

## **Appendix 2 – Music education mapping across the Family of Schools**

### **Strategic context**

1. The Education and Cultural and Creative Learning Strategies 2019-23 commit to ensuring that pupils in the Family of Schools receive high quality and continuous education both in and through the arts.

Additionally, the Cultural and Creative Learning Strategy includes the outcomes that:

*An ambitious programme for music and performing arts education is delivered through the Family of Schools; and that music and performing arts have a strengthened role across a sustained and sequential cultural and creative learning offer from early years through to post-16 education.*

To establish a baseline for the current provision of music and performing arts education delivered across the Family of Schools, the Education Board approved an action in the 2018/19 Action Plan to review the current provision and talent pathways for pupils in the Family of Schools ensuring that there are clear and delineated access routes into further opportunities and talented pupils have the 'next steps' to pursue their interests and skills.

The Education Unit have started the review process with a mapping exercise of music education delivered across the Family of Schools. The subsequent phases of this review will include a mapping exercise for the other performing arts which will be conducted over the 2019/20 academic year.

### **Objectives and methodology**

2. The primary objective of the music mapping exercise was to establish a baseline for the provision and sequence of music education delivered across the Family of Schools, and, to establish the starting point for delivering on the Goals of the Cultural and Creative Learning Strategy. On this basis, the questions of the review sought to discover the current position on the following key lines of enquiry based on the aims of the Strategy:
  - a) What music education offers are pupils currently experiencing in the Family of Schools?
  - b) What music education offers do pupils receive outside of the school?
  - c) Is music education continuous and sequential?
  - d) Do pupils have access to world-of-work experiences in music and exposure to experiences representative of the current music industry?
  - e) Is music education generally inclusive and accessed equitably?

3. The mapping exercise was carried out via an online survey with questions based on the five lines of enquiry. There were additional questions on music leadership in the school and continued professional development (CPD). The survey was sent to the staff representative on the City of London Cultural and Creative Learning Forum to share with the music lead in the school (where they are different). There were separate surveys for primary schools and secondary schools.

A draft version of the survey was discussed at the Music Education Coordinating Committee coordinated by the Guildhall School of Music and Drama (GSMD) to receive feedback from colleagues in GSMD, the Barbican, London Borough of Islington and the London Symphony Orchestra on the questions. The feedback from the group was incorporated into the final version of the survey.

### **Primary Survey results**

4. The survey findings are split under primary schools and secondary schools and themed according to the line of enquiry they relate to.
5. All four primary schools in the Family of Schools took part in the survey:
  - Sir John Cass's Foundation Primary School
  - Galleywall Primary School
  - Redriff Primary School
  - City of London Primary Academy Islington.

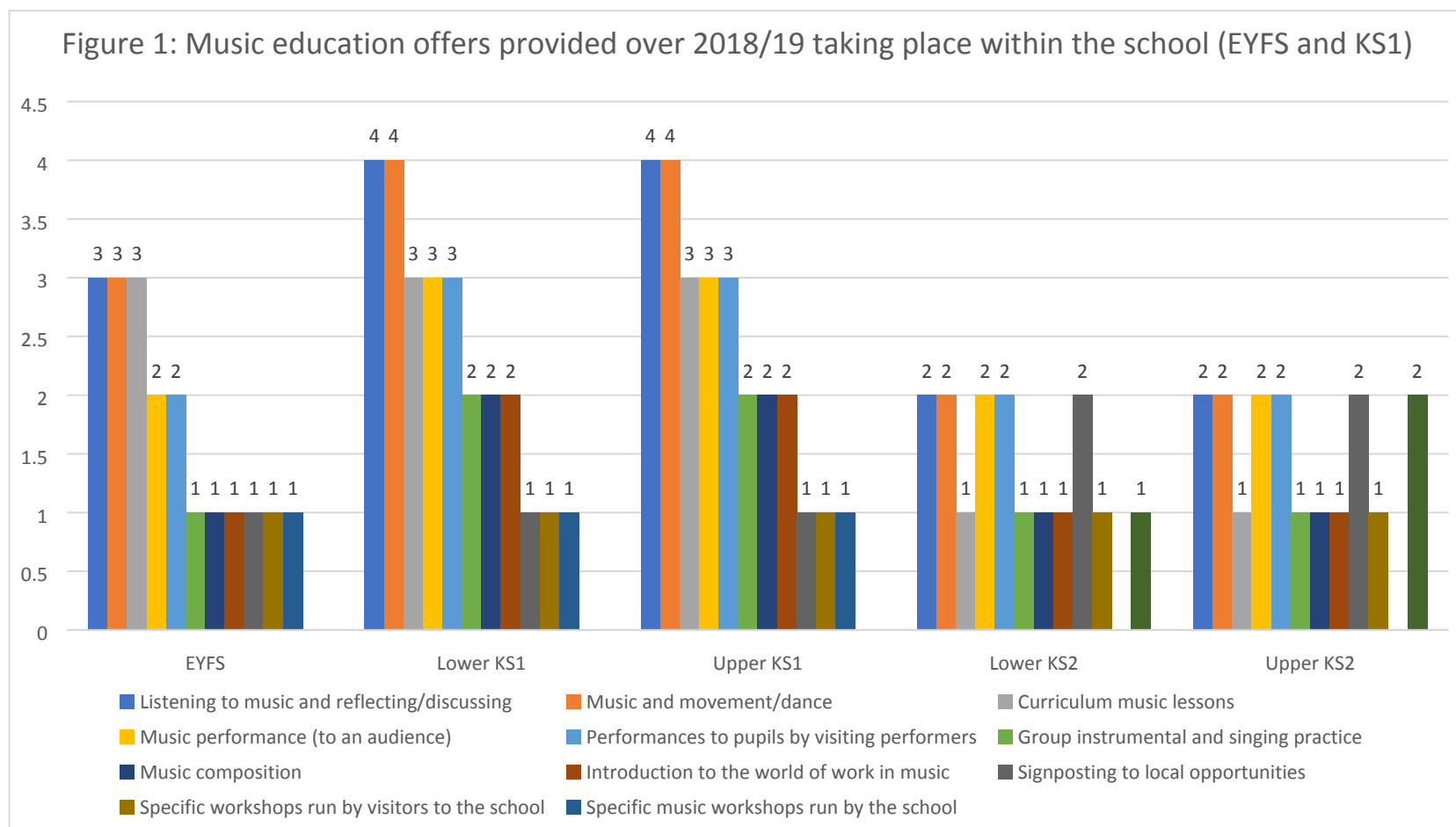
All four schools have pupils in Early Years Foundation Stage (EYFS) and Key Stage 1 (KS1). However, it is important to note that at the time of conducting this survey, only two schools had pupils in Key Stage 2 (KS2).

6. What music education offers are pupils currently experiencing in the school across the Family of Schools?
  - Survey respondents were provided with a matrix of music education offers<sup>1</sup> and asked to select whether the offer was provided over the 2018/19 academic year and in which key stages (splitting each key stage into 'lower years' and 'upper years'). In the analysis, a score of '1' was given each time the offer was provided in the key stage.

*Figure 1* below shows the most commonly provided music education offers across the primary schools and compares EYFS with KS1 noting that all four primary schools had pupils in these key stages.

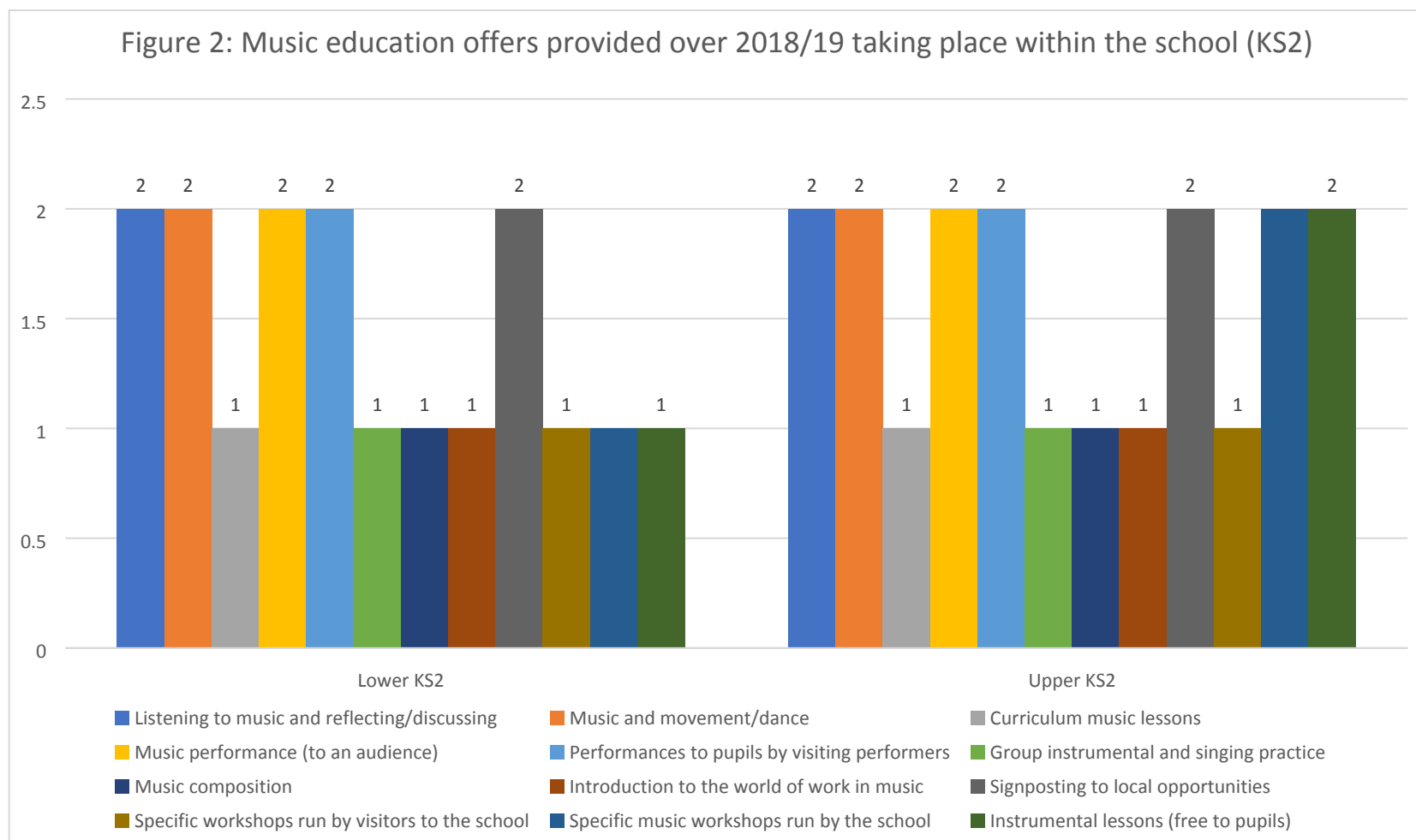
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<sup>1</sup> Options were based on the National Curriculum, desktop research on national music programmes, and feedback from the Music Education Coordinating Committee.



- The table suggests that a broad range of music education is provided across the Family of Schools at EYFS and KS1.
- Across the four primary schools, music education generally increases in KS1 and retains the same level of breadth.

*Figure 2* below shows the most commonly provided music offers across the two primary schools with KS2.



- Similar to EYFS and KS1 data, the music education offer is broad at KS2. However, one school offers double the breadth of the other. This highlights a potential area for further enquiry into whether opportunities can be shared across schools.
- The offers which were options in the survey but not selected by any of the four primary schools for any key stage were:
  - Instrumental peripatetic lessons.
  - Digital music experiences.

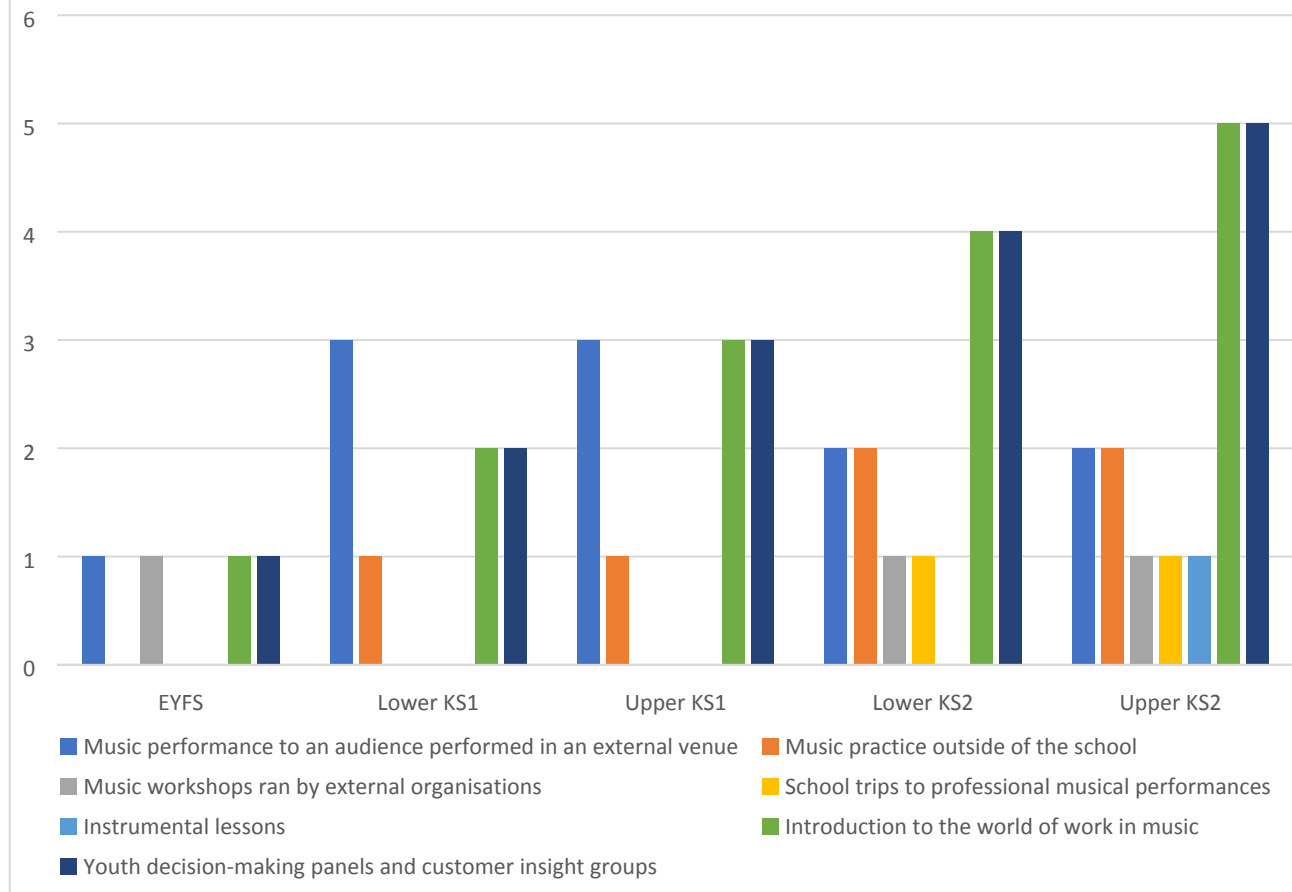
- Support to self-generated music.
- Music mentorship provided by the school.
- Music mentorship from a visitor to the school.
- Respondents were also asked to state how many hours of curriculum music lessons were offered per week for each year group.
  - At EYFS, 50% of schools (2 schools) offered less than one hour, and 50% offered 1 hour per week.
  - In Years 1 and 2, 100% of schools offered 1 hour per week.
  - In Years 3-6, 50% (1 school) offered 1 hour of curriculum music lessons per week, and 50% offered 2 hours per week.

#### 7. What music education offers do pupils receive outside of the school?

- Schools were provided with a matrix of externally provided music education offers and asked to select whether the offer was provided over 2018/19 and in which key stage. The question is closely linked to the aims of the Cultural and Creative Learning Strategy which commits to enabling schools to take pupils to experience culture, performances and workplaces in the arts and creative sectors.

*Figure 3* below shows the most commonly provided external music offers across the primary schools and compares all key stages (continuing to note that the number of schools with pupils in KS2 is half of that in KS1). *Figure 2* also shows the gaps, where the offer was not selected for any key stage.

Figure 3: Music education offers provided over 2018/19 taking place outside of the school



- The external music education offers which were not offered at any key stage across the four schools were:
  - Introduction to world of work in music; and
  - Youth decision-making panels.

- The breadth of externally provided offers increases in KS2. This is unsurprising noting the age of pupils in EYFS and KS1.
- It is positive to see that music performances in external venues was offered by all schools at every key stage as it aligns with the aim of the Cultural and Creative Learning Strategy that children and young people perform in quality venues at least three times per year and share their performances with families. Of the responses, two schools offered this opportunity once, one school offered it 3 times, and one school offered it 4 times.

8. Is music education continuous and sequential?

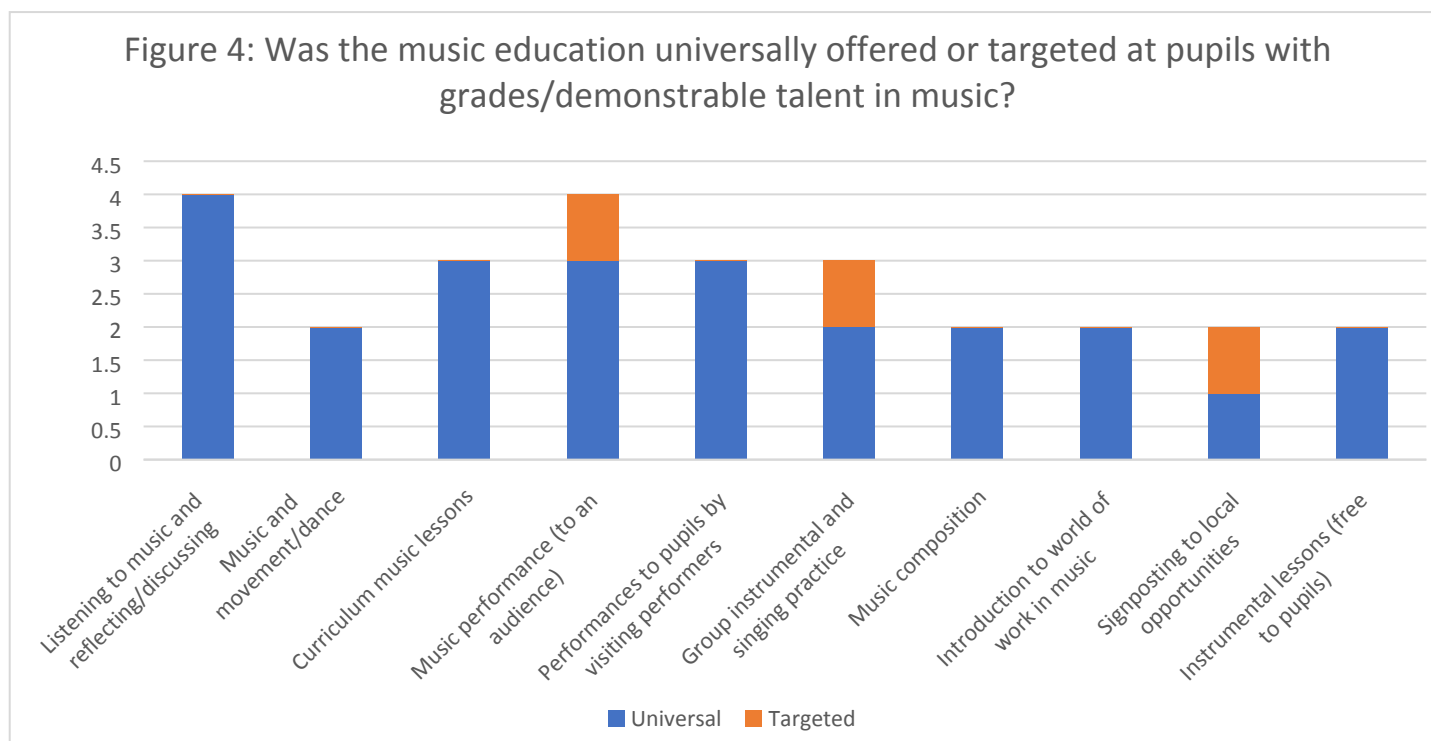
- There are limitations in assessing the continuity of music education across the primary schools because only 50% of the schools have admissions across all primary key stages.
- There were no examples of music education offers dropping off in higher year groups, and in KS2, the offer provided in the school increased by introducing instrumental lessons, which is some evidence of the offer being provided in a sequence as pupils move up year groups.
- Similarly, the externally provided offers increased as pupils moved up year groups which suggests a sequential layering of music education experiences as pupils grow older.

9. Do pupils have access to world-of-work experiences in music and exposure to experiences representative of the current music industry?

- Some schools offer world-of-work experiences in music provided in the school. No schools offer world-of-work experiences in music taking place in external venues (e.g. music workplaces).
- Respondents were also asked whether pupils have experiences in music education which is closely aligned with the job roles and sectors of the music industry today, including: Music journalism, music video production, music-making apps, mixing/DJing, music tech (e.g. microphones and amps). Only schools with pupils in KS2 offered these kinds of musical experiences.

10. Is music education generally inclusive and accessed equitably?

- Respondents were asked to select for each music education offer provided in the school, whether it was offered universally (open to all pupils) or targeted at pupils with music grades and/or demonstrated talent. This is represented in *Figure 4* below which shows that, on the whole, music education offers provided in the school were available to all pupils.



- Externally provided music education was much more likely to be targeted at pupils with grades/demonstrated talent.
- 100% of schools said that pupils with special educational needs and disabilities (SEND) always received the same music education offer in the school as pupils without SEND.
- 100% of schools said that pupils with SEND received the same externally provided music education offers as pupils without SEND.

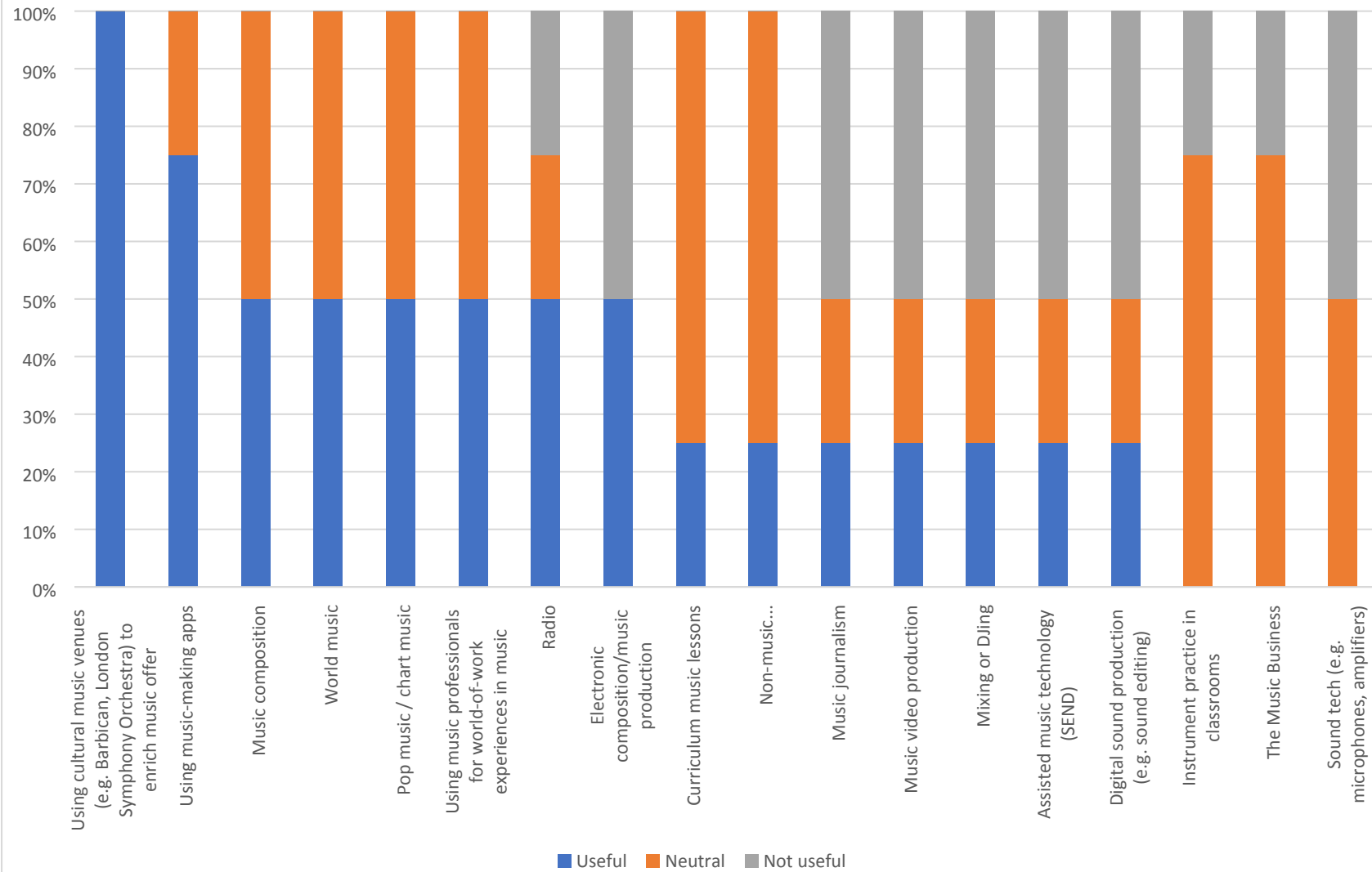
#### 11. Music leadership and teaching

- None of the surveyed primary schools have a designated Music Lead or Music Coordinator in the school.
- Three out of four schools have a qualified music teacher in the school, and one school has a music teacher with experience teaching music but who is not a qualified music teacher.



- To support the work of Culture Mile Learning in developing Continued Professional Development (CPD) for teachers in the Family of Schools around cultural and creative learning, we asked teachers what CPD topics related to music education they would find useful. The responses are shown in *Figure 5* below:

Figure 5: How useful would the following CPD offers be for staff members in your school?



- 100% of primary schools would find CPD in using cultural music venues to enrich learning. The following CPD offers were all rated useful by 50% or more of schools:
  - Using music-making apps
  - Music composition
  - World music
  - Pop music/chart music
  - Using music professionals for world-of-work experiences in music
  - Radio
  - Electronic composition/music production

### **Secondary survey results**

12. Nine secondary schools in the Family of Schools took part in the survey. Namely, these are:

- City of London School
- City of London Freeman's School
- City of London Schools for Girls
- The City Academy Hackney
- City of London Academy Islington
- City of London Academy Southwark
- City of London Academy Highbury Grove
- City of London Academy Highgate Hill
- City of London Academy Shoreditch Park
- Newham Collegiate Sixth Form (NCS) were not included in the survey. This is because they are a new sixth form which does not currently offer A Level music and many of the music enrichment offers are available through partnerships with other schools. The provision of music education in the school will be captured as part of a future review of sixth forms.
- All nine surveyed schools had pupils in Years 7 and 8 over the 2018/19 academic year. 8/9 schools had pupils in Years 9, 10 and 11. 7/9 schools had pupils in the Sixth Form.

13. What music education offers are pupils currently experiencing in the school across the Family of Schools?

*Figures 6, 7 and 8 below show the most commonly provided music offers across the secondary schools, split into three tables for KS3, KS4 and Sixth Form. Additional options were included for the secondary school survey to include GCSE and A Level Music.*

Figure 6: Music education offers provided in the school over 2018/19 academic year (KS3)

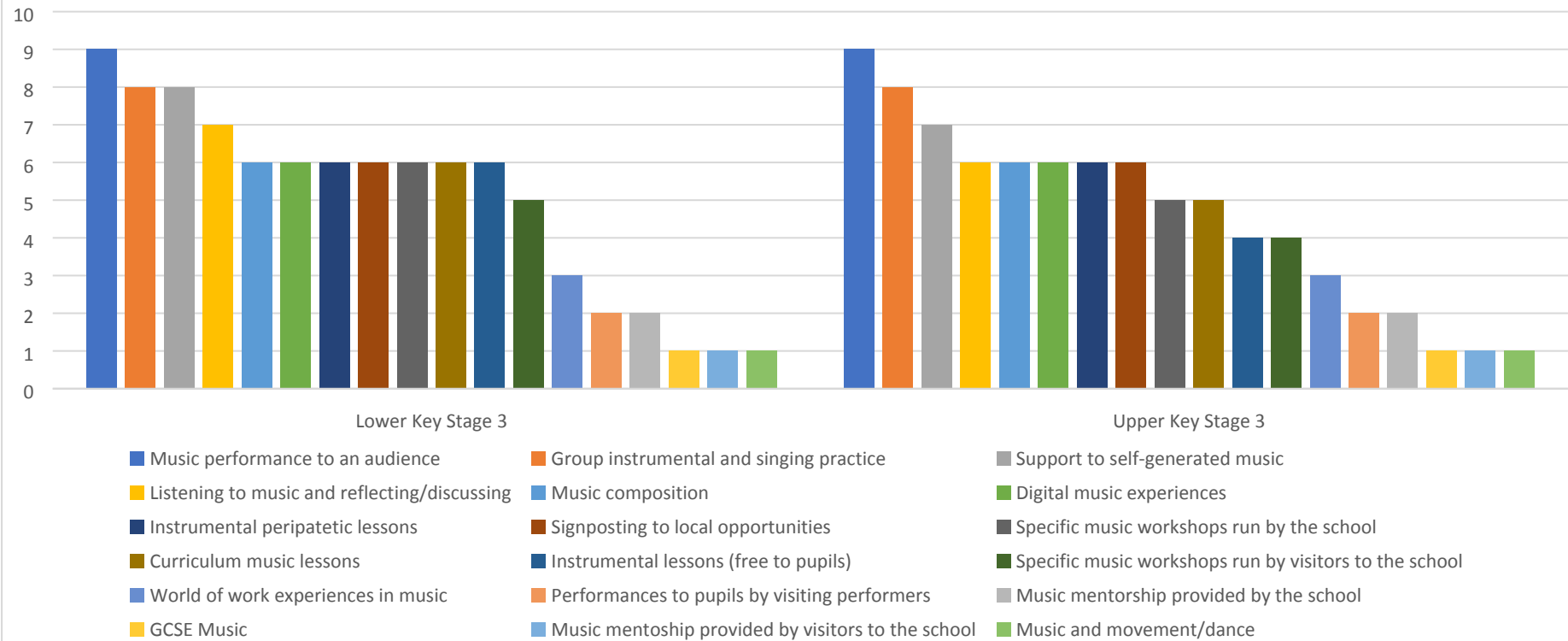


Figure 7: Music education offers provided in the school over 2018/19 academic year ( KS4)

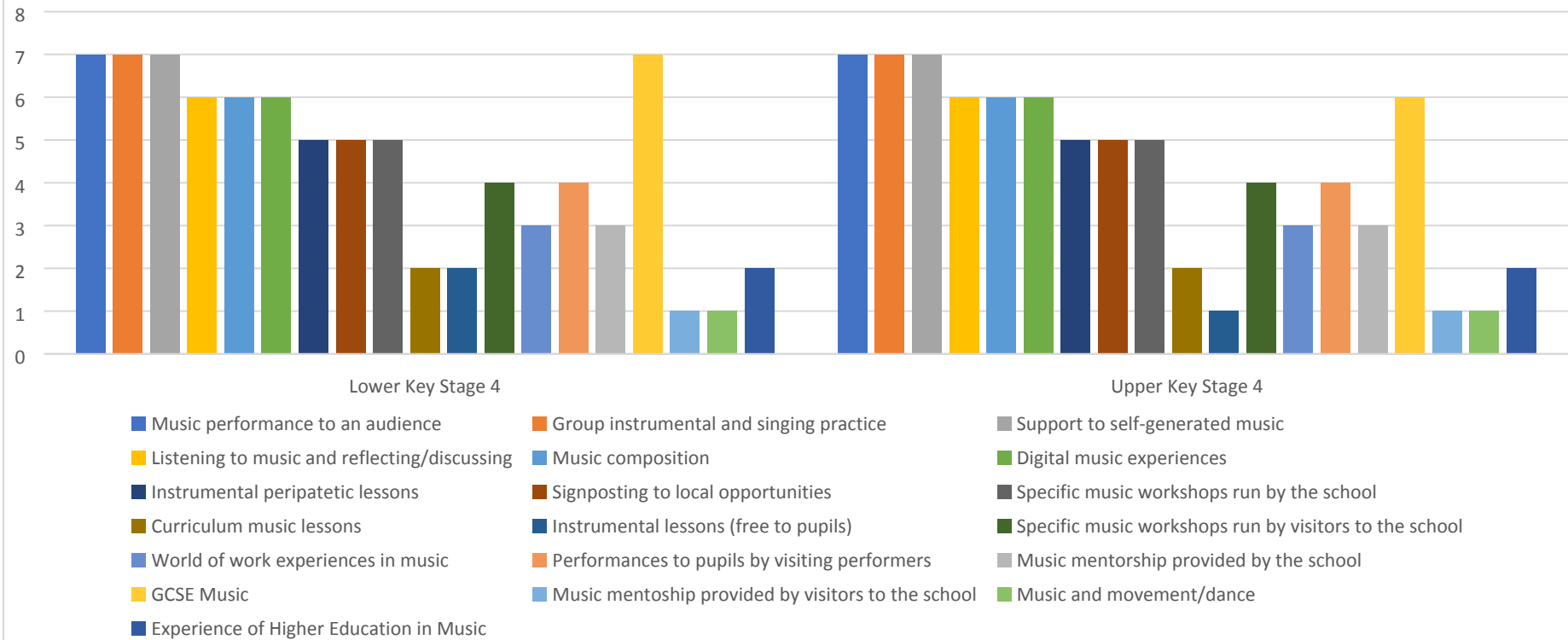
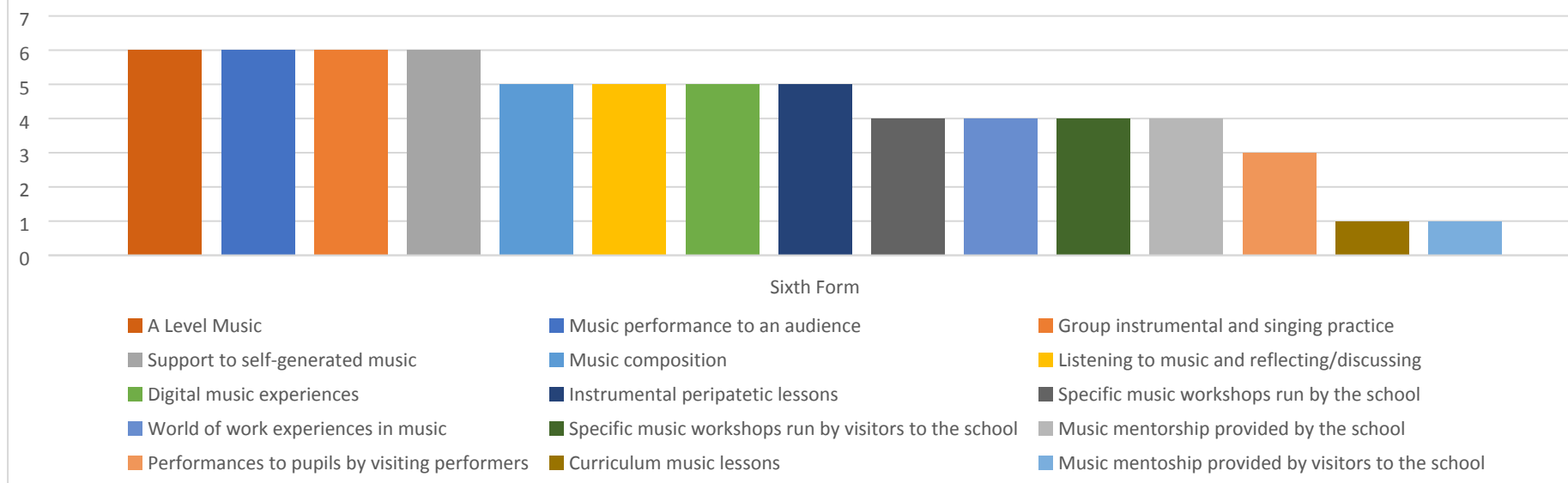


Figure 8: Music education offers provided in the school over 2018/19 academic year (Sixth Form)

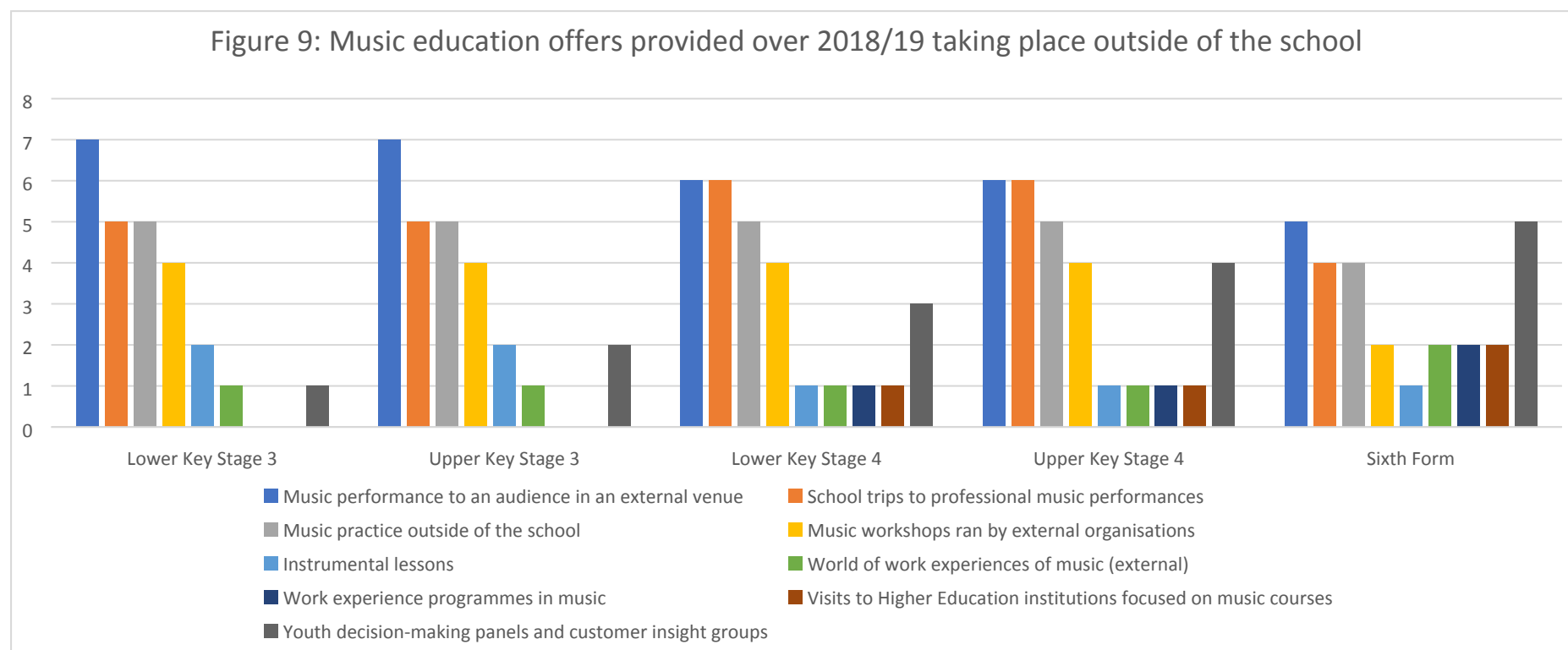


- The tables show that a broad range of music education is provided across the Family of Schools from Year 7 to Year 13. The breadth of music education offers is retained in the higher key stages.
- There were no options in the matrix which were not selected at all from any school.
- At KS3, all schools provided opportunities for pupils to perform music to an audience. 6/9 schools offer free instrumental lessons to pupils which in 4/6 cases were universally available to all pupils in the school. 6/9 schools offered peripatetic instrumental lessons to pupils which in all cases were offered universally.
- At KS4, the most notable changes from KS3 are the increase in GCSE Music. At KS4, one school (which had pupils in KS4 over 2018/19) did not offer GCSE Music over 2018/19. At KS4, schools were also more likely to offer specific music workshops from by visitors to the school (4/8) and performances to pupils from visiting performers (4/8).
- In the Sixth Form, one school (which had pupils in the Sixth Form over 2018/19) did not offer A Level Music. The breadth of music education offers is, in most cases, retained in the Sixth Form.

#### 14. What music education offers do pupils receive outside of the school?

- One school did not complete the questions relating to externally provided music education.

*Figure 9* below shows the most commonly provided external music offers across the secondary schools and compares all key stages (continuing to note that the number of schools with pupils in KS4 decreases to 8/9, and then 7/9 for Sixth Form). *Figure 9* also shows the gaps, where the offer was not selected for any key stage.



- The only external offer which was not provided at any school was the opportunity to participate in youth decision-making panels and customer insight groups. This highlights a potential gap in music education offers across the Family of Schools since one of the aims of the Cultural and Creative Learning Strategy is that pupils participate in cultural decision-making.
- Where schools offered school trips to professional music performances, in 100% of cases, this occurred twice per year.

- Not all schools provide opportunities for pupils to perform in external venues, which highlights a potential gap since one of the aims of the Cultural and Creative Learning Strategy is that pupils perform in professional quality venues at least three times per year. Where this did occur, 50% of the time, it occurred twice per year, 25% of the time it occurred three times per year, and 25% of the time it occurred four times per year. The quality of performance venues in the school was not a question in the survey to identify whether performances in the school would be in professional quality venues.

15. Is music education continuous and sequential?

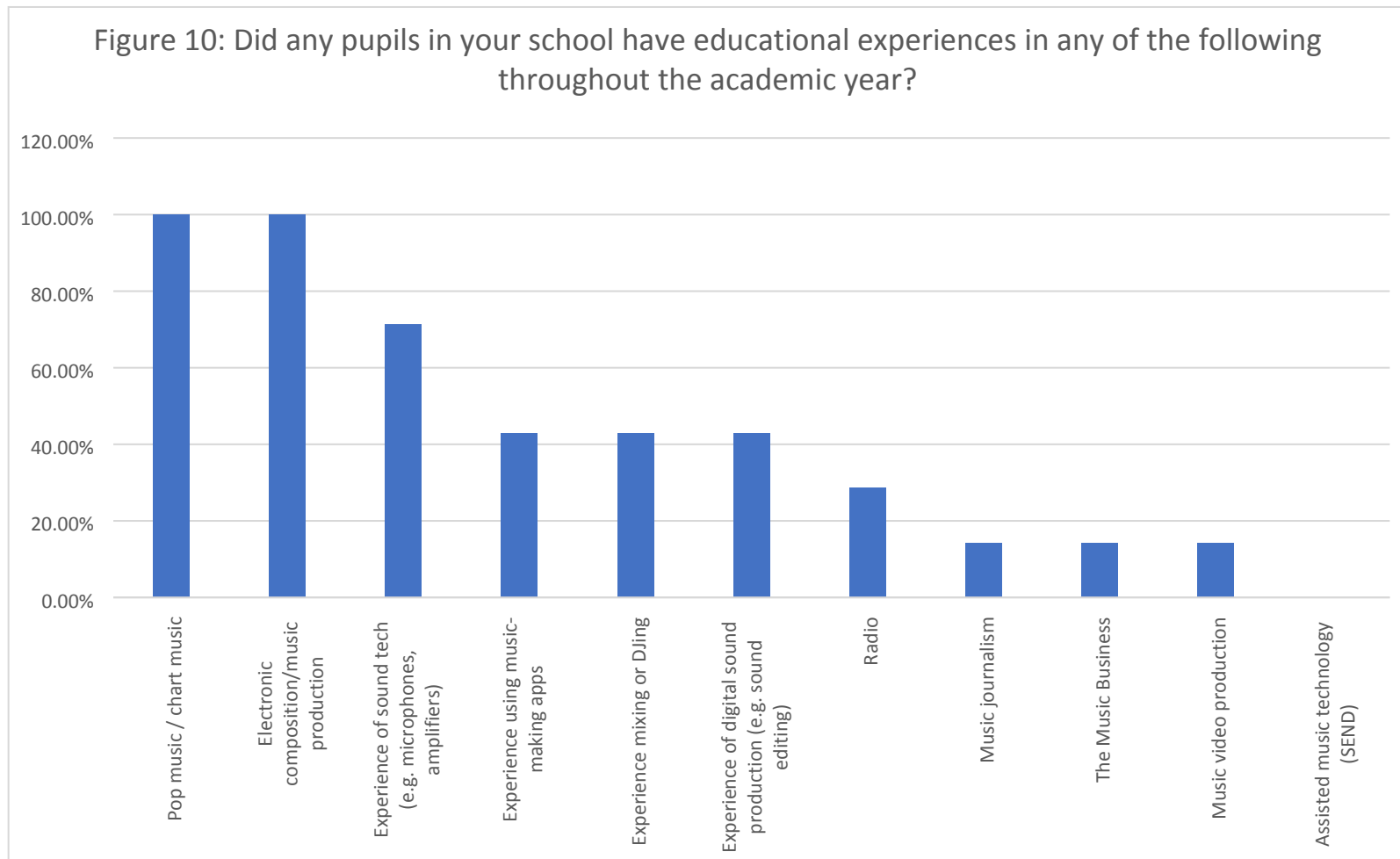
- Overall, the breadth of music education offers is continuous from lower KS3 to Sixth Form. Whilst there is some variation between key stages, there are not sudden reductions in the music education offers as pupils move into higher year groups.
- The increase in some offers in KS4 (e.g. workshops and performances from visitors to the school) suggests some sequencing of music education as pupils move into higher year groups.
- A potential gap in the sequencing of music education offers is in world-of-work experiences in music.
- The assessment of whether music education is continuous and sequential has been based on summary data across the Family of Schools. To truly assess whether the offers are continuous for pupils in the Family of School, further analysis would be required to map pupil journeys through the school, and through the transition from primary to secondary school, to understand whether there are clear and linear access routes for pupils and the offer is sequentially received.

16. Do pupils have access to world-of-work experiences in music and exposure to experiences representative of the current music industry?

- A goal of the Cultural and Creative Learning Strategy is that learners at all stages have exposure to creative industries, and this includes hearing from artists and creative professionals across a range of fields including dancers, musicians, and post-production professionals.
- Of the secondary schools:
  - At KS3, 3/9 schools offered world-of-work experiences in music at the school.
  - At KS4, 3/8 schools offered world-of-work experiences in music at the school.
  - In the Sixth Form, 4/7 schools offered world-of-work experiences in music at the school.
- At KS3 and KS4, only one school provided world-of-work experiences in music in music sector workplaces. This increased to two schools in the Sixth Form. Relatedly, only one school offered/facilitated music work experience programmes to pupils in KS4 and the Sixth Form. It is not known from this survey whether pupils in the school were interested in exploring workplace experiences and work experience programmes in music but did not have the opportunity.



- Respondents were also asked whether pupils had experiences in music education which is closely aligned with the job roles and sectors of the music industry today. *Figure 10* below shows the results. These results are generally across the school and not specific to key stages.

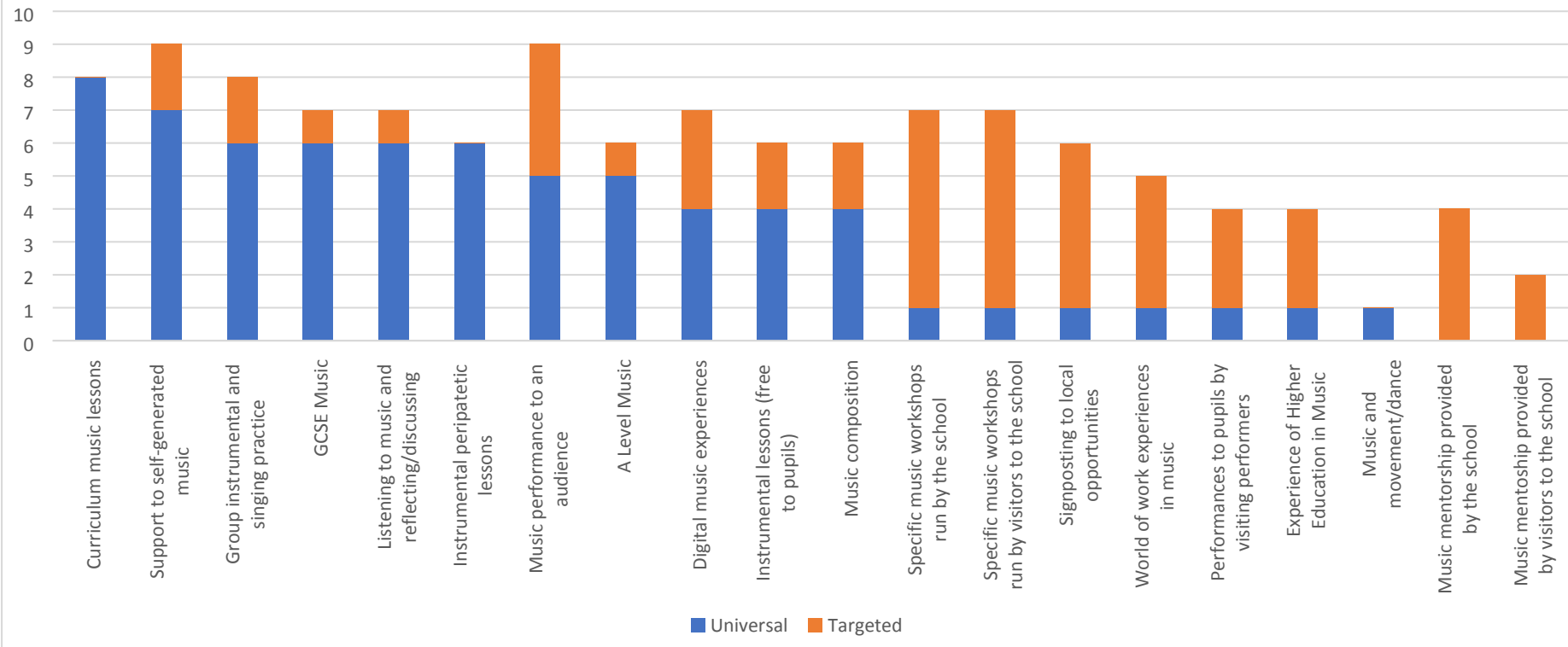


- These results highlight opportunities for the City Corporation and partners in the Culture Mile Learning network to support pupils to be exposed to a wide range of world-of-work experiences in music, representative of the range of job roles in the music industry. This highlights a priority for development to deliver on the aims of the Cultural and Creative Learning Strategy.

17. Is music education generally inclusive and accessed equitably?

- Respondents were asked to select for each music education offer provided in the school, whether it was offered universally (open to all pupils) or targeted at pupils with music grades and/or demonstrated talent. The results are displayed in *Figure 11* below.

Figure 11: Were the music education offers provided in the school over 2018/19 academic year universal or targeted at pupils with grades/demonstrated talent?



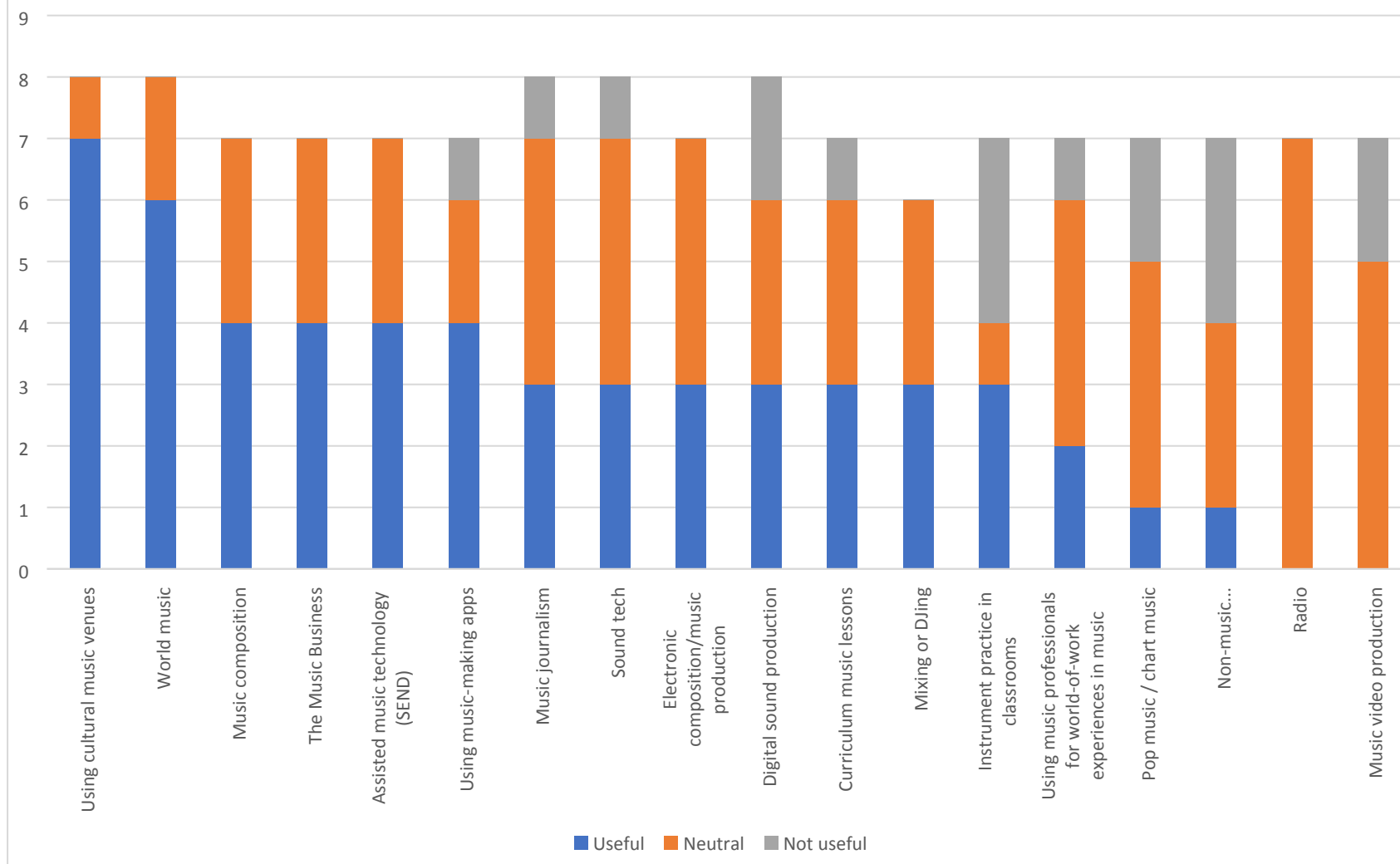
- 57% of offers in the school were offered universally, and 43% of offers were targeted at pupils with grades and/or demonstrated talent.
- Specific music workshops, performances from visiting performers, signposting to local opportunities, world-of-work experiences in music, higher education experiences in music and music mentorship were all more likely to be targeted offers.
- Externally provided music education was much more likely to be targeted at pupils with grades/demonstrated talent.

- 89% of schools said that pupils with special educational needs and disabilities (SEND) always received the same music education offer in the school as pupils without SEND. 11% of schools said that pupils with SEND mostly received the same music education offer in the school.
- For externally provided music education offers, 75% of schools said that pupils with SEND received the same externally provided music education offers as pupils without SEND, 12.5% said pupils with SEND 'mostly' received the same external offers and 12.5% said they 'sometimes' did.

#### 18. Music leadership and teaching

- All the surveyed secondary schools have a designated Music Lead or Music Coordinator in the school. All schools also employed a qualified music teacher. Schools were also asked how many music specialists were employed in the school. 66% of schools had three or more music specialists in the school.
- According to these results, across the secondary schools in the Family of Schools, there are 22 specialist music teachers.
- Secondary schools were asked teachers what CPD topics related to music education they would find useful. The responses are shown in *Figure 12* below:

Figure 12: How useful would the following CPD offers be for staff members in your school?



- One school did not complete the question on teacher CPD.

- 7/8 secondary schools who responded to the question on CPD selected that they would find CPD in using cultural music venues to enrich learning as useful offer. The following CPD offers were all rated useful by 50% or more of responding schools:
  - World music
  - Music composition
  - The Music Business
  - Assisted Music Technology for pupils with SEND
  - Using music-making apps

### Conclusions and next steps

19. The following areas have been highlighted through the music education mapping exercise as areas for further conversations with schools, Culture Mile Learning and industry partners to identify whether pupils would benefit from increased or improved quality of provision, and whether schools would benefit from collaboration and sharing between schools in the Family of Schools.

Line of enquiry (linked to Cultural and Creative Learning Strategy)	Areas for further enquiry
What music education offers are pupils currently experiencing in the Family of Schools?	<ul style="list-style-type: none"> <li>• Within the Family of Schools, where some schools provide a broader offer of music education in the school, identify whether pupils from other schools could access or share those offers.</li> <li>• Explore whether Digital Music experiences can be offered at earlier ages and whether Culture Mile Learning can support these experiences.</li> <li>• For secondary schools, explore the impact of offering free instrumental lessons to pupils and whether this approach could be/should be adopted by other schools within the Family of Schools. Explore whether the take-up of free instrumental lessons is much higher than peripatetic instrumental lessons (i.e. would pupils who are likely to take-up a musical instrument be put off by the requirement to pay).</li> <li>• For secondary schools, explore whether GCSE Music can be shared between schools within the Family of Schools, especially where a school does not offer this subject.</li> <li>• Explore opportunities for sharing A Level Music courses between Sixth Forms as part of the review of Sixth Form provision.</li> </ul>

What music education offers do pupils receive outside of the school?	<ul style="list-style-type: none"> <li>• For those primary schools offering music performance in external venues once per year, explore whether this can be increased through collaboration with other schools within the Family, Culture Mile Learning, and the local community.</li> <li>• Work with secondary schools and Culture Mile Learning to increase the opportunities for pupils in the Family of Schools to take part in youth panels and youth decision-making in cultural venues.</li> <li>• Work with secondary schools and Culture Mile Learning to ensure that all pupils have the opportunity to perform in professional quality venues over the course of the academic year.</li> <li>• Explore whether schools which do not offer school trips to musical performances can collaborate with other schools which do to create shared experiences. Identify whether the City Premium Grant funding can be used to support taking pupils to school trips to see musical performances.</li> </ul>
Is music education continuous and sequential?	<ul style="list-style-type: none"> <li>• Use subsequent phases of these reviews to map pupil journeys to establish whether for them, music education is clear, lineated and sequential.</li> </ul>
Do pupils have access to world-of-work experiences in music and exposure to experiences representative of the current music industry?	<ul style="list-style-type: none"> <li>• To ensure pupils in primary schools have access to workplaces experiences in music, explore whether this can be an incorporated element when pupils visit cultural venues in the Culture Mile Learning network.</li> <li>• Work with secondary schools, Culture Mile Learning, and other industry partners to increase the provision of world-of-work offers in music-related careers, including both information/advice/guidance (IAG) in the school and visits to workplaces. Ensure that these experiences are offered across a broad spectrum of music industry professions.</li> <li>• Work with secondary schools, Culture Mile Learning, and other industry partners to ensure that there are opportunities for pupils who are interested in music careers to have a workplace experience in musical venues and post-production workplaces.</li> <li>• Use subsequent phases of this review to explore in more depth how world-of-work experiences of music are sequenced so that IAG and experiences are suited to the year group.</li> </ul>
Is music education generally inclusive and accessed equitably?	<ul style="list-style-type: none"> <li>• Ask secondary schools to self-reflect on how they target music education offers which are targeted at pupils with grades and/or demonstrated talent whether the offers are targeted at pupils who would benefit most.</li> <li>• Identify whether in cases where pupils with SEND only sometimes received the same offer as pupils without SEND, that there were alternative offers for those pupils which suited their skills, interests and capabilities.</li> </ul>

Music leadership and teaching	<ul style="list-style-type: none"> <li>• Explore whether primary schools would benefit from having a designated Music Lead in the school, and whether these could be shared between schools to encourage best practice sharing and collaboration between schools.</li> <li>• Explore whether secondary schools in the Family of Schools can share music specialists across schools to ensure efficiency, quality of leadership and sharing best practice.</li> <li>• Share the results on music related CPD with Culture Mile Learning to inform their CPD programme.</li> <li>• Identify whether some schools can provide CPD to other schools in the CPD areas identified as 'useful'.</li> </ul>
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20. The proposed next steps following the music education mapping exercise are to:

- Share the findings with:
  - Schools in the Family to Schools to support them to compare their provision with other schools in the Family of Schools and consider the areas for further enquiry.
  - Culture Mile Learning to support them to identify areas of music education provision which they could play a direct role in supporting as they develop their programmes and delivery plan for the next academic year.
  - The Music Education Coordinating Committee at GSMD to provide constructive feedback on the mapping exercise and results analysis.
- Coordinate a meeting with Music Leads and Music Teachers in the Family of Schools to discuss the findings, address the areas for further enquiry, and identify practical next steps to inform a work plan.
- Use feedback on the survey and the methodology to inform the subsequent mapping exercises of other arts and cultural education provision in the Family of Schools, ensuring the approach is continuously refined.

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