



Arts Council England response to the National Plan for Music Education call for evidence

13 March 2020

1. What is your name?

[REDACTED]

2. What is your email address?

[REDACTED]

3. Are you happy to be contacted directly about your response?

Yes

4. Are you responding as an individual or as part of an organisation?

Organisation

6. If you are responding for an organisation, what type of organisation is this?

Other

Arts Council England is the national development agency for creativity and culture. In January 2020, we published [Let's Create](#), our new 10-year strategy; by 2030, we want England to be a country in which the creativity of each of us is valued and given the chance to flourish, and where every one of us has access to a remarkable range of high-quality cultural experiences.

We are a large, wide-ranging funder. 829 organisations – an England-wide network of theatres, museums, arts centres, concert halls, community organisations, libraries and many others – receive regular core funding from us (totalling £408m per year). These are our National Portfolio Organisations, approximately 80% of whom deliver programmes and activities for children and young people and their families. We supported 4,318 projects with over £85m in 2018-19, through our open programme of Arts Council National Lottery Project Grants, with over a third of successful applicants stating that their work was aimed at, or included, children and young people.

We also distribute and manage over £78m per year of strategic education investment on behalf of the Department for Education – including for Music Education Hubs, National Youth Music Organisations, the National Youth Dance



Company, In Harmony, Bridge Organisations, the Museums and Schools programme and the National Art and Design Saturday Clubs.

7. What is the name of your organisation?

Arts Council England

8. What is your role in the organisation?

[REDACTED]

10. What is your postcode?

[REDACTED]

11.1 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. Were you aware of this?

Yes.

11.2 Following on from question 11.1, to what extent do you believe that it is being delivered? Please explain your answer.

Other

Securing the creative and cultural lives of all our children and young people is critical to the Arts Council as the national development agency for creativity and culture, and music has a key role to play in this. We believe every child and young person should have a rich cultural life where they live, go to school and spend their social life. Creative, diverse and inclusive music education should be available to all children both in and out of school so they can develop the skills, knowledge and confidence needed to experience and enjoy music throughout their lives, as listeners, music makers and critics.

Music is only compulsory in the national curriculum for maintained schools and Academies must ensure a broad and balanced curriculum is available, which may include music. In order to ensure universal and equitable music education, it is vital that music is a key part of a pupil's school education, up to and including KS3. Schools are therefore an essential partner in the local music education ecology. We are aware of much excellent music practice in schools via our role as fund holder for Music Education Hubs, on behalf of the Department for Education, and through the delivery of our creative quality standard for schools and education settings, Artsmark. However, there is no data available on the number of schools that do offer music and how many pupils are learning music.

We note with concern that the number of pupils taking [GCSE and A Level Music](#) has reduced and that [Ofsted](#) recognises the risk of a shortened Key Stage 3 on a broad and balanced curriculum. Research by the [Education Policy Institute](#) also shows that entries to arts subjects (including music) by KS4 cohorts have declined in recent years, with the 2016 entry rate falling to the lowest of the decade. ABRSM's [Making Music](#) report in 2014 and Youth Music's [Sound of the Next Generation](#) report in 2019 found that more children are making music than ever before, but this is not transferring to equal engagement with publicly funded music education in and beyond school. Children with Special Educational Needs and Disabilities and those from lower income backgrounds are still underserved.

12. What could Government do to ensure greater awareness of the entitlement to music education in school?

Government should ensure that all schools commit to delivering a high-quality music curriculum. Further collaboration between Government and Ofsted is recommended to ensure that music is inspected as part of their framework for ensuring a broad and balanced curriculum in schools. The Arts Council can support this. Ofsted should have a subject lead for music and return to publishing subject reports.

Music should form a key part of Initial Teacher Training as well as the training programme for Newly Qualified Teachers. There also needs to be dedicated support, CPD and resources for both specialist music teaching staff and non-specialists. Music Education Hubs and other publicly funded providers who work with them, such as the Arts Council's National Portfolio Organisations, could support this.

A wide range of high-quality resources and tools are already available for teachers and schools through publicly funded music organisations, such as the [Royal Opera House's Learning Platform](#), however knowledge of these and the capacity to access and utilize them is not widespread. [Evidence](#) suggests that teacher workload and lack of support from senior leaders both significantly limit the capacity of teachers to engage with such resources.

Schools should be encouraged to have a named governor or senior lead for music education (or as part of a wider cultural education remit) within their governance structure. The [Music Education Guide for Governors](#) offers guidance for governors in how they can support and challenge senior and subject leaders about music provision in their school. Artsmark (the creative quality standard for schools, accredited by Arts Council England) could help provide a clear framework for teachers to plan, develop and evaluate arts (including music), culture and creativity across the curriculum.

There should be clearer communication mechanisms between Government and schools on their role in delivering a quality music curriculum and working in

partnership with other organisations, such as Music Education Hubs and other music education partners, to deliver on the National Plan for Music Education.

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.

Disability

[EW Group's report 'Every Child' \(2016\)](#) summarises the impact of disability on children and young people's engagement with arts and culture, with disparities between disabled and non-disabled young people largely driven by in-school rather than out-of-school factors. Music Education Hub [annual data](#) also suggests an underrepresentation of SEND pupils taking part in Hub lessons and ensembles.

The Arts Council funds National Portfolio Organisation [Drake Music](#), a leader in music, disability and technology. Drake's Think22 initiative, funded by Youth Music, is a strategic programme of work bringing inclusive practice to the fore in music education, including advocacy, workforce development and delivery of inclusive music sessions in schools.

The [OHMI Trust](#) works to remove barriers to music-making faced by people with physical disabilities through the creation and provision of adapted musical instruments and enabling apparatus. Recent research '[Make Some Noise](#)' by Take it away consortium (OHMI, Drake Music, Open Up Music & Youth Music) aims to capture a more detailed national picture of the experiences of disabled people regarding music making. 52% of parents of disabled children said they experienced moderate or severe limitations to accessing a music lesson of any kind. They are now working with Nottingham Music Hub to pilot a new approach to ensuring disabled children at mainstream primary schools can participate fully in Whole Class Ensemble Teaching.

Other initiatives for supporting young people with disabilities include the [Able Orchestra](#), run by Nottinghamshire Music Education Hub, which uses technology to enable an integrated performance. [Music and the Deaf](#) have Music Clubs in Yorkshire, Manchester and London where children can learn a musical instrument with highly trained tutors and sign language interpreters. [YAMSEN](#) offers choirs for young people with learning difficulties. [Birmingham Music Education Partnership](#) has undertaken targeted work with young people with mental health issues with Quench Arts. The [RNIB Music Advisory service](#) have a long history of supporting young musicians with visual impairments, including signposting them and their families to resources and funding support.

Race (ethnicity)

[EW Group's report](#) notes that Black, Asian and minority ethnic (BAME) young people are less likely to have been taken to arts events while growing up but there



are differences between ethnic groups and by different artforms. There is a lack of Hub data on ethnicity in relation to lesson and ensemble provision. We can extrapolate ethnicity data in relation to Whole Class Ensemble Teaching and it indicates good (if not slightly higher representation) in Whole Class Ensemble Teaching provision for young people from ethnic minorities. It is, however, unclear what the progression rates are for BAME students due to current data limitations.

Some Hubs in plurally diverse areas have undertaken research to better understand the local demographic and their needs, e.g. [Musical Pride](#) by Luton 'The Mix', Slough and Leicestershire Music Education Hubs. Nottingham Music Education Hub has been able to demonstrate inclusive progression with its Robin Hood Youth Orchestra which now has 40% BAME young people.

Age

Music Education Hubs are currently funded to work with children and young people aged 5-18. The Arts Council recommends that the next National Plan is extended to cover 0-25-years. Music education should start as early as possible and young people should be supported, following full-time education, to continue their musical engagement as audiences, with the amateur sector, or working within the creative industries in the wide variety of roles available.

There is significant evidence to show the powerful impact music engagement, making, and listening can have upon children in the early years and how this supports their development, "particularly in communicating and in emotional understanding and early patterns of adult-infant attachment" (Music Educators and Researchers of Young Children, 2012). Music can be used throughout education programmes to support their aims, as outlined by Nicola Burke's 2018 guidance: [Music Development Matters in the Early Years](#). Soundabout's [Sounds of Intent in the Early Years report](#) also highlights that music-making in the early years 'closes the gap' in children's development.

Early years is a clear priority within our new strategy; we believe it is crucial to develop high-quality and affordable early years creative (including music) activity across the country and we commit to supporting libraries, cultural organisations, community partners and the public to come together to make this available for all young children and their families.

Amongst our current funded organisations are offers such as The Book Trust's [Bookstart](#) and [Rhymetimes](#), the Royal Opera House's [Ballet Dots](#), London Symphony Orchestra's [family programme](#), the [Wigmore Hall's early years programme](#), [Mish Mash Productions](#) use of theatre to engage young audiences and the Whitworth Art Gallery's [Early Years Atelier](#). The individuals and organisations we fund offer a wealth of cultural opportunities for early years children and their families.

We are currently leading on two long-term research programmes in partnership with the higher education sector. [The Durham Commission on Creativity and](#)



[Education](#) – a landmark partnership with the University of Durham - recently published its recommendations, including that: *The purpose and place of creativity and teaching for creativity should be recognised and encouraged in the early years (0-4)*. This recommendation advocates for effective training and CPD for the pre-school workforce, reviewing current Continuing Professional Development opportunities, qualifications and entry routes to the sector.

[Talent25](#), delivered by the Arts Council in partnership with De Montford University, is an action-research programme, investigating the creative pathways for children from birth to the age of 25. The first phase of the programme will follow babies born in specific parts of Leicester over their early life and on their journey to starting school, seeing what happens when they are given regular opportunities to get involved in a wide range of creative activities.

Music Education Hubs are well placed to support early years music education and additional funding would be required for the expanded remit. Many have delivered programmes in collaboration with neighbouring Hubs in recent years, such as Tri-borough Hub's [Tri-Music Together](#), an early childhood workforce development project and regional partnership [Early Hurly Burly Touring](#) in the West Midlands, partnering with Libraries. Others have developed an offer through supporting dedicated Early Years practitioners, such as [The Music Partnership's 'Soundpots'](#) project and Musica Kirklees' [Songbirds](#) which introduces music through singing, rhymes and games.

Government figures show the creative industries were worth £101.5bn to the UK economy in 2017 and is one of the fastest growing sectors. The UK music industry contributed £5.2bn to the UK economy in 2018 according to the [Music by Numbers](#) study by UK Music. However, there are concerns that the number of pupils taking [GCSE and A Level Music](#) has reduced and we are seeing a decline in Music Education Hub data of the number of pupils reaching intermediate and advanced levels of playing and singing. [Evidence](#) also shows the lack of diversity in the music industry and music education workforce (as well as the wider creative industries). We believe the next National Plan for Music Education should be extended to 19-25-year olds to recognise a greater breadth of progression routes for young people and the wide range of roles available in the creative industries, including as musicians/performers as well as within production and administration/management. This could involve partnering with music industry, amateur music, youth & technology sectors in addition to the publicly funded professional sector, and signposting to existing programmes such as [UK Music's Music Academic Partnership](#). This would align with the DfE's wider remit for skills, FE and HE, including specialist music training providers in receipt of ISTA (Institution-Specific Targeted Allocation) funding.

What can be done to improve representation?

The data collected by the DfE and the Arts Council on the music education activity they invest in could be adjusted to capture more detailed evidence of engagement from under-represented groups across the different protected characteristics. This



would require co-operation from schools and other organisations (including Local Authorities) to collect and share this data.

One of four [Investment Principles](#) in our new strategy focuses on Inclusivity and Relevance and builds on the [Creative Case for Diversity](#), which looks at the work cultural organisations produce, present and collect, to ensure it represents the diversity of 21st century society. We want to see England's diversity fully reflected in the organisations and individuals that we support and in the culture they produce, and this includes their leadership, governance, workforce and audience. We could ask Music Education Hubs to deliver against this Principle as National Youth Music Organisations are already required to do.

The Arts Council will continue to invest in Youth Music. It runs the Alliance for a Musically Inclusive England – a growing network of organisations across the country who promote equity in music education and support others through advocacy, CPD and resources. It also provides dedicated support for Music Education Hubs to become more inclusive. The Alliance's 13 founder organisations and their more than 60 partner organisations seek to address a range of issues facing young people – including mental health, isolation, youth violence and social inequality – to ensure no young person misses out on music-making because of who they are, where they live, what they are going through, or a lack of diversity of opportunities.

Other approaches to improve representation could involve: more effective targeting of resources of the DfE funding for Music Education Hubs; encouraging schools to use Pupil Premium to support musical learning; and, undertaking more in-depth research to understand the barriers faced by different groups &/or in relation to specific elements of the music sector and piloting new approaches (with new partners) to responding to them. For example, Arts Council is currently undertaking research on [Diversity in Classical Music](#).

14.1 We are keen to understand how access to music education opportunities can help make the greatest positive difference to groups of children and young people vulnerable to poorer life outcomes, such as those living in poverty/with economic disadvantage, having a disability or special educational needs (SEN), being a young carer, living in care and others.

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.

Music Education Hubs that have embedded an inclusive offer demonstrate an integrated approach to supporting children with SEN, often working alongside the professional music sector in doing so e.g. [Birmingham Music Education Partnership](#) which offers a Post Graduate certificate training and accreditation scheme for teachers to equip them to work with SEND. It also delivers Whole



Class Ensemble Teaching and Open Orchestras in special schools and provides relaxed concerts.

Most Music Education Hubs and National Youth Music Organisations have remissions policies and/or fund bursaries for young people living with economic disadvantage or living in care, e.g. in [Bristol the Earthsong Foundation](#) funds instrumental lessons for a minimum of eight children in each Year 4 class after Whole Class Ensemble Teaching. Virtual Schools are important partners with some Music Education Hubs, such as Hampshire and Bristol. [Essex Music Education Hub](#) secured funding from its Virtual School to enable Looked After Children to access individual and group tuition.

[OpenUp Music's](#) Open Orchestras are a good example of a National Portfolio Organisation partnering with Music Education Hubs and other publicly funded music organisations and upskilling local music leaders to run inclusive ensembles.

14.2 Following on from question 14.1, 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.

[In Harmony](#) action research during 2018 demonstrated the positive impact the programme has on children living with economic disadvantage, particularly in improved musical, social and leadership skills and in overcoming barriers to progression.

[Youth Music](#) has supported more than 2.9 million children through its investment since 2009 and its impact reports demonstrate the positive musical, personal and social outcomes for young people, including exploring musical diversity, building confidence and self-esteem and developing communication and language skills. Collaborative working across Music Education Hub areas in the South West, led by Bath Philharmonia, has created more creative music opportunities for young carers and upskilled the local workforce to support these young people.

The Music Works is a major partner in Gloucestershire Music Education Hub and it runs a programme of community outreach, including [an award-winning youth justice mentoring programme for children and young people](#).

[Orchestras for All](#) offers regional and national inclusive ensemble opportunities for young people together with training for ensemble leaders, seeking to identify and collaborate with young people with potential, irrespective of background to support their musical progression.

15. Which of the following best describes your level of awareness of the National Plan for Music Education, prior to being made aware of this call for evidence?

a) I am very familiar with it, have read it in full and refer to it often

16. How effective do you think the National Plan for Music Education 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?

b) Fairly effective

The National Plan for Music Education (NPME) has been successful in bringing together partners at a local, regional and national level to work towards a shared vision. The number of children and young people engaging with music has increased since 2012. Children learning an instrument through Whole Class Ensemble teaching has increased by 17% from 531,422 pupils to 623,581, the number of children engaged in In Harmony has doubled from 2,175 to 4,520, 10,000 more young people are playing with National Youth Music Organisations and 10,000 more young people have participated in Youth Music projects.

The most significant development in the NPME was the creation of a network of Music Education Hubs, with Arts Council England as fund holder on behalf of the DfE. A funding formula and consistent core roles and extension roles has helped to drive a commitment to universality. Consistency is improving but the "patchiness" the NPME attempted to address still exists for 0-5- and 18-25-year olds both geographically and in terms of the opportunities across different musical genres.

Since the NPME was published in 2011 there have been many changes to the educational, political, cultural and technological landscape. A new music curriculum was introduced in 2012, the EBacc in 2015, a revised Benchmark Statement for music at Levels 4-6 in 2016, with specialist providers within the music conservatoire sector additionally adhering to agreed revised [European benchmarks for Levels 4-8 published in 2017](#), and a new Early Years Foundation Stage curriculum in 2017. The number of music teachers in schools and the number of hours of music taught in schools has reduced, as has the number of pupils undertaking GCSE and A Level music. There has been a significant increase in the number of schools converting to academies and joining multi-academy trusts which has altered the infrastructure with which Music Education Hubs engage.

The success of the NPME has been measured by quantity and outputs and there has not been enough focus on outcomes and understanding the impact of the NPME on young people's musical education and progression within and beyond schools.

The NPME aimed to make the music education offer more consistent and coherent. There is still an opportunity for increased join up with and alignment with the objectives of more organisations within the music education sector, such as the Music and Dance Scheme with Music Education Hubs and National Youth



Music Organisations, as well as with progression opportunities in FE and HE and other post-18 accredited learning opportunities such as apprenticeships.

The current level of funding for Music Education Hubs has not kept pace with the rate of inflation. The recent increases have been gratefully received but are not enough to deliver music education provision to a growing school population, retain a quality workforce and address the reductions in funding from local authorities. Music Mark and ISM's recent [letter](#) to the DfE indicates that based on the Bank of England's inflation calculator and a grant allocation of £82m (2011/12 funding), at least £100m per year was needed to maintain Music Education Hubs' vital work.

Technology is rapidly developing and changing education and music practices and pedagogy. We have already seen the sector experimenting with technology to aid distance learning and to engage hard to reach young people, for example, those who are not currently attending school or refugees. In the next decade there will be a marked shift in the adoption of augmented and virtual reality and the use of data in business and we should seek to embed technology in music education and support the workforce to use it effectively. Most providers, including schools and Music Education Hubs, are not sufficiently resourced – in terms of staff or equipment – to fully engage, far less keep pace with, the opportunities music technology provides.

The spaces in which young people can experiment and make music together outside of school are changing and often reducing, especially with the contraction of youth services which often provide or signpost to music rehearsal and recording spaces. [UK Music's Rehearsal Spaces scheme](#) is helping to address this and there is potential for better connections between music education providers and other spaces outside of schools, e.g. libraries or grassroots music venues, which also could support access to music technology.

17. If I have a query relating to music education, I am most likely to turn to:

a) The National Plan for Music Education

18. Were you aware of music education hubs before reading this?

a) Yes

22. Do you think the current core and extension roles for hubs are appropriate?

b) No

The introduction of core and extension roles has enabled greater consistency of provision across England for pupils and schools and higher numbers of both are engaging with Hubs each year. However, children with SEND and those eligible for pupil premium are not engaging and progressing with the ease of their peers. The

number of boys participating in ensembles and in NYMOs is also lower. Progression from Whole Class Ensemble Teaching is inconsistent and progression at intermediate and advanced standards is reducing. Addressing these issues and directing resource to them should be possible through the roles.

Music Education Hubs are partnerships; the role of the lead organisation in understanding need, strategy and brokering partnerships for delivery organisations with children and young people, families and schools should be more explicit. They should be empowered, irrespective of context, to develop strong governance structures to support their partnership, proactively seeking a diverse range of appropriate partners and developing dynamic business models. Music Education Hubs require more flexibility to innovate. They should be tasked with creating the conditions locally for music education to flourish, accommodating a range of musical genres and learning approaches as appropriate to local need. We have seen this work well with [Local Cultural Education Partnerships](#) (LCEPs) which are supported by Bridge Organisations and there are strong relationships between many LCEPs and Hubs to join up music education within the broader creative and cultural education offer for young people in their area.

The roles should be revised to focus more on musical outcomes, as well as outputs, and should also include educational, social and health & wellbeing outcomes. There is a growing wealth of evidence on the benefits of music engagement on health and wellbeing, resilience and community cohesion (see answers questions 43 & 44). An impact assessment framework should be developed with Hubs to measure the impact of the investment in and activity of Hubs.

All the roles should be mandatory. The outcomes sought for Whole Class Ensemble Teaching and singing roles require clarification as to what they are trying to achieve. The roles should articulate more clearly the responsibility for schools, linking to the School Music Education Plan requirements. More dedicated support is needed for teachers and training. The age range should be extended to cover 0-25-years. Music education should start as early as possible and young people should be supported, following full-time education, to continue their musical engagement as audiences, with the amateur sector or working within the creative industries (see also answer to question 13).

The Hub grant would need to increase to reflect any changes or additional responsibilities through the roles. Additional investment in musical instruments is also required, including for adapted instruments and music technology. Recent research and guidance on [Instrument storage, purchasing and maintenance](#), produced for the Arts Council by Strive Insight, highlights the potential 'cliff edge' in musical instrument stock for Hubs.

23. Please provide up to three examples of good practice that demonstrate a music education hub working effectively.

Some Music Education Hubs have taken on national development roles, e.g. Tri-Borough and its [Musical Development Matters](#) resource and Bristol which runs the [National Centre for Inclusive Excellence](#), including developing [The Inclusive Practitioner Certificate in Music Education](#) and a range of [inclusive ensembles](#). Others have taken central role in developing the wider music and cultural education opportunities for young people in their areas, e.g. Croydon Music and Arts (lead partner for Croydon Music Education Hub) has developed the Croydon Youth Arts Collective, a group of self-selected young arts ambassadors, and created [C3 Croydon Creative Collaborative](#), a performing arts programme for young people aged 8-18.

In order to deliver across different geographies many Music Education Hubs have developed different business models, often working in partnership, e.g. Cornwall Music Education Hub commissions all activity from delivery partners in order to ensure effective delivery across a large rural area. [The Music Partnership](#) operates across three Local Authority areas (Staffordshire, Stoke-on-Trent and Telford) and combines locally based music services in each area with Music Education Hub-wide working on singing, CPD, inclusion and early years. National Portfolio Organisations and National Youth Music Organisations are also key partners for Hubs and help to join up provision across the country, e.g. National Youth Orchestra, Sage Gateshead, Orchestras Live, National Youth Choirs of Great Britain, Music for Youth and the Roundhouse.

There are also excellent examples of collaborative working between Music Education Hubs within a region, e.g. [West Midlands Music](#); [Music Education Hubs East Midlands](#); and, the East Music Education Hubs have collaborated on shared research projects as well as hosting a 'Routes into Teaching' day to encourage more young people to consider a career within music education.

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.

Technology has progressed significantly since the start of the NPME in 2011 and although there are many innovative uses of technology to enable, deliver, support and extend the teaching of music, this is not yet consistent across the music education sector.

There are many examples of technology being used to enable young people with wide-ranging disabilities to take part and in particular the use of adapted instruments or innovative technology. Some Music Education Hubs have secured additional funding to develop and embed iPads as musical instruments, such as the [Synthesis](#) project by Southampton and Isle of Wight. [Skoogs](#) are also often used with iPads. The Open Up Orchestras initiative created the [Clarion](#), an accessible music instrument that can be played with any part of the body. [Control One](#) is a regular electric wheelchair controller adapted for use in music creation (developed through the [Able Orchestra initiative](#)).

There are a range of freely or cheaply available apps that young people can access themselves. Social media is playing an increasing role in the learning and sharing of music and often, young people are developing musical skills by themselves.

Many Music Education Hubs also often purchase licences or help schools to access online platforms such as [Charanga](#), [Ableton](#), [Sing Up](#) and [O-Generator](#), amongst others, which can help with curriculum delivery, music production and performance. Sheet music is now also widely available in digital form under licence through organisations such as [nkoda](#).

[NYMAZ Connect: Resound](#) project uses technology to overcome barriers to music education presented by rural isolation, e.g. travel times and costs, as well as challenges such as mental health issues and excluded children. It has worked with Music Education Hubs across the country since 2014, including Croydon, East Sussex, Lincolnshire, Norfolk, Surrey and Leicestershire.

[Conductive Music](#) has received funding from Arts Council England to work with Music Education Hubs and schools, using simple technology to help children to build their own instruments, using coding and digital in an accessible way. It also upskills non-specialist teachers to embed the work. Its work is targeted to schools with low music provision and children from challenging backgrounds.

Partnerships with organisations such as Future DJs has enabled Havering Music Education Hub to deliver regular DJ lessons to young people in the borough. Hertfordshire Music Education Hub launched the songwriter online chart in 2016 where young people can upload their original songs and share/receive feedback with other aspiring young songwriters.

43. If you answered Yes to question 41, what differences (if any) have you seen in children and young people as a result of the music education activities that you are responsible for? Please tick all that apply and provide examples.

- a) Improved career prospects
- b) Improved mental wellbeing
- c) Improved confidence
- d) Improved attainment in their wider studies
- e) Improved attendance
- f) Improved engagement with peers

[The CASE programme](#) resources provide a wealth of research and evidence on the impacts of engagement in culture (including music) and sport. The [Cultural Learning Alliance](#) has built on these findings with The Case for Cultural Learning Key Research Findings which demonstrate the improvements on attainment, confidence, career prospects, wellbeing, attendance and engagement with peers.

[Exchanging notes, Youth Music](#) demonstrates that music in schools has the potential to re-engage young people in education, develop their confidence, resilience and self-belief and create a more positive attitude to learning.

[RSA and EEF's Learning About Culture trial](#) is evaluating arts-based learning projects to measure whether they improve outcomes for children including reading skills, confidence and creativity skills. First Thing Music with Tees Valley Music service is using the Kodaly method to provide a structured start to each school day.

Young people who engage in [Summer Arts Colleges](#) are less likely to reoffend, are more likely to re-engage in education, training or employment, and improve their numeracy and literacy scores. They also see an improvement in self-efficacy, attitudes to education and learning, and an increased enjoyment of art, including music.

[see also answer to question 44]

44. If you answered Yes to question 41, how do you know that these activities are having an impact on the children and young people and how do you evaluate this? If any of your evaluation is published, please provide links. Please provide up to three examples.

[The Durham Commission on Creativity and Education](#) shows how important creativity is to young people and to developing their critical thinking. Even though it exists in all disciplines, the arts, including music, make an invaluable contribution to the development of creativity in young people. Developing young people's creative capacity enables greater personal, social and academic development along with improved wellbeing and improved career prospects, as creativity is widely recognised as the driver for economic growth and a sought-after skill for employers.

[In Harmony research](#) shows the positive musical and social impact that intensive ensemble music-making has on whole school groups, with improvements on confidence, wellbeing, attainment and engagement with peers.

Youth Music's [Sound of the Next Generation](#) report shows the diverse ways young people engage with music-making and the positive impacts it has on them.

[The power of music](#) by Susan Hallam, draws on a range of research and evidence that show the impact of active engagement with music on the intellectual, social and personal development of children and young people, including language development, general attainment, self-confidence, social skills and wellbeing.

Many of our National Portfolio Organisations produce research and evaluations of their programmes for young people and some areas have collated their own resources, such as Music Excellence London.

[see also answer to question 43]

50. The Government supports a range of funded music programmes, including music education hubs. Based on any experience you have had working with these programmes, how could they better support you to deliver effective music provision?

Arts Council England would welcome a review of investment in opportunities for our most talented young musicians to ensure progression routes are available across a breadth of genres, as well as composition and production, building on the recommendations of and addressing the barriers identified by the [Music Commission](#) report.

The existing National Youth Music Organisations co-funded by the Arts Council and the DfE support jazz, orchestras, choirs, brass bands, South Asian music and musical theatre. We also support national music ensembles for folk, urban music and an open orchestra. Many other NPOs also deliver national or regional ensembles for young people, such as Sound and Music's composition summer school.

The DfE funds and oversees Centres for Advance Training for music (CATs) and the Music and Dance Scheme (MDS). There is potential for improved connectivity and coherence between the progression routes provided by Hubs, NPOs, NYMOs and these schemes to focus on diversifying the talent pipeline. Post-18 formal study opportunities through FE and HE, and informal opportunities such as internships, irrespective of post-18 qualifications, should also be reviewed to ensure that barriers to progression and inclusion are addressed wherever practicable. The focus in our new strategy on talent development and diversity will help ensure these progression routes increase the diversity of young people accessing them and entering the workforce. However, other providers – including the FE and HE sector which also fall within the DfE's remit – must also be fundamentally linked into this work for it to fully support young people, irrespective of background or circumstances.

Investment in In Harmony should continue with a focus on the current programmes assimilating the learning gained so far and sharing this with the wider music and cultural sectors.

Whole Class Ensemble Teaching reaches the national average of pupils eligible for Pupil Premium but there is not equitable progression into Music Education Hub ensembles. The [Birmingham City University research into Whole Class Ensemble Teaching](#) recommended a full review of the programme and we second this, particularly as it is a large area of expense for Music Education Hubs. We also know that there are inconsistent approaches to subsidies offered to pupils by Music Education Hubs and National Youth Music Organisations which impacts on progression of pupils from lower socio-economic backgrounds.



59. Do you/your business offer any kind of skills/training to young people aiming to pursue a career in the music industry?

Yes

60. If you answered Yes to question 59, please give details.

The Arts Council currently offers at least 8 apprenticeships annually across a range of roles within our organisation. We also invest in two Sector Skills Councils: Creative & Cultural Skills and Screen Skills to support national workforce and skills development for the cultural sector and wider creative industries. Many of our Music NPOs and other funded organisations (including Small Green Shoots, Baby People, Future Bubblers, Spitalfields Music, Loud in Libraries, Brighter Sound, Band on the Wall, Gem Arts, etc.) support skills and training development for young people wishing to pursue a career in the music industry.

Our new strategy recognises the importance of developing a diverse talent pool across all artforms and disciplines, including music of every genre, and supporting young people to understand the range of creative careers available and to access the necessary support and resources.

Arts Council England welcomes further collaboration with the DfE to joining up our investment in NPOs and Lottery-funded programmes with the new NPME and the DCMS' proposed new Music Strategy.