

# Making every child's music matter

Music Manifesto Report no. 2

A consultation for action





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# Music Manifesto

## Champion's introduction

As you read this you should be holding a fairly weighty tome in your hands – evidence of the scope and ambition of this second report from the Music Manifesto.

We have covered a huge amount of ground, and I have been stunned by the depth, diversity and innovation taking place in music education today.

From all of the insights and inspirational stories collected, a simple core truth has emerged. At the heart of the music experience is the making of music itself, and it is the encouragement of music making that forms the basis of our recommendations.

We need to get back to basics. It is evident that the most exciting work across the country inspires children and young people to gain the skills to

transform the creation of sound into music. It is in the act of hands-on music making, especially with others, that we see the hot-wiring of children's natural creative spirit with wider creative capacities and competencies.

Young people's vitality, passion and creative determination to make music, with or without the support of the education system, is a clue to its value to them and its potential for the education system. We have an opportunity to use music making to provide the wider creative skills – such as team work, creative development and risk taking – that our young people are going to need desperately as they navigate the hard realities of an unpredictable century. And the young are already motivated to work hard to achieve these skills through music – what other subject can claim this?

The truth our best music leaders and teachers have made evident is that young people's creative endeavour can be taken to another level when it is supported by a coordinated effort from music education providers in their locality.

Miles and Mary, pupil and teacher respectively, are a great example of what can be achieved when these two elements are in place. Miles is 16, from south London and a fantastic jazz drummer, while Mary is the tutor who has given him the chance to shine. Along the way, the school, local community projects, instrumental tutors and the music service have provided Miles with the opportunity to stretch himself as much as possible, and given him the chance to inspire others to do the same.

# Music Manifesto

## Champion's introduction

The frustration I feel strongly is that this magic blend of inspiration and support is not replicated across the country. As you will see from the executive summary and the main report itself, we have concerned ourselves with looking at the most effective models for delivery and coordination.

We have also addressed how to increase dramatically the number of opportunities for young people to make music. Again, a clear answer emerged through our research and consultation.

Singing has the potential to involve children and young people in music on a scale that we have not witnessed before. It is the most elemental form of music making, and is within the grasp of all of us, whatever our ability. It is a powerful community activity binding individuals and community together.

As the country considers the requirement to cherish our hard-fought cultural diversity, and re-knit our collective bonds in the face of unprecedented pressures, I can think of no better physical, emotional and intelligent mass participative experience than giving young people a voice to express themselves. Reflect on how you feel when you sing with thousands at sporting and mass events – how proud, strong and elemental your emotions are, alongside others.

There was a time when all children in this country sang; I want to see all our three million children in primary school singing together again. This report makes some ambitious recommendations for how this can be achieved.

I hope this brief introduction has whetted your appetite for the report

that follows. I urge you to take the time to read it. Real improvements are not made in sound bites but through credible attention to detail.

Any future developments in music education will build on the most fantastic foundations. Throughout the process of putting this report together, I have been regularly humbled by those working at all levels in music education, people who recognise the power of music as an agent for personal, social and educational development. I want to thank all of them, and everyone who contributed to this report, notably the 500 contributors, the chairs of the work-streams on singing, coordination and workforce development and the independent steering group of the Music Manifesto.

We will have failed if this report simply gathers dust on a shelf having garnered

murmurs of support but no subsequent action. Join us through our website, we want to hear from you, whatever your reaction to what we are proposing, and then we want to turn words into deeds as quickly as possible.

The improvements will be what you make them.

**Marc Jaffrey**

Music Manifesto Champion



### **Report authorship**

Over 500 contributors, advisors and the Music Manifesto Steering Group contributed ideas to this report. However, the authorship and the content of the report resides with Music Manifesto Champion Marc Jaffrey and the work-stream chairs Howard Goodall, Kathryn Deane, Colin Brackley Jones, Leonora Davies and Dick Hallam, supported by our report writer and consultant Rick Rogers.



# Executive summary

## Music for all

Music has the power to transform lives. As this report makes clear, everyone involved in music education passionately believes in the benefits of music and music making, yet hundreds of thousands of children and young people are missing out.

Our aim is to give every child the chance to make music and enjoy the immense benefits it brings. As we have discovered through putting this report together, brilliant work is being done to do precisely that, but it is being hamstrung by a lack of coordination and focus, particularly at a local level.

The central recommendation of this report is that everyone involved in music education should work together to provide the framework and focus needed to deliver a universal music

education offer to all children, from early years onwards, where they can take an active part in high-quality music making.

## Creating the framework

Children and young people do not care who provides the chance to make music, they just want that chance. This means putting the child at the heart of music education, providing the right opportunities, in the right way and at the right time. Schools and music providers need to connect their music provision more meaningfully with young people's own interests, passions and motivations.

To do that effectively, we need coordination and collaboration between all music providers, both in and out of school, with local children's services, and the music and other creative industries, to make the most of the

strengths and resources of each and create the most comprehensive delivery.

## How are we going to do that?

We believe the best way to provide that coordination is through the development of collaborative music education hubs. These hubs will bring together everyone involved in music education at a local level, to identify and assess local needs and priorities, plan resources and coordinate a more effective delivery of music education in schools and local communities. The existing music education workforce is inspirational, in terms of both effort and impact, and they deserve the strong system of support that hubs could provide.

**'I just want to play music,  
so do my friends'**

David, 16

## Executive summary

The hubs should be unbureaucratic, light-touch and flexible, focused on the effective delivery of a broader, richer music offer for all children and young people in their local community. They should build on the strengths and value of each area's music providers, especially music services and community musicians, and deliver additional and mutual benefits to them.

These hubs will only work if secondary schools in particular work more closely together. By coming together in school music federations, schools can:

- maximise their resources and expertise;
- create more opportunities for music making;
- provide stronger support for music teachers;
- establish a more cost-effective purchasing relationship with their partner providers in the music education hub;

- support local primary schools through music networks.

Music education hubs and school music federations working hand in hand can provide the local framework needed to give all children and young people the chance to make music.

Hubs would also be well placed to help carry through our recommendations on strengthening and supporting the workforce.

### Providing the focus

Singing offers the most direct route to providing a music-making experience for all children and young people, so we believe it should be a central element of the universal music offer. As a result, we recommend putting group singing at the heart of all primary school musical activity.

### How are we going to do that?

The 2012 Olympics provide an ideal focus for getting more children involved in music making. We recommend creating a nation-wide singing campaign for all primary schools, culminating in special celebrations during the Games themselves. Supporting the primary school campaign will be a wider initiative, backed by the music industry and the media, to create a singing nation, promoting the benefits of singing in terms of health, education and community.

### Taking things forward

Below we outline the main steps that need to be taken to develop the two main recommendations we have put forward. However, we had the contributions of a large number of stakeholders in music education while putting this report together, and have developed a series of detailed recommendations that will help to

realise the main recommendations. These build on the work that is already being done by a great many organisations and individual educationists.

### Next steps

The purpose of these next steps is to establish a set of practical ways forward for such an ambitious programme of change. Central to our recommendations is the need for music services, community music projects, schools and other key music providers to be sufficiently strong, stable and sustainable to participate fully in the programme to develop a universal music-making offer between now and 2011.

We therefore propose that all Music Manifesto signatories and the Government respond in detail to this report, and work together to complete the following next steps:

## The music offer must reach the vulnerable and marginalised

1. Confirm the Music Standards Fund until 2011 to enable music services to participate fully in strengthening and improving music education provision.
2. Commission a series of pilot projects to test the viability and key principles of music education hubs and school music federations in 2007/8 with a view to national implementation by 2011.
3. Carry out an urgent review to identify sustainable funding for community musicians while music education hubs are being established.
4. Implement a national campaign to provide singing for all early years and primary children by 2012, with a significant singing element in the cultural programme of the Olympic Games.
5. Introduce a musical passport scheme to enable young people to record and gain recognition for their individual musical achievements.
6. Build on the opportunities offered by such initiatives as the new creative diploma, Musical Futures and the Key Stage 2 music entitlement to extend the music offer to every young person with a particular focus on those who are vulnerable and marginalised.
7. Implement a programme of professional development for music educators with a focus on singing within early and primary years settings and the curriculum for the new creative diploma.





# The approach

The Music Manifesto is a campaign for improving music education. Established by the Government in 2004, and headed by Music Manifesto Champion Marc Jaffrey, it aims over five years to provide greater opportunities for children and young people to develop their personal and creative potential through music.

In July 2005, the Music Manifesto published its first report *Music Manifesto Report no.1*, setting out the facts about the current state of music education in England, and asking some key questions about existing provision and its future directions. It documented the situations of those wanting to learn about, play and compose music, and of those who teach or work with them. It highlighted new initiatives that seek to give every child the chance to participate in music making. It looked at the state of the various structures

that deliver and support music education, and it examined the routes available for talented young musicians to develop their skills and pursue a career in music.

Specifically, this first report asked musicians, teachers, policymakers, and music and creative industry leaders two critical questions:

- What action would *you* take to enhance music provision for children and young people?
- What action must we take *together*?

The Music Manifesto Steering Group – comprising representatives from the key organisations for educators, musicians, music industry and policy makers – has spent the past year devising and discussing a coherent and radical programme based on the responses to these questions. It set up three work-streams to look in detail at some major areas for development:

- greater collaboration between music providers;
- enlarging and enhancing the music education workforce;
- the promotion of singing as a key participative musical activity.

Each work-stream had an advisory reference group with 56 members in total. Each reference group met three times to discuss its commission's findings and recommendations. In addition, four meetings brought all the reference groups together for joint discussions on the key issues and recommendations coming from the work-streams.

The Music Manifesto also commissioned work on the impact of emerging technologies on music, and it held a seminar bringing together representatives from the music, media and other creative industries with the music education sector.

## The approach



**Almost 600 organisations  
and individuals contributed**

Two further aspects of music education were addressed: the need for suitable spaces for young people to make music both in schools and in the community, building on the strong leadership of the Live Music Forum; and the need for the education and training sectors to work with the music and other creative industries to devise suitable vocational pathways for young people wanting a career in music.

Altogether almost 600 organisations and individuals concerned with music education and the music industries contributed to, or were consulted by, these work-streams, which also ran a series of development days on the issues raised. The singing work-stream consulted over 100 schools and some 60 young people.

This report also draws on the wider work of the Music Manifesto, such as the Pathfinder programme projects at

the Hallé Orchestra and Manchester Consortium, The Sage Gateshead and London's Roundhouse (see box). In this £2m two-year initiative, funded by the Department for Education and Skills (DfES) and supported by the Department for Culture, Media and Sport (DCMS) and Arts Council England, three of the country's leading music organisations are working closely with music education providers and children's services to inspire more young people to access high-quality music provision and to create innovative and replicable models for teaching, learning and workforce development.

The recommendations of all these groups were then refined by the Music Manifesto Champion, the work-stream chairs and Music Manifesto consultants into this *Music Manifesto Report no. 2*. Launched in October 2006, the report aims to stimulate further action to improve music education.



## The Music Manifesto Pathfinder projects

### **A consortium comprising the Hallé Orchestra, Greater Manchester Music Action Zone and Manchester and Salford Music Services**

This project is extending the range of opportunities for all 97,800 pupils of school age in Manchester and Salford by piloting new working practices and forging new alliances. There is a particular emphasis on singing, with coordination between schools, music providers and the two city councils. The project is building significantly on existing work in training and leadership for specialist and classroom teachers, and developing an ambitious programme embracing a range of singing styles for over 21,000 Key Stage 2 pupils and 1,000 teachers and teaching assistants.

### **The Roundhouse, Camden, London**

The Roundhouse's state-of-the-art creative centre is giving 5,000 young people aged 13-25 access to high-quality music-making facilities and professional support from artist tutors, to enable them to acquire the necessary skills to make, perform and produce music. Activities will explore four major themes: the role of youth leadership in music education; connecting the education workforce to the music industry; the role of a creative and cultural hub to aid music education; and the impact of sustained performance and participation activity to enhance young people's music making.

### **The Sage Gateshead with Co-Musica Youth Music Action Zone**

This project is drawing together musicians, teachers, youth and community workers, parents and young people to set up innovative and music-making opportunities that sustain commitment and open up routes for progression. It is bringing together teachers and musicians to develop new curriculum approaches and offering school staff the opportunity to engage in music making, mentoring and coaching. A range of stakeholders is being enabled to establish long-term music opportunities for children and disseminate good practice. The project will reach 15,000 children and 300 practitioners, drawn from 1,083 schools across 29 local authorities in the North East.



# The context

**Music education must engage with current wider educational, social and creative strategies and developments. We believe that music making can play a significant role in realising the aims and visions of these strategies; and that by working with them we can make music a part of every child's life.**

The Government's *Every Child Matters/ Youth Matters* vision is a new approach to the well-being of children and young people from birth to the age of 19.<sup>1</sup> The aim is for all children, whatever their background or circumstances, to have the support they need to be healthy, stay safe, to enjoy and achieve and attain economic well-being. A key aspect of this new approach is that children and young people will have a say in the development and content of services designed to meet their needs.

Music, and culture as a whole, lie at the heart of this vision, and music providers should be able to work in partnership with local authority children's services and be a key part of its strategies and policies. Such partnerships would work through Children's Trusts, Children and Young People's Plans and Local Area Agreements to provide the music-making opportunities that children and young people need and want. In this way, music providers, the education sector and children's services can act together to sharpen incentives and accountability; rationalise funding streams and pool budgets; share information and tackle bureaucracy; and invest in the workforce.

**Music lies at the heart of the Every Child Matters vision**

## The context

The school system is undergoing significant change, which will influence the way music is offered to children and young people, as well as opening up new opportunities for extending, enhancing and innovating music-making provision. The Government's Five Year

**Schools are having to manage the impact of a range of new developments**

Strategy for Children and Learners is underpinning this ambitious period of reform in education.<sup>2</sup> It is based on the principles of personalisation and choice for parents and learners; diversity of service provision and new ways of working; freedom for and devolution to the frontline, allied with robust accountability; staff development and teacher professionalism; and partnership working between schools, with other services and the wider community.

Schools are having to manage the impact of a range of new developments in addition to the *Every Child Matters* vision, for example:

- the growth of specialist schools and academies, with every secondary school set to be designated an academy or as being specialist in one or more curriculum areas by 2010 (currently there are 35 music

colleges and 304 performing arts colleges out of 2,602 designated specialist schools);<sup>3</sup>

- the development of extended schools, whereby schools will have to provide a wider range of activities and services during and beyond the designated school day;<sup>4</sup>
- the revision of the curriculum by the Qualifications and Curriculum Authority through the 11 to 19 and Key Stage 3 (KS3) reviews,<sup>5</sup> and its Futures initiative;<sup>6</sup>
- the development of new forms of assessment and accreditation;
- the remodelling of the school workforce enabling many more practitioners to work in and with schools;
- the development of personalised learning for all pupils.

The Government has recently completed a consultation on an Early Years Foundation Stage,<sup>7</sup> which is due

to come into force in September 2008. It is based on the curriculum guidance for the Foundation Stage,<sup>8</sup> the *Birth to Three Matters* framework<sup>9</sup> and the national standards for under eights day care and childminding.<sup>10</sup> This will create a single framework for care, learning and development for children in all early years settings.

The 2003 Green Paper *Excellence and Enjoyment: a strategy for primary schools* introduced the Primary National Strategy (PNS),<sup>11</sup> which embraces the existing literacy and numeracy strategies and extends similar support to other subjects, including music. The arts and creativity are stressed, and support is to be given to teachers on using new technology. Schools must commit to a programme of professional development for all their staff, and learn from and exchange expertise with other schools.



The Secondary National Strategy aims to 'transform the achievements of 11 to 16-year-old pupils' by making education 'challenging, vigorous and inspiring' across the whole curriculum.<sup>12</sup> The strategy includes a specific music element to support teachers at KS3. The 2005 white paper *14-19 Education and Skills* sets out a series of major reforms for the 14-19 curriculum together with the introduction of specialised diplomas, including a creative and media diploma.<sup>13</sup>

## The context

The music education sector already has a set of high-quality and world-renowned academic, practical and vocational qualifications for children and young people, including the graded exams for instrumental and vocal expertise, GCSE and A-levels, BTEC national diplomas, and music degrees. However, children and young people involved in music making will benefit from the current development of broader, more flexible types of qualifications, including the Young People's Arts Award, and from 2008, a creative and media diploma for 14-19 year olds and creative apprenticeships for 16-24 year olds.

The DfES e-strategy *Harnessing Technology: transforming learning and children's services*, issued in 2005, aims to use digital and interactive technologies to achieve a more personalised approach to all areas of education and children's services.<sup>14</sup>

It provides a valuable framework within which teachers and learners can understand and take advantage of the enormous impact that new and emerging technologies are having on music. The current Gowers review of intellectual property, established by the Chancellor of the Exchequer in December 2005 and due to report in Autumn 2006,<sup>15</sup> has significant legal and financial implications for the creativity of young music makers, composers and producers.

The Roberts report, *Nurturing Creativity in Young People*, jointly commissioned by DCMS and DfES, offers 'a clear framework for the further development of creativity for children and young people'.<sup>16</sup> It calls for 'a progression within this framework that starts with the early years, is embedded in (but goes beyond) mainstream education, develops a personalised approach, seeks to be inclusive of and responsive

to the voice of children and young people and leads to pathways into creative industries'.

The key messages and proposals of the Roberts report complement and interrelate with the findings and recommendations set out in this report – and we identify where this is the case. We also see parallels with the *Cox Review of Creativity in Business* in its recommendations for higher education on preparing future generations of creative specialists and business leaders;<sup>17</sup> and with the Government's Creative Economy Programme, launched in November 2005 as the first step to make the UK the world's creative hub. The working group for education and skills recommends closer collaboration between creative industry employers, trades unions, relevant public agencies and educational institutions on curriculum consultation, delivery and

implementation and progression routes to further and higher education, and to careers in the creative industries.<sup>18</sup>

Young people wishing to make a career in music must also be able to acquire skills that are compatible with the needs of the music and creative industries. The main partner for this is the employer-led sector skills council Creative and Cultural Skills, which is playing a leading role in developing appropriate standards, qualifications and career pathways.<sup>19</sup> This work is backed by the Government's skills strategy<sup>20</sup> and the Leitch strategic review of skills, which is looking at how to 'maximise economic growth, productivity and social justice'.<sup>21</sup> The aim is to improve the nation's skills base to world class by 2020. Following an interim report in December 2005, the review will publish its conclusions and recommendations by the end of 2006.





# The overview

## Current provision

This country has an enviable reputation for music education. Children and young people make music in a wide variety of ways and locations. In English schools, music is a compulsory part of the National Curriculum for all children up to the age of 14. After 14, music is included within a wider arts entitlement. Over the past three years, initiatives such as the extension of early years provision for music, the Wider Opportunities pilot programme at Key Stage 2, and the developing Key Stage 3 national strategy for music, are demonstrating how to provide sustained music making for many more children more effectively.

The 150 music services provide a variety of music provision in schools and specialist music centres. This includes instrumental and vocal tuition; running ensembles, choirs and bands; providing curriculum teaching, advice and support; organising professional development for teachers and courses for pupils; and providing leadership and management skills. With Youth Music, they ran the Wider Opportunities pilot programme, leading to the rolling out of the Key Stage 2 Primary Music Entitlement, where they are the lead partners with almost every school.

Music services receive major financial support from the Government's Music Standards Fund, currently £59m a year, with additional income coming from local authorities, schools and parents. Many are investing in new initiatives and projects with increased sustainability, exploring radical solutions to engage more with young people, and seeking to secure their resource base by spreading income sources and in-kind support as widely as possible.

**This country has an enviable reputation for music education**

## The overview

In 2005, some 440,000 pupils were learning one or more of over 30 instruments on a regular basis through the music services. Over 100,000 were playing in some 20 different kinds of music ensemble run by the music services or local authorities. Thousands of pupils are also involved in school ensembles, orchestras and choirs.<sup>22</sup>

A wide range of youth and community music organisations and individual practitioners offer young people the chance to make music through a rich and diverse spread of schemes, in partnership with or separate from schools. Since 1999, Youth Music has opened up music-making opportunities to over one and a half million children and young people (about 250,000 a year) outside school hours through its roles as funder, development agency and advocate.<sup>23</sup> Since 2000, 22 Youth Music Action Zones have been set up in areas of social and economic need

in England. These are consortia of experienced music providers across the public, voluntary and private sectors running music-making activities to over 150,000 young people, including those labelled 'hard to reach'.

The Paul Hamlyn Foundation's Musical Futures project is one of a range of other innovative music-making programmes.<sup>24</sup> The project has devised new and imaginative ways to engage all 11-19 year olds in music activities. In 2004, Musical Futures commissioned three action research projects to create sustainable and replicable models of provision and develop resources for teachers, leaders, music trainees, performers and composers. In Hertfordshire, Musical Futures introduced informal ways of learning into classroom music lessons. In Leeds, it integrated online technologies to support learning outside the classroom and created ways to support

progression in the non-formal sector. In Nottingham, it worked with schools to develop a new Key Stage 3 curriculum, designed and delivered by teachers, peripatetic music tutors, community musicians and young people themselves.

Many performing arts and music companies and venues run high-quality music education programmes. Arts Council England (ACE) funds and brokers education work in music groups, orchestras, other ensembles and music venues across a range of contemporary, classical and music theatre genres. There is growing collaboration between schools, arts organisations and creative practitioners, which is gaining pace through the Government's ACE-run Creative Partnerships programme and the Specialist Schools and Academies Trust's (SSAT) music and performing arts colleges.

## We build on the excellence of current music education practice

ACE, which also runs the Artsmark award for schools, and the new Young People's Arts Award, invests around £110m a year in all music activity, plus £10m Lottery funding to Youth Music.<sup>25</sup> It is also a partner in the Music Manifesto Pathfinder programme<sup>26</sup> and the developing Centres for Advanced Training (CATs) through the DfES Music and Dance Scheme.<sup>27</sup>

There are growing opportunities for children and young people to develop their musical talent through the specialist music and performing arts colleges, music and choir schools, the DfES Music and Dance Scheme's annual grants programmes for talented pupils, and the new CATs, including the junior departments of the conservatoires, The Sage Gateshead and Yorkshire Young Musicians.

Recording and rehearsal studios often provide places for young people

to develop their skills. A multiplicity of private music teachers, and freelance and community musicians, work with children and young people across the voluntary, community and faith-group sectors.

The actual and potential strength, value and diversity of music provision in this country is due to the established excellence of so much current music education practice. The first requirement of any new approach to music education must be to underpin and enhance the work of these teachers, music leaders, services and programmes. They provide the invaluable foundation on which to extend and enhance music education nationally.

However, while music-making provision reaches many children and young people, it does not reach them all. Nor does it offer an equality of opportunity or a diversity of activity to inspire a

wider range of young people. It varies – in terms of content and coverage, expertise and quality, accessibility, accreditation and progression – between different areas of the country. A child or young person's opportunities for music making can be limited by social or economic situation, ethnic background or disability.

We do not yet provide a universal offer of diverse music-making opportunities for every child that enhances the music entitlement in the National Curriculum. Music provision has to be accessible to all, and tailored to meet the needs of the individual child. It must be better coordinated and more effectively resourced in terms of funding, expertise, staffing and innovative ideas so that everyone can, on their own terms, engage with music making that is wide ranging and of high quality.

## Outcomes

- 📌 **Universal music-making provision for every child**
- 📌 **The chance for our most vulnerable and marginalised children to change their lives through music**
- 📌 **Over a million more young musicians within five years**
- 📌 **Singing central to universal provision**

Music has the power to transform lives. The challenge is to ensure that all children and young people have the opportunity to experience that power. At the heart of this report is the simple message that we must enable all children to make music and increase the opportunities for them to do so.

We believe that participation is at the heart of all music provision, embracing quality music-making programmes and instrumental and vocal tuition. There is significant and growing demand by children and young people themselves for greater participation in music making. It is a demand that currently cannot be met by the range of music providers nor by the frameworks within which they operate, be they private tutors, teachers in schools, music services, or community music organisations and performing companies and venues. Yet all these providers have the potential to work with many more children and young people from widely differing situations and in a greater range of learning modes and settings. We know this from initiatives already underway, whose success we want to see converted into universal offers. Music providers need to come together in strategic partnerships that make best use

of their combined expertise and resources, and ensure a collaborative approach to delivery. By doing this, music-making provision can be made to work for children and young people in more far-reaching and rewarding ways.

We believe that, from their earliest years, all children should be able to participate in music making. They should be offered coherent, accessible and personalised pathways to progress in terms of musical skills, music leadership and vocational ambitions. In addition, they should have opportunities for sustained and progressive instrumental and vocal learning through large- and small-group and one-to-one tuition. Such activities must embrace a wide range of musical genres and traditions.

Music education and training should be developed and shaped within the context of universal provision for every child from the early years onwards.



### Potential music makers

- 1.7 million children aged 2-4
- 3.6 million children aged 5-10
- 3.2 million young people aged 11-15
- 2.6 million young people aged 16-19

(Education and Training Statistics for the United Kingdom: 2005 edition; DfES, TSO, 2005)

Provision must offer effective and progressive pathways to specialist and elite provision for talented young music makers and creative producers across all genres, styles and vocations.

Priority action is required to redress existing inequalities in provision for children and young people who are vulnerable or marginalised through social, economic or geographical disadvantage or through having special needs. Every child should be assured opportunities for transformative musical experiences that can help to raise attainment and self-esteem, lead to behavioural improvements and promote greater social cohesion.

## Key five-year objectives for music education stakeholders

- A range of diverse music-making opportunities across the early, primary and teenage years to meet all children's needs, backed by an agreed set of local priorities, and a national priority to reach the majority of children between now and 2012
- A universal and personalised music education offer for all children and young people based on exposure to music from the early years; choice from the primary years onward; and an editorial voice for all young people
- Effective frameworks – educational, social, organisational and economic – through which to deliver music education provision and meet agreed priorities
- Music resources and spaces readily available to young music makers and geared to their needs, interests and aspirations
- Relevant, effective and accessible progression routes for young people into the music and creative industries
- A qualified, committed and properly rewarded workforce that can deliver the music education offer

## The overview

We believe that singing can provide a universal route into participative music making for every child and build community involvement at all ages. Singing should therefore be made a central element in universal music provision.

Over the next five years all stakeholders in music education should work towards a range of objectives that will underpin universal provision (see page 25). We emphasise here that the needs of and outcomes for children and young people must shape the framework for and funding of provision rather than the other way around. By 2012, we expect to see:

- Many more children and young people readily taking up their entitlement to

a wider range of musical activities, music genres and learning styles through programmes of personalised learning, both in-school and beyond.

- Every primary school pupil having the opportunity to engage in a sustained group singing experience in school or in their community, with a structure in place to enable participants to move on to an instrumental activity should they so choose, and building on the Key Stage 2 entitlement to instrumental tuition.
- Many more young people having ready access to live music experiences and rehearsal spaces, able to acquire skills and qualifications for work, and to progress along clear and accessible

pathways into training for careers in the music and creative industries.

- The range of music providers – schools, music services, Youth Music Action Zones, community and youth music organisations, the music and creative industries and others – working effectively together to meet many more young people's needs and helping them fulfil their aspirations.

In these ways, we look forward to over a million more young music makers actively and sustainably engaged in music making or production through a diverse set of musical and educational approaches, be it for enjoyment, as learning, to help them get a job or for general life skills.



### Who plays a musical instrument?

One in five people over five years old plays a musical instrument.

Two thirds first learned to play between the ages of five and 11.

One third learned to play through one-to-one tuition.

### What people say about playing a musical instrument

95% say it provides a sense of accomplishment and something that can be enjoyed for life.

90% say it is fun, relaxing and a good means of expression.

### What people say about music making

95% say schools should provide opportunities for music makers to use facilities outside school hours.

94% say music making helps to develop a child's creativity and

84% say it helps children's overall intellectual development.

84% want their children to learn to play an instrument.

82% say music can teach children discipline.

73% say music should be taught as a core subject.

[Music Industries Association, 2006]



# The new music education offer

- Exposure to music making from the early years; choice from primary age onward; an editorial voice for all young people
- A personalised learning offer for every child and young person to meet their needs, talents and aspirations
- Young people to help shape music provision through consultation, participation and leading the music of others

# Olympic chorus

## A personal view by Howard Goodall

Singing is as natural and enjoyable to human beings as laughing. It is easy and universal, bonding us first to our mothers and then to each other. It complements our grasp of language and communication and accelerates our learning processes. It does not belong exclusively to one culture or another and cannot be traced, like musical instruments, through some distant family tree back to one place, time or tribe. It is the cheapest form of musical expression and where most children's musical journey begins. So why is it that every child in Britain does not sing every day?

Although I do not subscribe to the risible notion that there was once a golden age of music education in the UK, there was without doubt a time when a great many children began their school day with some singing: hymns, usually. The nostalgia that surrounds this phenomenon relates less to religious edification (for the most part those obtuse Victorian texts washed through us) than to singing regularly in a large group, albeit often badly or in off-putting circumstances. I remember the headmaster of my school caning a boy for 'singing an octave down in assembly'. Some golden age. Nevertheless, the singing did happen and there is a definite sense of loss associated with the widespread abandonment of the singing assembly.

In all our deliberations in the Music Manifesto singing work-stream, led by Youth Music, it has become clear that

some kind of regular singing event in the young person's day is highly desirable, possibly even essential.

### **How do we achieve this goal?**

There are a great many diverse and inspirational models to draw on. Manchester Music Service's Singing Schools initiative in 95% of all their local primary schools is led brilliantly by Sue Berry, complete with a whole set of bespoke song books and methods. The Sage Gateshead's partnership with no less than nine music services in their Vocal Union programme, pioneers singing work with large groups of boys, with whole families and infants and with children in transition between schools, as well as promoting whole-school singing. The Voices Foundation now operates in 62 schools using a modern, British twist on the Kodály method and Youth Music's Singing Communities reaches the kind of young people who might

never have imagined they would get involved in group singing.

These large-scale projects are certainly replicable, and they need to be, more rapidly and in more places. Areas that benefit from someone to coordinate, enthuse and guide singing achieve far more than those without one. Kate Courage in Bristol, Ed Milner in Northumberland, Jamie Lewis in Rochdale, Carolyn Baxendale in Bolton, Cathy Dew in Worcestershire and Caroline Cox in West Sussex are a few of the charismatic vocal champions that we would like to see everywhere.

But we must face some realities. Young people do love singing, but they do not always love the kind of repertoire that has been historically associated with choirs. Vocal tutors will tell you that teenagers want to learn how to sing musical theatre, jazz, cabaret, gospel or soul better,

but not necessarily classical lieder or operatic arias.

Adolescents who are keen enough to sing and dance in a boy or girl band can feel awkward about joining more formal choral groups where they personally feel less in control.

This does not reflect an aversion to discipline and hard work. Music teachers will testify to the willingness of young people to concentrate and learn when they are focused and motivated. They are part of a new, forward-looking generation – why should they not have preferences in repertoire and style? This is not to say that young people do not embrace ‘old’ music with a freshness and passion that humbles professionals: the National Youth Choirs take a bow. But we must not fall into a lazy assumption that what we had to do when we were young is what they should do now.

I would personally love it if young people experienced music because they wanted to, not because they were supposed, cajoled or obliged to.

We have had debates about what constitutes ‘proper’ singing, good pedagogy and appropriate challenges for the young voice. While I respect the experience and wise counsel that informs these discussions, there is also a sense in which we must walk before we can run: get them singing first, worry about the pedagogy later.

We have agreed that the best practice, in all genres, is not daunted by the challenge of peer group pressure against singing, but confronts it head on. It is generous and open-minded towards the musical tastes of young people and usually involves some surrendering of the traditional hierarchy that choirs have tended towards in the past.

Hilary Meyer is the head of music at Coloma Convent Girls’ School in Croydon, a comprehensive now with specialist status in music. She has over half the entire school in one or other of her many outstanding choirs. I am absolutely convinced she has achieved this through warmth and acceptance of young people’s interests, not by pretending it is still 1950.

The work of two other specialist music schools could provide excellent templates for singing work. The Rochester Grammar School appointed a new member of music staff to run choirs at the school, which she has done admirably. She has also begun choirs elsewhere in the town and trained her own older teenagers to take their expertise and enthusiasm for singing into their local and feeder primary schools. This peer-to-peer mentoring is also a feature of the

# Olympic chorus

work of Northampton School for Girls and an approach that we would like to see spread.

Indeed, fully opening up the potential for the specialist schools and colleges to fit actively and creatively into local 'hubs', which would also include music services, Youth Music Action Zones, other federated schools and musical organisations, is a tantalising prospect if these trail-blazers are anything to go by. In a truly child-centred singing offer, opera companies, non-classical vocal groups in the community and music theatre organisations, for example, would all participate in the delivery of singing projects in a given area.

Britain's 48 choir schools have much to offer in this respect, too. It is my firm belief that in reaching out into their local primary schools they will reap rewards that are as yet

untapped, not least connected with recruitment. Some already participate in this kind of outreach, and others are looking to expand their capabilities and establish new local partnerships.

We must appreciate that singing is a habit, and that once we have acquired an aptitude for it, we can apply it to any genre, any style, any performance environment we like. The massed teenage ranks of Alnwick's Duchess's Community High School raising the roof with a perfect close harmony arrangement of a Tamla Motown song is, in my mind, entirely compatible with the choir of Lichfield Cathedral filling its vaulted ceilings with William Byrd, or for that matter the cast of Youth Music Theatre UK's new musical *Frankenstein*, or the Cantamus Girls' Choir from Mansfield defending their gold medal this summer by performing at the Beijing Choir Olympics.

Our own capital city will host the Olympics in 2012. It should be our determined aim by those games to have reintroduced group singing in every primary school in the UK, in a kind of pre-Olympiad roar. What this actually means is the immediate replication everywhere of the best practice to be found in Greater Manchester, at The Sage Gateshead, in the Voices Foundation's primary school strategy and Youth Music's Singing Communities. We do not ask to be left musical stadiums after 2012, but if children are given back their right to raise their voices in uninhibited harmony it will be a magnificent, lasting legacy worthy of the event.

**Howard Goodall**

Chair of the singing work-stream

August 2006

## The new music education offer

The central recommendation in this report is the realisation of a high-quality and personalised music-making offer for all children and young people that builds on and enhances the music entitlement in the National Curriculum and wider offers in non-formal settings. Such an offer would be based on ensuring exposure to music from the early years; providing a rich variety of experiences during the primary years, which will enable children to make informed choices for the future; and giving, and acting on, an editorial voice for all young people. We also recommend that singing should become a quality universal route into participative music making for every child and be used to help build community involvement at all ages.

The Government is already introducing practical measures and programmes that will help in delivering wider music entitlement for children and young people.<sup>28</sup> In June 2005, the DfES announced details of the extended schools programme whereby primary and secondary schools can provide a range of additional services and activities, including music tuition, during extended school hours.<sup>4</sup>

The purpose of these recommendations is to ensure many more children and young people take up a wider music-making offer, both within and beyond school. By doing so, they can continue to make music and enjoy its benefits and, should they wish, progress into a career in the music or other creative industries.

**Our purpose is to ensure many more take up a wider music-making offer within and beyond school**



# The new music education offer

## A singing nation: a voice for everyone

- 📄 **Singing is for everyone as everyone can sing**
- 📄 **Singing is a fast route to participative music making for every child and helps to build communities**
- 📄 **Singing for all primary school children as a build-up to the 2012 Olympics**

Singing, in all its forms, is one of the most culturally diverse and adaptable artistic activities. By singing we include vocals, where young people may not want to 'sing' but do want to use their voices to make music. Together singing and vocals can include beatboxing, rapping, scat singing, jazz, cabaret, choral singing, musical theatre, gospel, chant and other vocal styles from

around the world. Group singing can enthuse children who aspire to solo singing to develop the necessary skills and confidence.

Children and young people can participate in and enjoy singing, whatever their background and ability. It is something they can do with their families and within their local communities. Singing develops general musicianship skills relevant to all instruments. In addition, singing can:

- help in the development of language and listening;
- strengthen the bond between child and parent/carer;
- promote learning and general attainment;
- encourage listening skills and social skills such as valuing each other's achievements;

- contribute to better mental and physical health.

Most important of all, everyone can sing and gain enjoyment, personal confidence and self-esteem from doing so.

Singing is a major element in the National Curriculum for music. We want to build on and enhance that entitlement by ensuring that singing is at the heart of all primary schools, with regular singing a part of every child's school life. Enjoyable opportunities must be put in place to allow a substantial increase in the number of children and young people taking part in group singing, in and out of school hours, with every young person motivated to take up their preferred singing style and repertoire. This requires effective training for innovative singing teachers and leaders, and improved understanding

on the part of parents, schools and local authorities of the power of singing in terms of social and personal development.

We want to learn from, build on and ensure collaboration between initiatives such as Youth Music's Singing Communities, Manchester Music Service's The Singing Schools initiative, The Sage Gateshead's Vocal Union projects with nine music services, and the Voices Foundation's primer for primary schools.<sup>29</sup>

*We recommend:*

**1. Group singing opportunities to be offered to every primary school child as a nationwide build-up to the 2012 London Olympics, with singing central to the Olympic celebrations.**

**2. This initiative to be backed by a national campaign for a singing nation, to be launched in association with the music industry and media, to raise the profile of singing; promote its benefits to health, learning and community; create more singing opportunities for all children and young people; and build a sustainable legacy of singing at the heart of all primary schools.**

**We need resources to train more singing teachers and leaders – including young people**



## The new music education offer

### What schools say about singing

79% say singing is an important or very important part of school life.

70% use singing in National Curriculum subjects as well as in music.

61% want local singing coordinators.

84% with less than 300 pupils say they all sing; 68% want singing training for their staff; and 53% do not organise any formal or informal singing.

84% with over 1,000 pupils plan to use singing in their extended schools programme; and 58% want help to relaunch singing in the school.

[Youth Music survey, 2006]

We have to create the right educational and social environment for singing by developing an understanding of and commitment to it, and establishing collaborative frameworks at local, regional and national levels (see box, *Steps to a singing nation*).

To succeed, we must broaden the singing offer in schools and the community by enabling music education providers to embrace all styles and genres that engage children and young people, meet their different aspirations and enthuse those who think singing is not for them. This offer must also provide opportunities for them to move readily from group to individual and solo singing should they wish to do so.

We also need to encourage closer partnerships with organisations and individuals engaged in diverse singing activities, but who do so in isolation or at the grassroots and see no

need to link with the established singing networks.

Such expanded opportunities should ensure access, choice and diversity in terms of style, genre, learning approach and location. They should also be developed in consultation with young people themselves.

We want young people to help each other to sing, with more young singers trained to lead others in singing activities. Learning from and with one another can encourage more young people to start singing, share diverse repertoire and skills, and nurture the singing leaders of the future.

**We recommend:**

**3. Primary headteachers and directors of children's services be issued with practical advice and guidance on the value of and best practice for singing activities.**

4. The development of primary-secondary singing clusters, based around schools, community and voluntary organisations and supported by music services, in which older children help younger ones. These clusters should make links with music education hubs as they develop.

5. Consultation to be held with young people to identify and implement effective ways to support them in their chosen vocal genres or styles.

6. The creation of 1,000 young singing leaders within four years, based on an integrated and accredited training programme, around current initiatives such as the Music Manifesto Pathfinder programme and Youth Music's Super Singing Communities.

7. Extending the provision of accredited training schemes for young people, such as Arts Council England's



## Steps to a singing nation

**The creation of an environment that will allow a significant expansion in singing requires us to:**

- broaden the singing offer to all children and young people in their communities and schools – and especially primary schools;
- ensure access, choice and diversity in that offer;
- consult with young people about what they want to happen;
- enable children and young people to learn from and lead one another;
- disseminate more information about best practice on singing;
- provide more training opportunities for singing teachers and leaders;
- facilitate greater collaboration between singing providers and between those wanting to sing;
- create more places to sing and more accessible information sources;
- nurture a communal confidence in and passion for the act of singing.

# We need resources to train more singing teachers and leaders – including young people

## **Young People's Arts Award and MusicLeader, that sustain peer-to-peer learning, develop leadership skills and train young leaders.**

Increasing the number, range and quality of singing and vocal opportunities requires some modest investment of resources and expertise. Singing needs few resources for learning and performance, but we will need additional resources to train and support more, and new types of, singing teachers and leaders – including young people leading their peers. Current initiatives show that local or regional singing leaders (sometimes called champions) encourage the development of singing in schools and local communities, and achieve better access to and sharing of skills and resources. A coordinated approach through partnerships between providers and participants at local,

regional and national levels can also create more singing opportunities and ensure availability of appropriate and effective training.

### *We recommend:*

**8. Drawing on current initiatives such as MusicLeader, more training and leadership opportunities be provided for singing leaders from diverse cultural backgrounds.**

**9. Schemes for regional and local singing development officers and amateurs be set up to raise the profile and standard of group singing in schools and communities.**

**10. The building of an interactive website, accessible to all, to act as a 'one-stop shop' for singing, listing resources, organisations and opportunities.**

We also want to make it easier for schools and youth groups to schedule singing activities into their programmes on a regular basis and to put on more music theatre productions. However, current legislation on charging for activities in schools can unintentionally inhibit such activities.

### *We recommend:*

**11. The Government to implement its review of charging legislation for instrumental and vocal tuition during the school day to bring vocal tuition in line with instrumental tuition and revise issues of group size.**



## case examples ✧

### Singing can help you learn

Manchester Music Service's The Singing Schools initiative aims to develop singing in every primary classroom in the city, and has already achieved a reach of 95%. It has produced *Singing School Books* for years 3 to 6, which include original and traditional fun songs and chants, as well as additional material for singing at particular events or times of the day, including during literacy and numeracy work. Teachers, who all receive some professional development to help them to use singing throughout the school day, report marked improvements in pupils' learning and concentration.

For more information go to [www.manchester.gov.uk/education/music](http://www.manchester.gov.uk/education/music). See also [www.learningfromlyrics.org](http://www.learningfromlyrics.org) or [www.voices.org.uk](http://www.voices.org.uk)

### Singing can build communities

In 2005, Sound it Out Community Music in Birmingham ran Choral Fusion, a cross-cultural and cross-generational singing project, to bring together four choirs and community singing groups with different musical repertoire and cultural backgrounds. The project provided the opportunity to share songs, ideas and inspiration from different traditions. All participants worked together with an experienced artistic director to devise new material, blending cultural and stylistic influences.

For information go to [www.sounditout.co.uk](http://www.sounditout.co.uk)

For a similar singing project visit: [www.glyndebourne.com/school4lovers/tt0004.cfm](http://www.glyndebourne.com/school4lovers/tt0004.cfm)

## The new music education offer

case examples ✳

### Singing can promote mental and physical health

Singing Medicine, run by Birmingham Children's Hospital NHS Trust and the Ex-Cathedra choral ensemble, is the UK's first large-scale children's hospital singing project. It aims to provide singing games and activities for young patients. The team of vocal tutors finds that, quite apart from being great fun, singing can help to develop personal, social and emotional skills. Activities encourage people from different backgrounds to sing together and are adapted to ensure patients in isolation cubicles and intensive care can join in. Staff and families have seen children's relaxation improve during singing sessions. Physiotherapists have observed increased movement, and a greater willingness to do exercises combined with singing and music. The main impact has been patients' progress in confidence and ability.

For more information go to

**[www.ex-cathedra.org/education](http://www.ex-cathedra.org/education)**

See also the National Network of Arts in Health website at **[www.nnah.org.uk](http://www.nnah.org.uk)** and Chelsea and Westminster Hospital Trust's report on visual and performing arts in health care at **[www.chelwest.nhs.uk](http://www.chelwest.nhs.uk)**

### Singing is local – help young people where they live

Make Some Noise – the Youth Music Action Zone for Staffordshire and Stoke-on-Trent – has developed the City Songbirds Project in partnership with and delivered by Stoke-on-Trent City Music and Performing Arts Service. City Songbirds has been running for the past four years across the city. It is so successful that a similar programme is now running across the county in conjunction with Staffordshire Performing Arts. Both projects allow young people, aged 5-8 (for City Songbirds) and 7-11 (for Staffordshire Songbirds), to access singing in their local communities as well larger events. Over 1,400 young people have participated in the project so far. In 2004, the City Songbirds project was nominated for a Local Government Award for its contribution to the local community.

For further information go to

**[www.make-some-noise.com](http://www.make-some-noise.com)**

See also **[www.singingcommunities.com](http://www.singingcommunities.com)**



## The early years: exposure to music making

Most children have their first sustained experience of music in one of the early education settings that the majority of England's 1.2 million three and four year olds now attend.<sup>30</sup> The Government's current expansion of early years education and childcare, through such initiatives as Sure Start, Early Excellence Centres (EECs) and Early Years Development and Childcare Partnerships (EYDCPs), aims to provide a better and more comprehensive learning experience for all children. This is underpinned by the development of the *Every Child Matters* vision.<sup>1</sup> The Early Years Foundation Stage, due to come into force in September 2008,<sup>7</sup> will create a single framework for care, learning and development for children in all early years settings.

The current Foundation Stage curriculum offers three and four year olds structured learning experiences across six areas.<sup>8</sup> Music is part of the area of creative development. Many teachers already understand how children's involvement in music stimulates their learning in other areas of the curriculum. However, two of their concerns are allocating sufficient time for young children to acquire necessary skills and understanding; and ensuring effective progression and assessment in music through the early years and a smooth transition to the Key Stage 1 curriculum in primary schools.

The Roberts review *Nurturing Creativity in Young People* argues that creativity is at the heart of a qualitative early

years experience and provides a cornerstone for lifelong learning.<sup>16</sup> As such, the report proposes a greater focus on developing creative behaviours in the early years, supported by a sharing of good practice and workforce development.

Youth Music has made music making for all under fives a priority for the next five years. Its recent research on the impact of musical activities on the development of pre-school children indicates that regular contact with

musicians has a positive impact on communication, language and mathematical skills, and on emotional, social, physical and cultural development.<sup>31</sup> Two key factors in successfully enhancing early years music environments are the regular involvement of musicians and also of the children's parents and carers. This research also highlights that early years workers need more opportunities for professional development in music and sharing of expertise.

**Regular contact with musicians has a positive impact on a range of skills**

## The new music education offer

A number of initiatives are providing children in their early years with good quality, sustained musical experiences across diverse settings. Priorities for such initiatives include collaborating with EYDCPs, Sure Start agencies and EECs; and developing good musical practice among nursery staff.

For example, Youth Music's Early Years Music Zones provided music-making activities for under fives and training opportunities for parents, carers and musicians. From this initiative a new training framework for music leaders and early years staff has been piloted with the London Symphony Orchestra.<sup>32</sup> Youth Music's First Steps grants programme supports structured and

sustainable music-making in early years and nursery school settings.

We want every child under five to experience regular, structured music making in early years settings led by a skilled musician over two years.

*We recommend:*

**1. Music providers, working collectively through the emerging music education hubs, work with Children's Services directors, Children's Trusts and, more locally, with Sure Start children's centres, Early Excellence Centres, Children's Centres and nursery and primary schools to deliver a regular, structured and progressive programme of music making for all children in their early years.**

**2. Support be given to Youth Music's proposal that all new parents receive a free resource pack to help them understand the value of sharing music activities with their children.**

**3. Government and funding bodies establish a joint programme of research and development into early years music education; and that good practice from existing research be disseminated to early-years workers.**

It is essential that musicians have expertise in working with young children, and that early years workers are competent in and confident about music learning.

**We want every child under five to experience regular, structured music making**

*We recommend:*

**4.** The importance of quality music learning for the very young be promoted in all early years settings and networks, and incorporated into national standards for early years professionals.

**5.** Training programmes be extended and developed for musicians wishing to work in early years settings.

**6.** Joint professional development be made available for musicians, nursery practitioners and other early years workers to share skills and practice.

**7.** Funding be made available to allow musicians to work regularly with early years settings and to aid progression and training for early-years workers.



## The new music education offer



### The primary years: ensuring choice

During their primary years, children require a rich musical environment within and beyond school, embracing wide-ranging collective and individual experiences. These years should be building a firm foundation for every child's personal musical and creative journey through teenage years and into adulthood. As children develop skills in listening, playing, singing and ensemble performance, they should encounter, and be able to make, an ever-widening choice of musical experiences, styles and genres.

Through the National Curriculum, every primary school child is entitled and required to learn music at school. So music should play a part in every child's life at school, including learning musical instruments. According to the schools inspectorate Ofsted, there is a slow but

steady improvement in all aspects of primary school music. The quality of music provision in primary schools varies according to the levels of teacher expertise and resource allocation. Teachers report they often have too little time for music or inadequate spaces and storage. Provision improves when there is effective leadership by a music or arts coordinator, whole school support, a committed headteacher and senior management, and financial investment in music at the school.

It is clear that primary-age children have a great passion for making music. A third of 5-7 year olds learn a musical instrument in school or through private tuition. But many families have little or no access to such opportunities, or lack the resources to sustain regular tuition. The best estimate for the

number of children having regular individual or small-group instrumental or vocal tuition provided by a music service is 12 to 15%.<sup>22</sup> Yet, 40% of children say they want to learn an instrument; and after involvement in the Wider Opportunities pilot programme, 60% wished to do so.<sup>33</sup>

In 2000, the Government pledged that, over time, all pupils in primary schools who wished to would have the opportunity to learn an instrument.<sup>34</sup> In 2004, delivering this commitment was the Government's flagship pledge to the Music Manifesto. With Youth Music it had already begun piloting (in 2002) the Wider Opportunities programme for children at Key Stage 2 (KS2) in primary schools.<sup>35</sup> Music services, Youth Music, freelance musicians and school staff worked together to give many more pupils their first experience of learning a musical instrument, new music

experiences, and some musical skills, free of charge or at reduced cost. This included vocal work, improvising and composing, as well as learning the technical aspects of the instruments, and exploring music of different styles and cultural traditions.

Following the successful pilot in 13 local authorities,<sup>35</sup> the Government is allocating funds to primary schools to carry out similar work, mostly utilising local music services. Over the years 2004/5 and 2005/6, £3m went to these services (£10,000 per service for each of the two years) for wider opportunities-type programmes to fulfil this KS2 music entitlement, and up to £31.5m has been allocated over 2006/07 and 2007/08.<sup>36</sup>

The experience of the Wider Opportunities pilot highlights that sustaining such a programme in the long term on a national basis requires:

- the involvement of more musicians and teachers, with increased and higher quality training for them;
- a ready and wide-ranging supply of well-maintained instruments, sufficient and renewable music resources including information and communications technology equipment and software;
- growing collaboration between the formal and non-formal music education sectors;
- a higher-level of stable and sustained funding;
- the support of parents.

**Primary-age children have a passion for making music**

## The new music education offer

# We know music has an important role to play in the lives of vulnerable and at risk children

It also demonstrates what is possible in opening up new musical experiences for all children and young people through a combination of innovative thinking and collaboration between members of the workforce and across sectors. That formula – simple as an idea but different from how formal music provision is conventionally delivered and sustained – should now be applied more widely.

Building on the statutory entitlement of the National Curriculum, we believe that every child, including those with special needs, should have access to a wide range of high-quality live music experiences in and out of school, and through the activities offered under the extended schools programme; acquire a sound foundation in general musicianship; and be able to develop their talent further through local schemes and institutions.

By 2010, we want the Government's investment to mean that every child at KS2 is taking up the music entitlement, with access to a range of musical expertise from skilled music educators; opportunities to explore choices in music and to develop music making, musicianship and education; and progress as far as he or she wishes.

*We recommend:*

**1. All Foundation Stage and Key Stage 1 pupils have opportunities for regular whole-class and whole-school singing.**

**2. By 2010, every KS2 pupil should be able to experience at least one year of enhanced National Curriculum music, including an extended period of whole-class or large-group instrumental and voice tuition.**

**3. The Government report on the progress of KS2 Music entitlement by September 2008.**

**4. Continued support to extend and broaden the opportunities to be offered to talented children through local arrangements for gifted and talented children, the DfES Music and Dance Scheme, and the Centres for Advanced Training to ensure all children with talent have similar opportunities wherever they live.**

**5. Primary schools receive better guidance on identifying musical talent in children and how to access the most appropriate additional provision to develop that talent.**

Training and professional development for teachers and for those musicians who work with schools and primary-age children has been identified as a crucial factor in the successful delivery of music in school and with young children (see *The workforce for music education*, page 71).

We raise here an issue that is at the heart of our vision for a universal music offer for children and young people of all ages. We know that music has a particularly important role to play in the lives of vulnerable and at risk children, and those with special needs. However, organisations working with these children have raised concerns that they are particularly poorly served by existing music provision. There is little research on the state of that provision or on how children's needs might best be met. This inevitably limits the objective for universality in music education.

*We recommend:*

**6. Headteachers in primary and special schools review the music provision available for children with special needs, and liaise with the emerging local music education hub to guarantee suitable provision for children and support for teachers and other music practitioners.**

**7. The Government convene a cross-sector working party to consider current, and commission new, research into the impact of music on the lives of children with special needs; how to improve access to the range of music provision, including music therapy and other healing arts; and how such provision can be delivered and funded equitably.**

One child in four children are recorded as low attainers.

60% of the lowest attaining pupils at Key Stage 2 have special educational needs (SEN).

80% of pupils with SEN have free school meals and live in a 'hard-pressed area'.

1.53 million children have SEN, which is 18.6% of all pupils (2.9% have statements; 15.7% do not).

60,900 children are in the care of local authorities.

DfES statistics 2005 and 2006

## The new music education offer

### The years from 11: hearing young people's voices; supporting their choices

By the age of 11, many young people are making their own decisions about the music they want to hear and play and where and how they want to do it. Music providers within and beyond the school have to listen to what young people want and act on providing it for them. Young people should be helped to progress in music by pursuing their own passions and skills; develop a more personal form of learning at school (in and out of the classroom) and follow their musical interests outside school; and make choices about, and manage, their own learning. They should be consulted on the content and delivery of music provision, and have clear routes to vocational training for careers in music.

Personalised learning is being shown to have a significant positive impact on young people's engagement with music.<sup>37</sup> Young people are taking control of their own learning and, consequently, their own musical and social destiny. They are doing so primarily through their own resources and locations, or with the range of youth and community music providers. Schools are now building on this process to connect more effectively with what young people have long been doing outside of school time. They are developing more innovative structures to meet their pupils' learning needs and extending that work in partnership with other music providers beyond the school. But by far the most influential

factor in the growing autonomy of young musicians is their use of new and emerging technologies, which open up new ways of recording their creativity and progress in music (see also *Emerging technologies*, page 55).

There is now a considerable body of innovative work on developing the concept and practice of personalised learning, including the Personalising Learning project by the Specialist Schools and Academies Trust and Association of School and College Leaders,<sup>38</sup> and the work of Charles Leadbeater for the DfES Innovation Unit.<sup>39</sup> Other research is revealing the particular value of such an approach in music. The Paul Hamlyn Foundation's Musical Futures project, with the DfES Innovation Unit, has produced a teacher resource pack on applying personalised learning for music.<sup>37</sup> Futurelab is exploring the potential of digital technologies and social

software to promote personalised learning, including in music.<sup>40</sup>

Music education providers can support the growing autonomy of young people by ensuring they consult them properly and act on what they hear. The Musical Futures project lists four elements to an active, consultative partnership with the autonomous young musician: listening and consulting; signposting and advising; empowering and networking; and valuing achievement and providing feedback.

A key aspect of supporting young music makers is to ensure they can build up, retain and gain recognition for a portfolio of their music making; wherever, whenever and in whatever form it is created. Such a document must record their experience and achievements in ways other than through conventional qualifications. Important as these are, they do not

fully reflect the creativity and potential of many young music makers. A portfolio or passport scheme should adopt a multi-agency approach, incorporating the music industry and broadcasters, to develop a wide-ranging national paper and online-based music passport, in which young people can detail their musical learning, experiences, activities, recordings, compositions and qualifications, in and out of school.

We note the exciting proposal in the Roberts review for a Creative Portfolio.<sup>16</sup> In the music education sector, Youth Music is piloting an innovative Music Passport for young people to take with them through their school music career and beyond. The Arts Council England Young People's Arts Awards can also be an important element in such a portfolio. Such schemes need to work together to avoid duplication and encourage compatibility. They should



**Young people are taking control of their own learning and, consequently, their own musical and social destiny**

## The new music education offer

also take account of the opportunities offered through young people's use of social software. This can encourage collaborative learning through using the internet for social feedback and networking among their peers in local and virtual communities.

The centrality of young musicians within the context of making decisions about and delivering music education is further highlighted by the growth of peer-to-peer learning and mentoring, and the demand for more opportunities to train as young music leaders.

*We recommend:*

**1. Local, regional and national opportunities and structures be developed, with appropriate resources and training, to guarantee young people are consulted on and participate in decisions on the content and delivery of music education and music making, based on the work of**

**the National Youth Agency, Youth Music and Musical Futures.**

**2. The Government support and coordinate the development work to record and accredit young musicians' creativity, building on Youth Music's Passport to Music pilot scheme, the Creative Portfolio, and the young people's Arts Award, and in consultation with young people.**

**3. More opportunities be provided for young people to enter accredited young music leader training schemes.**

**4. Websites be established through the emerging music education hubs to offer details of each area's music providers and what they offer, together with young people's demands for music learning.**

From the age of 11, we also want young people to access the secondary music

entitlement at Key Stages 3 and 4 through a personalised learning plan. This needs to build on individual needs, abilities and interests; enhance their engagement with the music National Curriculum; and enable them to be consulted on and to make choices about their learning, creativity and future engagement with music, and to develop music leadership skills.

According to the schools inspectorate Ofsted, music is improving in most schools.<sup>41</sup> One secondary school in five delivers a music experience that is considered excellent or very good. Add in the schools where provision is good, and the figure jumps to two thirds. However, there remains a stubborn and significant percentage of schools that have not improved and where the situation has become worse. The key requirements identified by Ofsted for music education in secondary schools are to raise the quality of teaching in



KS3; broaden and enrich the music curriculum; improve assessment and monitoring of pupils' progress; increase the availability and use of music technology; and improve the leadership and management of music. The Music Manifesto endorses these requirements and considers that the recommendations made in this report will help to meet them.

The transition from primary to secondary school is a crucial moment for children's interest in music. During their KS3 years, too few pupils are able to sustain progress made in primary school or to consolidate their skills beyond their lessons.<sup>42</sup> During this period many abandon instrumental tuition because of peer pressure, the more challenging atmosphere of a secondary school, or the school's lack of support. Many pupils maintain their interest in music outside school, but they often find that lack of facilities

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and learning opportunities inhibit their ability to progress as far as they would wish. There is no national research on the availability of out-of-school-hours music provision.

Youth Music has made this transition period for children a priority area to 2010, and aims to improve opportunities for them to continue music making after they move into secondary school. This is a time when children start making choices and asserting their identity, and music making can provide a safe medium through which to explore their growing independence. Where projects have been funded, they have been well supported by young people. Yet the demand is not always matched by opportunities.

In response to the challenges at KS3, the Government has established a specific music project within the

Secondary National Strategy. This aims to ‘transform the achievements of 11 to 14-year-old pupils’ by making education ‘challenging, vigorous and inspiring’ across the curriculum.<sup>12</sup> Following a pilot programme involving 40 schools and the music services in five local authorities, all schools and music services are being sent materials on pedagogy and practice for KS3 music classrooms. These are intended as the basis for a sustained programme of professional development for music teachers.

The Qualifications and Curriculum Authority is also carrying out its *Futures* review of the whole curriculum for 14-19 year olds.<sup>5,6</sup> The aim is to have a new curriculum in place for 2008. This review may have a major impact on the content, quantity and delivery of music at KS3. At the same time, sector skills council Creative & Cultural Skills will pilot the creative

and media diploma, with its central theme of personalised learning.<sup>19</sup>

At KS4 (14-16), music ceases to be a compulsory part of the curriculum, and becomes a defined entitlement within the general area of the arts. The proportion of pupils taking music in school declines markedly. They more readily engage with music elsewhere in non-formal and informal settings. Many remain keen on music as well as being knowledgeable listeners and discriminating consumers. They commit considerable private time to listening to and making music, experimenting with software and exploring a range of music sources. They also increasingly look for guidance and inspiration among their peers and local musicians. Such a process should be encouraged, with more opportunities to train for music leadership roles and easier access to detailed information about local music making and collaborations.

*We recommend:*

**5. Providers in emerging music education hubs address the principles and approaches of personalised learning, through such initiatives as the Paul Hamlyn Foundation’s Musical Futures project, to develop their universal provision and extend personalised learning to every pupil.**

**6. Schools and local authorities support their music teachers in using the Secondary National Strategy’s materials for KS3 as part of a planned programme of continuing professional development.**

**7. Research is carried on the availability of out-of-school-hours provision for 11-14 year olds and on ways to meet demand for such provision.**

## The new music education offer

### Resources for music education: new spaces; emerging technologies

- ▣ **New spaces for young people to rehearse, play together and develop performance skills**
- ▣ **Emerging technologies at the heart of music education**

Two resource developments are in the process of transforming music education opportunities for many children and young people – and for those who work with them. Both are key to delivering the new music education offer: the design and construction of spaces for music through the Government's Building Schools for the Future programme, which over time will affect every primary and secondary school in England;<sup>43</sup> and the adoption of ever-growing emerging technologies by

children and young people and by the music and creative industries. However, many music education providers are likely to have little benefit from using these developments unless action is taken now to support them to do so.

#### **New spaces**

Children and young people are very resourceful at being able to enjoy and make music almost anywhere. However, the lack of proper spaces for music making, exploring new ideas, styles, genres and instruments, and accessing the emerging technologies in music, can seriously inhibit their interest, progress and creativity. They require and deserve dedicated spaces for music making that are properly designed, well equipped and readily accessible in schools and in the community.

According to Ofsted, music accommodation is considered not to be good in 60% of secondary schools and in more than half of primary schools.<sup>41</sup> Sport England reports that only 39% of schools have a music or recital room or studio for their own pupils' use. This drops to 16% for facilities available to the community out of school hours.<sup>44</sup> We note the DCMS-sponsored Live Music Forum's strong leadership on this issue.<sup>45</sup> We also note the recommendations on the training needs of staff who develop and run such spaces in the recent evaluation of spaces for sport and the arts published jointly by Sport England, Arts Council England and The Big Lottery.<sup>44</sup>

By 2010, we want every school to have, or be planning for, dedicated spaces for music education and music making that are available for school and community use out of normal school hours.

# Even the most aware teacher or best-equipped school is usually some way behind many children's own experience of technology

*We recommend:*

**1. Schools, local authorities, music services, Youth Music Action Zones (YMAZs), other music organisations, DfES, DCMS and the commercial music sector work together to devise a development plan for music spaces for young people and ensure that they have ready and regular access to rehearsal and performance spaces designed specifically for young people's needs.**

**2. The DfES work in coordination with the DCMS and the live music industry to ensure that detailed guidance on good practice in developing music spaces in schools is speedily available to inform the Building Schools for the Future programme for secondary and primary schools.**

## **Emerging technologies**

New and emerging technologies are reinventing how young people create, distribute and share music. The ability to make music is being changed forever by digital technology developments that embrace every style and genre, and erase the barriers that can separate them. Digital music technology products, such as iPods, Sibelius and Garageband, enable young people to download, appreciate, perform, record and create their own music individually or as a band. They can have anytime, anywhere recording studios packed with instruments and an engineering facility. The iPod/MP3/mobile phone phenomenon is dramatically increasing the range of music available to young people, and enabling them to edit their own musical experience. This means that areas such as active listening and intellectual property rights need a place in the curriculum.

These technologies give young people more autonomy in their engagement with music, with profound implications across the music and education sectors in terms of what they provide, and where and how they do so. The Paul Hamlyn Foundation's Musical Futures project concludes that 'new internet technologies can have a significant impact on meeting young musicians' needs as, properly designed and applied, they provide effective and equal forms of communication, which is a prerequisite to deep support'.<sup>46</sup>

The challenge unique to this aspect of music education is providers' ability to keep up with rapid technological development and young people's engagement with it. There is wide disparity in levels of knowledge of, expertise in and access and connectivity to information technology (IT) in schools, and among teachers and music practitioners. One school

## The new music education offer

in five is outstanding or very good for music technology; but 80% do not have enough access to music technology. Too often, schools are IT-rich but fail to make best use of music-based software and marginalise the subject in their IT planning.<sup>41,42</sup>

We also know that some music teachers and leaders do not see the relevance of music technology to their work. They are uneasy about the encroachment of such technology into the teaching and learning of music making. We must therefore identify appropriate and measured engagements with technology rather than assume that the emerging technologies are a suitable or attractive option for all music makers.

We believe the most significant factor about technology and music education is that even the most aware teacher or best-equipped school is usually some

way behind many children's own experience of technology and their application of it to music making. Many teachers lack confidence or experience in technology. For them, the crucial factors are usability and transparency of use of equipment and applications, the support of technicians, and a music-oriented IT network in the school. In addition, both teachers and pupils require a greater understanding of the issues around intellectual property rights (IPR).

By 2012, we want all secondary schools, music services, YMAZs, and other organisations in the proposed music education hubs to be properly resourced to use and upgrade existing and emerging technologies within music teaching and learning, with effective technical support and professional development for teachers, and drawing on the knowledge and expertise of the young people at the school.

We recommend:

**1. A Music Manifesto Emerging Technologies Group** be set up with representatives from the relevant government departments, the music and other creative industries, teacher groups and young music entrepreneurs, in schools and beyond, to audit current use of music technologies, monitor technological developments and advise on how to use these to benefit music teaching and learning.

**2. An IPR programme** to be built into the curriculum for music, IT and citizenship so that all pupils, and the teachers and music practitioners working with them, understand the legal frameworks of and issues about IPR, copyright and piracy, and have opportunities to explore the ethical issues, alongside knowing how to use and protect their own talent and creativity.

**3. Music technology and IPR modules** to be included in all teacher training general courses at primary level and music-specific secondary level.

## Vocational pathways for young people

### 📌 Music education and the music industry in a new partnership

### 📌 Nurturing talent across the genres

Young people make music for enjoyment. A significant number also see music as a potential career, be it in performance, production, administration, teaching or leadership. They require high-quality training opportunities that develop their talent and enable them to acquire the relevant skills and, should they wish to pursue a career, clear and accessible pathways into the different areas of the music industry.

It is essential that the agencies concerned with skills, standards and qualifications in music education and

training work together, with the music industry in general and the sector skills council Creative & Cultural Skills in particular, to ensure that young people have clear, relevant and accessible accredited progression routes into training for, and becoming part of, the music and creative industries.

Many talented musicians are picked up through the formal and informal networks of schools, orchestras, choirs, bands and venues. Others go it alone through opportunities offered by broadcasting companies and internet sites. Some have a straightforward, if rigorous, route into a top band, recording studio or conservatoire. Organisations in the non-formal sector increasingly offer more access to training for talented young people, such as CM (formerly Community Music), Urban Development and the BBC Fame Academy bursaries.

The DfES Music and Dance Scheme, an example of a public and private, formal and non-formal sector partnership, provides 'access to excellence' for children with talent whatever their background and circumstance through the four specialist music schools and 36 choir schools in England.<sup>27</sup> Junior departments of conservatoires are offering courses and resources to a wider pool of talent. There are more specialist performing arts and music colleges in the mainstream school system, plus hybrid institutions with music industry support such as Croydon's BRIT School, the Guildford Academy for Contemporary Music and the Liverpool Institute of Performing Arts.

In 2004, the Government set up the National Grants Scheme in music and dance with newly designated Centres for Advanced Training (CATs) in the formal and non-formal music education sectors. The aim is to establish, over

## The new music education offer

time, a recognised, regional infrastructure of specialist centres to support the most talented children.

CATs combine improvements to existing provision, such as extending access to conservatoire junior departments, with new regional provision through The Sage Gateshead and Yorkshire Young Musicians, with plans for centres in the East, East Midlands and the South West.

We also note the potential value of the Creative Learning Accounts and Skills Passports being developed by Creative & Cultural Skills as a means by which young people and music educators pursuing portfolio careers can access resources and accreditation through personalised learning routes.<sup>19</sup>

The long-term challenges are to achieve an equitable spread of opportunities across the different music genres and styles; to develop and match skills and

talent for opportunities within the fast-moving, creative economy; and to make the process of nurturing talent less of a lottery. This can be expensive, and requires a greater level of collaboration and openness than has existed in the past.

We believe that the more musicians, and others who work in the music industry, are equipped to take on music education roles, the better they can support new generations of musicians. Similarly, the more schools, and the music education sector as a whole, have close contact with the music and other creative industries, the better they can develop young people with the knowledge, skills and creativity required for the creative economy.

We want to help to mediate between the priorities and concerns of the education and training sector and its organisations and those of the music industry to

encourage greater and more effective collaboration between education and the creative industries. This is already recognised in the Roberts review through its proposed action plan for vocational pathways into the creative industries.<sup>16</sup> The components of the plan – better careers advice, new qualifications, work-based training, mentoring networks, partnerships linking schools and creative organisations, and a National Skills Academy – would greatly benefit those seeking a career involving music.

In response to these issues, British Music Rights is supporting Young Enterprise to develop its Quickstart Music Programme. This is designed to harness young people's natural passion for music and direct it towards the practical application of running a mini music enterprise within their school. Through the programme, students will gain real business

experience and enterprise skills, along with an understanding of intellectual property rights, the value of copyright, and how it can be positively exploited to generate income and sustain viable careers in the music industry.<sup>47</sup>

**We encourage collaboration between education and the creative industries**

*We recommend:*

**1.** SSAT, the DfES Music and Dance Scheme, CATs and members of the emerging music education hubs, work with Creative & Cultural Skills, other vocational training agencies and the music industry establish more effective elite provision for all music genres, including musicians of contemporary genres and creative producers.

**2.** Schools, relevant music providers and the music industry develop closer links to support and advise those young people who wish to use their musical interests and talents to work in the creative economy.

**3.** The music education and training sector works closely with the music industries, primarily through Creative & Cultural Skills, to develop, promote and establish the forthcoming 14-19 creative and media diploma and creative apprenticeships.

**4.** The Creative Choices website being built by Creative & Cultural Skills should incorporate a dedicated section for teachers to develop their knowledge of the music and other creative industries.

**5.** Further and higher education institutions be supported in widening access to their performance and production courses, build closer relationships with schools, offer a greater variety of music genres and styles in course programmes, and establish closer links with the music and other creative industries.

**6.** Initiatives such as the Young Enterprise Quickstart Music Programme be supported and promoted across all secondary schools.

## The music industry workforce

542,470 people work in the UK's creative and cultural sector

95,010 work in music (17.5%)

72% work full-time, 28% part-time,

18% freelance

41% work in London and the South East

31% are female; 69% male

14% are disabled

96% are white

[Creative & Cultural Skills, 2006]



# New frameworks for music education

- A new strategic partnership between schools, music education providers, children's services and the music industry
- Building on the current excellence of music providers
- Creating music education hubs between providers and music federations between schools

# All together now

A personal view by Colin Brackley Jones  
and Kathryn Deane

We start with the unexceptionable. We want to see more and better music making by a greater number and more diverse range of children and young people. We believe in this not because we like music (although we do) and think everyone else should like it too, but because young people demonstrably like music and would make and learn more of it if we offered them the opportunities to do so. We also believe it because we know, from a raft of reports and an avalanche of anecdote, that music making has real social, personal and intellectual value for those who engage with it. A few people might become financially rich through this engagement, but all will be enriched by it.

We do not have to run an 'eat your musical greens' campaign to reach our vision. For once, young people are

right behind us. Actually, they are in front of us. What young person isn't into music, of one sort or another? How many young people would like a more sustained engagement with music making? Most, according to the surveys, and certainly many times more than are currently able to do so.

In terms of provision we are starting from a very strong base. There are the relatively structured activities run by so-called community musicians and organisations, including the work of Youth Music-funded projects, Creative Partnerships, local authority youth and arts services, and those provided through recording studios and drop-in rehearsal spaces. There is also a whole range of more informal activities that young people develop for themselves, which includes their own bands, involvement in amateur

orchestras, music rooted in their own faith or cultural communities, the work they create on their own and, increasingly, share through the internet.

This community access is reinforced by the formal education system: what young people can and must learn in schools (the fact that music has to be part of the curriculum for every child should never be underestimated); and the long-established system of music services, which has enabled many millions of young people to learn to play an instrument, join an orchestra or band or sing in a choir.

There is a wide network of private instrumental and voice teachers. And some children and young people benefit from the specialised provision of music therapy. In addition, the level of involvement of our professional

musicians in education is exceptional. To take just one example: when Sir Simon Rattle took over his post with the Berlin Philharmonic Orchestra he needed to take with him someone from this country to fulfil the role of education amateur. Why? Because, for all their renowned musical prowess, the orchestras in Germany had nothing like the expertise in education possessed by our professional orchestras, opera and ballet companies.

So how can it be that, while millions of young people do find their way into the world of music, millions more appear to miss out?

First, provision is patchy. While lots of schools and music services are good in many ways, others are not so good. While some young people can access a relevant community music project, very many more cannot. A few under-fives get to make real music with real musicians – music making that gets them off to a cracking start in life – but most do not.

Then there is the opposite problem. It is a jungle out there. Not only is it impenetrable to young people, but frequently to the adults charged with

supporting them. With such a wide range of genres, ways of working and points of access, it is remarkable that a young person ever encounters the particular opportunity that switches them on.

So this is our prime objective: we want music making opportunities to be more universally available for young people.

If, as we know, young children really benefit from music, why would we want to deny this to any of them? If, as we know, children clamour for more music lessons once they are given a flavour of how exciting they can be, why would we want to restrict their access to these benefits?

We want more and better opportunities from cradle to, well, at least 16. We want them in early-years settings, in primary schools, in the ways we could support older young people to make their own music – which means listening more seriously to, and acting on, what they tell us. Some children and young people – for reasons of social status, ethnic background or disability – are particularly losing out, and we want to focus our efforts on helping them as a matter of priority.

But just adding more music to the current mix is not going to work. The jungle of provision will just get more tangled. It needs to be penetrated. Not tamed – we must keep all of the richness and variety – but made accessible.

The wide range of pathways for young people through all of this existing provision is already patchy, poorly understood or simply not known about, either by the young people themselves or the adults who are supposed to guide them. And to some, these pathways can appear to be in opposition to what they want to learn. Until music education providers work more closely together, more focused on what young people want and need – rather than prosecuting the case for what they can individually supply – this situation will not improve.

So our secondary objective is to help this wide range of providers to work more closely together, all focused on the needs and wants of the young person.

We want to see these providers collaborating – not competing with or, worse, ignoring each other – to create

the best possible range of progressive provision for children and young people. We want to see that provision being rich and varied, but also all of a piece so that everyone knows what everyone's contribution can be.

We want to see these providers together listening to the wants and needs of young people, especially the older young person – What are you into? How can we help you learn the next bit of that pathway? Where will you need to go to for your gospel singing? To play in an orchestra? For your DJ work? Don't know what you want to do or what you're good at: where can we find some tasters to help you decide? – and then supporting them collaboratively as they follow their particular pathway.

We want a lot. But young people and the music they make are worth it.

**Colin Brackley Jones  
and Kathryn Deane**

Joint chairs of the  
coordination work-stream  
August 2006

## New frameworks for music education

### Hubs can offer a more secure, collaborative and exciting environment in which to work

The new music education offer demands more effective frameworks within which to deliver the increased and wider ranging music-making opportunities for children and young people. These frameworks must ensure coordination and collaboration within and between all music providers, children's services in each area and the music and other creative industries.

Such collaborative working should draw on the existing strengths and value of each area's music providers, especially music services and community musicians, and deliver additional and mutual benefits to them all in terms of their ability to operate successfully.

The frameworks must be able to pool and make best use of the range of funding streams that support music providers; and be sustained by a workforce that is suitably trained, rewarded and sufficiently diverse to

meet the musical and social needs of every child and young person through a process of personalised learning.

*We recommend:*

**1. The development of collaborative music education hubs, which can bring together all music education providers, including schools, music services, the community music sector, the music performance sector, the music industries, children's services, and other key children's agencies, in order to deliver the new education offer.**

Bringing providers together in such a way can create a critical mass to provide a strategic overview of need and provision, and help them to deliver much more, and in more effective ways, than each can separately. We are persuaded of this by the successful collaborations that already go on locally and regionally.

We make no presumption about the identity or structure of these hubs, except that we see them as an unbureaucratic, light-touch and flexible means – real or virtual – by which an area can review and more effectively meet needs and aspirations, coordinate the services of all music education providers, and give them a more secure, collaborative and exciting environment in which to work. The core aim of every music education hub must be the effective and sustainable delivery of a broader, richer and more qualitative music offer for all children and young people.

What might providers do working together in a music education hub? Some of the suggested activities below are adapted from the framework that children's trusts use in planning and commissioning children's, young people's and maternity services, as set out in *Every Child Matters: change for children*.<sup>48</sup> It gives

the most important steps towards developing a comprehensive and integrated system of support for children and young people:

- Consider the current pattern and recent trends of music outcomes for all children and young people in their area, against national and relevant local comparators.
- Address the musical outcomes for particular groups of children and young people (e.g. children with disabilities or special educational needs, looked-after children) who may require different approaches to provision or additional support.
- Use this data and the views of children and young people and of music providers to develop an overall, integrated needs assessment.
- Agree on the nature and scale of the local challenge for music provision, identify the resources available, and set priorities for action.
- Plan the pattern of service most

likely to secure priority outcomes, considering carefully the ways in which more resources can be focused on these priorities.

- Decide together how best to deliver outcomes, including drawing in alternative providers to widen options and increase efficiency.
- Develop and extend joint commissioning from pooled budgets and resources.
- Develop local markets for providing integrated and other services.
- Produce and implement a local workforce strategy to cover services and roles, training and professional development, and the most effective ways of working to support successful delivery of services and meeting of needs.
- Monitor and review provision to ensure services and the joint planning and commissioning process are working to deliver the goals set out for them.



## New frameworks for music education



We believe this process of greater collaboration between music providers must be accompanied by a similar development between secondary schools. By working together in school music federations, schools can make best use of and coordinate their resources and expertise; enable a significant expansion of participative music-making opportunities, including through the extended schools programme; provide stronger support for music teachers and overcome the isolation many of them feel; and establish a more cost-effective purchasing relationship with their partner providers in the music education hub. Such federations can extend support to local primary schools through music networks.

The Education Act 2002 enabled schools to form federations.<sup>49</sup> They are defined as a group of schools that agree, formally or informally, to work

together for the benefit of all pupils and their school communities. This can entail sharing curriculum, teaching, information technology, facilities or budgets.<sup>50</sup> The success of such collaborations, and the benefits they have brought to participating schools, derive from the sense of shared identity, a common purpose, strong leadership and management structure, trust, good monitoring and evaluation, sustainability and good communication. Many schools are already familiar with, and engaged in, federations with other schools for curriculum, resource and organisational purposes.

Schools within a federation can, for example, provide much stronger support to their classroom music teachers and department heads through the pooling of resources and expertise; more readily offer professional development opportunities; build a mutually stronger relationship with music services and

## Hubs and school music federations must work hand in hand

other local providers; and support local primary school networks for music. They may also have the capacity to take on extra staff to act, for example, as a school music coordinator between a group of schools or across the federation as a whole. Such a role is already part of school PE and sports, through School Sports Partnerships (SSPs), supported by the Youth Sport Trust.<sup>51</sup> A teacher is released from the timetable to increase and coordinate extra-curricular or extended-day activities; work with other sports providers and venues; and liaise with local primary schools to help teachers provide sports activities. Many music services already fulfil similar functions on behalf of groups of schools. Where they do not, SSPs provide a useful model developing collaborative support.

*We recommend*

**2. Schools, including independent schools, work together in school music**

**federations to share, and maximise the effectiveness of, their joint resources and expertise, and build viable, sustainable relationships with other music providers.**

We believe that music education hubs and school music federations must work hand in hand. In doing so, they can offer a better service and a broader offer to a wider range of children and young people; support and enhance established provision and help to take it to a new level of accessibility, quality and innovation; and initiate and support new ways to offer music making to young people both in school and the local community. Together, they can promote and coordinate new, universal and vocationally oriented forms of accreditation for young people, such as the ACE Young People's Arts Award and the proposed creative and media diploma, to sit alongside current forms of skills accreditation.

Music education hubs can address the key developments and challenges that are now, or will in the future, have an impact on and determine the future direction, well-being and creative energy of music education and the music industries. For example, they can help to break down the artificial barriers, in terms of funding, planning, type of providers and locations, that currently beset the delivery of effective and universal music education provision – and which take little account of the rapid changes underway in the wider education and music worlds. In addition, they can:

- use resources in more effective ways to reach many more children and young people, empowering them to make music in the ways they choose to do so;
- make it easier for children and young people to express their views, and help make decisions, about their music provision;

## New frameworks for music education

- ensure they are effectively supported across all the providers;
- agree which provider provides what and to whom;
- ensure the workforce is properly trained and has ready access to professional development opportunities;
- help providers know about, experience and understand others' activities;
- agree issues of quality and accreditation for providers;
- establish funding arrangements and attract new funding for music making;
- address gaps in provision, resources and spaces for music.

We consider this to be the most exciting, practical, child-centred and young-person determined way to maximise resources within, between and beyond schools to ensure effective universal music making provision. How, though, might this best be achieved

organisationally? Some innovative and collaborative schemes are already developing in ways similar to the concept of music education hubs, such as the Music Manifesto Pathfinder projects at The Sage Gateshead and in Manchester, and the Jumps programme in Somerset, funded by the Treasury's Invest to Save budget. Several music services, or music and arts services, such as Cornwall, East Riding, Leeds, Northamptonshire and Southampton, have partnerships that allow them to run along the lines of a prototype hub. Music providers in other areas are also well suited to pilot the hub concept. All 22 YMAZs involve collaboration between the range of music providers and work in partnership with children's and youth services.

However, we acknowledge that questions remain to be answered and ideas tested. Our main concerns are that any new means of providing music

education should not destabilise current successful provision but rather support and enhance such provision; and that the music education workforce is properly geared to take advantage of the benefits that music education hubs can deliver.

*We recommend:*

**3. A programme of pilot schemes to test different ways of organising an area's provision through interrelated music education hubs and school music federations. Each scheme must be appropriate to an area's own music learning profile, embrace all music providers, and deliver for all children and young people.**

**4. A Music Manifesto working party of key stakeholders oversee the pilot programme. This working party should comprise representatives from music providers (including music services and community music organisations), youth**

music, schools, ACE, children's services, SSAT, DfES and DCMS. Their task should be to assess the programme and make specific recommendations for a transition programme to implement activity between 2008 and 2011.





# The workforce for music education

- A high-quality diverse workforce collaborating effectively
- Better music education means having a supported workforce
- Train the teachers and leaders that young people need
- Ensure qualifications fit a fast-changing profession

# Everyday triumphs

## A personal view by Leonora Davies

I came into the teaching profession in the 1960s on the wave of post-Plowden euphoria. We were told then that the arts were as important as any other subject and should take their rightful place in a balanced curriculum.

My first headteacher was an inspiration, and passionate about the arts in education. She shared this passion with her staff, and they with the pupils. The school, behind London's King's Cross, was a challenge to a group of young teachers just embarking on their careers, but the challenges soon converted to exciting possibilities. We were inspired by such visionaries as John Paynter, Ken Robinson, Murray Schafer (remember *The Rhinoceros in the Classroom?*),<sup>a</sup> Christopher Small, John Stephens and Keith Swanwick, who asserted that musical experience 'is as natural and universal a part

of human endowment as is the ability to take part in a conversation'<sup>b</sup> and that music education should not just be concerned with past greats, 'but with what music is inherently, here and now, both in its nature and its functions'.<sup>c</sup>

For some, these were revolutionary gurus with wacky ideas. For me, they remain a constant source of inspiration, with exciting and often provocative ideas, and on whose foundations I see the underlying ethos of the Music Manifesto continuing to build.

Yet, it amazes me that only now are arts educators starting to listen fully and act on the views of young people themselves and develop the idea of personalised learning.

It is little more than a disgrace that it has taken us so long to find solutions

to such issues as ensuring inclusion in and equal access to music making, with sustained instrumental and vocal tuition for everyone in a class, and not just for those who can pay.

In 1997 Keith Swanwick asserted that young people experienced school music as a 'quaint sub-culture separated from music out in the world'.<sup>d</sup> Today, with our focus on developing a meaningful and coherent music curriculum, which takes account of young people 'living their music' both in and out of school, that experience is changing fast.

Over the past 40 years we have been building a powerful case for the importance of music in education, of creativity within the curriculum, and of an entitlement to music making that must begin where all children can have equal access – and that is in the school. At the same time, we have

been developing strong partnerships with professional musicians, which now have great significance for the future of music education.

This report's recommendations give us the opportunity to turn these visions, debates and aspirations into reality. For me, the loudest bell I can ring, the over-riding key issue, is the development and support of the workforce, in particular the national programme of continuing professional development for all those working on whole-class instrumental and vocal provision at Key Stage 2. If we get it right here, we will have a model for supporting the whole workforce.

In my experience, at Key Stage 2 pupils are at their most instinctive and imaginative, they are creative and

uninhibited, and they are gloriously open-minded and receptive. It is here that exciting collaborative programmes of activity between class teachers, professional musicians and tutors are already established as effective ways forward. We know that these programmes have transformed the lives of pupils as well as the life of the whole school. We must ensure that these opportunities are offered coherently, consistently and nationally.

The challenges remain significant. It is for all of us to take up this leadership, and to think and work together to meet them. If we are to inspire a million more young music makers, we require many more inspirational headteachers and music leaders to share their passions with our innately musical young people. Many of us have the privilege to work

with and observe effective, often inspiring, teachers who enable young people to develop their potential. They boost young people's self-esteem and give them confidence in their own abilities. When a young person has these, no challenge is too great.

The other day, an eight-year-old boy, who had been particularly challenged by the disciplines required for public performance and who had, nevertheless, insisted on positioning himself in the front row of the choir, looked up at me as he was filing out after the performance and said: 'Wow miss, I didn't think I could do that.' But he did. Every day, such a triumph is possible.

**Leonora Davies**

Joint chair of the workforce work-stream

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## The workforce for music education

**A high-quality workforce will drive the new music education offer**

**A high-quality, diverse and collaborative workforce is the engine that will drive a new music education offer that meets the needs, interests and aspirations of all children and young people.**

We want this music education workforce to:

- be creative and versatile, drawn from a wider pool of talent, able to work across different institutions, locations and age ranges; reflect the diversity of musical skills, talents and interests; respond to and embrace changing needs, musical developments, innovative practice and emerging technologies; and combine musical skills with teaching, leading and facilitating skills.
- acquire status, confidence and self-esteem by being well trained and suitably qualified; meet high standards; fulfil roles and

responsibilities to match their experience and expertise with appropriate pay and conditions;

- work in collaboration with a wide range of other music educators and musicians to meet all young people's needs and manage and support personalised learning;
- make effective use of emerging technologies in meeting those needs;
- know about and engage with the music and other creative, industries;
- continue to explore, improve and enhance their own development as practitioners and musicians.

This requires action across the interrelated strands to be covered in this chapter: training and professional development; standards, accreditation and qualifications; recruitment and retention; routes for progression; and pay and conditions. At the heart of all these strands is the imperative of collaboration.

Music is an activity and a subject, perhaps more than any other in the curriculum and in young people's wider personalised learning, which can most readily benefit from collaborative approaches. For example, it is something that the whole school can be part of and contribute to. The best music services already show how such collaboration can extend between schools and across school and community music sectors, and between different kinds of music educator. The development of school music federations can support and enhance the work being done by music services and other future music education hub providers.

## A profile of the music education workforce

The current music education workforce includes qualified teachers and support staff in schools, music services and further and higher education institutions; musicians – freelance or community, orchestral players, and private tutors – who combine performance with education roles including teacher, tutor, leader, mentor or facilitator; and those working in the music industries who advise, support and train those wanting to join that industry.

About a quarter of the UK's music industry workforce works in education and training, usually as part of a portfolio career including performance and other music and non-music activities. The trend is for increasing numbers to spend more time on educational and community activities.<sup>52</sup>

In England, 10,700 musicians work in the 150 local authorities and independent music services on a full-time, part-time or hourly basis. They provide a crucial link between the non-formal and formal sectors. Four out of 10 have qualified teacher status (QTS); the rest have other music or teaching qualifications and a range of experience and skills.<sup>22,53</sup> There are an estimated 6,300 full-time QTS music teachers in secondary schools.<sup>54</sup>

The majority of musicians work within and across a range of non-formal and formal settings, especially in teaching or leadership roles. These settings include education, community, youth service, youth justice, health and social services. Many musicians who are committed to teaching train and work

as music leaders and facilitators; a few train to become music therapists. There are between 550 and 750 qualified music therapists, with 60 to 70 in training each year.<sup>55</sup>

Most music educators are well trained, experienced and passionate about what they do. However, the Government's commitment to expand the number of children taking up a wider range of

sustained, progressive instrumental and vocal tuition requires more musicians to train as teachers and leaders. A diverse universal and elite music provision, offering more styles and genres, and developing personalised learning, means that many music educators will take on new teaching and leadership roles. They too require increased, more accessible and accredited training opportunities.



## The workforce for music education



## Training and professional development

All music educators have a right to more support and greater access to regular high-quality professional development. They must be able to refine and extend their skills, engage with the changes in music learning and maintain their own musical performance. They also need more opportunities to develop skills in working with vulnerable or marginalised children and young people, and those with special needs.

There is a continuing debate within the community music sector about the role of training and professional development, and about related accreditation. While we recognise the concerns within the sector, it is clear that there is an increasing demand for such training by musicians

themselves. This is apparent in the significant growth in workforce development opportunities being offered by, for example, Youth Music's MusicLeader service, which has attracted over 4,000 participants, and The Sage Gateshead's Access to Excellence programme. These programmes are expanding a long-standing, but hitherto small, training sector that also includes Access to Music, CM (formerly Community Music), and the Academy of Contemporary Music. The Associated Board of the Royal Schools of Music (ABRSM), Trinity Guildhall and higher education institutions such as Goldsmiths College, University of Greenwich and the University of York are all offering a broader range of professional development courses.

*We recommend:*

**1. Greater resources be allocated to MusicLeader and other music leader programmes to maximise their potential and create a focus to plan and share professional development across sectors.**

Overall, professional development for music educators in schools and the wider community is still patchy and can be hard to access. There is as yet no detailed overview of the national situation. It relies heavily on the ability and commitment of local authorities, music services and youth and community music organisations to offer suitable and accessible courses; on schools to release music teachers to take such courses; and on community musicians to find the time and funding to do likewise. Factors that can lead to long-term improvements in professional development opportunities include:

- the embedding of professional development in initiatives such as the Key Stage 2 Primary Music Entitlement programme and Creative Partnerships;
- the Training and Development Agency for School's (TDA) new responsibility for professional development;
- increasing collaborations between the formal and non-formal music education sectors with consequent exchange of effective practice;
- further development of youth and community training initiatives such as Youth Music's MusicLeader service and the Music Manifesto Pathfinder programme;
- new forms of learning through the internet and music technologies;
- the Government's Workforce Reform programme and consequent development of the workforce;<sup>56</sup>
- the requirements of new standards and accreditation being developed by the sector skills council Creative & Cultural Skills and Lifelong Learning UK;
- growing interest from the music industry in working with teachers.

*We recommend:*

**2. The TDA works more closely with the music education sector, and those bodies concerned with training, standards and skills, to monitor developments and ensure coherence, continuity and relevance in professional development offers.**

**3. Music education providers work together through school music federations and music education hubs to ensure high-quality and accessible professional development opportunities are available to all music educators.**

## The workforce for music education

Secondary music teachers have a significant managerial responsibility in organising the network of music tutors, peripatetic instrumental and vocal teachers and community musicians that makes music thrive in a school. However, there is some concern that this managerial role is not being fully recognised in the new Teaching and Learning Responsibility (TLR) payments.

*We recommend:*

**4. The high level of secondary music teachers' managerial responsibilities should be reflected properly in decisions by schools when allocating TLR payments.**

Primary teachers are trained to teach the whole National Curriculum. Few are expert in music: only 10% of providers and 2% of training places offer any specialist music training.<sup>57</sup> Primary teachers – especially those designated as the music coordinator for their

school – require more opportunities for professional development. They also need to be able to call on teaching assistants with musical knowledge and experience, and on local musicians for support and expertise.

The Government has recently announced a £2m national accredited programme of professional development for music in primary schools, to be run by Trinity Guildhall and the Open University.<sup>58</sup> The programme, which will run from January 2007 to April 2008, will be flexible and build on an initial individual needs analysis so as to meet the wide variety of needs of practitioners, including teachers in schools and music services, and community and freelance musicians. It will combine online and local face-to-face training. We are excited by the important gains to be made by this programme, which acknowledges the Music Manifesto signatories' previous recommendations for professional

development in the primary sector. We now need to ensure primary teachers and other music educators get the maximum benefit from the programme and address how to extend it in the coming years to other key stages and the wider workforce.

*We recommend:*

**5. The national programme of professional development be maintained beyond 2008 for all music practitioners at Key Stage 2 (KS2); the greater involvement of teachers at Key Stage 3 (KS3) within the programme to improve the transition from primary to secondary school; and the introduction of a one-year accredited training programme across two key stages to be offered to primary teachers after their first three years in the profession.**

**6. A professional development programme for teachers and leaders at KS3 be devised that is based on**

## An increasing role for primary and secondary schools to share the music expertise of staff

the KS3 strategy, the Musical Futures projects and KS2 Primary Music Entitlement programme.

**7. The establishment of a national programme of training and professional development for all early years practitioners, building on existing initiatives and based on evaluation of current practice (see *The early years*, page 41).**

**8. The wide dissemination of successful models of training and professional development such as the Music Manifesto Pathfinder programme, Centres for Advanced Training, and Centres for Excellence in Teaching and Learning.**

We reiterate here the important role for children and young people of working with one another through peer-to-peer mentoring, exchanging knowledge, skills and ideas within and across key stages (see *The years from 11*, page 48).

In both primary and secondary schools, there is an increasing role for schools to share the music expertise of staff by drawing on advanced skills teachers (ASTs) and the resources of the Specialist Schools and Academies Trust's music and performing arts schools. ASTs are designated as excellent teachers and are additionally rewarded to stay in classroom teaching and to support the professional development of teachers in other schools. There are currently some 4,000 ASTs in post, of whom 190 have a main specialism in music.<sup>58</sup> However, there is currently no effective monitoring of ASTs in terms of national spread or range and impact of activity. Primary schools in particular could gain immeasurably from the support of an AST.

**We recommend:**

**9. The establishment of a more effective, and more consistently national, network of ASTs for music**

**to provide guidance and professional development to primary school class teachers, teaching assistants and other support staff.**

**10. An audit of the geographical and educational phase locations of ASTs in order to enable a more balanced national network to be established.**

**11. ASTs work more effectively with emerging school music federations and music services to deliver more support for music at KS1 and KS2 through primary school networks.**

Schools can also make better use of music teachers and leaders who do not have qualified teacher status but can provide valuable support. Such staffing can be developed through reforms such as the teachers' planning, preparation and assessment time (PPA) arrangements, and initiatives such as Creative Partnerships. The Government's

workforce reform programme is already increasing opportunities for more people to work alongside qualified teachers as school support staff. The two main posts are teaching assistant and the higher level teaching assistant (HLTA). There are currently 102,600 teaching assistants of which 12,000 have HLTA status, with a further 3,000 applying to be an HLTA.<sup>60</sup> This programme is beginning to show a potential to attract more musicians to work with schools. The TDA is currently looking at ways to develop subject specialist HLTAs, focusing initially in maths and science. The TDA considers that this may provide a template to support other specialisms, including music.

**We recommend:**

**12. The TDA be encouraged to extend its HLTA subject specialism programme to music.**

## The workforce for music education

### Standards, accreditation and qualifications

We want to drive up the quality of the music education workforce by ensuring nationally recognised and compatible standards and qualifications for music teaching and leadership are available for all practitioners. We need a curriculum and training that develop the skills to support new generations of music makers, and closer links on training between the workforce and the music and other creative industries.

The music education sector has to address a wide range of standards, accreditation and qualifications that determine with whom and where music educators can work, and the pay and conditions they can receive for doing so. Different sets of standards embrace different age ranges, and

focus on specific skills and attributes for music education as well as the more generic knowledge required for all work with children and young people. It is vital that these sets of standards are comparable and compatible to ensure a high-quality, properly rewarded workforce that works together effectively.

The TDA is responsible for standards for the school workforce, and is currently revising those for classroom teachers and devising new standards for support staff such as teaching assistants. The Qualifications and Curriculum Authority (QCA) approves the standards required of the qualifications offered by the awarding bodies such as the ABRSM and Trinity Guildhall. The QCA is also working with

Creative & Cultural Skills on national occupational standards for musicians working with children and young people. The Federation of Music Services has a set of standards for all those working for music services; Youth Music is developing standards for music leaders; the Children's Workforce Development Council is responsible for standards in early years and youth work; and Lifelong Learning UK is devising standards for all those teaching in further and adult education.

The long-term aim is that all standards for those working with children and young people incorporate a DfES-agreed common core of knowledge and skills: communication, child development, supporting transitions, safeguarding children, multi-agency working and information exchange. In time, there will be an integrated qualifications framework to enable

progress upwards and sideways in the various sub-sectors of work with children and young people.

*We recommend:*  
**13. Music education organisations, the TDA, Creative & Cultural Skills and relevant awarding and standard-setting bodies establish a joint advisory group to ensure that the different sets of standards are compatible and suited for the range of musicians, music teachers and leaders and support staff; and that there is an appropriate set of accredited courses with recognised qualifications.**

## Recruitment and retention

A significant proportion of musicians with a passion to teach children and young people aspire to work in schools as qualified classroom teachers. Every year, almost 700 musicians start training to be secondary music teachers. However, the Government's annual recruitment target is still falling short by some 15% a year.<sup>61</sup> This is a long-term issue that reflects the need for QTS training courses to be better geared to the specific needs of musicians and for more effective promotion of music teaching.

In 2005 the Government designated music a shortage subject in teacher training, and newly qualified music teachers receive a 'golden hello' payment of £2,500 after successfully completing their three-term induction period. Over the past six years, the TDA has introduced employment-based and

more flexible training routes to attract more, and different kinds, of applicant. Both initiatives are having some positive impact on the recruitment of musicians to train as teachers. However, the changes to music education proposed in this report mean we require a more innovative, flexible and energetic approach to opening up routes into music teaching.

### *We recommend:*

**14. The TDA works closely with teacher training providers, higher education institutions, awarding bodies and other relevant music organisations to identify and establish more flexible routes into teacher training that better suit the needs of musicians wishing to train for QTS.**

**15. Where appropriate, music and music-related higher and further**



## The workforce for music education



education courses to include an accredited music education element, with ready access to further training.

**16. Conservatoires and university music departments to be supported in developing courses or course modules leading to QTS in music education, including support for Conservatoires UK's programme to train specialist music teachers to QTS level.**

Recruitment and retention of teachers is a long-standing issue that clearly affects more than music teaching. However, particular features of music education impact on both recruitment and retention. A major factor is that the workforce for music education extends beyond schools and the qualified classroom teacher. The positive side of having this wider pool from which to draw is that many musicians wish or have to teach in some form as part of a viable career portfolio. The negative

side is that the secondary music teacher often has to work in isolation because of the way formal and non-formal music education is currently planned and delivered. In addition, inadequate training and professional development opportunities, and subsequent rewards, tend to reduce the number of music makers who might otherwise be attracted to the music education sector.

We have to be sure that potential recruits to the music education workforce are attracted to the various posts and activities on offer, and feel they will both benefit from such work and be able to add value to children and young people's music education.

The School Teachers' Review Body (STRB), the independent body that examines and reports on matters relating to school teachers' statutory conditions of employment, addresses

this issue regularly on behalf of the Government. It takes evidence and draws on research from the DfES, teacher unions, the TDA and other interested bodies.

The STRB 2005 report lists the key factors influencing recruitment, retention, morale and motivation.<sup>62</sup> These include pay, workload, pupil behaviour, the intrinsic nature and benefits of the job, career progression and professional development opportunities, the scale of change in education, funding for schools and services, the quality of leadership and management, and the availability of flexible working opportunities. All these have a particular relevance to music teachers and leaders who work in or with schools, irrespective of their teaching qualification. However, no specific research has been carried out on why music teachers are hard to recruit or what prompts them to leave teaching.

*We recommend:*

**17. The music education sector works with the TDA to identify how best to improve the recruitment and retention of musicians and music teachers and to report the findings to the STRB in time for its 2007 report.**

The diversity of music education roles calls for a flexible and often innovative approach to devising suitable training opportunities, offered by both non-formal and formal providers. Enlarging the music education workforce requires a clear set of progression routes, through a range of qualifications and accreditation. These must match the life situations and styles of potential applicants in terms of eligibility, education, timescale, location and content. There also needs to be a central source for information, ideas, guidance and best practice on training and professional development and greater promotion of the wide-ranging

opportunities across community and social settings, as well as those in schools.

*We recommend:*

**18. Versions of the DfES/Esmée Fairbairn Foundation publication *Routes into Music Teaching*,<sup>63</sup> covering both formal and non-formal sectors, to be made accessible to young people in schools, further and higher education and issued to careers advisers.**

**19. Music-related websites for young people, including the *Creative Choices* website of Creative & Cultural Skills,<sup>19</sup> should highlight information about accessing music education and training, developing portfolio careers, and working in the music and creative industries.**

## The workforce for music education

### Pay and conditions

The main issue of growing concern over pay and conditions relates to the variation in employment conditions for musicians and instrumental tutors across formal and non-formal music education settings. Over 10,000 members of the Musicians' Union (MU) regularly teach. The MU reports that those involved in instrumental tuition in schools complain of poor pay and inadequate facilities, and misleading

and inappropriate terms of engagement. The union adds that many members who work in the state school sector are switching to private teaching due to the unacceptable and inconsistent terms and conditions they encounter in schools.

We want an employment framework that provides a more equitable, coherent, secure and progressive set

of rewards for everyone in the music education workforce. This should form a basis for increasing recruitment and retention of musicians from a wider pool of talent.

Committed and energetic as the variety of national music organisations are on behalf of music education and those working in it, the majority of music educators belong to none of them. This increases their isolation, reduces the level of support available to them, weakens their ability to improve the conditions in which they work, and limits the opportunities for collaboration and partnership. It is in their interests, and those of the organisations who aspire to represent them, to find more powerful ways to influence the future of music education and advocate on behalf of music educators.

*We recommend:*

**20. The establishment of a nationally recognised system of pay and conditions across the music workforce, based on agreed sector-wide standards, accreditation and qualifications.**

**21. Continuing the more effective working relationship between the national unions that is strengthening the MU's capacity to act as the official negotiating body for all music teachers, leaders and managers other than QTS classroom teachers.**

**22. National music education organisations that have individual members form a federation to allow them better to support their joint membership and provide opportunities for dual membership of the MU.**

## Instrumental tutors complain of poor pay and misleading terms of engagement in schools

## Better music education means a supported workforce

In 2005, Trinity College of Music and the University of Greenwich combined to offer a new degree to prepare flexible and creative music teachers for the 21st century. Music teachers are increasingly required to show versatility in a wide variety of educational roles from local authority music services to community workshops and secondary classrooms. The one-year post-graduate certificate in education enables student teachers to develop the necessary musicianship and principles of teaching, with a broad and enlightened approach to music education in the wider community. For a free book/download publication about getting into music teaching entitled *Routes into Music Teaching* visit: <http://publications.teachernet.gov.uk/>

## Train the teachers and leaders that young people need

The Sage Gateshead is pioneering a fresh approach to musical discovery that enables everyone to become involved in, stimulated and excited by music – no matter what their age or ability. The Practitioner Development programme offers training and professional development opportunities for people working in all aspects of music education and community music, and across genres. For more details about training opportunities for musicians, teachers and project managers visit [www.musicleader.net](http://www.musicleader.net)

## Ensure qualifications fit a fast-changing profession

Goldsmiths College, University of London runs an accredited part-time course entitled Certificate in Workshop Skills for competent musicians who want to run workshops and tuition groups, and to pursue careers in community-based music making. Graduates from the programme have found work across a wide range of projects. Students are taught to work as a group and how to network and research. They develop aural, theoretical and practical skills and are guided through a broad-based workshop curriculum. The course welcomes musicians from all backgrounds and formal music qualifications are not required. Learn to Lead has been created by the Royal College of Music for musicians to develop education and community music skills – [www.rcm.ac.uk](http://www.rcm.ac.uk)



# Next steps

The proposals for improvement contained in this report can go a long way to achieving the aims of the Music Manifesto and provide a practical vision that all the Music Manifesto signatories, as well as the leadership of the wider education, arts and music sectors, can support.

It is now up to all of us to make this vision a reality. The Music Manifesto has a mechanism to support the pledging of activity via its website and all contributions are to be encouraged – from head teachers taking up the challenge to encourage singing in their schools to local music organisations collaborating effectively through music education hubs.

The pledging process must be enhanced by strategic responses from signatories, including the Government, to review the major recommendations and those that specifically relate

to them, and make known their proposed actions.

A key concern, as we seek to galvanise support for and adoption of the recommendations, is to ensure that organisational providers and individual practitioners are helped to do so, and not constrained by funding or premature remodelling of current provision. The call for the piloting of music education hubs and school music federations is a critical proof-of-concept stage required to ensure that local implementation does not destabilise local provision, and works to agreed principles proven to enhance and scale-up that provision. Likewise, we must urgently address

the funding of community musicians and projects, so long on the margins of mainstream funding sources yet at the centre of delivering transformative experiences for young people.

The future of music services has been exacerbated by lack of clarity about central Government funding post 2008 when the Music Standards Fund, a critical part of music services funding, expires. The recommendations in this report require strong, stable and sustainable music services to drive them. A solution would be for music services to be given unequivocal assurances with regard to their funding, so they can fully participate in the improvements between now and 2011.

**Music services must be assured of their full part in the improvements**

## Next steps

We therefore propose that all Music Manifesto signatories and the Government respond in detail to this report, and work together to complete the following next steps:

1. Confirm the Music Standards Fund until 2011 to enable music services to participate fully in strengthening and improving music education provision.
2. Commission a series of pilot projects to test the viability and key principles of music education hubs and school music federations in 2007/8 with a view to national implementation by 2011.
3. Carry out an urgent review to identify sustainable funding for community musicians while music education hubs are being established.
4. Implement a national campaign to provide singing for all early years and primary children by 2012, with

a significant singing element in the cultural programme of the Olympic Games.

5. Implement ways to place the child at the heart of music education, and to record and gain recognition and accreditation for a portfolio of music making wherever, whenever and in whatever form it is created, including the introduction of a musical passport scheme to enable young people to record and gain recognition for their individual musical achievements.
6. Build on the opportunities offered by such initiatives as the new Creative Diploma, Musical Futures and the KS2 music entitlement to make the music education offer truly universal, reaching children and young people who are vulnerable or marginalised through social, economic, cultural or geographical disadvantage or through having special needs.

7. Develop an expanded programme of relevant training and professional development for the workforce with a particular focus on music within early and primary years settings and on the curriculum for the new Creative Diploma.

The message is clear. It is time to act. The change will be what you make it.



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Launched in 2004, the Music Manifesto set out five key aims to which the Manifesto's 600-plus signatories are working together to fulfil:

📄 **AIM 1: FIRST ACCESS TO MUSIC EDUCATION**

Provide every young person with first access to a range of music experiences.

📄 **AIMS 2&3: DEVELOPING SKILLS, NURTURING TALENT**

Provide more opportunities for young people to deepen and broaden their musical interests and skills; and identify and nurture our most talented young musicians.

📄 **AIM 4: THE WORKFORCE FOR MUSIC EDUCATION**

Develop a world-class workforce in music education.

📄 **AIM 5: JOINING UP MUSIC EDUCATION**

Improve the support structures for young people's music-making.

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