

<b>Committee</b>	<b>Dated:</b>
Education Board	05/03/2020
<b>Subject:</b> Music Education Call for Evidence	<b>Public</b>
<b>Report of:</b> Director of Community and Children's Services	<b>For Information</b>
<b>Report author:</b> Daniel McGrady Lead Policy Officer (Education, Culture and Skills)	

### Summary

Members are asked to note that the Department for Education (DfE) have released a 'call for evidence' on music education<sup>1</sup> to inform the development of a refreshed Nation Plan for Music Education. The consultation provides an opportunity for Education Board Members to contribute their views on the current provision of music education and the implementation of the National Plan 2011-2020 as a sponsor and co-sponsor of academies and a grant-funder of music education for school-aged pupils. Members are invited to discuss the points in this report to inform the preparation of a consultation response.

### Recommendation

Members are asked to:

- note the Call for Evidence: Music Education in **Appendix 1**;
- discuss the bullet points in this report to inform the preparation of a consultation response.

### Main Report

#### Background

1. The consultation closes on 13 March 2020 and asks for evidence from parents and carers, young people, schools and education providers, organisations providing music activities, Music Hubs, employers and other educational professionals and researchers.
2. Music education is a strategic priority for the Education Board and the Cultural and Creative Learning Strategy includes the outcome 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.
3. Discussion points are provided overleaf relating to the questions which seek responses from: 'everyone' and 'leaders in education'. The Barbican and Guildhall School of Music and Drama have been engaged for their views on questions seeking responses from: 'those working in music services' and 'employers in the music industry'. The discussion points use the evidence gathered from the detailed review of music education across the Family of Schools conducted by the Education Strategy Unit and discussed at the Education Board meeting on 18 July 2020.
4. Following the outputs of the Education Board's discussion, a consultation response will be drafted by offers for submission.

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<sup>1</sup> <https://www.gov.uk/government/consultations/music-education-call-for-evidence>

## Questions 11-14: Music Education for All

Consultation questions	Discussion points
<p>11. Music is compulsory in the curriculum from Key Stages 1 to 3, and pupils in maintained schools have an entitlement to study an arts subject, including music, at Key Stage 4 if they wish.</p> <p>11.2. To what extent do you believe that it is being delivered? Please explain your answer.</p>	<ul style="list-style-type: none"> <li>• The variables affecting pupils' access to music education include: <ul style="list-style-type: none"> <li>○ Space on school timetable</li> <li>○ Music leadership in the school</li> <li>○ Expertise and number of music teachers in the school</li> <li>○ Access to information about music activities and programmes</li> <li>○ School's engagement with Music Hubs</li> <li>○ Demand from pupils</li> <li>○ Access to a range musical offers (e.g. world-of-work experiences in music, digital music)</li> <li>○ Schools' investment in teachers' CPD</li> <li>○ Schools' value of music</li> </ul> </li> <li>• Across primary schools in the Family of Schools, the music offer is consistently broad in EYFS and KS1 but varies in breadth at KS2 with one school offering double the breadth of offers than another. No primary schools have a designated Music Lead or Music Coordinator in the school, but 3/4 schools do have a qualified music teacher in the school.</li> <li>• Across secondary schools, 6/9 schools offer free instrumental lessons to pupils in KS3 which drops to 2/9 schools at KS4. At KS4, not all secondary schools teach GCSE Music. All the surveyed secondary schools have a designated Music Lead or Music Coordinator in the school and all schools employed a qualified music teacher.</li> </ul>
<p>12. What could Government do to ensure greater awareness of the entitlement to music education in school?</p>	<ul style="list-style-type: none"> <li>• Consider the role of music education in the Ofsted Inspection Framework.</li> <li>• Consider the adoption and training associated with the DfE's Model Music Curriculum expected to be published in Summer 2020.</li> <li>• There are no centrally funded digital access routes to local music education offers such as online search engines and one-stop-shops for local music offers.</li> <li>• The Family of Schools are mostly likely to find out about music education offers via: <ul style="list-style-type: none"> <li>○ City of London Corporation</li> <li>○ Teachers' own cultural experiences</li> <li>○ Other schools</li> <li>○ Parents (primary schools)</li> </ul> </li> </ul>

<p>13. Please let us know whether you think that any one or more group sharing one or more of the protected characteristics listed above is underrepresented in music education? If so, please let us know which group(s) and what you think might be done to improve their representation, including any examples you might have of good practice.</p>	<ul style="list-style-type: none"> <li>• The representation of protected characteristics in music education is not set out in a curriculum for music and so varies from school to school, relying on the exposure which pupils have to different genres, styles, and composers of music.</li> <li>• Across primary schools in the Family of Schools, music teachers felt that pupils with SEND received the same music education offer as all pupils, both in the school and through externally provided music offers. This level of certainty reduces for secondary schools.</li> </ul>
<p>14.1 Please share up to three examples of good practice you have seen that facilitates inclusive education for children with SEN, young carers, those living in care, or with economic disadvantage.</p> <p>14.2 Please share up to three examples of positive impact music has had particularly for children with SEN, young carers, those living in care, or with economic disadvantage.</p>	<ul style="list-style-type: none"> <li>• City Schools' Concert – An annual event combining music composition and music performance, uniting academies with high percentages of Pupil Premium (65% average) and pupils with SEND (in two cases, twice the national average).</li> <li>• Museum of London Day – An annual event which uses cultural participation to inspire musical composition and performance. The event is led by City of London School for Girls and invites academies with high levels of economic disadvantage.</li> <li>• Free instrumentation lessons for pupils at City of London academies: <ul style="list-style-type: none"> <li>○ At City of London Academy Highgate Hill, all pupils in Year 7 and 8 received free instrument lessons which led to 50% of Years 7 and 8 being involved in the academy end of year musical which was the largest musical production in the history of the school. The academy now also run a GCSE Music cohort in Year 9 compared to zero interest in the previous year.</li> <li>○ At City of London Academy Shoreditch Park, all Year 7 and 8 pupils learn an instrument. 82% of Year 7 pupils made 3 subgrades of academic progress in music over the year, meeting or exceeding their targets.</li> </ul> </li> </ul>

### Questions 15-17: The National Plan for Music Education

Consultation Questions	Discussion points
16. How effective do you think the National Plan for Music Education	<ul style="list-style-type: none"> <li>• Across primary schools in the Family of Schools, by KS2 all schools offer group instrumental and singing practice and opportunities to performance to an audience.</li> </ul>

has been in meeting the Government's vision that children 'from all backgrounds and every part of England 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' since 2012? You may expand on your answer if you wish.	<ul style="list-style-type: none"> <li>• Across secondary schools in the Family of Schools, there is variation in opportunities to learn musical instruments, sing and make music with others. Most schools offer group instrumental and singing practice at KS3 and KS4 but not all schools offer one-to-one peripatetic instrumental lessons.</li> <li>• Across secondary schools in the Family of Schools, overall, the breadth of music education offers is continuous from lower KS3 to Sixth Form. 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.</li> <li>• To truly assess whether the offers are continuous for pupils, 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 a clear and lineated access routes for pupils and the offers are sequential and progressive.</li> </ul>
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### Questions 18-23: Local Music Education Hubs

Consultation Questions	Discussion points
21. What challenges do you think your local music education hub faces to effectively meet the roles listed above in your area?	<ul style="list-style-type: none"> <li>• Across secondary schools in the Family of Schools, only 3/9 secondary listed their local Music Hub as a point of information for music offers which could suggest there is a lack of knowledge and engagement between schools and their local Music Hubs. Similarly, many of our schools are not using their local Music Hub's instrumental loan service.</li> <li>• System Leadership – Music Education Hubs may have a different relationship with academies as they do with Local Authority maintained schools.</li> <li>• Scale and resourcing – Music Education Hubs have a very large remit of schools.</li> </ul>
23. Please provide up to three examples of good practice that demonstrate a music education hub working effectively.	<ul style="list-style-type: none"> <li>• Islington Music Hub have a strategic partnership with Guildhall School of Music and Drama and the Culture Mile Learning Network to enhance the provision of music offers in Islington.</li> </ul>

### Question 24: Music Technology

Consultation Questions	Discussion points
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24. Please detail up to three uses of technology to deliver music education you are aware of which are particularly effective and explain their effectiveness.	<ul style="list-style-type: none"> <li>• Providing increased access for pupils.</li> <li>• Providing increased engagement for pupils.</li> <li>• Enabling composition of music free of musical skill or training.</li> <li>• Across primary schools in the Family of Schools, no schools selected digital music experiences as something offered by the school. Using music-making apps and digital composition were both highlighted as valuable CPD areas.</li> <li>• Across secondary schools in the Family of Schools, most schools offered digital music experiences, however there were low levels of delivery in: <ul style="list-style-type: none"> <li>○ Experiences of music-making apps</li> <li>○ Experiences of mixing/DJing</li> <li>○ Experiences of digital sound production</li> <li>○ Using assisted music technology for pupils with SEND</li> </ul> </li> </ul>
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#### Questions 51-55: Questions for Head Teachers and other Leaders in Education

Consultation Questions	Discussion points
<p>51. What do you consider the key benefits of effective music provision in your school?</p> <ul style="list-style-type: none"> <li>a) Greater levels of confidence amongst pupils/students</li> <li>b) Improved academic performance in other subject areas</li> <li>c) Improved behavioural standards</li> <li>d) Greater sense of collegial spirit and togetherness</li> <li>e) More students choosing to study music at a higher level</li> </ul>	<ul style="list-style-type: none"> <li>• Across the Family of Schools, 75% or more secondary schools felt that Music Education developed the following skills 'to a great extent': <ul style="list-style-type: none"> <li>○ Oral communication/presentation skills</li> <li>○ Collaboration and teamwork</li> <li>○ Resilience</li> <li>○ Creativity</li> <li>○ Independent working/autonomy</li> <li>○ Cultural awareness</li> </ul> </li> <li>• At primary level, schools also felt that music education could develop: <ul style="list-style-type: none"> <li>○ Initiative</li> <li>○ Problem solving</li> <li>○ Organisational skills</li> </ul> </li> <li>• At City of London Academies Shoreditch Park and Highgate Hill, the provision of free instrumental lessons to all KS3 pupils led to increased engagement in the school production, better results in music, greater willingness to study music at higher levels, and improvements in other areas of the curriculum.</li> </ul>

### **Conclusion**

This reports asks Members to share their views on the discussion points contained within this report to inform the preparation of a consultation response to the DfE's Call for Evidence on Music Education.

### **Appendices**

- Appendix 1 – Music Education: Call for Evidence. Department for Education.

### **Background papers**

- Education Board: 18 July 2019 – Music Education Mapping across the Family of Schools.

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