

# MUSIC EDUCATION AND THE MUSIC GRANT (Standards Fund 1.11)

## Aspirations, Support and Delivery

### Aspirations

By 2011 we believe that all primary school pupils who want to **can** have the opportunity to learn a musical instrument.

### **2 million pupils will have been given the opportunity to learn an instrument**

Nationally, by 2011, over 2 million pupils will have had the opportunity to learn a musical instrument for free, normally in a large group or whole class setting, for at least one year. (This represents over 80% of the Key Stage 2 population). By 2011 programmes will be in place that will result in **every** child having this opportunity during their time at primary school.

### After the first year

At the end of the first free year, all pupils will be able to make an informed choice and to genuinely decide if they wish to continue to learn a musical instrument. Charging and remissions policies will ensure that this choice is affordable for all children.

At the end of the year of free tuition therefore pupils will decide whether they wish to:

1. continue to learn the same instrument;
2. continue to learn but change to a different instrument;
3. continue their music education within the statutory national curriculum whilst at primary school, with the possibility of taking up a different instrument, including music technologies, at secondary school; or
4. continue to enjoy music in the statutory curriculum.

Based on evidence from the successful pilot programmes around the country, we expect that at least 50% of children will choose to continue to learn a musical instrument. Thus, by 2011, over 1.5 million pupils will be learning a musical instrument.

But our aspirations are about much more than playing an instrument. As a result of these programmes we will see:

### **Happier, more musical, successful, confident and self assured young people.**

Through high quality and enjoyable programmes, supported by continuing professional development for teachers and access to high quality instruments pupils will be learning in large groups and making music in ensembles. The evidence shows that pupils will have:

- Improved self esteem
- Improved self confidence
- Improved social skills
- More positive attitudes to schooling
- Improved musicality

And that schools, parents and carers will see:

- A positive impact on all pupils, including those with challenging behaviour or Special Educational Needs
- Improved standards in music
- Improved standards in the wider curriculum

By 2011 we expect that more than 1.5 million pupils will participate in over 45,000 ensembles in schools, area/partnership based ensembles and/or area/Local Authority wide groups. We also expect that all primary schools will put on a musical production/concert.

Evidence further suggests that we can expect that 800,000 pupils will have achieved a level of performance skills at least equivalent to National Qualification Framework Level 1, the majority whilst still at primary school. And half of these pupils will have achieved at least at NQF Level 2. Some will even achieve at NQF level 3. Not all pupils will have taken examinations, but they will play or sing to these standards.

In accordance with *Making Every Child's Music Matter* - the Music Manifesto Report no 2 <http://www.musicmanifesto.co.uk/research/details/music-manifesto-report-no-2/19085> there will be:

**Improved transition, continuity and progression through:**

- Taking an holistic approach to ensure smooth transition from pre-school to post 16 and beyond.
- Giving urgent attention to the impact of the KS2 programme on pupils who transfer to secondary school – developing new models where necessary.
- Ensuring that pupils who do not continue after the first free year of instrumental tuition do not see themselves as ‘unmusical’.
- Providing clear pathways for pupils to follow – ensuring all different musical interests and aptitudes are respected and developed.
- Identifying and meeting Continuing Professional Development needs. LAs will have mapped the range of provision available in their area, identifying resources and promoting collaboration between all music educators including professional musicians who wish to contribute to music education.

Each Local Authority will have a **vocal strategy** which should take account of its access to resources and projects from Sing Up – the £10m per year National Singing Programme ([www.singup.org](http://www.singup.org)). Schools can individually register to receive the termly song magazine and to have access to the web resources. The programme also includes workforce development programmes across the country including area leaders and networks. By 2011, through Sing Up, all music services will be working in partnership with

specialist, choir and independent schools to support state primary schools in becoming singing schools.

The timescale for this work will have provided the potential for a special musical accompaniment to the 2012 Olympics showing that the UK leads the world in music education, and providing a legacy for generations to come.

## **Support 2008-2011**

None of us can achieve these aspirations alone. But together we can offer all of our young people something very special indeed. Government has committed significant support in terms of financial resources and guidance to help LAs make informed local decisions that are appropriate for their circumstances, and their young people, taking into account all resources available locally. The amendments to the charging regulations help LAs to ensure that tuition is affordable and accessible to all pupils.

Government has learned from the pilot programmes and from the National Survey reports in 2005 and in 2007. The key factors supporting the programmes and the barriers to widening participation have been identified and the following action taken to address these:

- Standards Fund grant 1.11 has been ring-fenced and the two previous grants combined so that LAs can prioritise funding to support their Instrumental and Vocal Programmes at Key Stage 2.
- Funding has been guaranteed for 3 years so that LAs can plan ahead with confidence.
- The funding formula is being examined with a view to moving to a fairer distribution of funds from 2011 onwards.
- An additional £40 million has been made available to ensure pupils have access to the full range of high quality instruments.
- Together with QCA and Ofsted we have published a range of support materials to assist LAs in choosing the most appropriate programmes for children in the local circumstances<sup>1</sup>.
- High quality Continuing Professional Development has been developed and is being provided, currently free of charge, through the Open University/ Trinity Guildhall Key Stage 2 programme  
<http://www.ks2music.org.uk/site/>

In addition Government is:

- Engaging a National Participation Director, who will support the

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<sup>1</sup> "Tuning In" - Ofsted report and DVD based on Wider Opportunities, a whole class instrumental programme for KS2. The DVD and report were sent to all primary schools in March 2004. A downloadable version of the report is available on Ofsted's publications page at [www.ofsted.gov.uk](http://www.ofsted.gov.uk). A limited number of hard copies are still available via e mail at [freepublications@ofsted.gov.uk](mailto:freepublications@ofsted.gov.uk).

Seven new units for the QCA Schemes of Work on instrumental and vocal tuition at KS2 - based on the Wider Opportunities Pilots. These were sent to all primary schools in March 2004 and can be ordered on line via the Orderline page of the QCA website at [www.orderline.qca.org.uk](http://www.orderline.qca.org.uk)

"Creating Chances for Making Music" a Youth Music storybook of case studies based on the Wider Opportunities Pilots. Can be obtained via the Youth Music website at [www.youthmusic.org.uk](http://www.youthmusic.org.uk)

Instrumental and Vocal Tuition at KS2 (Revised guidance 2007) This guidance note can be viewed on-line or downloaded from <http://www.musicmanifesto.co.uk/research/details/instrumental--vocal-tuition-at-ks2-2007/20761>

development of plans and programmes where LAs need support; challenge those LAs whose provision of music education is not contributing to the national vision; and broker partnerships with music organisations where these will enhance delivery.

- In collaboration with the Federation of Music Services, training Music Service Evaluation Partners (MSEPs) who, with the National Participation Director, will provide support for LAs in developing programmes over the coming three years and learning from best practice across the country.
- Planning to collate information and produce annual reports so that LAs can judge the success of their programme and assess their progress against other LAs. Government in turn will learn what more needs to be done to assist LAs.
- Considering repeating the Survey of Local Authority Music Services in 2008 and 2011 to inform future national policy decisions.
- Working closely with the “England’s 8” Symphony Orchestras to provide inspiring opportunities of live performance and participation for all primary school pupils.
- Encouraging LAs and schools to take full account of these exciting developments in music education when designing and Building Schools for the Future.
- Considering what changes might be needed to prepare the future workforce for the challenges ahead and how to bring these about.

## **Delivery**

The exact numbers of pupils who receive these opportunities will vary between Local Authorities. This is because:

- local authorities are at different stages of development with regard to their programmes;
- the number of teachers available and employment conditions for those teachers varies;
- the extent to which Local Authorities can access additional funding over and above that provided through the Standards Fund grant varies; and
- the Standards Fund varies between Local Authorities as a result of historically uneven funding arrangements.

### **A three year plan**

We strongly recommend that in the interests of their young people each LA draws up a three-year development plan that reflects their local circumstances and looks towards our national aspirations for young people making music. LAs will want to work closely with their music service providers and Music Service Evaluation Partners in this planning.

## **It is recommended that LA plans should**

### **1. Take account of what is available now:**

Primary schools and Special Schools:

- i. National curriculum music arrangements for each school, including staffing and arrangements for G&T, SEN and children in care;
- ii. The nature of the Instrumental and Vocal KS2 programme being offered;
- iii. Support needed (singing or instrumental) and CPD;
- iv. Role of music technologies;
- v. Cluster/collaborative activity;
- vi. Input from other projects, including those outside of school
- vii. Transition arrangements Pre school/KS1/KS2/KS3

Secondary schools:

- i. Engagement with secondary music strategies - the Secondary Strategy KS3 music programme and Musical Futures;
- ii. Role of music technologies;
- iii. Cluster/collaborative activity;
- iv. Input from other projects, including those outside of school
- v. CPD;
- vi. Transition arrangements KS2/KS3/KS4/Post 16

### **2. Set out a 3 year development plan that will:**

- i. Have annual milestones for KS2 instrumental and vocal tuition, showing how the programme will be rolled out to schools by 2011
- ii. Demonstrate affordability using the available funds through the Music Grant and other potential sources of income;
- iii. Include data analysis and plans for vocal and instrumental ensembles; instruments; rehearsal and performance spaces, staffing; community music; training needs; Quality Assurance; progression and sustainability;
- iv. Include financial information: showing total budget (from all sources, including fees) and proportions spent on: Delivery: Contact time with children; Planning and evaluating; Quality assurance; Management; Administration; Materials; CPD; Travel and subsistence.
- v. Show how projects form part of the overall strategy including the "England's 8" programme for live music; Sing Up National Singing Programme; the role of the Specialist Performing Arts and Music Colleges, choir schools and other specialist music schools; and the work of community music groups such as the Youth Music Action Zones.
- vi. Show how the musical developments contribute to the overall provision of the authority.

### **3. Include regular monitoring and reporting so that LAs can respond quickly and effectively to local needs.**

It is suggested that plans also:

1. Take account of current resources to devise termly and annual targets.
2. Allow for regular monitoring of progress so that strategies and resources can be adjusted to achieve high quality provision and value for money.

This may involve:

1. Purchasing additional time from Music Service Evaluation Partners over and above the Government funded programme
2. Negotiating different terms and conditions for teachers to include Continuing Professional Development
3. Consulting with existing clients about future arrangements so that resources can be re-prioritised

It is recommended that, initially, termly monitoring and reporting of the following elements of the Key Stage 2 programme are essential:

1. Pupil enjoyment
2. Pupil progress and attainment
3. Numbers of pupils learning within the programme (by year)
4. Numbers of pupils learning after/beyond the programme (by pupil group)
5. Numbers of pupils attending ensembles (by pupil group)
6. Numbers of pupils transferring to another instrument
7. Numbers of pupils stopping and reasons for stopping
8. Numbers of new pupils

Particular arrangements will need to have been made to ensure that those in need of special help, Children in Care, disabled, pupils with Special Educational Needs or gifted and talented pupils, are supported appropriately.

### **4. Provide a worthwhile and sufficiently meaningful programme that engages all pupils.**

Our aspiration is that all children should have a first free year of high quality tuition on a meaningful and worthwhile programme so that they can make informed choices about whether they wish to continue to learn a musical instrument.

The QCA models and Ofsted publications including the ten characteristics of good and outstanding music provision in primary schools, reproduced as part of the Revised Guidance (2007) to the Instrumental and Vocal Tuition at KS2, provide excellent support for Instrumental and Vocal Tuition at Key Stage 2.

Some common factors of successful programmes are:

1. All pupils have a meaningful experience of learning to play an instrument – normally this would last a year
2. All pupils enjoy making music in their peer groups – normally as a whole class

3. The skills of class teachers and specialist instrumental teachers are maximised by ensuring they work closely and learn from each other – ensuring greater sustainability
4. Programmes are developed as an integral part of the pupils' whole musical experience, building on previous work and extending beyond the programme – ensuring continuity for pupils
5. Programmes are based on well planned progressive experiences that clearly complement national curriculum requirements and ensure pupils know how well they are doing and what they need to do to improve further
6. Programmes contain appropriate strategies for supporting pupils who initially do not have the encouragement or support from their parents/carers, or who need additional support for other reasons.

### **Further information**

The Music Participation Director is expected to begin work in April 2008 and to be in contact with LAs early in the summer term. Further guidance on partnerships and collaborative working for music education will be published in Spring 2008. In the meantime the Federation of Music Services can provide further advice on the role and training of Music Service Evaluation Partners and the Music Instrument Fund - for 2007-08 as well as for future years. The contact for the Music Grant is Barbara Tucker:

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