

# The Importance of Music

A National Plan for  
Music Education

*Music has a power of forming the character and should therefore be introduced into the education of the young.*

(Aristotle)

*Music is a moral law. It gives soul to the universe, wings to the mind, and life to everything... Without music, life would be an error.*

(Plato)

# Foreword

England is a world leader in music education, but Darren Henley's excellent review published in February showed there is more that we can do.

We have a long heritage in this country of creating some of the greatest music the world has ever heard. In every musical genre, composers and performers from England have made their mark. From Thomas Tallis and William Byrd in Elizabethan times, via Edward Elgar and Ralph Vaughan Williams in the 20th century, through to Peter Maxwell Davies, Thomas Adès and Howard Goodall today. In rock, pop and dance music, England has consistently led the way, whether in the 1960s when The Beatles and the Rolling Stones were at the height of their worldwide success, or today with younger artists such as Adele and Tinie Tempah dominating sales worldwide. We have also achieved notable success in jazz, folk and world music on the international stage.

England's music achievement has, however, not just been limited to performance and composition. We would not have scaled the heights of artistic greatness in the first place without our pre-eminence in music education. Much of the credit for this success goes to the highly committed and highly professional teachers, who instil in our young people a passion for music, the skills to perform and compose, and an understanding of the dedication and hard work necessary to achieve meaningful success in this subject.

We have both seen many examples of great teachers and great teaching over the past few years, but Darren Henley's review suggested ways of addressing the inequalities in provision across England. So, for the first time, the Government is publishing a National Plan for Music Education. The very existence of this plan underlines the unswerving commitment by both the Department for Education and the Department for Culture, Media and Sport to recognise the importance of music in the lives of young people and to ensure that we consistently give young people a music education that is of the highest quality.

Great music education is a partnership between classroom teachers, specialist teachers, professional performers and a host of other organisations, including those from the arts, charity and voluntary sectors. For this reason the creation of a National Plan is necessary to help us to bring together all of this expertise in a focussed way for the benefit of children and young people across the country.

Most children will have their first experience of music at school. It is important that music education of high quality is available to as many of them as possible: it must not become the preserve of those children whose families can afford to pay for music tuition. While music touches the lives of all young people, the disadvantaged can benefit most.

Music helps bind pupils into the wider life of the school. Schools cannot do everything alone: they need the support of a wider local music structure. Central to our proposals is the creation of new music education hubs to take forward the work of local authority music services from September 2012. More children will experience a combination of classroom teaching, instrumental and vocal tuition, opportunities to play in ensembles and the chance to learn from professional musicians. Hubs will provide opportunities that reach beyond school boundaries and draw-in the expertise of a range of education and arts partners.

The Department for Education (DfE) will continue to fund music education at significant levels during difficult economic times: £77m/£65m/£60m will be available in the three years from April 2012. The vast majority of this will be invested in hubs that will also supplement and draw-in local and national funding for music - from local authorities, cultural organisations, businesses, trusts, foundations and philanthropists.

Funds for music education hubs will be awarded following an open application process run by Arts Council England, which will focus on outcomes for pupils, partnership working and economies of scale. We are moving toward a per-pupil national funding formula, weighted for free school meals, which will turn around the historical imbalance in funding for music services between areas, with protection to guard against large losses in any one area.

As part of this DfE investment, National Youth Music Organisations (such as the National Youth Orchestra and National Youth Brass Band) will continue to be funded to support pupils from lower income families to join elite ensembles; and further funding will support the expansion of the *In Harmony, Sistema England* programme, inspired by the success of the Venezuelan *El Sistema* model. We will also continue to invest in the highly successful Music and Dance Scheme so that exceptionally talented young people have opportunities to progress to high levels of musical excellence through specialist music and dance schools, Conservatoires and Centres of Advanced Training.

From summer 2012, the Teaching Agency will develop a teacher training module to boost new teachers' skills and confidence in teaching music. The Arts Council will facilitate development of a music educator qualification by 2013, ensuring the wider music workforce is more professionalised.

*The Importance of Music* provides a flexible template for high quality music provision throughout a pupil's education. When young people make music together, they work toward a common goal that has the potential to change lives profoundly for the better. This is the first time that a National Plan for Music Education has set out a central vision for schools, arts and education organisations to drive excellence in music education. This National Plan is clear about the importance of music: it will ensure not just that more children have access to the greatest of art forms, but that they do better as a result in every other subject.



MICHAEL GOVE  
Secretary of State for Education



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## **What *The Importance of Music* means for ...**

### **... Schools (including academies and free schools)**

- To draw on music education hubs to fulfil schools' primary responsibility for delivering the music curriculum.
- To examine their own school's music curriculum to determine how this meets the needs of different groups of pupils.
- To recognise the important role that music plays in children's academic and social development and in improving the ethos of the school.
- To be aware that music education hubs will take forward the work of local authority music services from September 2012.
- To be ready to work closely with the new music education hub in their area to identify pupil and school needs in music education, and establish how the school (or cluster of schools) and hub can work together to meet these.
- To assess how best to make the most of school-to-school support in music education within this new delivery framework.
- To ensure that those teaching music in schools have adequate professional development opportunities and support networks.

### **... Local authorities / local authority music services**

- To consider whether, and if so how, they wish to lead or be involved in new music education hubs, and where relevant to apply for hub funding.
- If they are planning to be involved in hubs, to advance their partnership working, perhaps through forming a hub with neighbouring local authorities.
- To consider how to maximise local authorities' investment in services currently delivered by their music services, in the context of new music education hubs from September 2012.

### **... National, regional and local music/arts organisations**

- To consider whether and how they wish to lead or be involved in new music education hubs, and where relevant to apply for hub funding.
- To consider how to utilise their existing funding streams for the benefit of the wider hub.
- Where relevant, to be ready to work constructively in partnership with music education hubs as described in this National Plan.

### **... Private music teachers and other music educators**

- To consider how they can best work in the new landscape of music education hubs.
- To make the most of professional development opportunities emerging from hubs and elsewhere.

### **... New music education hubs (from September 2012)**

- To carry out the core roles, and where possible extension roles, as described in this National Plan.
- To have partnership working at their core.

# Executive summary

## What will our new National Plan for Music Education achieve?

- Children from all backgrounds and every part of England should have the opportunity to learn a musical instrument; to make music with others; to learn to sing; and to have the opportunity to progress to the next level of excellence if they wish to.
- Music education is patchy across the country and change is needed to ensure all pupils receive a high quality music education.
- Teachers will have wide freedom in how they teach music in schools, but all schools should provide high quality music education as part of a broad and balanced curriculum.
- New music education hubs will take forward the work of local authority music services from September 2012, helping improve the quality and consistency of music education across England, both in and out of school.
- A National Plan monitoring board will hold to account those responsible for national-level delivery.

## What will children experience?

- Music education across the age range and supported both in and out of school.
- National Curriculum music in all maintained schools for all five to fourteen year-olds (subject to the outcome of the National Curriculum review).
- Whole-class ensemble teaching programmes for ideally a year (but for a minimum of a term); opportunities to play in ensembles and to perform; clear progression routes available and affordable; and for a singing strategy to ensure every child sings regularly.
- Music technology used to enable, deliver, support and extend the good teaching of music.

## Driving progression and excellence in music education

- Music education hubs audit local needs and in collaboration with schools, formulate plans with opportunities that are well-communicated to parents/carers.
- A mixed model of first access for all and progression routes to the highest level.
- Music and Dance Scheme and the National Youth Music Organisations remaining the pinnacle of musical achievement to which all children and young people can aspire.
- In Harmony Sistema England enabling children from areas of exceptional deprivation to achieve their full potential and have a positive impact on their communities.

### Improving skills and leadership among music educators

- A new primary Initial Teacher Training add-on module to boost new teachers' skills and confidence in teaching music.
- Hubs and school-to-school support providing opportunities for continuing professional development and strengthening leadership practice, including acting as a gateway to sources of expertise, and local networks to prevent professional isolation.
- Music educator qualification under development by 2013 ensuring the wider music workforce is better skilled, and properly recognised for their role in and out of school.
- High quality leadership of hubs sought as part of the hub application process, to develop productive local partnerships and deliver high quality music education.

### Ensuring greater quality and accountability

- New music education hubs covering every local authority area, helping improve the quality and consistency of music education across England, both in and out of school.
- Partnership working and local innovation within a framework of core and extension roles that ensure consistency of provision and equality of opportunity for all children.
- Hubs to focus on assessing and meeting local needs of children, drawing on a range of local, national and regional music and arts provision in each area.
- A Department for Education (DfE) national funding formula on a per-pupil basis, with a weighting for free school meals, to ensure parity of government funding across all areas by 2014-15, with protection to guard against large losses in any one area.
- Funding 1 April 2012 – 31 July 2012 to current providers (largely existing local authority music services) for an interim period.
- Funding 1 August 2012 – 31 March 2015 to new music education hubs following an open application process, alongside a range of other resources.
- Arts Council England (reporting to Department for Culture Media and Sport (DCMS) / DfE) to act as fund holder, inviting applications for hub leaders; assessing applications; and awarding funds.
- Accountability via the fund holder monitoring performance of hubs; a revised focus for Ofsted music inspections; and the views of children, parents/carers and schools taken into account.
- Hubs and schools holding one another to account against locally-developed standards for delivery of music education, where relevant drawing on Ofsted's music-specific guidance for inspectors, core hub roles and National Plan benchmarks.

# 1. A National Plan for Music Education

## The vision

1. The value of music as an academic subject lies in its contribution to enjoyment and enrichment, for its social benefits, for those who engage in music seriously as well as for fun. High quality music education enables lifelong participation in, and enjoyment of, music, as well as underpinning excellence and professionalism for those who choose not to pursue a career in music.
2. **Our vision is to enable children from all backgrounds and every part of England to have the opportunity to learn a musical instrument; to make music with others; to learn to sing; and to have the opportunity to progress to the next level of excellence.** Music teaching starts in the early years, and we want the vision to extend across all five to eighteen year-olds, both in and out of school, in both formal and informal settings.
3. This National Plan extends to 2020, although the medium-term funding announcements cover a shorter period, to 2015.

## Why a National Plan for Music Education?

4. England is a world leader in music education<sup>1</sup>. Provision has existed locally for over 50 years. Recent developments have added national funding to the picture so that all pupils have the opportunity to learn a musical instrument. The number accessing regular weekly instrumental tuition has grown from 438,772 (8.4%) in 2005 to a projected figure of over 1.15 million (17.4%) in 2011<sup>2</sup>. New partnership working is starting to develop in many areas of the country. However, as Darren Henley recognised in his report<sup>3</sup>, music education is patchy across the country, and change is needed to enable all pupils to receive a high quality music education.
5. **This National Plan provides a flexible template for high quality music provision throughout a pupil's education.** It aims for equality of opportunity for all pupils, regardless of race; gender; where they live; their levels of musical talent; parental income; whether they have special educational needs or disabilities; and whether they are looked after children.
6. The first opportunity many pupils will have to study music will be at school: it is on this foundation that broader opportunities and progression routes to the highest level rest. Teachers rightly have wide freedom in how they deliver music teaching in schools. Music is currently a statutory part of the National Curriculum in maintained primary and secondary schools for all five to fourteen year-olds. Each school can decide how to organise their local curriculum to fulfil the statutory programmes of study for music which set out what is to be taught.
7. All schools should provide high quality music education as part of a broad and balanced curriculum. Schools will want to review how they do this in light of this National Plan and following proposals from the National Curriculum review early in 2012. **Schools, however, will be expected to provide high quality music education.**

## Music education hubs

8. Schools cannot be expected to do all that is required of music education alone: a music infrastructure that transcends schools is necessary. **Building on the work of local authority music services, this will be provided by music education hubs from September 2012, following recommendations in the Henley review.**
9. Hubs will augment and support music teaching in schools so that more children experience a combination of classroom teaching, instrumental and vocal tuition and input from professional musicians<sup>4</sup>. Hubs will be able to deliver an offer to children that reaches beyond school boundaries and draws in the expertise of a range of education and arts partners, such as local orchestras, ensembles, charities and other music groups.
10. Local areas will develop their own pattern of music education, within a broad framework set by this National Plan. **Music education hubs in every area will help drive the quality of service locally, with scope for improved partnership working, better value for money, local innovation and greater accountability.**
11. Many hubs will link with work in the early years, in some cases with hub partners drawing on funding from, for example, trusts, foundations or Youth Music that has recently launched a funding module supporting music in the early years. Work may include structured music making with parents/carers and staff to enhance the health and communication skills of children in their early years through music.
12. Hubs have an important role in supporting first access, as well as giving broader opportunities and progression routes, in and out of school. Through hubs, every child should be able to experience enjoyment and success from the earliest stages of musical learning. Class teachers and specialist instrumental teachers working together will be able to offer well-planned progressive experiences with high expectations. These will enable all pupils to succeed, including those who do not have the encouragement or support from their parents/carers, or who need additional support for other reasons.
13. A unique challenge of music education is the number of different specialisms, instruments, genres and styles, compositions, and technologies. Although many teachers in schools (particularly secondary schools) are music specialists, they may not have the expertise to develop pupils' skills across a range of instruments or experiences. This is where the role of hubs is so crucial in liaising with schools in order to provide teaching and progression routes for those children who need provision beyond what individual schools can offer.
14. **Music benefits the wider life of the school, and so each should have a choir and aspire to having an orchestra or large scale ensemble.** Where schools and hubs work in partnership, they can ensure that what schools offer and what the hub offers complement each other, providing for different needs and providing routes of progression. By hubs drawing on partners to offer experiences for pupils outside schools, pupils will be able to take part in broader and more challenging opportunities, including area ensembles. Such opportunities should not just be one-offs but rather reflect the continuous and ongoing nature of progression. Pupils engaging with these activities would be expected to support their school ensembles and be an inspirational role model for younger pupils.

15. Singing can improve pupils' learning, confidence, health and social development. It has the power to change lives and build stronger communities<sup>5</sup>. **This is why we are asking hubs to develop singing strategies, in and beyond schools, to ensure that every child sings regularly and that choirs are available.** Such strategies will widen singing opportunities for all pupils, drive up quality and give routes for progression such as access to chorister programmes, area/county choirs and the National Youth Choir.
16. Sing Up has shown what can be done to raise the status of singing and increase opportunities for school children throughout the country to enjoy singing as part of their everyday lives. In the spirit of partnership working, hubs may wish to draw on expertise from organisations such as Sing Up or the Voices Foundation to develop and deliver their singing strategies. (See case studies 1 / 3 in Annex 4).
17. **Music education hubs will have partnership working at their core.** This will enable them to establish sustainable provision with adequate breadth and capacity. Such partnership working should see arts-based and education-based organisations working much more closely together, pooling their resources through a shared interest in improving children's music education.
18. While encouraging local innovation, **Government will set core roles for hubs to ensure national consistency and equality of opportunity.** These core roles are to:
  - a) Ensure that every child aged 5-18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching programmes for ideally a year (but for a minimum of a term) of weekly tuition on the same instrument.
  - b) Provide opportunities to play in ensembles and to perform from an early stage.
  - c) Ensure that clear progression routes are available and affordable to all young people.
  - d) Develop a singing strategy to ensure that every pupil sings regularly and that choirs and other vocal ensembles are available in the area.

### Funding

19. As funding becomes tighter, it is important we make the most of the resources available. **Funding allocations covering 1 April 2012 to 31 March 2015 are announced alongside this National Plan.** Allocations are based on a national funding formula which distributes funds by local authority area on a per-pupil basis, with a weighting for free school meals. By 2014-15 the historical imbalance in funding between areas will have been completely turned around, with protection preventing large losses in any one area in 2012-13 and 2013-14.
20. **Funds will be distributed to hubs following an open application process. This will be conducted by Arts Council England (the Arts Council) operating as a fund holder for DfE funding and operating under criteria set out and monitored by DfE and DCMS.** Reporting to Government, the Arts Council will allocate funds in an impartial way to relevant governmental, education or arts-based organisations. The funding environment presents new opportunities for joint working. Innovative hub working will help drive the best value for money by aligning existing projects more coherently with local needs, and within the context of children's music education. The arrangements for funding are outlined in Annex 1.

## Workforce

21. The music education workforce is fundamental to ensuring all pupils experience high quality music teaching, both in and out of school. Alongside school-to-school support, hubs will provide opportunities for continuing professional development and strengthening leadership practice. **From summer 2012, the Teaching Agency will develop a new Initial Teacher Training add-on module to boost new teachers' skills and confidence in teaching music, and in networking with hubs.** This new module also has potential to be delivered as continuing professional development for serving teachers, thereby increasing its reach and impact.
22. A large proportion of the music education workforce, such as peripatetic music teachers, are based outside school. These professionals need to be recognised for their work and have opportunities to develop their practice. To facilitate this, **the Arts Council will support Creative and Cultural Skills to develop a suite of independently assessed and accredited qualifications including a music educator qualification by 2013** to ensure the wider music workforce is properly recognised for their role in and out of school.

## Accountability

23. **Formal accountability for DfE funding will be via the Arts Council**, which as fund holder, will monitor hubs and hold them to account for delivery against agreed plans. **Ofsted also has a role to play, and has already sharpened the focus of its music inspections on the contribution that external music organisations make to the quality of music in each school.**

## National Plan Monitoring Board

24. This National Plan has been developed jointly by DfE and DCMS, working with important stakeholders. This is the first time ever that a National Plan for Music Education has set out a central framework for schools, arts and education organisations alike to work to, and to drive excellence in music education. **To ensure that progress is made in implementing these reforms, we will establish a National Plan monitoring board.** This will include a small number of impartial experts, who will hold those responsible for delivery across the National Plan to account, and will be chaired by and answerable to Ministers.

## 2. Children's experience

### Introduction

25. Primary schools play an important role in fostering pupils' interest in music, and secondary schools in developing that interest further. It is on this foundation that broader opportunities in music, including those delivered by music education hubs, rest. This is why high quality music education, as part of the school curriculum, is so vital.
26. The Early Years Foundation Stage requires that children in early years settings, including reception classes, are provided with opportunities to explore music, using a variety of songs and musical instruments, and to match movements to music. Music is currently a statutory part of the National Curriculum in primary and secondary schools for all five to fourteen year-olds. It sets out the basis of pupils' experience and therefore how music must be taught in all maintained schools. It includes opportunities to play musical instruments, to sing, to listen and appraise, to compose, to read and write music and to perform. Each school can decide how to organise their local curriculum to fulfil the programmes of study for music which set out what is to be taught at each key stage.
27. The Government is currently reviewing the National Curriculum with a view to making it slimmer with a greater focus on the key knowledge that all pupils should be taught. The review is considering the place of a number of current National Curriculum subjects, including music, and expects to bring forward proposals early in 2012. While we cannot pre-empt the outcomes of that review, we are clear that **all schools, including academies and free schools, should provide high quality music education as part of a broad and balanced curriculum.** Schools will want to review how they do this in light of this National Plan and following the conclusion of the National Curriculum review.

### What every child can expect

28. Music education needs to be spread across the age range and be supported both in and out of school. The following table sets out what pupils should expect from schools and hubs at each age and key stage.

#### **Benchmarks at different ages<sup>6</sup>**

##### ***Early years / pre-school (in formal and informal settings)***

By the end of the Early Years Foundation Stage, pupils should:

- Express and communicate their ideas, thoughts and feelings by using a widening range of ...movement... and a variety of songs and musical instruments.
- Recognise and explore how sounds can be changed, sing simple songs from memory, recognise repeated sounds and sound patterns, and match movements to music.
- Use their imagination in art and design, music, dance.

This can be achieved through:

- Music for parents/carers and babies, which can be a key element of, and often the basis of, children's play.

- Music for children in pre-school settings.
- Performance/sharing opportunities.

**Key Stage 1 – ages 5-7 (in and out of school)**

- Schools make their own decisions about how they teach music, based on the statutory National Curriculum (subject to outcome of the National Curriculum review).
- The school music curriculum will provide all pupils with opportunities for singing and playing simple melodic instruments, tuned and un-tuned percussion; exploring sounds; and active and passive listening.
- Hubs provide opportunities for all pupils to learn instruments from specialist instrumental music teachers as part of a whole-class ensemble in and/or out of school.
- Performance/sharing opportunities available within individual schools (ideally at least once per term) and jointly for clusters of schools for all pupils (ideally at least once per year).
- Inspirational input from professional musicians available at Key Stage 1 and/or Key Stage 2 for all pupils.
- Curriculum advice and support to schools for the workforce including continuing professional development available from most hubs.

**Key Stage 2 – ages 7-11 (in and out of school)**

- Schools make their own decisions about how they teach music, based on the statutory National Curriculum (subject to outcome of the National Curriculum review).
- The school music curriculum will provide all pupils with opportunities for increasing their knowledge and understanding and developing their skills, confidence and expression in music through singing and playing simple melodic instruments, tuned and un-tuned percussion; exploring sounds; and active and passive listening.
- Hubs provide opportunities for all pupils to learn instruments from specialist instrumental music teachers as part of a whole-class ensemble in and/or out of school. Hubs ensure that enhanced experiences are available through ensembles including, for example, wind and brass or other instruments that, physiologically, are more appropriate at KS2<sup>7</sup> while providing opportunities, for those who so wish, to continue with instruments learned in KS1. These opportunities and others are available through ‘in school’ and strategically organised extended school activities, including those at local secondary schools or area music centres.
- Hubs draw on informal provision to complement school provision in identifying pathways for pupils.
- Schools and hubs work together in the identification of and pathways for talented young musicians, some of whom have small group and individual tuition. Exceptionally talented young musicians join one of the Music and Dance Scheme schools or Centres for Advanced Training.
- Performance/sharing opportunities available within individual schools (ideally at least once per term) and jointly for clusters of schools for all pupils (ideally at least once per year).
- Performance/sharing opportunities available through out of school and/or informal routes.
- Accreditation routes available through instrumental/vocal examinations and Arts Award.
- Inspirational input from professional musicians will be available at Key Stage

- 1 and/or Key Stage 2 for all pupils.
- Curriculum advice and support for the workforce including continuing professional development will be available from most hubs.

**Key Stage 3 – ages 11-14** (*in and out of school*)

- Schools make their own decisions about how they teach music, based on the statutory National Curriculum (subject to outcome of the National Curriculum review).
- The school music curriculum provides all pupils with opportunities for performing, composing, listening, participating, collaborating and working with others as musicians. Pupils will be taught staff notation and other relevant notations in a range of musical styles, genres and traditions.
- Pupils will be able to develop their cultural understanding of music; and they will improve their critical understanding through analysing music, developing views and justifying opinions drawing on a wide range of musical contexts and styles.
- Hubs provide enhanced experiences through ensembles and small group or individual tuition. Pupils are able to access opportunities that can only be offered on an area or regional basis. Opportunities continue to be provided for those who wish to continue with instruments learned in KS2.
- Schools and hubs work together in identification of and pathways for talented young musicians, some of whom have small group and individual tuition. Exceptionally talented young musicians join one of the Music and Dance Scheme schools or Centres for Advanced Training.
- Performance opportunities available within individual schools (ideally at least once per term) and jointly for clusters of schools for all pupils (ideally at least once per year).
- Performance/sharing opportunities available through out of school and/or informal routes.
- Accreditation routes available through instrumental/vocal examinations and Arts Award.
- Inspirational input from professional musicians available for all pupils.
- Curriculum advice and support for the workforce including continuing professional development will be available from most hubs.

**Ages 14-19** (*provided in collaboration with youth services*)

- Undertake further study of music through courses such as GCSE, BTEC, graded music examinations or Arts Award, which will enable them to consider music related careers such as: teaching; composing; performing; journalism; instrument manufacture and repair; or becoming a recording engineer or music theatre technician.
- Most continue with further music making as a rewarding and worthwhile pastime.
- Schools and hubs provide further identification of pathways for talented young musicians.
- Participate in performance opportunities promoted by themselves or with others, in the local area, regionally or nationally. Exceptionally talented young musicians join one of the Music and Dance Scheme schools or Centres for Advanced Training.
- Performance opportunities available within individual schools (ideally at least once per term) and jointly for clusters of schools for all students (ideally at least once per year).
- Curriculum advice and support including continuing professional development will be available from most hubs.

### The importance of quality

29. High quality teaching is fundamental to pupils' music experiences. In 2008 Ofsted reported that achievement and standards in music in the schools subject to specialist inspection are good or outstanding in over half of primary schools and slightly less than half of secondary schools. Those schools with strengths in their curriculum give good coverage to the statutory requirements; give opportunities to extend musical skills and interests through extra-curricular activities; and provide opportunities to learn an instrument as a whole class<sup>8</sup>.
30. Music education hubs will be able to collaborate with schools and structure activity in line with the current National Curriculum and teaching in schools. Most will provide continuing professional development to schools on the music curriculum to help them develop good teaching strategies, with clear steps for progression and high expectations for all. Hubs will support schools in offering opportunities to extend musical skills through extra-curricula activities, and will help teachers to better embed music teaching within a school's overall strategy.
31. In the context of a needs audit, **hubs and schools (or clusters of schools) will work together to determine what high quality music education looks like in a local context, and who will be responsible for the delivery of each aspect.** To do this, they may wish to draw upon Ofsted's music-specific guidance for inspectors<sup>9</sup>, the core hub roles (box following paragraph 75) and benchmarks (box following paragraph 28) set out in this National Plan. Schools will want to hold hubs to account for the services they arrange, and at the same time hubs will be able to challenge and support schools to improve their music curriculum.

### Music technology

32. Music technology is developing at a fast pace and is often under-used<sup>10</sup>. Schools can improve music teaching through (a) the use of technology; and (b) their teaching of music technology. This will improve music outcomes for all pupils – including those in rural areas who cannot access specialist tuition, and those with special needs and disabilities who are unable to use more traditional instruments.
33. Working with a range of stakeholders, the Training and Development Agency for Schools has undertaken work to scope the types of music technology available and look at how it can best enable, support and extend the good teaching of music. Annex 2 to this National Plan should support schools to make better use of music technology to contribute to improved teaching outcomes. In addition, where there is evidence of need, hubs may wish to offer continuing professional development to music educators and teachers in schools in their area on making the best use of music technology.

### 3. Progression and excellence

#### Meeting the music education needs of all children

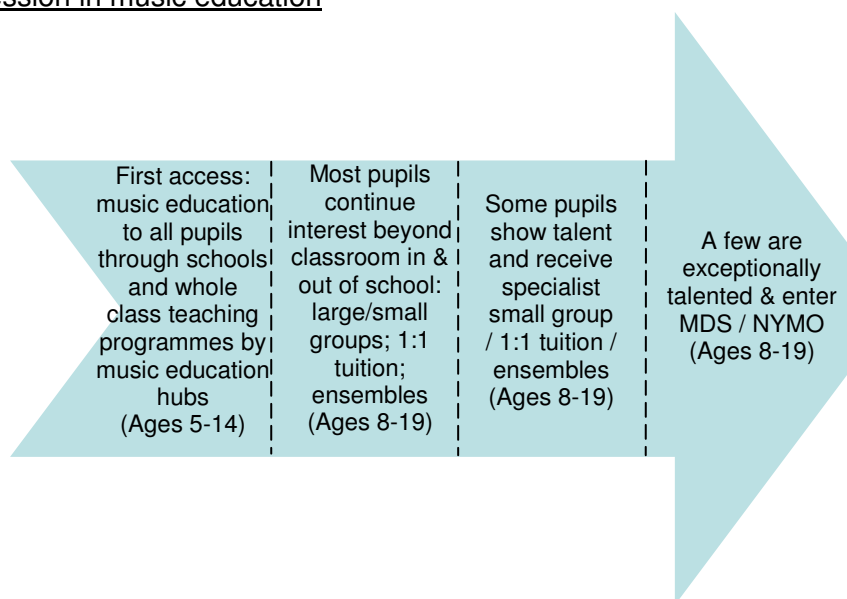
34. Due to a variability in music provision between schools / other providers and across the country, the respective roles of hubs and schools will vary. Both schools and hubs will have an important role to ensure equality of access to opportunities. To support this, hubs will undertake a regular needs analysis across all children and state schools (including academies and free schools) in their area. This should look at the range of opportunities and resources currently available in schools and beyond, and how these fit with the needs of all pupils. Working in collaboration with schools and other local delivery partners, hubs will develop their offer based on this analysis, so that the music education provided is relevant and responsive to changing demand across the range of musical genres.
35. Pupils' needs might be assessed by looking at what they currently achieve in different schools, as well as directly asking for their views on what musical opportunities they wish to pursue. Assessing needs, however, requires more than applying a test of musicianship or asking what pupils wish to learn. Through live music experiences, in and out of school, and participating in music making in a range of genres, pupils will be inspired and motivated to engage further with music. It is important that realistic opportunities for access and progression follow these experiences. Needs audits will focus on how hubs, schools and other partners can best meet the requirements, and how to target resource most efficiently.

#### A range of needs – overcoming potential barriers

36. Pupils' circumstances will be many and varied.
37. First, their abilities and level of engagement will be different. Some may not yet have engaged with music; others may be interested but not fully informed or inspired about how they can progress further; and others may be involved in school/local/regional orchestras but could benefit from national opportunities provided by routes such as the Music and Dance Scheme / National Youth Music Organisations (such as the National Youth Orchestra and National Youth Brass Band). All children can benefit from music, and based on the audit process, hubs will need to consider how to engage and inspire them across this spectrum, to foster their interests and then stretch their boundaries so they experience a range of musical genres and activities which they might not otherwise have explored.
38. Second, without adequate planning, children's personal circumstances can inhibit the type of engagement they have with music education. For example, barriers prevent some pupils with special educational needs or disabilities from making music. We know, for instance, that pupils with special educational needs are under-represented in the GCSE music cohort<sup>11</sup>: under 15% of those entered have special educational needs compared with the GCSE cohorts for art & design and drama which respectively have almost 21% and more than 19% of pupils with special educational needs. Hubs and schools need to break down barriers to music through innovative approaches to teaching and making music. Music technology (see Annex 2) may be a helpful enabler here.

39. Similarly hubs will need to consider how children who are looked after; those who are Gypsy, Roma or Travellers; those who are carers; those not in education employment or training (NEET); or those who are educated from home can have access to music education. In some cases, hubs may be able to access additional funding for capacity-building to meet the needs of such pupils. This might come from local authorities, trusts, foundations or Youth Music that has recently launched a funding module focused on children in challenging circumstances including those who are NEET, in the youth justice system, in pupil referral units, or who are looked after.
40. Many pupils, particularly those who have progressed beyond the initial first access, may not be able to afford to pay for musical opportunities, tuition, travel or instruments. In delivering their services, hubs will need to take account of this, and where necessary offer free or subsidised provision to pupils who do not have the ability to pay.
41. Good quality musical instruments can be expensive, but they are necessary for pupils who are progressing in music education. **The Arts Council's Take it Away scheme provides interest free loans via retailers for the purchase of instruments for 18-25 year-olds, and makes the purchase of instruments financially easier for parents/carers. To extend the benefits to school-age pupils, the Arts Council has very recently extended the scheme to 5-18 year-olds alongside 18-25 year-olds.**

Progression in music education



42. Partnership working will help hubs to promote next steps in musical progression to pupils and their parents/carers, by drawing on a range of local, regional and national organisations. Such organisations have the potential to contribute, for example by engaging children in regional orchestras, bands, groups or choirs. (See case study 2 in Annex 4). Other partners will have more targeted roles, such as the National Skills Academy for Creative and Cultural, one of the Arts Council's National Portfolio Organisations, who will be able to work with hubs to promote progression routes to the creative and cultural industries. Progression looks different for different pupils: some progress to county level opportunities or further while others progress moderately well to a level that allows them to enjoy playing or singing music in an amateur or semi-professional capacity for the rest of their lives.

43. The availability of progression opportunities can increase levels of aspiration among younger pupils who are able to identify with older role models. Some secondary schools may also be involved in offering ensemble opportunities to primary school pupils. (See case study 3 in Annex 4). Some schools and hubs may wish to harness social media to signpost live music making opportunities and performances and promote next steps in musical progression to children and their parents/carers.
44. The Schools Proms at the Royal Albert Hall and the broader festival series run by Music for Youth play a valuable role in showcasing the high quality of achievement in music making by young people of all ages. They provide nationally renowned opportunities for pupils to be inspired by others, including those on their first access to learning an instrument. They also give opportunities to perform at prestigious venues and to collaborate with others. DfE will therefore continue funding Music For Youth.

#### The Music and Dance Scheme and the National Youth Music Organisations

45. As part of a continuum of musical experience, the National Youth Music Organisations (NYMOs, which include the National Youth Orchestra, the National Youth Brass Band, and the National Youth Choir) and those that operate the Music and Dance Scheme (MDS) act as an important pinnacle of musical achievement to which all children and young people can aspire. It is important to support those reaching such levels of musical excellence and who may wish to go on to become professional musicians. DfE's MDS, which represents good value for money, pays bursaries to around 2000 exceptionally talented young people, of whom 25% come from families with income below £16,000. They attend either one of the eight internationally recognised residential schools (four music, four dance); 21 Centres of Advanced Training (CATs) across the country; or the top Choir Schools. They receive the highest possible quality of tuition from top professionals. DfE will continue to fund the NYMOs via Youth Music. It will also continue to fund the MDS, ensuring continuing value for money.
46. **Music education hubs will have an important role to play in promoting the MDS / NYMOs as a potential progression route.** This might, for example, come about by hubs recognising those with particular talent in county ensembles, and making sure that opportunities to access the MDS / NYMOs have been highlighted. Hubs should support pupils to audition for entry to these organisations, and in doing so recognise how positively this reflects on the work of the hub.

#### In Harmony Sistema England

47. In Harmony Sistema England is a programme which offers children from deprived areas the opportunity to achieve their full potential through an intensive music experience based on the symphony orchestra which also has positive impact on their communities. The programme, based on the Venezuelan El Sistema - which produced the world famous Simon Bolivar Orchestra and is credited with steering young people away from drugs and crime - is currently based in Lambeth, Liverpool and Norwich. It has provided an intensive music experience for around 1,000 children in three of the 25% most deprived wards in the country.

48. In two and a half years the projects are starting to show the benefits of intensive music tuition as a method of narrowing the gap between children from deprived backgrounds and their peers, in terms of attitude, aspiration, attainment and behaviour. A 2010 Ofsted inspection of Faith School in Liverpool reported that “The school’s involvement in [In Harmony] is reaping exceptional rewards, especially in how it engages pupils in their learning and motivates them... By its success in musical performances the school is raising the self-esteem and pride of pupils and their parents and carers”.
49. Funding for In Harmony, Sistema England will increase, with government funding augmented by equivalent funding from Arts Council England. The programme will be expanded to enable children from across the country to benefit from the programme’s success, to support existing projects to become self-sustaining, and to ensure alignment with the work of hubs. To reduce exclusive dependence on central government support and as a base for further expansion, projects may also be able to draw on charitable/business support or on Lottery funds.

## 4. Workforce and leadership

### Introduction

50. The hugely diverse music education workforce ensures that children experience high quality music teaching, both in and out of school. Many music educators are versatile musicians, who can apply their expertise in different contexts.
51. Music educators range from full time school music teachers, those teaching music in schools for only part of the time, staff running music services and hubs, through to peripatetic music teachers and musicians for whom music education may make up only part of a portfolio career. Wherever on this spectrum music educators sit, music education needs to be seen as a rewarding and structured career, with opportunities for both personal and professional growth. Music educators should be supported and recognised throughout their careers.
52. The work set out in this chapter addresses the call for more specialism and expertise amongst music educators, regardless of where in the music education field they work, or which phase in a music, teaching or portfolio career they might be.

### Initial Teacher Training (ITT)

53. While a large proportion of those teaching music in secondary schools hold music-related degrees<sup>12</sup>, much of the primary school classroom teaching of music is provided by non-specialist teachers. Many music teachers are professionally isolated<sup>13</sup> and many lack confidence<sup>14</sup> in teaching music.
54. **Building on the work started by the Training and Development Agency for Schools the Teaching Agency, through work with ITT providers, will trial new primary music ITT modules in summer 2012 to boost new teachers' confidence and skill in teaching music, and better enable them to network and get support from developing music education hubs.**  
These optional modules will be designed to be taken toward the end of ITT courses, at which point many primary teachers will know the location of their first job and whether they will be teaching music themselves.
55. The modules will include trainees experiencing excellent music teaching in schools, and will be aimed at two distinct audiences - those without musical expertise; and those with musical proficiency who are likely to want to be involved beyond their own classrooms early in their careers. They would gain an understanding of the best way to use resources/opportunities available beyond the school (including the expertise to be found within hubs), and how to use their own music education skills across school boundaries.
56. Taking the new modules will help build knowledge and confidence in primary teachers entering the profession, increasing their job prospects, giving a mark of recognition and adding value to the participating teachers' CVs. Providers, including Teaching Schools, delivering in-service professional development might also offer these modules as continuing professional development (CPD) for serving teachers, thereby increasing the reach and impact of the work.

57. We know that some teachers and music educators lack knowledge and confidence in using technology to support the delivery of music education. Hubs may want to address this as part of broader CPD (see paragraph 33). In addition, we anticipate that the new ITT modules will include advice and exposure to how technology can contribute to excellence in music teaching.

#### Continuing professional development (CPD)

58. The 2008 Ofsted report told us that many music teachers lack support to develop their teaching and professional development opportunities to discuss music<sup>15</sup>. Schools hold ultimate responsibility for developing their workforce, but hubs can play an important role. Some schools and teachers, for example, will need support to develop their school music curriculum and pedagogy; some may need help on music technology; while others will need support in working across hubs and drawing in services from across school boundaries. (See case study 4 in Annex 4).
59. Many schools will buy-in relevant CPD, from the hub or elsewhere, where they feel their expertise in music would benefit from additional support. Hubs and CPD providers will be able to draw on the new modules, developed for ITT, to meet local training needs. In a number of cases, hubs may provide CPD to groups of schools on a subsidised basis in response to local priorities and a needs audit.
60. Hubs will also need to arrange provision to meet the CPD needs of their own workforce, and that of their delivery partners. This is crucial to ensure that staff have musical fluency and high educational standards, while sharing and coordinating expertise across the team.

#### School-to-school support, including in leadership

61. School-to-school support in music education will become increasingly important. Work on music ITT will underpin this by training teachers to draw-in external expertise and use their own music education knowledge across school boundaries. This will enable leading practitioners in music education to support less experienced colleagues and to deepen knowledge throughout schools.
62. Some music teachers in primary schools can lack skills, while those in secondary schools can become professionally isolated. To address this, some secondary schools, particularly those in academy chains or school federations, have found it valuable to partner with their feeder primary schools to provide curriculum support, CPD or ensemble opportunities. As well as supporting professional development, some secondary schools see this as a valuable opportunity to market their school to parents/carers of children moving up from primary and to support pupils' transition from primary to secondary. Similarly state schools and independent schools may choose to partner on music opportunities or the two-way sharing of good practice.
63. Through their day-to-day work with schools, many music education hubs will be able to highlight knowledge and opportunities between schools. Hubs may wish to nurture an advocacy role for successful head teachers whose schools provide high quality music services, demonstrating to other head teachers how their leadership has benefitted pupils' musical progression, their

behaviour and their social skills. In many cases, academy chains and federations of schools will be able to deploy a specialist music teacher across the chain, giving scope for greater expertise in music teaching to be spread to more schools and children.

64. Another opportunity for school-led support is through Teaching Schools which will give outstanding schools the role of leading the training and professional development of teachers and head teachers. Teaching Schools are starting to nominate specialist expertise within their school or strategic partnership. We anticipate that the national or regional leads for music will be able to work with the national network of Teaching Schools to spread best practice across the system. These individuals and their schools will have a key contribution to make to their local hubs.
65. Within schools, Ofsted tells us that the quality of subject leadership is a vital factor in improving provision<sup>16</sup>. The National College is developing the specialist leaders of education (SLE) designation, with a focus on the best middle and senior leaders below headteacher level. Designated by Teaching Schools, SLEs will become an important means of sharing effective leadership practice across the system, including potentially in music. As a result, middle leaders in schools should increasingly become better able to arrange high quality music teaching in schools, with access to opportunities outside the school, through closer work with hubs and their partners. The National College plan to develop a national directory of expertise containing details on designated SLEs with their specialisms, which will help to spread access to SLEs' expertise nationwide.

#### Qualifications for the broader music workforce

66. A large proportion of the music education workforce, such as peripatetic music teachers, are based outside school boundaries. It is important that these professionals are recognised for their work and that hubs ensure they are aware of, and taking up, professional development opportunities.
67. **The Arts Council, working with Creative and Cultural Skills (CCS), key stakeholders across the cultural sector, the Training and Development Agency and further education providers, are facilitating the development of qualifications for creative practitioners, including those in music.** This work builds on an audit of qualifications for practitioners, and the resultant qualifications will be independently assessed and accredited and are likely to be modular. The Arts Council/CCS stakeholder group will look at whether those obtaining a certain mix of modules could be accredited as music educators. When complete in 2013, these developments will help to ensure the wider music workforce is better skilled and properly recognised for their role in and out of school.

#### Leadership of music education hubs

68. Leaders of new music education hubs will develop productive partnerships that improve the music provision offered to children. The leadership of hubs will need to demonstrate high quality skills in management, negotiation, influencing, advocacy, fundraising, organisation and prioritisation to achieve the best value for money, while delivering excellent musical opportunities.

69. To ensure such skills are in place, when hub applications are made, we will expect applicants to demonstrate leadership capacity and track record. Evidence will be sought of how the hub intends to address any training or recruitment needs here, perhaps drawing on the expertise of partners in the hub (such as local businesses), or on relevant management training schemes such as the Federation of Music Services' "rising with the tide" programme.

# Annex 1: The funding process for music education hubs

## Introduction

70. Local areas need the freedom to develop their own delivery of music education bottom-up, within a broad framework set by this National Plan. This annex sets out the role of hubs, the sorts of partnerships they will want to develop, and the process for hubs to come about, be funded and be held to account. Their development will build on the foundations of existing local authority music services and partnership working to move to a new way of delivering high quality music education from September 2012 that gives scope for all pupils to progress and to reach the next level of excellence.

## The importance of partnership working

71. The cultural sector has been at the forefront of partnership working for the benefit of pupils' education, with partnerships in music education developing in many areas of the country. These have played an important role in establishing sustainable provision with adequate breadth and capacity to deliver a high quality service, at the same time as meeting local and national priorities. We want good partnership working to become more universal and better focussed on all pupils' needs.

72. Each partnership will be unique and will depend on many factors including geography, target audience, the individual organisations and their collective aims. Genuine partnerships – where all partners are able to invest in a collaborative approach with outcomes for pupils at its core – are what Government is looking to fund. The most successful are likely to be mutually beneficial for partners while collectively avoiding unnecessary duplication and providing better, wider and more diverse opportunities for pupils. There is also scope for improved value for money, including by aligning resources, drawing in a range of local and national funding streams, and by making back-office cost savings. (See case study 5 in Annex 4).

73. Key principles for effective partnership working<sup>17</sup> include:

- Trust, goodwill and commitment among members.
- Clear and consensual objectives.
- Good alignment with local context.
- Being inclusive of all those who have the skills and knowledge to usefully contribute.
- Recognition that all partners have something to contribute, and willingness to share success.
- Regular assessments made of progress.
- Governance (see paragraphs 88-95) with periodic review to assess whether the partnership is meeting its full potential.

74. We recognise the considerable challenges to effective partnership working. Such working requires good communication, time, leadership, mutual trust, clarity of roles and responsibilities and the support of senior and operational management<sup>18</sup>. The early stages of partnership working can involve considerable workload in understanding the roles, drivers, and language of each organisation and negotiating the parameters of the partnership. Some of this work may need to take place as hubs bed in. Maintaining individual

organisational identity whilst working in an honest and trusting way with other partners can take time to develop. These challenges are worth overcoming to deliver a more coherent music education to all children in England.

### The role of music education hubs

75. We expect all hubs to focus on pupil outcomes and to carry out the core roles set out below, based around DfE funding. We also expect most to be able to carry out the extension roles, based around DfE funds not spent on the core roles; together with other resources drawn-in. Some hubs will also be able to innovate further and offer other provision to meet local needs - for example, becoming a centre of local expertise in music education for the entire local population. In delivering their services, hubs will need to take account of the benchmarks set out in chapter 2.

#### **Core roles**

- a) Ensure that every child aged 5-18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching programmes for ideally a year (but for a minimum of a term) of weekly tuition on the same instrument.
- b) Provide opportunities to play in ensembles and to perform from an early stage.
- c) Ensure that clear progression routes are available and affordable to all young people.
- d) Develop a singing strategy to ensure that every pupil sings regularly and that choirs and other vocal ensembles are available in the area.

#### **Extension roles**

- a) Offer CPD to school staff, particularly in supporting schools to deliver music in the curriculum.
- b) Provide an instrument loan service, with discounts or free provision for those on low incomes.
- c) Provide access to large scale and / or high quality music experiences for pupils, working with professional musicians and / or venues. This may include undertaking work to publicise the opportunities available to schools, parents/carers and students.

### Music education hubs meeting local needs

76. Because of variability in music provision between schools and across the country, the roles of hubs and schools will vary in different areas. We will expect hubs will take account of this as part of a regular needs analysis and an audit of provision in the area to get a sense of what the 'assets' are on which they can draw (also see paragraphs 34-35). They will use this to plan their services and partnerships around pupils' needs, both in school and more widely. A process of auditing local needs will help give greater accountability and transparency for schools, parents/carers and pupils. We will expect hubs to undertake such audits in dialogue with Arts Council-funded Bridge organisations, which also provides an opportunity to link music education to the wider cultural education offer.

77. The relationships that hubs develop with schools and clusters of schools will be key to effective provision. Collaboration has potential to balance empowerment and accountability, as well as enabling excellence and celebrating diversity alongside the more classical traditions. Without duplicating the opportunities already available, hubs will need to assess the progression routes and opportunities required across groups of schools, the locality and the region. The audit process should help identify the sorts of children whose musical ability and interest demands extension, including to national opportunities for exceptionally talented young people.
78. Through consultation and discussion, the hub will need to build its shared local vision and 'offer' to schools based around each school's needs and ethos. This may include helping schools with broader school improvement through music. Hubs may choose to provide a service directly or link the needs of the school to appropriate organisations, ranging from a local freelance musician through to a nationally funded organisation (including Arts Council's National Portfolio Organisations) that works in an area. Whether these activities are funded nationally or locally via the hub/school or a combination of sources will be a matter for local priorities and decisions. Better strategic forward planning will ensure all schools and young people can benefit from the sum of opportunities available rather than a small number of schools getting several opportunities and others getting none at all.

### Funding

79. Funding allocations, set out at local authority area level and covering the period 1 April 2012 to 31 March 2015 are announced alongside this National Plan. Allocations are based on a national funding formula which will distribute funds by local authority area on a per-pupil basis, with a weighting for deprivation (based on free school meals). By 2014-15 the historical imbalance in funding between areas will have been completely turned around, with protection preventing large losses in any one area in 2012-13 and 2013-14.
80. Funding for 1 April 2012 – 31 July 2012, representing one-third of funds available in financial year 2012-13, will be made to current providers (largely existing local authority music services) for an interim period, before hubs are in place. The Federation of Music Services will allocate this funding and will publish details separately.
81. Funding from 1 August 2012 will be routed to new music education hubs following an open application process. Funding starts from 1 August 2012 rather than 1 September 2012 to enable setup to take place. Funds covering 1 August 2012-31 March 2013 will represent two-thirds of funds available in the 2012-13 financial year. Subsequent funding will be on a financial year basis, and grants to hubs will extend to 31 March 2015. DfE funding to hubs is to be used primarily on the core hub roles in the context of delivery to children aged 5-18 in all state funded schools, including academies and free schools. Provided that the core roles are being met, DfE funding can also be used on extension roles and other innovations that respond to local need and the benchmarks following paragraph 28. Funding to hubs does not replace funds allocated to schools to deliver the music curriculum, although hubs may provide services/teachers to schools on a chargeable basis.

82. In most cases, DfE funding will only be one of several funding sources available in a local area that the hub, and their partner organisations, will draw upon. Local authorities will continue to be key players in delivering and funding music education, and hubs will also be able to draw-in and align funding streams from elsewhere to best meet the local needs of pupils' music education. Some of these funding streams may come from other public, charitable and private funding sources and the National Lottery.

#### The fund holder and the application process for music education hub funding

83. Hub leaders will be chosen following an open application process. This will be conducted by the Arts Council operating as a fund holder for DfE funding. Reporting to Government, Arts Council will allocate funds in an impartial way to relevant governmental, education or arts-based organisations. This will ensure the fund holder role delivers the best outcomes for hubs, and thereby the education and music provision offered to children.
84. The Arts Council's role as fund holder will be to: develop the application process using criteria agreed with DfE/DCMS based on this National Plan; give guidance to applicants; receive applications; assess applications; make decisions on funding; encourage the development of partnerships; put grant agreements in place with successful applicants; to solicit proposals for any areas not covered by successful hub applications; make payments to hubs; monitor performance; report to DfE; and where necessary offer advice to extend opportunities or improve performance. The Arts Council will seek to minimise unnecessary administrative burdens on hubs/hub applicants, at the same time as ensuring robust, effective and accountable delivery.
85. The Arts Council's Bridge organisations will be fully operational from 1 April 2012, and their work will align with and support the Arts Council's fund holder role and cultural education more widely. Bridges will help hubs to: improve signposting; connect with the wider cultural landscape; audit needs for music education (including through work with schools); assess the supply of provision; and spread good practice by helping to build networks between hubs.
86. The following table summarises the process and timescales for applications, assessment and fund award.

## **Application, assessment and fund award timescales and process**

### **25 November 2011 - The Arts Council publishes hub application process**

The Arts Council will issue a detailed application prospectus for funds from August 2012 to March 2015 alongside this National Plan, including an application form and assessment criteria. **It is important that applicants refer to this prospectus for full details of requirements and for information on how to draw up their applications.**

### **17 February 2012 - Deadline for applications to be made to the Arts Council**

The application process is to appoint **leaders** of hubs who will be awarded DfE funds and will be accountable for delivery. These will need to be organisations (or formal partnerships of organisations) who are able to draw together a wider range of local, regional, and national partners in order to deliver the core (and where possible extension) hub roles.

At the stage of applying, we would expect key partners to be signed up with the hub leader and for applications to provide evidence of this, but we acknowledge that it may not be possible to get formal sign up from all partners at the point applications are submitted. Applications and planning need to be based around the sum of a hub's proposed work, and not just that funded by DfE monies. This is particularly important to get a sense of the 'value added' a hub brings beyond the DfE funding.

We anticipate that many of the applicants to be hub leaders will be local authorities / local authority music services, or include them within a formal partnership, although we expect a range of organisations to come forward. The Arts Council will welcome applications from organisations including local authorities; national, regional or local music/arts organisations; social enterprises; commercial bodies or chains of schools – or some combination of bodies working in formal partnership / joint venture with one another to deliver the lead hub role.

### **Mid February-Mid March 2012 - The Arts Council assess applications**

The Arts Council will check applications for eligibility, and assess all eligible applications both on their individual strength, and considering the wider context, for example deciding between two applications proposing to cover the same local authority area. (See paragraph 87 on what the Arts Council will be assessing applications against).

### **Late April 2012 - Announcement of successful hub applications**

The Arts Council makes all final decisions on funding, and it will be accountable for its decisions to the National Plan monitoring board (see paragraph 24).

All successful hub applications will be announced, together with a small number of local authority areas (if any) that are not covered by a successful hub application.

### **April-September 2012 – Solicitation of proposals by the Arts Council for any areas not covered by successful hub applications**

The network of hubs will need to achieve England-wide coverage, meet the core roles as a minimum in every local authority area, and demonstrate value for money.

Following the conclusion of the open application process and announcement of successful

applicants, the Arts Council will ensure that national coverage by music education hubs is achieved. This might include encouraging partnership applications between neighbouring areas or negotiating for a neighbouring hub applicant to increase its geographic coverage. We anticipate that such approaches will only be necessary in a small minority of cases.

#### **May-August 2012 - Negotiation / agreement of hub funding agreements & business plans**

The Arts Council will negotiate final details of business plans with hub leads and set out grant funding terms. Grant arrangements will run from 1 August 2012 (to enable setup to take place) until 31 March 2015.

This period also provides an opportunity for hub leaders to prepare for delivery, including finalising and further developing partnership arrangements to deliver upon their application; building relationships with Bridge organisations; recruiting any workforce required; and carrying out needs analysis and audit of provision if these have not already been conducted.

#### **1 August 2012 – Hub funding commences**

The Arts Council will distribute funds to hubs three times each year. Payments will generally be made in advance, based on evidence of need, with payments for the next period being triggered by evidence of acceptable delivery.

#### **September 2012 onwards - Ongoing monitoring, practice sharing and follow-up**

The Arts Council will develop a set of aims and outcomes expected of hubs. These will be built in to grant agreements, and the Arts Council will conduct ongoing monitoring of hubs against them, three times each year.

Bridge organisations and the Arts Council will spread good practice, facilitate shared intelligence with hubs and help build networks between hubs. Other organisations, such as the Federation of Music Services, may also choose to undertake a role in spreading best practice.

Over time, and in negotiation with the Arts Council as part of the monitoring process, hub leaders will need to be flexible and make it easy for new partners to 'come in to the fold'. This is necessary so the hub partnership can grow and adapt to reflect any changing landscapes locally or nationally.

#### What the fund holder will look for in high quality hub applications

87. The detailed application process, and how applications will be assessed, will be set out by the Arts Council in its application prospectus. We anticipate all applicants will bid for the full amount of DfE funding available for the pupil population they are seeking to serve. Applications will be assessed against the quality and scope of provision offered and the projected outcomes for children as well as value for money. We have consulted music stakeholders about the criteria that the Arts Council should use when judging the quality of applications. They will draw upon the following list to define the exact criteria they set out in their application prospectus:

### **Evidence expected in applications for hub leader**

- a) Evidence of being able to deliver the core roles, extension roles where possible, and other innovative roles identified locally, and to act as a strategic leader in music education for pupils aged 5-18 years locally.
- b) Provide a business plan through to March 2015 setting out how value for money will be achieved, including realistic targets for drawing in money/services from elsewhere.
- c) Evidence of appropriate financial probity of applicant.
- d) Evidence that the applicant will spend at least 80% of DfE funds on front line delivery or continuing professional development. (This will be important to ensure value for money, to reduce bureaucracy, and to ensure back-office cost savings are made).
- e) Evidence of track record in providing music education (however broadly or narrowly), and of working with proposed partners.
- f) Evidence of partnerships forged or proposed. This needs to evidence buy-in to applicant's plans by formal and informal partners (particularly with head teachers, nationally funded organisations, local business and voluntary organisations); what each partner has agreed to bring to the partnership thus far; and to show how engagement will be sustained and grown (eg through head teachers sitting on hub governance).
- g) Demonstrate how applicant would draw together funding sources so that these align to meet the music education needs of the children in their area. Sources might include Lottery funding, schools' own funding, or money from private, charitable / philanthropic and industry sources.
- h) Evidence of an existing or proposed regular local needs analysis and audit of provision in the area. This should indicate how the applicant plans to develop services and partnerships around the needs of children in the area, both in school and more widely. This should also include evidence of how the hub will collect the views of schools and parents/carers and the advocacy on music education that the hub will undertake with local schools.
- i) Demonstrate a strategy for collecting/analysing/evaluating uptake of musical opportunities/progression routes provided, and the views of schools and parents/carers. We would expect hubs to use this to ensure equality of opportunity amongst all children, regardless of the school they attend, their background or personal circumstances – both in the context of ability to pay, their level of musical aptitude, as well as across the spectrum of special educational needs and disabilities, looked after children, race and gender. (Such data and how it is planned to be used to inform future policy and practice forms a key part of monitoring and evaluation of the hub's work, and would be collected by the Arts Council as part of their monitoring process. It will be used to provide an accountability route and, assuming requirements are met, to trigger the release of funding payments, in advance, due to the hub leader. We would also expect hubs to have an effective complaints process in place).
- j) Demonstrate plans for quality assurance and the identification of training and professional development needs together with costed plans to address these.
- k) Demonstrate evidence of business/organisational skills, and of relevant training plans to meet any skills gaps in the hub lead or its partners.
- l) Where necessary, demonstrate how they will manage the transition from the incumbent music education service, and how the hub will operate flexibly in future.

## Hub governance, geographic boundaries and academy chains

88. While taking account of the views of other organisations, it will be for hub leads to decide which other organisations they wish to partner with to meet the needs of children in the area. Some partnerships may be formally constituted, some less so. Hub leaders will be accountable for the allocated DfE funding, and we will expect them to have appropriate governance processes in place, particularly in cases where they are in formal contractual relationships with delivery partners.
89. Lessons from the formal partnerships between academies and from Trust Schools (between partnerships of maintained schools) suggests that cementing partnerships through charitable trusts can take the partnership to a higher level. For example, a shared trust between a secondary school and its feeder primaries which may have been set up just to improve pupil transition, often finds itself working for much wider and deeper purposes to benefit what becomes their shared pupil population, rather than just to benefit the pupils at a particular school.
90. Less formal arrangements may include memoranda of understanding across hub partners which explicitly state what each organisation will offer and what individual responsibilities should be. Hubs will wish to establish steering groups to develop the vision of the hub, provide input on local needs, and to hold delivery partners to account. The exact make up of steering groups will vary from area to area, but key members might be schools, young people and parent/carer representatives, key music education organisations in their area, nationally funded organisations, local business and voluntary organisations.
91. If they wish, hub leaders will be able to delegate DfE funds to other partners (including schools or neighbouring/home local authorities) to undertake delivery, but the hub leader will still be held to account for delivery. The hub will therefore need a clear process to monitor that the money will be used effectively by partners to deliver on the relevant hub requirements leading to outcomes for children.
92. The application and financial allocation process for hub funds will be aligned to local authority pupil populations and cover all the pupils within a local authority area. However, this does not stop hub leaders applying to cover more than one local authority area, provided all the children within the local authority areas are covered by the application, including those attending academies and free schools.
93. Indeed, we are keen to encourage multi-local authority area applications, and to have fewer hubs than there are local authorities, although we do not want to prescribe local solutions. Multi-area applications are likely to be more appropriate where the geography supports them, for example in linked conurbations. Hubs that cover more than one local authority area will have scope to develop services (particularly specialist services or ensembles) that might not otherwise have been possible had the hubs been of smaller size. They also have potential to generate economies of scale and better value for money. The overall opportunities and benefits to children in one local authority area must be proportionate to the financial resources granted to the multi-area hub for that area. In other words, a hub covering areas X and Y could not decide to spend all its funding just on the children in area X. Rather, the resources need to be spread across the children in areas X and Y so that

children in both areas receive equivalent benefits. This is necessary to ensure equity for all children.

94. Hub partners will be able to work across local authority boundaries or in only part of a local authority area – but the lead hub applicant must undertake to deliver service in the entire geographic local authority area(s), and this is how their grant will be allocated and monitored. Some hubs may wish to collaborate with neighbouring hubs to share access to ensemble opportunities and to central services such as IT, human resources, procurement or delivery of continuing professional development.
95. It is up to the hub leader if they wish to come to an arrangement with a partner to deliver part of the hub's work in a sub-area. This may be the case, for example, with some academy chains who wish to apply for hub status. If such chains are able to deliver to (or arrange delivery to) all children in one or more local authority areas, then they can apply to become leaders of hubs. However, if they are only able to deliver to some of the children in a local authority area (or some of the children across a number of local authorities) they will not be able to apply to lead hubs. Hub leaders, however, while ensuring full coverage of their local authority area(s), may wish to commission academy chains to deliver services to schools within the chain, and work directly (or use other partners) to deliver services to schools outside the chain.

#### Partnerships and music education hubs in practice

96. There is unlikely to be a standard model for all music education hubs – all will be different, reflecting local circumstances and needs. However, we would expect most hubs to involve local authorities, relevant nationally funded organisations (such as any of the Arts Council's National Portfolio Organisations involved in music education, which the Arts Council will expect to work constructively with hubs); local music societies/choirs; local, regional and national arts organisations; local community and voluntary organisations; and local businesses. We anticipate that hubs will work productively with the Arts Council's Bridge organisations to build shared understanding of local needs, and to promote effective collaboration between hubs and the wider local cultural offer. It will also be important that the hub collaborates with all schools in the area – both in terms of delivering services to pupils, as well as advocating the importance of music education to school leaders.
97. Local ensembles, and music provision more generally, can help to develop an important sense of civic, local or school identity. Regardless of who leads a music education hub from September 2012, it is important that this sense of identity is retained, perhaps through ongoing local authority involvement, in order to give schools and communities a sense of pride in their achievements and to help children to build their musical aspirations. Hub leaders will therefore wish to work with their partners to ensure civic pride is retained and strengthened, even if the local delivery or funding landscape has changed.

#### Accountability & ensuring quality

98. As we establish a new funding route, it is important that we put in place systems to ensure high quality delivery, equity for all children and best value for money. Accountability will be achieved in a variety of ways. Formal accountability for DfE funding will be via the Arts Council, which as fund

holder will monitor hubs and hold them to account for delivery against agreed plans. The Arts Council will reserve the right to withhold funds if agreed plans, particularly the core roles, are not being met.

99. Other accountability routes are:

- Parents/carers will hold hubs to account through money paid for personal tuition (which currently represents over half of music services' overall income), possibly sitting on hub governance, and through pressure on schools which gets passed on to hubs.
- Schools will input to needs audits and have clarity on the core roles they can expect to receive from hubs. Some schools will sit on hub governance arrangements as a route to hold hubs to account. At the same time, hubs will be able to challenge and support schools to improve their music curriculum (see paragraph 31).
- Ofsted has sharpened the focus of its music inspections on the contribution that external music organisations, including hubs, make to the quality of music in each school.
- Hub leaders will hold their local delivery partners to account through local hub governance arrangements.
- Conversely, there is also scope for local delivery partners to hold hub leaders to account through these governance arrangements.

Further information about these routes are set out below.

100. Often, pupils do not access opportunities to participate in music because their parents/carers are unaware of the full range of activities offered by many different providers. As schools are the focus of a pupil's teaching, it is sensible for their websites to be the place to provide information about music education available to pupils in that school. Alongside hubs, most schools will also choose to put information on their websites about the sum of music education opportunities in their local area. By providing this information, parents/carers will be clearer about what they can expect, and better able to hold delivery partners to account.

101. Arts Council's revised Artsmark scheme enables schools and arts organisations to benchmark their arts and cultural offer, including music, at each key stage and to assess the quality of the offer. This can provide evidence and reference points for Ofsted, supporting the inspection process. Artsmark is also being developed as a quality kite mark for organisations focussed on delivering musical opportunities for pupils in and out of schools, and will aid schools in recognising the quality of commissioned work.

102. As an important route of accountability via schools, and based upon guidance for inspectors published in 2010<sup>19</sup>, Ofsted has sharpened the focus of its music inspections on the contribution that external music organisations (including hubs) make to the quality of music in each school. While Ofsted will not be making separate judgements on the music service / hub provision, the contributions of the music service / hub to the judgements made about the school will be written clearly in the feedback letter posted on the Ofsted website. From September 2011, in all primary, secondary and special school music subject survey inspections, they will:

- Ask the head teacher, during the pre-inspection telephone call, to inform the local authority music service / hub that the subject inspection is taking place.
- Offer the head of music service / hub the opportunity to meet the inspector.
- Ask for details of all music service / hub activity taking place in the school, including during the inspection.
- Observe, if at all possible, at least one individual or small group instrumental or vocal lesson and at least one whole-class instrumental lesson, where these are provided by the local authority music service / hub.
- Judge these lessons against Ofsted's teaching criteria for music, and include them in the evidence leading to the overall judgement for teaching of music in that school.
- Consider curriculum planning for instrumental/vocal/whole-class teaching, and assessment strategies for this learning alongside other curriculum planning in music.

103. We have asked Ofsted to go further, and produce a short report based on the 2011/12 subject survey programme to highlight good practice and pitfalls experienced by schools buying and/or receiving music education services from external providers. The report, which we anticipate will be published by the time hubs start operating in September 2012, will provide a useful tool for schools in identifying whether the services on offer provide a good level of music education which fits well with the school's other music provision, particularly classroom curriculum programmes. This will help schools better engage with external providers, including hubs, and thereby have a positive impact on school performance.

104. As described earlier, the Arts Council as fund holder will monitor and review the performance of hubs on a regular basis. The process will enable the Arts Council to challenge cases of poor quality delivery or poor value for money. In some cases, the Arts Council will offer advice to help a hub improve. The Arts Council will also be able to withdraw grant from hubs in cases of unacceptable delivery and to determine other solutions to deliver hub services in an area. Although we expect instances of grant withdrawal to be rare, it will be necessary for the Arts Council to take this action in extreme cases where the purpose of the grant is not being fulfilled with reasonable care, thoroughness, competence and to an appropriate standard.

## **Annex 2: Music technology<sup>20</sup>**

### ***Introduction***

105. Technology plays an important role in supporting, extending and enhancing the teaching of music. It can help connect communities in ways that rely less on location; be used to inspire, motivate and stretch pupils, including those reluctant to engage with music; help extend musical experiences; and help children with additional needs to further engage in music making. It complements other music teaching, while encouraging wider communication and collaboration with other pupils<sup>21</sup>.
106. Although some schools make very effective use of music technology, it is underused<sup>22</sup> and there is scope for schools to improve their teaching of music by using general information communication technologies as well as through music-specific resources and software. Technology can be used to support teaching, and to enable pupils to compose, make, record and perform music. It can also remove barriers for groups who might not otherwise be able to access music. This annex aims to support music educators in developing pupils' skills and experience in music. It sets out types of technology available, and provides examples of how information communication technology, consumer technologies and specialist music software / hardware can be used to support the good teaching of music.
107. It should assist schools to make more effective use of resources and contribute to positive outcomes in music for all children, including how to share effective practice; how to ensure both new and existing teachers are equipped with the necessary skills, knowledge and understanding; how to provide more opportunities for schools to access specialist support and provision; and how to resolve any technical, institutional and resourcing issues. The practical examples provided are not exhaustive and it is for hubs and schools to make decisions on the approaches to follow in their varying local contexts.

### ***Enhancing music teaching with technology***

#### **Appropriate and effective use**

108. Technology is used most effectively when it supports a clearly defined musical outcome and adds intrinsic value to teaching and the creative process. The most appropriate use of technology is when music educators are clear about why they are using technology to teach musical skills, knowledge and understanding, and consequently which devices are most appropriate to use.
109. The wide range of music technology available enables pupils to work in a variety of contexts that encourages imaginative thought, reflection and engagement in the musical process. Technology should be integrated within such activities to enhance and support teaching, without becoming a barrier or a distraction to music making. It is often not appropriate to use technology to teach music and teachers will need to decide whether technology adds value to the teaching of each of their music classes.

<b>Technology within the three traditional areas of teaching<sup>23</sup></b>			
	<b>Understanding (LISTENING)</b>	<b>Expressing (PERFORMING)</b>	<b>Creating (COMPOSING)</b>
<b>Elements</b>	<ul style="list-style-type: none"> <li>○ musical mechanics ("theory")</li> <li>○ aesthetics &amp; culture</li> </ul>	<ul style="list-style-type: none"> <li>○ technique and skill with a device</li> <li>○ interpretation with subtlety</li> </ul>	<ul style="list-style-type: none"> <li>○ unique sonic combinations</li> <li>○ evoking meaning with sound</li> </ul>
<b>Related Technical Processes</b>	<ul style="list-style-type: none"> <li>○ searching/sharing/streaming audio</li> <li>○ viewing/reading online resources</li> </ul>	<ul style="list-style-type: none"> <li>○ visual recording of performances</li> <li>○ interacting with sequencers</li> </ul>	<ul style="list-style-type: none"> <li>○ sound recording</li> <li>○ sampling, synthesising and sequencing</li> </ul>

### Supporting teaching

110. Teachers can use technology to model musical concepts they teach; to enhance the assessment process by including sound recordings; and to seek, access and communicate a wide variety of sounds, factual musical information and teaching resources. It can support listening, performing and composing<sup>24</sup> using a wide variety of software, web-based resources and discrete musical technologies.
111. There is a wide range of hardware available to support the development of musical skills, knowledge and understanding. For example, foot controllable looping hardware allows students to develop, sequence, layer and modify ideas without interrupting the creative process to record or notate. Similarly, portable hub rehearsal devices<sup>25</sup> enable pupils to create and rehearse collaborative compositions simultaneously in whole-class sessions without disturbing other pupils. Such devices facilitate expression and composition, and can capture the created layers of sound before importing the result into software for further structuring and processing. It is also possible to bring a much larger range of sounds into classrooms by using sampling, sound processing and sequencing in live performance and composition.
112. There is an extensive range of software, applications and web-based activities available to support the teaching of music. These can provide pupils with access to a variety of formal and informal means of representing musical annotation; allow them to compose, record, layer and store tracks; enable independent practice and teaching of musical instruments; and give access to a wide repertoire of multimedia resources to support the music curriculum. Software also enables pupils to manipulate pitch and experiment with different timbres, dynamics, tempos and durations.
113. Schools can use online learning environments to share resources and children's work between pupils, teachers, and peers within and beyond school. This provides an effective way of facilitating remote teaching and is particularly important for those pupils living in more isolated communities, without regular access to specialist tutors.

### Capturing, sharing and reflecting on performance

114. Hand held digital recording devices and digital media players offer affordable and simple methods for recording and listening to music; for working with electronic sounds or environments and for exploring alternatives for comparison and evaluation. They allow pupils and teachers to share, analyse and reflect on performance and suggest and implement strategies for improvement.
115. Video is an effective means of capturing lessons to create a permanent resource for subject areas to be revisited by pupils at the point of need. Once shared via school learning platforms, this is particularly effective as an aid to revision and a means of reinforcing difficult concepts. Similarly, pupil-led video work is a practical way for children to demonstrate and record their progress, and inform teacher assessment.
116. Online music and video sharing sites such as NUMU allow schools and pupils to showcase work and share performances and compositions with family, friends and the wider community. The presence of an authentic audience enthuses and encourages children to refine their performance to produce polished work to the best of their ability.

### Instrumental teaching

117. A wealth of video tutorials to suit all levels of ability are available online and can be effective as teaching aids or to support self-directed instrumental teaching and practice. In a similar way, instrumental practice software or apps on mobile devices can provide a useful teaching tool that allows pupils to progress at their own pace and continue learning remotely. Software can adapt to a pupil's deliberate or unintended changes in tempo; provide feedback and record performances for reflection, analysis and improvement. (See case study 6 in Annex 4).
118. There is a huge variety of free and low-cost smartphone apps to assist with instrumental teaching. For example, some help pupils to recognise intervals and scales, and others act as a tuner for instruments such as guitars, woodwinds, brass and pianos. Another app will slow down music tracks if pupils want to listen in greater detail and another turns the phone into a music studio.

### Technology and singing

119. Technology can increase opportunities for children to enjoy singing as part of their everyday lives. The online Sing Up Song Bank is used by many schools to make singing lessons more engaging and accessible. It provides targeted resources and activities for teachers to use with their pupils. Similarly, karaoke software and web-based resources such as Kindergarten Karaoke allow young children to improve their ability to sing together and in time to music.
120. Online music streaming sites can be used to widen pupils' musical exposure and listening habits. Such sites allow access to the extensive back catalogue of recording artists across a range of musical styles and genres, and can motivate and engage pupils of varying musical tastes and singing abilities. Annotating recorded music pieces on video streaming sites can help develop aural perception.

## ***Meeting the music education needs of all children***

121. Music technology can inspire and motivate pupils to engage with music who may not have done so previously, and can facilitate wider participation. It can also help improve the lives of those children who live in challenging circumstances, and benefit those moving on to the creative industries by giving early exposure to industry standard equipment and processes. (See case study 7 in Annex 4).
122. Technology has a key role in supporting children with special educational needs and disabilities (SEND). There is a range of assistive technologies that provide opportunities for children with disabilities to participate in music education. Touch screen and tablet devices allow pupils to express themselves musically and to control sounds. Other devices use motion sensing technology such as eye-tracking to facilitate motion-to-sound interfacing and to enable musical composition<sup>26</sup>. (See case study 8 in Annex 4).
123. Soft or virtual synthesisers and sound modules can be triggered from different types of midi controller to engage pupils with diverse needs, and simple sound files can be activated using switches or touch screen technologies that already exist in many schools. This can enable access to whole-class singing and group ensembles.
124. Music and the Deaf<sup>27</sup> have also worked closely with Sing Up to train leaders for their Signed Song initiative. They have created signed songs, videos which can be accessed from the Song Bank, and a dedicated YouTube channel. The Training and Development Agency for Schools' SEND training toolkit<sup>28</sup> recommends that teachers look at the potential of a range of specific music hardware and software for pupils with autistic spectrum disorders; physical disabilities; sight impairments; and behavioural, emotional and social difficulties.
125. Compared with those in urban areas, some children in rural schools may have reduced access to a diverse range of music teaching. With the support of hubs, schools may be able to address this through the use of video technology. Video has long been accepted as a powerful tool for teaching, although in the past some have found it too expensive, fiddly and time consuming to use regularly as a teaching tool. Things have moved on considerably in the past few years and cheap instant video cameras are now widely available<sup>29</sup>. Many classrooms now also have an interactive whiteboard, providing a quick and easy way to watch videos just moments after they were filmed. The technology has now evolved to the point where it can step out of the way, and allow the teaching to come to the forefront.
126. Video links through desk top video/audio conferencing technology may be a solution for many. Video conferencing facilities and software applications that allow users to make voice and video calls over the internet can provide face-to-face access with tutors, other schools and wider music education providers. This can reduce the cost and necessity for travel and can enable more children to access diverse music teaching opportunities. (See case study 9 in Annex 4).

## ***Technology supporting wider developments***

127. To ensure that all pupils have the best musical experience, this section gives examples of how schools and hubs can use technology to share practice, develop professional practice and overcome technical problems.

### Sharing effective practice

128. To deliver the best music education for pupils, music education hubs and schools will benefit from working together to identify and scale-up effective practice. Hubs working with clusters of schools and teachers could usefully identify local champions for music technology.
129. School-to-school support is an important and effective means of improving music education, and technology can act as an enabler here. TeachMeets are a means of sharing effective practice. They are a user generated, self-help means of professional development<sup>30</sup> and are flourishing in many areas. The purpose of a TeachMeet is for 'those curious about teaching'<sup>31</sup> to share stories with fellow teachers. Anyone can discuss ideas they have tried in their classrooms, ask questions or simply sign up to take part in teaching-related conversations. Hubs could consider working with local schools and other providers to facilitate music technology focused TeachMeets.
130. There is also a clear role for technology in helping to develop teachers' skills and confidence. Many organisations and individuals share their resources and ideas freely through digital media. Video tutorials and exemplar lessons can be shared online alongside teaching resources and on-going professional support using area-wide or school learning platforms.
131. Video conferencing technologies can also provide an effective means of sharing expertise across schools in geographically diverse locations. Music specialists can work with schools to provide curriculum support and CPD. Hubs might consider working with schools to use video conferencing technologies to share effective practice between schools and provide external expertise.

### Workforce Development

132. Some teachers remain unfamiliar with how to use technology to uncover the best new resources and technological innovations. Formal networks and communities have developed using subject specific websites such as Teaching Music<sup>32</sup> to nurture a community of music educators and experts. With a focus on CPD, lesson development, and resource sharing, subscribers benefit from peer support and advice that can help avoid professional isolation.
133. Although web-based communities and resources can help overcome professional isolation, teachers still need training in specific technical aspects of devices and software, along with pedagogical training on how and when effectively to integrate technology into their teaching. Although some initial training may be available from the manufacturers, hubs will wish to work collaboratively with schools to address any CPD-related barriers to the effective use of technology.

134. Technology can help facilitate affordable CPD for music teachers who may otherwise find it difficult to access opportunities for professional training and development. Schools may wish to consider accessing online or blended learning CPD in music to meet the needs of their teachers.

#### Overcoming technical problems

135. Many teachers and music departments do not receive dedicated music technology support. This means that when technology fails, there is often a lack of expertise and urgency in providing a solution. A lack of confidence in the robustness of music technology equipment, and the processes in place to address technical problems, can dissuade teachers from utilising technology.
136. Schools may wish to consider whether bespoke technical support needs to be provided to music departments. There may also be opportunities for hubs and school clusters to contribute by offering work placements to music technology graduates who understand how technology works and could support schools in using it effectively to teach music.
137. Institutional barriers can sometimes limit those teachers who wish to expand children's experiences and enliven music lessons by using technology. It is clear that unfiltered access to the internet is inappropriate, and decisions have to be made to safeguard children from unsuitable content accessed via the internet. However, schools should consider implementing measures that enable teachers and pupils to benefit from accessing the multitude of effective resources (for example, YouTube channels on music education such as <http://www.youtube.com/user/SingUp>) to support music teaching and instrumental instruction, including rich multimedia content, in a safe and responsible way.

#### More for less

138. Although the costs of technology can sometimes be seen as a barrier, web-based technologies can deliver low cost or free access to browser-based applications which bring a wide range of sounds and resources into classrooms. Such applications can be accessed from home to provide wider access to music education, reducing the reliance on technical expertise and support.
139. Keyboard synthesisers and virtual keyboard software offer an affordable alternative to pianos where cost or space is an issue, and can replicate many other instruments and sounds. Many computers can be utilised using software to provide high quality multi-track recording facilities when studio recording equipment is unavailable or the cost is prohibitive. Such software also contains a large selection of authentic and usable loops that are recorded from an extensive array of instruments to enable the creation of vibrant compositions using many different sounds.
140. Pupils can benefit from the use of consumer technologies such as tablet devices that provide access to low cost or free applications to support the teaching of music. Applications are available that simulate keyboards and other instruments, that tutor pupils and allow them to compose, record, practise and refine their music without the need for additional equipment.

## **Annex 3: The benefits of music (academic literature review)**

### Introduction

141. Music can make a powerful contribution to the education and development of children, having benefits which range from those that are largely academic to the growth of social skills and contribution to overall development. It is a unique form of communication that can change the way pupils feel, think and act. Ofsted say that children's involvement in music engages and re-engages pupils, increasing their self esteem, and maximising their progress in education and not just in music<sup>33</sup>.
142. Music education is not just for those who go on to have careers in music. Some schools place a greater emphasis on music's importance than others. For example, 65% of pupils in independent schools and 62% of pupils at grammar schools achieved A\* or A in GCSE music, compared with just 26% in maintained mainstream schools. This means that while all pupils are receiving some music education, many are not realising the full benefits which music can deliver.

### The academic value of music – the evidence

143. Research has shown a direct link between music and improved reading ability in children. It shows that pupils who were given certain types of music instruction had improved reading comprehension compared to those who did not<sup>34</sup>. Greatest improvement was seen when teaching was tailored to pupils' existing skills and abilities – for example if reading and language skills are of a high standard initially, more advanced musical education may be needed to have an impact on it<sup>35</sup>. There is also evidence that music education can have a significant effect on the reading ability of pupils who had been experiencing difficulties<sup>36</sup>, particularly teaching associated with rhythm. In addition, studies have shown that music instruction improved pupils' ability to remember words and so improve their vocabulary<sup>37</sup>, and also enhance language development<sup>38</sup>.
144. Evidence also suggests a link between mathematics and music, but there needs to be a stronger match between the skills being used – for example some types of music education can encourage improvement in some elements of maths more effectively than others. Studies have also shown a connection between music and increased scores in IQ<sup>39</sup>. In both cases it is rhythmic music training that has been shown to make the greatest improvement<sup>40</sup>. Other studies have demonstrated a link between music and creative skills, particularly musical improvisation and lessons which require children to be imaginative<sup>41</sup>.

### The social value of music – the evidence

145. A number of studies have demonstrated the positive impact music can have on personal and social development, including increased self reliance, confidence, self-esteem, sense of achievement and ability to relate to others<sup>42</sup>.

146. Other studies have shown different benefits from participating in music groups and needing to work together towards a common goal, for example school bands. These include discipline, teamwork, cooperation, self-confidence, responsibility and social skills<sup>43</sup>.

147. These studies have focused on young people who are already engaged and enjoying music, rather than those who are not. There are a number of other factors which might determine whether involvement in music is a positive experience for children that enables them to realise these benefits, including quality of teaching, the type of music studied and whether or not it is a successful and rewarding experience<sup>44</sup>.

#### What this means for teaching

148. The evidence suggests that for children to get the most from music education, it needs to be enjoyable, challenging and also achievable. It needs to be supportive and provide space for children to be creative, and include group activity to help build social skills.

149. Music is a valuable academic subject, as well as being important for the wider benefits outlined above, for those who will go on to have careers in music and for those who pursue it for enjoyment.

## Annex 4: Case studies

### 1. Success in boys' singing

It can be particularly difficult to motivate boys to sing when they reach secondary school. However, some schools avoid this problem by recognising that boys can be embarrassed about singing while their voices are changing, especially in front of girls. These schools understand that boys' voices do not "break" but change gradually, a process that is sometimes referred to as the *cambiata* principle.

Guildford County School in Surrey, and Dowdales School in Dalton-in-Furness in Cumbria, both recognise how untrained boys' voices can "crack" or flip between the former child register and the emergent lower register that will become the adult voice. They provide separate singing opportunities for boys and girls which enables the boys to develop their new voices in a safe environment. This also benefits girls by removing any impatience generated by the boys' seeming slow progress.

Guildford's approach has been so successful it now has a 160-strong boys' choir made up of 11 to 16 year-olds. While the school has a number of other choirs, bands and orchestral ensembles, including a large parallel girls' choir, it is the boys' choir that has attracted most interest. It was featured in Gareth Malone's TV series *The Choir: Boys Don't Sing*. The head of music, who stresses the importance of singing in the normal KS3 curriculum as well as the choir, has been skilful in selecting repertoire that can be sung in a range accessible to both new baritone voices and *cambiata* voices an octave apart. This understanding of the vocal range is crucial to the boys' enjoyment of their singing and the distinctive sound of young male voices.

At Dowdales, the *cambiata* principle is explored in class music lessons, where the head of music has arranged a number of popular songs in parts that are appropriate to the different stages of voice change. As well as a lively culture of house singing, performances in assemblies and informal concerts in school, there is also a four part boys' choir that has performed with considerable success around the local community.

Both Guildford and Dowdales have found that their boys' choirs have become ambassadors for their schools and provided role models for younger pupils. Another example is the 70-strong boys' choir from four primary schools in North Yorkshire - Swainby & Potto CofE Primary School, Osmotherley Primary School, Ingleby Arncliffe CofE Primary School, and Mill Hill Community Primary School. This involved several professional male singers, which in the words of one head of music "was such an experience for all the children, but for the boys it endorsed that male singing could be really cool". Even though they did not have a male music teacher, the younger boys felt secure when they were surrounded by older boys and young men singing.

The *Boys Keep Singing* Project ([www.boys-keep-singing.org](http://www.boys-keep-singing.org); free registration required) in collaboration with the National Youth Choirs of Great Britain has produced comprehensive guidance on how best to promote boys' singing.

## **2. Area ensembles leading to excellence: Northamptonshire**

In Northamptonshire, a county with a large rural and urban population, music partners work together to provide all under-19s with access to local and national music making opportunities in ensembles from beginners to the highest levels of performance.

This work is supported by a culture of music in schools and the local community, fostered through the local authority's commitment to the music service, local theatres and the voluntary sector, including amateur orchestras and bands, choral societies, all enriched with links/residencies from visiting professional groups. The Castle Theatre in Wellingborough, Light House Theatre in Kettering, and the Core at Corby Cube all contribute to the opportunities available in terms of space and initiatives.

While ensemble work in school is considered important, the county has also established 15 regional music and performing arts centres specifically to support "in-school" activity with an additional offer of ensemble work. These centres in turn feed 38 county ensembles, ensuring there are appropriate and wide ranging opportunities within easy reach of all children offering the potential of progression through to music making of a higher standard than any one individual school or local centre can offer.

A three-level programme of progression from Junior through to Youth has proved extremely effective in meeting the needs of talented and committed young people, developing them to the highest standards. Many students go on to join National Youth Music Ensembles while retaining their membership of Northamptonshire groups.

Celebration is at the heart of what is achieved. Many collaborative activities such as the annual music or carol festivals and joint concerts mean that nearly every child in Northamptonshire currently has the opportunity to take part in a performance every year. Northamptonshire's youth ensembles have consistently achieved professional levels of performance, with walls full of awards as evidence. For example, 15 county-organised music groups were invited to the National Music for Youth Festival in Birmingham in July 2011, and nine of them received awards in recognition of their quality.

The trumpet player from this year's youth orchestra has just been appointed principal cornet of the Grimethorpe Colliery band at the age of just 17. And this year's youth orchestra harpist is principal harp in the National Youth Orchestra at the age of 16.

The progression can foster a sense of ambition and commitment from young people and have a major stabilising effect on their lives. For example, one boy in the youth orchestra had been excluded from school and was heavily involved with drugs. The only secure and positive thing in his life was coming to the youth orchestra practice every Saturday morning. The music service worked with him and he now has a career in music having won a place at the Birmingham Conservatoire as a bass player.

### 3. Schools working together: Sing Up music clusters

Working in partnership with ContinYou, Sing Up supported 119 secondary schools to lead innovative singing projects with their feeder primary schools, adding value to their music education and building staff and pupil confidence. The work trained and inspired young singing leaders, and enabled schools to work positively on transition issues.

The North Yorkshire 'super-cluster' project involved Bedale, Wensleydale and Allerton Secondary Schools, with Northallerton College and The Dales (Special) School, all working with their feeder primary schools – 14 in total. The project brought together 700 children to perform at Ripon Cathedral. "The main aim was to sing together," said Emily Smith who, with Rosi Keatinge, was the main singing leader on the project. "The fact that we also attracted over 100 parents despite most being at work at 10.30 on a Friday morning, and several parents having to travel considerable distances, seems to suggest support from all quarters for this approach".

Central to the approach were 40 young singing leaders from secondary schools who, with their parents' permission, worked with children from the primary schools to lead rehearsals. "They had a very good learning experience and by being good ambassadors helped promote the school," said Graham Turner, headteacher of Bedale High School. Zena Bentley, the school's head of music commented that "several pupils who were not obvious musicians got a great deal out of it. One girl had a bad reputation in school. We saw a completely different side of her on the project".

"The impact on their self-esteem and self-confidence has been remarkable," said Mike Sissons, head of music at Dale. "I was convinced one student would just not manage it – but he did. One girl who was often in tears with nerves in normal situations – but who has a great sense of rhythm – managed to count in the choir of 700 on the opening song using a microphone: a very moving achievement".

"I liked first learning the songs and then figuring out how best to teach them," said Sam in Year 8 while Tori, also Year 8, was excited by "seeing how much the kids had practised and how they enjoyed the final concert." The primary school staff were full of admiration for the young singing leaders. "They were fabulous role models", said one. "They showed our Years 5 and 6s that singing was an okay thing to do".

The experience of the project and the final concert seems to have been universally appreciated. "It was fantastic to be surrounded by such a buzz in the Cathedral," said one teacher. "The affirmation that 700 are doing the same thing just gave it a tremendous wow factor," said another, "particularly when we're such a small rural school". "My staff were very under-confident to start with but through the practices became really enthusiastic," said one head.

The cluster has continued to work together, with plans to develop their large scale performance ideas further, and through Sing Up's existing relationship with the British Council, the cluster is connecting with a performing arts and education organisation in Brazil.

#### **4. Brookfield Community School: Support for Continuing Professional Development**

Hampshire County Council's music service has worked in partnership with Brookfield Community School for over 10 years, and the impact on music teaching has been dramatic. At the start, music in the school was struggling: participation in extended curriculum activities was very low: there were less than 10 students in the wind band and just 5% of pupils opted for music at GCSE.

The school music department bought-in significant support from the music service's County Inspector. This included direct, one-to-one support covering lesson planning and observations, schemes of work (at both KS3 and KS4) and assessment procedures. Much of this was with the school's new and strategically appointed director of music, but included specific support for other members of the music department, including newly qualified teachers.

The school engaged with county-wide music curriculum groups and conferences on the best ways to teach music in the national curriculum and at GCSE. Each involved taught sessions with the music service, liaison with other music departments in the county, and direct visits from the County Inspector to offer advice. The school has been part of a working party on KS2-KS3 transition in music, and the music service both trained local teachers in transition issues and offered technical support for primary / secondary playing days and festivals.

In part due to the leadership of the school director of music, and in part to the continuing professional development offered by the music service, music teaching in the school has been transformed. The quality of teaching at KS3 and KS4 is now consistently good or better, and pupils opt in large numbers for GCSE music courses (approximately 10% of the cohort each year). KS4 results in music are now outstanding: this year the school achieved 100% A\*-C in GCSE music with over 75% of pupils gaining the highest A\*/A grades.

The development of the music department has impacted hugely on the ethos and life of Brookfield, enhancing and enriching students' learning experience in music and beyond. Students' attitudes to learning and achievement are positive, the school's profile with parents and the local community has improved, and music has further strengthened the existing partnership with feeder primaries.

The school's music department enjoys an excellent reputation both locally and beyond. Of particular note is the international dimension (with a particular focus on South Africa) which has been life-changing for all those involved. As OFSTED stated in its October 2010 report: '*The global voice music project promotes good links with young people... Its positive impact is recognised by the staff, students and parents and carers alike*'.

Music has become a life-blood of the school.

## 5. Local music planning: Durham & Darlington

County Durham and Darlington developed a three-year strategic plan to ensure all young people had access to the best quality music education, while using resources as efficiently as possible. The plan was aligned to local provision and partnerships, and described relevant targets, milestones, timelines and the people responsible for developing a particular area of work. Led by the music service, a broad range of partners (including schools, other education interests, arts teams, regional music projects, and colleges of music) were involved in its construction, which helped them form a clear picture of music-making opportunities and progression routes available in the area.

Partnership working has enabled diverse opportunities to be made available through world-class organisations that regularly work with the music service. In terms of musical outcomes, the value added is greater than the sum of the parts: the teaching is linked in a contextualised way rather than through isolated situations or one-off performances.

School partnerships are strong, and network meetings at secondary and primary school level enable best practice to be shared. The work has had a major impact on the relationship between the music service and school music departments. It has facilitated good practice, methodology and dialogue between the instrumental and classroom lessons to raise levels of attainment.

The plan also made reference to national and local programmes developed by the local authority such as those for the gifted and talented, for looked after children or for young people with special educational needs. This enables data to be collected to assess the levels of achievement for the young people in these groups, and to look at how any gaps can be addressed.

*“The impact of partnership work with the music service for us (as a primary school) is threefold: it ensures we provide high quality music education to our pupils in a fun and exciting way, it supports staff development (crucial in an area where many teachers may feel vulnerable) and finally music service involvement helps us to showcase the talents of our children to parents and the wider community.”*

(Sandra Whitton, Headteacher, Finchale Primary School)

*“We have fantastic opportunities to learn and perform with some top world class musicians. I’ve played in the festivals for the past 4 years, and gained more experience every time. Performers such as Pee Wee Ellis, Abrham Wilson and the Soul Rebels have given tips about performance skills that I use all the time now. I can’t wait to see what the festival has to offer this time”* (Sixth form student)

## **6. Practising and building confidence for a solo**

Annie, a promising young clarinet player, was asked to perform a solo item in her school's end of term concert. She and her peripatetic teacher had browsed the SmartMusic library repertoire and chose to prepare 'Maria' from Bernstein's 'West Side Story'. After she had been learning the piece for a couple of weeks, Annie started to practice with the SmartMusic software.

The software provided a professional-sounding accompaniment that adapted to her occasional mistakes and hesitations as well as her intentional tempo variations. Annie found this way of working enjoyable and was very keen to practise and improve her performance.

As the date of the concert drew near her teacher filmed Annie's performance. They were able to review the video together and discuss ways of improving her recital still further. She used a web cam to capture her recital while she practised at home and posted a recording on YouTube. She received positive messages of encouragement from her friends in the area youth orchestra.

## 7. Better educational outcomes for looked after children

Educational outcomes among looked after children remain significantly lower than those for all children. Their involvement in learning outside the classroom and in after-school activities is a key element in increasing the level of progress they make<sup>45</sup>.

Working in partnership with Surrey local authority, Rhythmix, a music education charity focussed on young people in challenging circumstances, initiated an after-school project to enable wider access to music education and deliver better educational outcomes for children in care. Most of the children involved had not engaged with music in school, and were non instrumentalists. Technology provided a means by which the children could create original music in a variety of styles, using a medium they were both familiar with and enthused by.

*“Some of our young people have learnt DJ skills and many have enjoyed using music technology and producing interesting and exciting music.”*

(Youth worker)

During weekly sessions the young people created and recorded their own composition using a combination of traditional and electronic instruments, and learnt how to use music technology software to arrange and edit their work. They mixed and refined the final composition at a professional recording studio using industry standard techniques, and also worked with a professional film maker to create and produce a video to accompany their composition. The final stage of the project required the young people to write strings parts and collaborate with a forty-piece Youth Orchestra which they then performed with at a large regional arts festival.

As well as gaining musical and production experience, the project also instilled important social, educational and personal skills such as team work, personal confidence, positive self-expression and decision making.

*“I like working as a group. It’s so much fun – I have learnt how to work as a team, about talking and listening to each other and singing with each other... I like to meet new people in the care system. I look up to them because they have their future – it’s an inspiration for me.”*

(Child in care)

In addition, all the young people participating passed a nationally recognised OCN qualification as part of the project, and received a Bronze Arts Award in recognition of their work.

*“The hard work and focus the young people invested over the ten weeks was rewarded here with great audience applause. These young people can hold their heads high at achieving such great results.”*

(Course tutor)

*“This work has been a huge step towards embedding music and the arts into the services provided by our colleagues in social services”*

(Local authority arts service)

## **8. Singing for children facing physical and communication barriers**

Drake Music is a national charity working with teachers, children and young people to break down disabling barriers to music through innovative approaches to teaching and making music.

One initiative focused on physical and communication barriers to singing. It has involved work with Sing Up to develop teaching approaches using touch-screen and switch technology to enable pupils to communicate and participate in class singing lessons.

One pupil used a touch-screen voice output communication aid (VOCA) to enable her to join in with classmates during a singing session, by playing sound files at appropriate points during the song 'A Sailor Went to Sea'. In another example, a small group of pupils each used a different method to sing the song 'Alice The Camel' together; one pupil singing the 'call' using switch activated computer software, other pupils singing the 'responses' using a microphone with an echo effect, Makaton sign-language and their own voices.

To facilitate this, Drake Music created singing set-ups for accessible computer software, as well as for a range of both hi-tech and lo-tech VOCAs. The resources do not require specialist music technology but instead use existing technology that is already owned by either the schools or the pupils, and are used for other school activities. To accompany the software resources, Drake Music also published a series of information documents containing ideas for including children with a range of SEND in singing activities.

Feedback from teachers and speech & language therapists identified a number of benefits. The resources enabled pupils who would otherwise be unable to do so to participate actively in singing and this became a powerful means of motivating them to learn to use the communication devices. As their ability to interact developed, this in turn improved the quality of the pupils' involvement in other areas of the curriculum, and enabled them to communicate more effectively with teachers and their classmates.

All of the accessible singing resources and ideas for accompanying activities have been made available to schools via the Sing Up Song Bank.

## **9. Widening access for rural schools**

Dumfries and Galloway council initiated a project to improve access to instrumental lessons for children from rural primary schools. Weekly brass music lessons were provided to groups of pupils in participating schools using video conferencing technology to link with a remote tutor based in Dumfries. In addition, some pupils also experienced live video conference lessons with the principal trumpet player from the London Symphony Orchestra.

The evaluation of the project by Warwick University<sup>46</sup> found that pupils progressed at the same rate as, and in some cases better than, those children tutored in person. The project also led to considerably more pupils learning to play a musical instrument than would otherwise have been the case, and enabled increased participation from pupils unable to travel to the nearest secondary school, where instrumental tuition traditionally took place.

The increased provision made possible by technology also meant that pupils could be chosen on the basis of their enthusiasm and commitment rather than their musical aptitude, therefore widening opportunities for more children to participate.

The project has since been extended to provide pupils in more schools with opportunities to learn instruments remotely, with the addition of woodwind, string and guitar lessons. Improvements in broadband infrastructure have also reduced connectivity costs, and provided schools with a higher quality and more robust video link.

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<sup>1</sup> For example, those involved in English music education are regularly visited by international delegations and asked to present at international conferences; English graded music examinations are routinely recognised and used worldwide; training on Wider Opportunities has been used internationally; and English practice on joining up in- and out-of school provision is being followed internationally. Jonathan Savage of the Manchester Metropolitan University has said "music education in the UK is, in my opinion, world leading".

<sup>2</sup> *National Music Participation Director report*, October 2010. <http://www.thefms.org/wp-content/uploads/2010/12/nmpd-music-data-report-october-2010-final.pdf>

<sup>3</sup> *Music Education in England: A review by Darren Henley for the Department for Education and Department for Culture, Media and Sport*, 7 February 2011.

<sup>4</sup> All references to professional musicians include community musicians; freelance musicians and those employed by professional organisations such as orchestras and opera companies who also work in education.

<sup>5</sup> Ashley, M. (2002) Singing, gender and health: perspectives from boys singing in a church choir, *Health Education*, 102(4), 180-186 ; Clift, S. & Hancox, G. (2001) 'The perceived benefits of singing: Findings from preliminary surveys of a university college choral society'. *The Journal of the Royal Society for the Promotion of Health*, 121(4), 248-256.

<sup>6</sup> These benchmarks are aligned with the current Early Years Foundation Stage and current National Curriculum for music.

<sup>7</sup> Introductory whole-class instrumental experiences will ideally be for a full year but funding will provide for a minimum of one term. Schools should be able to decide which instruments to offer. For example, whether to offer stringed instruments to young children or wait to offer wind and brass instruments to older children.

<sup>8</sup> *Making more of music: an evaluation of music in schools 2005/08*, Ofsted, February 2009.

<sup>9</sup> *Music Survey Visits: Generic grade descriptors and supplementary subject-specific guidance for inspectors on making judgements during visits to schools*, Ofsted, September 2010.

<sup>10</sup> *Making more of music: an evaluation of music in schools 2005/08*, Ofsted, February 2009.

<sup>11</sup> 2010 figures.

<sup>12</sup> 73% of publicly funded secondary school music teachers hold a degree or higher qualification in the subject. (School Workforce Census, 2010).

<sup>13</sup> *Making more of music: an evaluation of music in schools 2005/08*, Ofsted, February 2009.

<sup>14</sup> *Training Key Stage 1 Primary School Teachers (2010-2011)*, EMI Music Sound Foundation / Institute of Education, 2011.

[http://www.emimusicfoundation.com/images/uploads/Executive\\_Summary\\_IOE\\_2011.pdf](http://www.emimusicfoundation.com/images/uploads/Executive_Summary_IOE_2011.pdf)

<sup>15</sup> *Making more of music: an evaluation of music in schools 2005/08*, Ofsted, February 2009.

<sup>16</sup> *Making more of music: an evaluation of music in schools 2005/08*, Ofsted, February 2009.

<sup>17</sup> Based upon *Partnering for school improvement*, National Audit Office, July 2009.

<sup>18</sup> Richard Hallam, *Effective Partnership Working in Music Education: Principles and Practice*, *International Journal of Music Education*, May 2011, vol. 29 no. 2 155-171.

<sup>19</sup> *Music Survey Visits: Generic grade descriptors and supplementary subject-specific guidance for inspectors on making judgements during visits to schools*, Ofsted, September 2010.

<sup>20</sup> The case studies and examples in this annex are intended to support schools and music education hubs to teach pupils effectively using music technology. They are not intended to represent the entirety of provision available, and schools/hubs will wish to look across the spectrum of provision available when planning their approach.

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- <sup>21</sup> QCA (2005) *Futures: Meeting the challenge*
- <sup>22</sup> *Making more of music: an evaluation of music in schools 2005/08*, Ofsted, February 2009
- <sup>23</sup> From [ABRSM](#).
- <sup>24</sup> Liz Mellor (2007) reports primary children improved their creativity in composing using technology regardless of their previous musical backgrounds in *Musicae Scientiae* 11(1), 61-88 similar results were found for secondary pupils the following year in *Music Education Research* vol 10, No 4 December 2008, 451 - 472.
- <sup>25</sup> A device that allows multiple users to create, rehearse and record music by connecting a number of electric instruments together. Each pupil uses headphones to focus on their own instrument, or listen in to the collective performance. This avoids disrupting other children working in the same classroom.
- <sup>26</sup> <http://dera.ioe.ac.uk/1565/>
- <sup>27</sup> [www.matd.org.uk](http://www.matd.org.uk)
- <sup>28</sup> [http://www.tda.gov.uk/trainee-teacher/support-and-tools/sen-and-disability/sen-training-resources/one-year-itt-programmes/~media/resources/teacher/sen/primary/music.ashx?keywords=music](http://www.tda.gov.uk/trainee-teacher/support-and-tools/sen-and-disability/sen-training-resources/one-year-itt-programmes/~/media/resources/teacher/sen/primary/music.ashx?keywords=music) (page 12)
- <sup>29</sup> Cross, J. (2012) *Digital Media in the Music Classroom*, Rhinegold Education.
- <sup>30</sup> David Price OBE <http://davidpriceblog.posterous.com/>
- <sup>31</sup> See <http://teachmeet.pbworks.com/w/page/45032039/hullteachmeet>
- <sup>32</sup> [www.teachingmusic.org.uk](http://www.teachingmusic.org.uk)
- <sup>33</sup> *Making more of music: an evaluation of music in schools 2005/08*, Ofsted, February 2009.
- <sup>34</sup> Hallam 'The power of music: its impact on the intellectual, social and personal development of children and young people'
- <sup>35</sup> Hallam 'The power of music: its impact on the intellectual, social and personal development of children and young people'
- <sup>36</sup> Nicholson, 1972; Long, 2007; Thomson, 1993 and Overy, 2000
- <sup>37</sup> Chan et al, 1998
- <sup>38</sup> Sylvain Moreno et al, *Short-Term Music Training Enhances Verbal Intelligence and Executive Function*, Psychological Science, September 2011, 0956797611416999.
- <sup>39</sup> For example, Schellenberg, 2004
- <sup>40</sup> Rauscher, 2009
- <sup>41</sup> Koutsoupidou and Hargreaves, 2009
- <sup>42</sup> Spychiger, et al, 1993; Zulauf, 1993; Harland, 2000
- <sup>43</sup> Brown, 1980; Hallam and Prince, 2000
- <sup>44</sup> Hallam 'The power of music: its impact on the intellectual, social and personal development of children and young people'
- <sup>45</sup> *Looked after children – good practice in schools*, Ofsted, 2008.
- <sup>46</sup> [http://wayback.archive-it.org/1961/20100804145036/http://www.flatprojects.org.uk/Images/ITVC%20Project%20Final%20Evaluation%20Report\\_tcm4-450615.pdf](http://wayback.archive-it.org/1961/20100804145036/http://www.flatprojects.org.uk/Images/ITVC%20Project%20Final%20Evaluation%20Report_tcm4-450615.pdf)

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