.3 While it might be desirable to employ a specialist music teacher in every primary school, (indeed this would be a sound long term aspiration), it would not be a pragmatic recommendation to make in the short to medium term. Instead, access to a specialist music teacher by all primary schools could be achieved by the pooling of resources between schools, to allow for the funding of a teacher who could work across a number of sites. Leading practitioners in Music Education should be encouraged to support less experienced colleagues and to deepen knowledge throughout schools.

**Recommendation 23:** Secondary school music teachers should be allowed the time to work closely with their local Music Education Hubs and feeder primaries.

8.4 Secondary school music teachers are often the most experienced Music Education practitioners in their local area and they have a great deal to offer. Senior management teams in secondary schools should allow these experienced teachers the time to work in a wider role. Ofsted identified isolation as being one of the key challenges for secondary music teachers and a greater sense of partnership with other music educators operating in their local area would help to tackle this issue.

8.5 The issue of transition between Key Stages 2 and 3 remains one which has yet to be adequately overcome. Greater partnership working between primary and secondary school teachers to ease children's pathway and to create a greater sense of continuity between Key Stage 2 and Key Stage 3 would help to make the process of change smoother for children.

8.6 I welcome the work currently being undertaken by the Paul Hamlyn Foundation in funding the Musical Bridges programme with the aim of developing effective transfer strategies for pupils moving from primary to secondary school. As this body of work develops, I believe it will provide valuable insights into this issue.

**Recommendation 24:** A new qualification should be developed for music educators, which would professionalise and acknowledge their role in and out of school. Primarily delivered through in-post training and continuous professional development, musicians who gain this new qualification would be regarded as Qualified Music Educators. It would be as applicable to peripatetic music teachers as it would be to orchestral musicians who carry out Music Education as part of their working lives.

8.7 A new Diploma in Dance Teaching and Learning has been developed by the dance sector, which would provide an excellent model for further development in the area of Music Education. There is a proliferation of different qualifications in music teaching and it would be beneficial for a single qualification to be available (although it might be awarded by different examining bodies) to teachers following a range of different pathways.

**Recommendation 25:** Conservatoires should be recognised as playing a greater part in the development of a performance-led Music Education workforce of the future. All graduates from Conservatoires should study the necessary components within their undergraduate courses to enable them to leave with the Qualified Music Educator award.

8.8 England contains a number of world-class Conservatoires, attracting the most able music students. It was clear from both the written and verbal submissions to this Review that the Conservatoires have a strong desire to play an integral role in training the next generation of music educators. This redefinition of their job, alongside their primary role of training the next generation of world-class composers

and performers, should be strongly welcomed and their expertise should be harnessed. Our Conservatoires have the ability to develop a new generation of performer/teachers; this is an exciting prospect. As well as this macro-level role, they could also have a role to play on a more micro-level in Music Education Hubs in their localities.

8.9 It is imperative for the future of the Conservatoires to ensure that the new Higher Education Funding policies do not unfairly and unintentionally penalise Conservatoires, putting their very existence at risk at a time when they have the potential to do so much to influence Music Education as a whole in such a positive way.

**Recommendation 26:** The Conservatoires should work with Teach First to create a Teach Music First programme, which enables our best musicians to spend two years teaching in schools before they move onto their performance career.

8.10 The Teach First scheme, which places the highest achieving graduates into teaching roles, is proving to be a great success. This should now be widened to include the top graduates from our Conservatoires. Taking the very best performers and placing them into school environments will be beneficial both to the pupils and to the individuals concerned. Many of the graduates will find that education work will ultimately become part of the portfolio career, which they may well adopt as professional musicians.

**Recommendation 27:** Leadership training among the Music Education workforce is at best patchy. It is recommended that a credible and experienced management training provider be commissioned to provide a nationwide management development scheme targeted specifically at music educators.

8.11 Although there are some excellent leaders in Music Education, some senior practitioners are not given the coaching necessary to become great leaders, rather than simply competent managers. To enable Music Education in England as a whole to take the next step, I recommend that investment be made in developing a highly skilled group of leaders in Music Education. This group will be responsible for driving the development of the profession over the coming years.

## 9.0 MAKING MUSIC EASIER FOR PARENTS AND CARERS

9.1 Even for those working in Music Education in England, the system can be a complicated place. It is important to make it as accessible to parents and carers as possible, to ensure that opportunities provided for their children are not inadvertently missed.

**Recommendation 28:** All music teachers should be encouraged to register on a national database, which allows them to use a kite mark. This would provide parents with a base-level of quality assurance.

9.2 At present, anyone can set themselves up as a music teacher, with no assurance of quality for parents investing their own money in paying for lessons. Both the Incorporated Society of Musicians and the Musicians Union currently operate voluntary schemes and, in the spirit of partnership and with the aim of removing unnecessary duplication, I recommend that these two organisations work together on this issue to create one single scheme.

**Recommendation 29:** The existing place of graded examinations in school performance tables should be better communicated to pupils, parents, schools, Further and Higher Education providers and employers.

9.3 The graded examinations offered by bodies such as the Associated Board of the Royal Schools of Music, Trinity Guildhall, the London College of Music and Rock School offer a clearly defined and well respected progression route for musical learners. However, the fact that equivalence is already granted to these exams in the school performance tables is neither widely known about, nor given sufficient value.

**Recommendation 30:** To make it easier for parents to understand the full breadth of music-making opportunities for their children, schools should be encouraged to use their websites to communicate to parents and carers the totality of Music Education opportunities in their local area.

9.4 Often, children do not access opportunities to participate in music because their parents and carers are unaware of the full range of activities offered by many different providers in their locality. As schools are the centre of a child's learning, it is sensible for their websites to be the place to provide information about Music

**Recommendation 31:** Arts Council England's *Take It Away* scheme, which provides loans for the purchase of instruments, should continue. However, it should be focused on providing loans for those in full-time education of any age.

9.5 Good quality musical instruments can be expensive, but they are a necessary part of the learning journey for children who are progressing up the Music Education pyramid. This excellent scheme makes the purchase of instruments financially easier for parents and carers. It should continue to be funded.

## 10.0 FURTHER AREAS FOR DEVELOPMENT

10.1 This final group of recommendations centre on future developments for Music and wider Cultural Education.

**Recommendation 32:** It is recommended that the Department for Education examines how learning from the Sing Up and In Harmony projects might be developed as a model for narrowing the gap in attainment through the use of the pupil premium.

10.2 There are elements of both the Sing Up and In Harmony programmes which could form a basis for the development of a music-led model upon which schools could choose to spend their pupil premium funding. Both programmes show evidence that singing and instrumental tuition can help to improve children's academic performance in other subjects, as well as increasing their social skills.

**Recommendation 33:** As part of the National Music Plan, further work should be undertaken to develop a national plan for the use of technology in the delivery of Music Education – and to ensure that the workforce is up-to-date with latest developments. This review should examine how technology could enable better teaching of music (particularly in rural communities) as well as ways in which new methods of creating music that embrace technological innovation are taught in the classroom.

10.3 This is an area of the delivery of Music Education which needs a further specialist piece of work. It is important that English schools remain at the vanguard of the use of technology in the teaching of music and that we are open to the use of technology to deliver new ways of engaging with pupils.

10.4 Separately, the resources available to support the teaching of Music Technology as a subject should be closely monitored, to ensure that the latest developments and practices are available to schools, teachers and pupils. It is vital that teachers are offered a dedicated programme of continuous professional development in this subject for it to be taught effectively.

**Recommendation 34:** The Music Education world is fragmented and uncoordinated. There are too many organisations that have overlapping areas of interest. These organisations need to join together to create one single body.

10.5 Although it is not for government to force this to happen, it has become clear as this Review has progressed, that there is much duplication of effort and thought in the Music Education world. A new joined-up body created from within the Music Education sector (replacing the large number of existing bodies) would facilitate a mechanism for sensible discussion with ministers and officials. At present, the sheer number of representative bodies makes it almost impossible to hold a meaningful dialogue. While I have no doubt as to the passion for music and expertise in teaching of the membership of these organisations, when viewed on a macro level, as I have done during the process of undertaking this Review, their arguments can sometimes be both poorly made and contradictory. This is to the detriment of Music Education as a whole and is an issue which urgently needs to be grasped and rectified from within by Music Educators themselves.

**Recommendation 35:** A review of charitable organisations working in the Music Education sector should be undertaken with the aim of ensuring that money donated to these charities is being spent in the most efficient and effective way.

10.6 There is a plethora of charities involved in Music Education. While the largest of these have a significant impact on the thinking and delivery of Music Education projects, there are a large number of small charities which should examine models of closer working partnerships. In some cases, this could involve full-scale mergers, while in others, back office functions could be combined or projects could be jointly delivered to greater effect.

**Recommendation 36:** As suggested in the recent White Paper, 'The Importance of Teaching', it is recommended that the lessons from this Review be applied to other areas of Cultural Education including Dance, Drama, Film, the Visual Arts, Museums, the Built Environment and Heritage.

10.7 It would be necessary to undertake further work to ensure that each of these areas is given proper consideration. The ultimate aim of this further work would be to ensure that England has a coherent policy for the delivery of all areas of Cultural Education to children in all parts of the country.

## 11.0 SUMMARY OF RECOMMENDATIONS

**Recommendation 1:** Schools should provide children with a broad Music Education, which includes performing, composing, listening, reviewing and evaluating

**Recommendation 2:** Singing should be an important part of every child's school life from Early Years through until at least Key Stage 3.

**Recommendation 3:** All children at Key Stage 2 should have the opportunity to learn an instrument through whole class ensemble teaching. Ideally, this would be for a period of one year, but at the barest minimum, one term of weekly tuition should be offered.

**Recommendation 4:** There should be a clear progression route for children after the initial free opportunity for instrumental tuition is made available. This route would be means tested, with parents above an agreed income level expected to fund, or part fund, tuition.

**Recommendation 5:** Music should continue to be offered by schools at Key Stage 4 and beyond, allowing pupils to gain GCSE, BTEC and A level qualifications in the subject.

**Recommendation 6:** Schools should facilitate live music making opportunities and performances for children and young people. Arts Council England funded organisations and other recognised Music Education organisations should be encouraged to play a meaningful role in providing these opportunities, however they should link more closely to curriculum objectives

**Recommendation 7:** Beyond the classroom, children should have the opportunity to take part in vocal and instrumental ensembles. These should either be offered in schools or by bringing pupils together from schools in a wider locality.

**Recommendation 8:** The best model for Music Education includes a



combination of classroom teaching, instrumental and vocal music tuition and input from professional musicians. Partnership between organisations is the key to success.

**Recommendation 9:** The provision of Music Education should remain a statutory requirement as part of the National Curriculum.

**Recommendation 10:** The Department for Education and the Department for Culture, Media and Sport should work together to develop a national plan for Music Education in England (The National Music Plan).

**Recommendation 11:** Ofsted's remit should be expanded to include the reviewing of standards in Music Education provided in schools by Local Authority Music Services, Arts Council England client organisations or other recognised music delivery organisations. The focus for Ofsted's work in this area should be on the quality of teaching, leadership and management, with the aim of raising standards and increasing levels of achievement among pupils.

**Recommendation 12:** Arts Council England should fund its client organisations to deliver Music Education programmes in accordance with the National Music Plan. All of these programmes should operate under the same quality framework, inspected by Ofsted.

**Recommendation 13:** Music Education in school and out of school should continue to be funded through a mixed economic model. This should include ring-fenced funding from central government, funding from Arts Council England, funding from Local Authorities, funding from the National Lottery and through fees from parents. In addition, it is anticipated that funding will also come for national and local projects from private sources, including charities and foundations and through sponsorship from industry and from philanthropists.

**Recommendation 14:** Schools, Local Authority Music Services, Arts Council England client organisations and other recognised delivery organisations should work together to create Music Education Hubs in each Local Authority area. These Hubs should receive ring-fenced central government funding to deliver Music Education in each

area following an open, advertised bidding process. It is anticipated that there would be a lead organisation (which is likely to be a Local Authority Music Service in almost all cases, but in some cases could also be an Arts Council England client organisation or other recognised delivery organisation). This lead organisation would be directly funded to undertake the leading role in each Hub. The Department for Education should ensure that public funds are invested to provide the highest quality Music Education for children and young people efficiently and with the greatest accountability for the money spent.

**Recommendation 15:** All partner organisations working together in Music Education Hubs should be encouraged to make back office cost savings. It may also be possible to make savings across a number of local areas through the development of wider partnerships. This could include the merger of senior management and support functions over a number of Local Authority areas. It may also be appropriate for particularly successful Local Authority Music Services to undertake to offer Music Education provision in neighbouring areas.

**Recommendation 16:** Currently, musical instruments are purchased on an ad hoc basis by music services and schools. This should be replaced by one centralised national purchasing system, building on the recommendations of Sir Philip Green in his recent report to the Cabinet Office about government procurement.

**Recommendation 17:** Youth Music should operate under a set of tightly targeted objectives, defined and monitored by the Department for Education, the Department for Culture, Media and Sport and Arts Council England. Its administration costs should be in line with other lottery distributors and, like these other bodies, Youth Music should be prevented from spending any government or lottery funds on lobbying and public affairs activities.

**Recommendation 18:** Youth Music should be required to maintain the central resources of the Sing Up programme (the Song Bank and website), which should be made available to schools to use on an on-going basis. Funding for the four year Sing Up initiative has always been scheduled to end in March 2011. However, as part of the transition funding in the 2011-12 financial year, a slimmed-down Sing Up should receive some funding to help it to ensure that the

legacy of the initial four years of investment remains in place.

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# ANNEXE 1

## LETTER FROM SECRETARY OF STATE TO DARREN HENLEY



**Rt Hon Michael Gove MP**  
Secretary of State

Sanctuary Buildings Great Smith Street Westminster London SW1P 3BT  
tel: 0870 0012345 ministers@education.gsi.gov.uk

Darren Henley  
Classic FM  
30 Leicester Square  
London  
WC2H 7LA

24 September 2010

A handwritten signature in black ink, appearing to read 'D. Gove'.

### **Review of Music Education**

I am delighted that you have agreed to lead a review of music education and I will be announcing today that I have asked you to take on this role. Your knowledge of the music sector means that you are well placed to look at how we can secure the best music education for all children and young people.

As you know, I have worked with the Minister for Culture, Communications and Creative Industries in developing the remit and rationale for this review and he is fully supportive of you taking it forward.

The coalition government has signalled its firm support for music education, indicating that every child should receive a strong, knowledge based cultural education and should have the opportunity to learn to play a musical instrument and to sing.

I believe that music is important for every child. I recognise that children and young people are involved in a vast array of excellent music making opportunities and are experiencing an excellent music education in many parts of the country – but I also

believe that there is much that can be done better to provide that level of excellence for every child.


I would like the review to be open and outward facing and to take account of the wide range of views and issues from across the music sector. There are, however, a number of assumptions that you should take account of when conducting the review:

- Government priorities recognise music as an enriching and valuable academic subject with important areas of knowledge that need be learnt, including how to play an instrument and to sing.
- Secondary benefits of a quality music education are those of increased self esteem and aspirations; improved behaviour and social skills; and improved academic attainment in areas such as numeracy, literacy and language. There is evidence that music and cultural activity can further not only the education and cultural agendas but also the aspirations for the Big Society.
- Public funding should be used primarily to meet the government priorities of every child having the opportunity to learn a musical instrument and to sing.
- This review should focus initially on securing the best music education for all children and young people (aged 5 – 19) but should also take account of and make recommendations as to how cultural education could be delivered, based on the proposed models for music.
- Timing is such that any change proposed is unlikely to be achievable from 2011-12 and therefore there need to be recommendations for a transitional stage to take us from the current to the future landscape.
- The focus should be on delivery models which meet the needs of the child or young person as defined by parents and schools rather than being supplier led.
- There should be a clearly defined journey of progression, including the

opportunities afforded by the current Music and Dance Scheme and the publicly funded national youth music ensembles.

- Recommendations should include thoughts on initial training and continuing professional development to improve the skills and confidence of classroom teachers to teach music (tackling the main Ofsted criticism of music teaching) as well as specialist teachers and professional musicians going in to schools.
- Ways of including high quality performance opportunities for children and young people should be put forward.
- The review should take account of music experience for children and young people both in and out of school.
- Recommendations should include thoughts on whether, and if so how, the pupil premium could be used to fund an approach which uses music to drive improvements across a school and wider into the community.

The Department, along with the DCMS, will provide you with the necessary support to run this review. I would welcome interim advice on the progress of the review, which should be followed by a final report at the end of 2010. We would then consult as necessary on any proposed changes which arise from your review, with a view to implementation from 2012.

With my good wishes,  


MICHAEL GOVE



# ANNEXE 2

## CALL FOR EVIDENCE

Call for Evidence

**Launch Date 24 September 2010**

**Respond by 1 November 2010**

### **Henley Review of the Funding and Delivery of Music Education – Call for Evidence**

The Secretary of State for Education, supported by the Minister for Culture, Communications and Creative Industries has asked Darren Henley to conduct an independent review of music education. The review is looking at how the funding available for music education can most effectively be used to secure the best music education for all children and young people. The review is being supported by a secretariat of Department for Education and Department for Culture, Media and Sport officials. The review was announced on 24 September 2010.

Department for  
**Education**



## Henley Review of the Funding and Delivery of Music Education – Call for Evidence

### A Call for Evidence

**To** Deliverers of music education – both in and out of school – including public, private and voluntary sector providers of music services to children and young people and including schools, parents and carers

**Issued** 24 September 2010

**Enquiries To** Enquiries related to the policy content of the Call for Evidence can be made to [music.review@education.gsi.gov.uk](mailto:music.review@education.gsi.gov.uk)

1 A Message from Darren Henley

1.1 I am delighted to have been able to accept the Government's invitation to carry out an independent review of the funding and delivery of music education. One of the things that I have been asked to do is to ensure this review is as open and outward facing as possible. I will be gathering views and evidence in a variety of different ways through the review, one of which is through a call for evidence. This letter invites you to respond to this call for evidence - I am eager to hear from anyone who has an interest in music education.

The coalition government has signalled its firm support for music education, indicating that every child should receive a strong, knowledge based cultural education and should have the opportunity to learn to play a musical instrument and to sing.

The Secretary of State for Education has indicated that, at the outset of the review, I should make a number of assumptions (see below). It is with these in mind that I shall gather evidence from as many interested individuals and organisations as possible and then make recommendations to the Ministers towards the end of this year about how the future of music education should be shaped.

You can let me know your views on music education by emailing [music.review@education.gsi.gov.uk](mailto:music.review@education.gsi.gov.uk)

Darren Henley

Independent Chair of the Funding and Delivery of Music Education review

#### Assumptions guiding the review

- Government priorities recognise music as an enriching and valuable academic subject with important areas of knowledge that need be learnt, including how to play an instrument and to sing.
- Secondary benefits of a quality music education are those of increased self esteem and aspirations; improved behaviour and social skills; and improved academic attainment in areas such as numeracy, literacy and language. There is evidence that music and cultural activity can further not only the education and cultural agendas but also the aspirations for the Big Society.
- Public funding should be used primarily to meet the government priorities of every child having the opportunity to learn a musical instrument and to sing.

- This review should focus initially on securing the best music education for all children and young people (aged 5 – 19) but should also take account of and make recommendations as to how cultural education could be delivered, based on the proposed models for music.
  - Timing is such that any change proposed is unlikely to be achievable from 2011-12 and therefore there need to be recommendations for a transitional stage to take us from the current to the future landscape.
  - The focus should be on delivery models which meet the needs of the child or young person as defined by parents and schools rather than being supplier led.
  - There should be a clearly defined journey of progression, including the opportunities afforded by the current Music and Dance Scheme and the publicly funded national youth music ensembles.
  - Recommendations should include thoughts on initial training and continuing professional development to improve the skills and confidence of classroom teachers to teach music (tackling the main Ofsted criticism of music teaching) as well as specialist teachers and professional musicians going in to schools.
  - Ways of including high quality performance opportunities for children and young people should be put forward.
  - The review should take account of music experience for children and young people both in and out of school.
  - Recommendations should include thoughts on whether, and if so how, the pupil premium could be used to fund an approach which uses music to drive improvements across a school and wider into the community.
- 

## 2 Guidance for submitting evidence

- 2.1 All of the questions are relevant to both individuals and organisations with an interest in music education. The final comments box could be used to provide details of proven good practice in music education or any other comments that you feel do not fit within the answers to the specific questions.

## 3 How To Respond

- 3.1 Call for Evidence responses should be submitted as early as possible, and no later than 1 November, by e-mail to [music.review@education.gsi.gov.uk](mailto:music.review@education.gsi.gov.uk)

## 4 Additional Copies

- 4.1 If this pack has been e-mailed to you and you think there is someone else who should be responding to this call for evidence please feel free to pass on an electronic copy of the pack to them so that they can submit evidence.

## 5 Plans for making results public

- 5.1 The recommendations from the Call for Evidence will be published on the DfE and DCMS websites after being submitted to ministers in late 2010.

## **ANNEXE 3**

### **BIOGRAPHY OF DARREN HENLEY**

Darren Henley is the Managing Director of Classic FM. He joined the radio station in 1992, first as a journalist and then as a programme producer. In 2000, he was appointed Managing Editor, with responsibility for all of the station's on-air programming. Two years later, he was named Station Manager with a brief that was widened to include all aspects of Classic FM's business. He was promoted to Managing Director in 2006. He has sat on the board of Independent Radio News Ltd since 2008 and has also been Director of Government Liaison for Classic FM's parent company, Global Radio, since 2009. His radio programmes have been honoured by the Sony Radio Academy Awards and the New York International Radio Festival. He was named Programmer of the Year at the Arqiva Commercial Radio Awards in 2009.

Since the beginning of 2007, he has worked closely with music educators, ministers and civil servants, as Chairman of the Music Manifesto Partnership and Advocacy Group from 2007 to 2010 and as Chairman of the Tune In Legacy Group from 2009 to 2010. He served on the DCSF/DCMS Music Programme Board from 2007 to 2010 and has sat on the In Harmony Steering Group since 2008. He also sat on the Shadow Culture, Media & Sport Independent Review of the Creative Industries in 2009.

A Vice-President and board director of the Canterbury Festival since 2001, he is also a member of the Philharmonia Orchestra's Business Development Committee, the Sony Radio Academy Awards Committee and the Media Board of the Prince's Foundation for Children & the Arts. He was formerly a trustee of the music education charity Future Talent and a member of Arts Council England's South East Regional Council.

He is the author of twenty books about classical music and musicians, including the first official history of the Royal Liverpool Philharmonic Orchestra. His series of classical music audiobook histories for children has won awards on both sides of the Atlantic, including receiving a Grammy Award nomination.

Darren studied Politics at the University of Hull and is currently undertaking postgraduate research in Music at the University of York. He is a Fellow of the Royal Society of Arts, an Honorary Fellow of Canterbury Christ Church University and a Companion of the Chartered Management Institute.

## **ANNEXE 4 – ACKNOWLEDGEMENTS**

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You can download this booklet online at: <http://publications.education.gov.uk/>

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