



MUSICAL ROUTES
A landscape for music education
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In partnership with the Royal Philharmonic Society

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Musical Routes

A New Landscape for Music Education

Executive Summary

Musical Routes is the report of a study – independently commissioned and undertaken by Sarah Derbyshire MBE in partnership with the Royal Philharmonic Society – to assess the provision of musical education for school-aged children and young people in England.

Musical Routes assesses the access which children and young people have to music education – the equality of that access, and whether that access will enable them to fulfil their individual musical potential. It examines the nature of the opportunities offered, who provides them, and whether and how they equip young musicians for continuing their musical journey.

The report concludes that whilst there is a national strategy for music education in England, it is currently unevenly delivered. It is not fully effective in overcoming the barriers to access that still exist, not least because of the fragmented landscape of progression routes offered to children and young people.

It is widely acknowledged that the current structure for music education is complex and disjointed. This report attempts to draw together findings and views from the representative stakeholders in the profession, cross-referencing and identifying commonalities so that the music education and professional music sectors can begin to articulate shared aims and ambitions for future development.

Musical Routes draws on evidence from:

- Recent research by national bodies
- Evaluation reports on recent and current music education initiatives
- Online surveys of Professional Music Organisations and Music Services/Hubs
- Interviews with representatives of music organisations and music education providers

From this evidence it is clear that there are significant inequities in and barriers to access to music education in terms of

- Social background
- Ethnic background
- Geographical location

If these inequities and barriers are not addressed, and addressed soon, we will fail many, many young people with musical talent who are not currently engaged in music education. They will not have the chance to realise their musical potential, with the result that the music profession will not be representative of today's society and the richness of our amateur music-making and audience-going public will suffer.

Enjoyment, engagement and enthusiasm are essential ingredients of an effective musical progression route, whether the goal is to produce a musical adult – player or listener – or a professional musician. The joys and benefits of a musical life must not become the preserve of those who can call on social or financial advantage, or who come from a musical background. All children and young people should have open access to high quality musical learning and music-making opportunities to feed in to their general education. This approach is essential if we wish to embrace a culture that acknowledges the contribution of creative skills to entrepreneurship and problem solving, to scientific innovation and elegant engineering.

Musical Routes shows that very many individual musicians, teachers, practitioners and organisations recognise that inequalities exist and are devising ways to fill the gaps. As a result, the music education landscape now encompasses the *formal* classical music approach (historically the preserve of music services and private instrumental teachers, usually tracked through graded exams), and what is often now termed the inclusive approach (which includes *non-formal* activities offered by a range of established organisations and *informal* activities arising from local groups formed to address a perceived need).

However, a fault line is developing between the formal approach, and the inclusive (non-formal and informal) approach. The latter is vital not only because it recognises the need to target children and young people currently not involved in music education but also because it supplements and complements more traditional routes, helping children and young people to achieve their potential and lead fulfilling musical lives. The National Plan for Music Education, adopted by the Department for Education in 2012, introduced a new structure for the delivery of music education with the intention of bringing together these varying approaches within a national framework.

Recommendations

In order to implement the National Plan for Music Education more effectively and inclusively, the sector should adopt a musical education landscape that

- More clearly articulates the key elements required to provide excellent musical progression opportunities;
- Embraces an inclusive approach to music education which gives equal weight to formal, non-formal and informal programmes;
- Provides the means for children and those guiding them to make informed choices about their musical route, through information resources and myth-busting mentoring;
- Encourages an entrepreneurial approach to developing models of best practice, maximise the impact of high quality programmes and supports a flexible creative workforce that spans the music profession and music education sectors.

The report shows that there are three areas where strategic development could provide a step change in our delivery of music education. They are

- Progression
- Diversity
- Workforce

For each of these three areas the report identifies a number of key messages in response to which specific practical initiatives are recommended.

Pivotal to the delivery of the National Plan are the Music Education Hubs, which are required to operate through partnership and collaboration. The grouping of providers in the Hubs was in itself recognition of the enormous variety of musical progression routes. However, the National Plan’s shortcoming is its failure to provide an infrastructure which knits together the many and various strands for delivery. The sector has yet fully to embrace the richness and diversity of musical forms and the ways in which young people engage with music.

Current studies and debates demonstrate a broad agreement there is more work to be done before the Music Education Hubs are successful in achieving the National Plan’s ambition for coherent, inclusive national musical education provision.

Whilst many examples of best practice exist, they cannot be widely adopted until mechanisms are put in place to support Hubs in extending their horizons beyond local circumstances. Only then can they contribute to the national picture, systematically address matters of broadening access and fully incorporate informal and non-formal learning alongside the traditional progression routes.

The practical initiatives recommended in this report provide tools to remedy these difficulties, for the benefit of children and young people, their families, teachers, musicians and the health of the nation’s musical life.

Summary of practical initiatives arising from recommendations

	<i>National statement of the music education offer</i>	<i>What musical progression looks like</i>	<i>Relevance & role models</i>	<i>Advocacy & Support for Parents</i>	<i>Effective signposting</i>	<i>Targeted advocacy at leadership level</i>	<i>High quality resources for the profession</i>	<i>New and innovative approaches to CPD</i>
PRACTICAL INITIATIVES	PROGRESSION	DIVERSITY			WORKFORCE			
Six Building Blocks for musical progression	●	●		●		●		
Music Education’s R&D department	●		●	●	●	●	●	
National Music Champions			●	●	●	●		●
National Musical Mentors		●	●	●	●	●		
National online music education map	●			●	●			
Replicable Models		●	●		●	●	●	●
National Music Resource Centre	●						●	●
National celebration			●	●		●		

1. Introduction

The initial brief for the Musical Routes project has been to test the hypothesis that the music education landscape in England lacks a coherent vision and direction to support children's musical progression through inclusive, high quality instrumental tuition, and to make recommendations for cost effective ways to address this.

My starting point for the work has been to draw on the reports and debates of recent months and look at how best to make progress through positive action, optimising the use of current resources.

I have looked at these particularly from

- the perspective of the music profession/music organisations and how their role in music education has been developing since the introduction of the Music Education Hubs,
- how children, young people and their families find the experience of navigating the music education landscape, particularly those who are not from a musical background or are in challenging social, economic or personal circumstances.

I have conducted extensive interviews with a wide range of organisations delivering music education work, supported by two online surveys of Music Organisations/Youth Ensembles, and Music Services/Hub Leads. Underpinning this I have undertaken a wide review of publications produced over the past 18 months examining the status of music education 2/3 years into the establishment of Music Education Hubs. I am grateful to all those who responded to the call for their views and information. Specific examples are given for illustrative purposes only and I have not attempted to give a comprehensive overview of all organisations delivering work within a particular strand.

The intention is that this summary of the findings, allied with additional understanding gained from field research and recommendations of some practical ways to address outstanding issues, is of value in moving the sector forward.

Music education in the UK is a wide and complex field. The four nations are taking somewhat different approaches: England restructured through Music Education Hubs in England; Scotland sees a new picture for national provision emerging through the Music Education Steering Group's work; Arts Council Wales has launched the Arts and Creative Learning Plan; new debate takes place against a challenging background for professional music organisations in Northern Ireland. My work has focused on the situation in England where we can now examine the early impact of the National Music Education Plan. However, I believe that colleagues in the other UK nations will find many relevant strands in the report.

In the broader education context a number of issues currently impact on schools' approaches to music education. These include the intense debate around the Department for Education's new EBacc proposals to exclude the arts from a defined list of compulsory subject areas for study at GCSE, with a potential drop in arts GCSEs being taken as a direct result. Discussions also continue regarding Ofsted's inspection framework for schools, and their encouragement for school leadership to incorporate music and the arts as an essential ingredient for a rounded education. For example,

a recent amendment to the Governors' Handbook introduces new guidance on their statutory duty to provide a broad and balanced curriculum which promotes the cultural development of pupils.

Finally, I do not attempt to make recommendations regarding pedagogy and curriculum but rather have focused on where my own experience can inform practical application of proposals, particularly with an emphasis on bringing arts and music organisations into partnership with Music Education Hubs and education providers, strategically, to solve problems experienced at a national level.

2. Celebrate – Accelerate

The implementation of the 2012 National Plan for Music Education (NPME), with its introduction of Music Education Hubs, has generated considerable reflection and debate within the sector, as evidenced by numerous reports published within the past two years.

These reports demonstrate that there is much to celebrate, with Hubs working hard to deliver their core and extension roles and a general improvement in the extent and quality of music education in the classroom. Through the Whole Class Ensemble Teaching initiative, Hubs are working in 85% of primary schools in England and there is a clear aim to improve on this figure. The new emphasis on collaboration has stimulated new ways of working and examples of best practice are now coming to the fore thanks to organisations such as the Music Education Council (MEC). MEC is working with and through its member organisations to broadcast successful practice more effectively across the music education sector. In addition, ten Bridge organisations have been tasked by Arts Council England to support Hubs' strategic partnerships and development.

Nevertheless, the Hubs face huge challenges, not least in the light of local authority funding cuts which have impacted on them and their staffing levels. Most have re-examined their structures (some drastically) or are in the process of doing so. Some have been faced with closure, and brought back from the brink by popular protest.

As a result of the formal incorporation of professional music organisations, via the Hubs, into the music education landscape, there is no shortage of commitment or enthusiasm from the music profession to support and develop music education.

The challenge now is to absorb the lessons we have learned since the inception of the National Plan and accelerate the advancement of best practice which is emerging from a new, collaborative way of working.

3. Established case for music

In her comprehensive research study, *The Power of Music*, Professor Susan Hallam provides a compelling case, drawn from the vast amount of research material into the subject, for the value of music in education for individuals, and society as a whole.¹

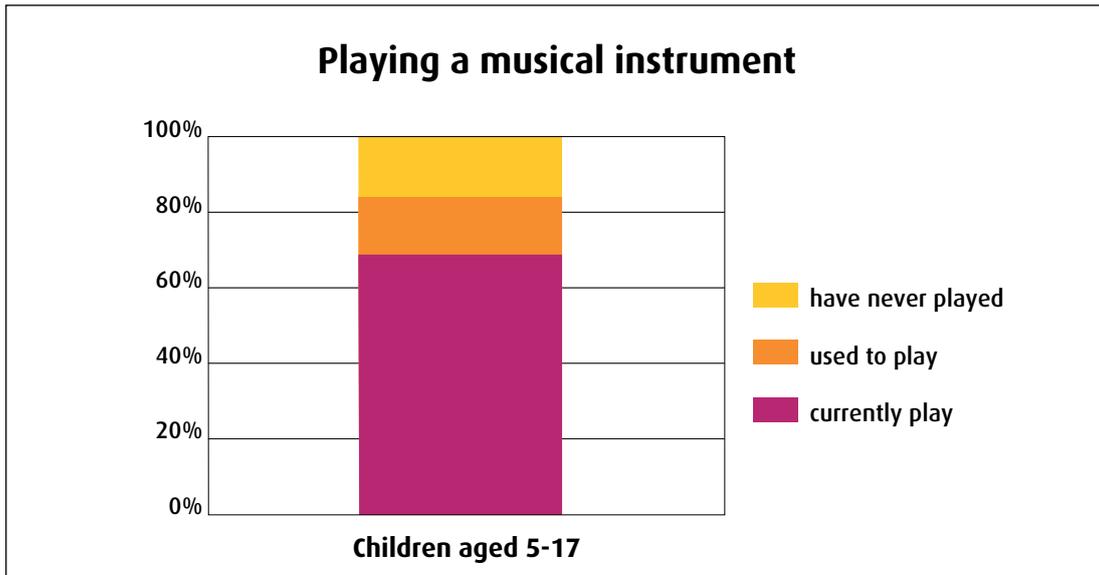
“People from a range of different backgrounds can experience benefits to their emotional and physical well-being from making music with an increased sense of self-worth, enhanced social skills and wider social networks.

. . . There is accruing evidence which indicates that actively making music can contribute to the enhancement of a range of non-musical skills and lead to other beneficial outcomes.”²

And yet, the Report from the Warwick Commission on the Future of Cultural Value observes that the UK is “already behind other leading powers in re-imagining

¹Professor Susan Hallam (2015), *The Power of Music: A research synthesis of the impact of actively making music on the intellectual, social and personal development of children and young people*, commissioned by the Music Education Council

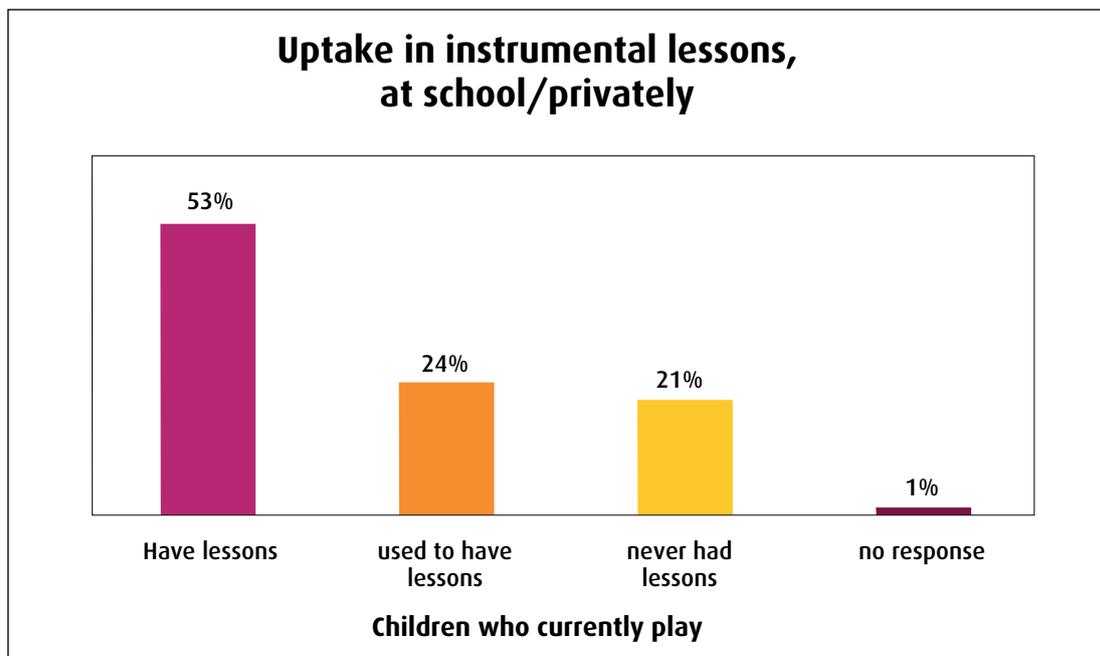
²Professor Susan Hallam (2015), *The Power of Music: Executive Summary*



learning in the 21st Century to ensure that current and future generations have the technological, entrepreneurial and creative confidence and skills to drive economic growth. We may also be behind in recognising the transformative powers of the arts and cultural learning in building capability, self-esteem and well-being in individuals and in our national identity.”³

Does the evidence from the music sector – both educational and professional – bear this out?

4. State of Play : Equality of access to consistent, progression based music education



³Warwick Commission (2015) Enriching Britain: Culture, Creativity and Growth

It is fair to say that the standard assumption is that if you are to play a musical instrument and make progress, you will be formally taught. Over the past 30 years, changes in local education authority funding and structures have redistributed the source of much instrumental teaching, away from peripatetic, publicly funded instrumental teachers working in schools, towards independent teachers who, whilst they may teach in the state sector, have a substantial portfolio of children who come to them privately for lessons.

The new structure introduced through the National Plan in 2012 is based around Music Education Hubs, with a view to extending and broadening music education opportunities for all.

I have examined the most recently published reports to try and paint a picture which best represents how children are learning to play an instrument, the proportion actually taking formal lessons and of those, their social class and ethnic distribution. Beyond that, what is the trajectory of young musicians as their musicianship progresses?

4.1. Learning an instrument

Research undertaken by the Associated Board of the Royal Schools of Music (ABRSM) into the status of 'Teaching, Learning and Playing in the UK'⁴ enables us to gain an understanding of the current picture of provision across the UK, three years on from the publication of the NPME.

Looking specifically at the data on how children are playing and learning musical instruments, I have tried to extrapolate clear and meaningful conclusions about patterns of provision, gaps and inequities in the current system and where work needs to be done to address them.

At first sight, the ABRSM's findings are very positive. A very significant majority of children – 85% – say that they can play a musical instrument.

It should be noted that there is no background information on the level at which the children are playing or how regularly. Moreover, almost one fifth of children who say they can play report that they do so no longer.

Nevertheless, it is encouraging that 7 out of 10 children currently play an instrument.

Looking beyond that, at how children are learning their instrument, the data reveals that a surprisingly high proportion – almost half of those currently playing – do not have lessons either at school or privately.

Of the children who currently play, a significant number, 21%, have never had lessons and are therefore learning through informal routes.

Of those who have, or have had, instrumental lessons, 74% are from AB social backgrounds, compared with only 55% of children from social backgrounds C1 and DE⁵.

⁴ABRSM (2014) *Making Music: Teaching Learning and Playing in the UK*. Data based on interviews with 1,726 children aged 5 – 17.

⁵NRS Social Grades demographic classification by chief income earner's occupation: A – higher managerial; B – intermediate managerial; C1 – supervisory/clerical/junior managerial; C2 – skilled manual workers; D – semiskilled & unskilled manual workers; E – casual workers, pensioners, dependent on the welfare state.

4.2. Educational background

Where are children learning? *Making Music* finds that 58% of children are taught in school, in a group. Of those who have private or individual lessons, almost half are from AB social backgrounds.

The National Children's Orchestras of Great Britain (NCOGB) produced outline statistics of its orchestral membership (ages 7 – 13) in 2014. Of those in state school education, less than 20% of the children received their music tuition in school, and between 69% and 87% were being privately taught (in any one of the 5 age-banded orchestras).⁶

Whilst the proportion of state and independently educated children is not published for NCOGB, the National Youth Orchestra of Great Britain (NYOGB) has reported that 44% of their membership (ages 13 – 18) in 2013 were state educated, 36% independently educated, and 19% at specialist music school, mostly receiving full government bursaries.⁷ This compares starkly with the national picture in which 92% of children are educated in the maintained sector, 7% in the independent sector.⁸

4.3. Continuity & Progression

Whilst 85% of children say they can play an instrument, 16% have now stopped playing, according to the *Making Music* report. The majority do so at around 11 years old and the gap has widened by 16-17 years, at which point 59% are playing but only 15% of them are having lessons and 61% have given them up.

Data on music students shows a falling trend in equality at higher education level: "5.2% of students across five conservatoires came from a 'low participation neighbourhood' in 2002/3, which fell to . . . 3.2% in 2007/08 and slightly recovered to 3.9% in 2012/13 (Blamey, Kokot and Scharff, 2014). In 2011/12, the overall proportion of students from low participation neighbourhoods in higher education was above 10% (Universities UK, 2013)."⁹ In addition, in figures compiled from the 2012/13 entry, almost a quarter of conservatoire students attended a private school¹⁰, although it should be remembered that music scholarships offered by private schools are a sought after route for musical children from lower income backgrounds.

4.4. Ethnic diversity

Statistics show that Black, Asian and Minority Ethnic (BAME) students are under-represented in classical music education. In 2012/2013, 8% of students at 5 UK conservatoires, and 10% of music students at UK universities were from BAME

⁶Adam Sherwin, *The Independent*, 13 November 2014 <http://tinyurl.com/m5kno2q> Figures provided from National Children's Orchestra

⁷National Youth Orchestra of Great Britain (2013), Report of the Trustees and Financial Statements for the year ended 30 November 2013 (Charity Commission)

⁸Social Mobility and Child Poverty Commission (2014), *Elitist Britain?*

⁹Dr Christina Scharff (2015), *Equality and Diversity in the Classical music Profession*

¹⁰*Ibid.*

backgrounds.¹¹ This is in comparison with 19.6% across all UK universities.¹² 5.2% of all BAME students choose to study a Creative arts/design subject, compared with 8.4% of all White students. 13.1% of all Creative arts/design students are from BAME backgrounds; 86.9% are from White backgrounds.¹³ (Figures for BAME students relate to those domiciled in the UK.)

NCOGB is rare amongst youth ensembles in producing figures on the ethnic make-up of its membership. In figures reported in *The Independent* November 2014¹⁴, NCOGB states 29% of its 2013 membership as describing itself as other than White British. Of those, the largest proportion are Mixed Race (12% of total membership), followed by 9% Chinese, 3% Other Asian and 2% Black. NYOGB reports 14% of its 2013 membership coming from backgrounds other than White British.

In general, data on ethnicity is not collected or made publicly available by music organisations working with children and young people – whether based in the education or professional music sector.

5. Determining/underlying factors

5.1. Diversity

The cost of instrumental tuition has been identified as a ‘major barrier’ by the ABRSM *Making Music* report¹⁵. From interviews within the music education sector I am aware that this causes deep concern across the profession and many school music teachers are frustrated at their inability to ensure that children showing musical promise have opportunities to continue after their initial interest has been sparked.

The gap between initial free access and opportunities that cost is a bridge too far for some families.

MUSIC SERVICES SURVEY RESPONDENT

Recent debates on the topic of diversity in the classical music profession, notably those hosted by London Music Masters in their series: *Class, Race and Classical Music*, have begun to look at the ‘exclusive’ nature of much of the classical music world.

Dr Christina Scharff, a contributor to the most recent debate in that series, entitled “Music Education isn’t enough!”, has highlighted academic research which confirms the extent to which “the social scene, the continuity between home and school culture, as well as the type of long-term investment required

¹¹Ibid.

¹²Equality Challenge Unit (2014), *Equality in Higher Education 2014*, Student Statistics Data provided by the Higher Education Statistics Agency (HESA)

¹³Ibid.

¹⁴Adam Sherwin, *The Independent*, 13 November 2014 <http://tinyurl.com/m5kno2q>

¹⁵ABRSM, *Making Music*

to learn classical music”¹⁶ influence children and families to choose against regarding take up of music education opportunities.

Whilst statistics on ethnicity are in short supply for British orchestras, it is undoubtedly the case that in the world of classical music, there are few role models on the public platform – as soloists, orchestral or chamber music players – whose visibility attracts and connects with those from BAME backgrounds. Notable individual efforts to address this include the Sphinx Organisation in the USA, which aims to redress the lack of diversity among performers or audience members through access, education and talent development. In the UK, double bassist Chi-chi Nwanoku has just launched *Chineke!*, the first professional classical orchestra in the UK made up entirely of BME musicians.

Moreover, Scharff finds that “cultural myths about talent and creativity contribute to inequalities, as do other, indeed frequently lauded features of the sector, such as its informality, flexibility and reliance on networking.”¹⁷ Children who wish to continue and progress with their musical learning, and their families, school teachers and instrumental teachers wishing to guide them, are impeded by the complexity of the landscape, and a confusing and idiosyncratic system of interconnections and special opportunities through which we have previously prided ourselves that ‘talent will out’.

As a result, “children from lower socio-economic groups continue to be significantly disadvantaged compared with their peers from more affluent backgrounds”.¹⁸

5.2. The price of ‘success’

In addition to the cost of instrumental tuition, it is widely recognised that what is generally deemed as success in the music world comes at a price. The very nature of learning to play a musical instrument, the commitment required and sheer hard work, is seen to imbue discipline and an understanding of the fact that reward does not come without effort. And it’s these values which often drive aspirational parents to encourage their children’s musical learning and to look to the traditional markers to validate their progress – graded exams (which accrue UCAS points from grade 6 upwards), selection for youth ensembles etc. In the past this has largely been associated with classical music, and this can be divisive, fostering a perception that classical music is ‘harder’ and more worthwhile than other genres. It is often assumed that children embarking on their musical journey through genres such as improvised music or folk will be less good musicians than those who have followed the conventional, classical route.¹⁹

In terms of career prospects, many see music as a distraction from academic subjects which lead towards professional qualifications. The impact of music on

¹⁶Dr Christina Scharff (2015), *Equality and Diversity in the Classical music Profession*

¹⁷*Ibid.*

¹⁸ABRSM (2014), *Making Music*

¹⁹Anna Bull (2014) *Discover Society: Reproducing Class? Classical Music Education and Inequality*

a child's overall educational attainment has not yet been successfully conveyed beyond those who have experienced or viewed it for themselves. For those who do value musical achievement and performing ability, the measures of success are often unrealistic in terms of the numbers of jobs available: high profile soloists (in any genre), orchestral players, stage performers. There is little advice for families and children about the enormously wide range of jobs which are available to those with a musical background. It is surprising, and alarming, how many music teachers will describe themselves as having 'failed' to become a professional musician. A vibrant 'amateur' musical culture seems to hold little value for many in the classical music education system holding out aspirational and motivational examples to their students. By contrast, one only has to look at football's grassroots network to see how such activity supports talent development.

"The value of everyday cultural activities needs to be more fully acknowledged and supported. The amateur and voluntary sector may be of pivotal importance in spearheading a creative participation revolution."²⁰

6. Testing the hypothesis

The picture painted above illustrates insufficient support for children from lower socio-economic groups to continue to learn an instrument beyond first access, whole class ensemble teaching. Of those who do continue, a significant number are learning outside school. Of those taking individual lessons, a disproportionate number are from AB social backgrounds. And a surprisingly significant number of children who play an instrument are learning through informal routes.

The ABRSM's conclusion that "sustained, progressive music education tends to be the preserve of children born to wealthier parents"²¹ is borne out by demographic statistics of organisations which provide specialist educational opportunities for young musicians – as we have seen from the data on youth ensembles and conservatoires above.

As well as being deterred by the cost of individual instrumental lessons, many children are leaning towards informal opportunities to progress in their music-making. These also may have a cost involved. Although over a quarter of Musical Routes Professional Music Organisations survey respondents make no charge for their activities, the remainder do charge, though bursaries, scholarships and/or subsidised places are offered.

There is an additional disincentive, for those children for whom the formal route is either an unrealistic or an unattractive proposition, and this could add weight to the number who give up music lessons at the transition stage, entering their teenage years. I.e. 59% of 16-17 year olds currently play, but only 15% are having lessons²². It is not unusual for young people at this age to reject formal activities and seek out opportunities that encourage self-expression. Moreover, Professor Susan Hallam concludes: "to have a positive impact on disaffected and at-risk young people, the musical activities need to

²⁰Warwick Commission (2015) *Enriching Britain: Culture, Creativity and Growth*

²¹ABRSM (2014), *Making Music*

²²ABRSM, *Making Music*

be in a genre with which they can relate".²³ However, there is overwhelming evidence from activities targeted to improve access to musical learning opportunities for children in challenging circumstances that the nature of the learning experience (whether formal, non-formal or informal), presentation and communication skills can be revelatory for young people coming across unfamiliar music for the first time.

So, those young people who are progressing in their learning are doing so through a variety of routes but access to these routes is variable and choices are not necessarily made from an equal base. A division seems to be set down at an early stage between the traditional, formal instrumental learning route (leaning towards those from wealthier backgrounds) and non formal routes.

7. Why does this matter?

Our current system has no coherent strategy to produce musicians, composers, producers and creative professionals who are representative of the make-up of our society, and who feed a culture where creative skills support entrepreneurship and problem solving, forming creative thinkers across disciplines and professions.

Whole sections of society are effectively excluded, or are making the choice to exclude themselves, from the richness of our national cultural offer.

The Warwick Commission report on *Enriching Britain: Culture, Creativity and Growth* has identified what it calls a 'participation gap', in that the two most highly culturally engaged groups account for only 15% of the general population and are likely to be of higher socio-economic status. Between 2012 and 2015, 8% of the population – the wealthiest, better educated and least ethnically diverse – made up 44% of live music attendances.²⁴ By contrast, an Ipsos MORI survey conducted in 2014 found that "two thirds of their 2,000 respondents listened to the radio at least once a week and that for 70% of the adults among them, music was important . . . 84% of respondents under the age of 25 declared that they saw music as an important part of their lives".²⁵

Without wider active engagement from currently excluded groups, as performers and audiences, our cultural institutions will become isolated from the creative drive of the younger generation and of diverse communities.

"We face a situation in which the voices, experiences and talents of the UK's population as a whole are not being expressed, represented or developed within the Cultural and Creative industries." ²⁶

²³Professor Susan Hallam (2015), *The Power of Music: Executive Summary*

²⁴Figures derived from Taking Part data collected by DCMS on visual arts, music & theatre activity supported by Arts Council England.

The Taking Part survey collects data on many aspects of leisure, culture and sport in England, as well as an in-depth range of socio-demographic information on respondents. See: <https://www.gov.uk/government/collections/taking-part>.

²⁵Warwick Commission (2015) *Enriching Britain: Culture, Creativity and Growth*

²⁶Ibid.

8. Progress

8.1. Music organisations

The role of informal and non-formal music education (“music-making activities largely provided by specialist organisations working in musically inclusive ways”)²⁷ has become increasingly important in the music sector infrastructure over the past 15 years. In 1999, the National Foundation for Youth Music was founded, combining the role of both a funding body (with Lottery funds) and development agency. It quickly established a focus on supporting musical activities for young people with least opportunity and, critically, outside school.

At the same time, publicly funded music organisations have developed dynamic education departments. In many cases these emerged from sophisticated audience development work to create the audiences of the future, and in response to the funding criteria of Arts Council England (ACE) and strategic trusts and foundations who wish to see their investment have a wider and deeper impact. The most successful, in terms of the music education landscape, are those which are viewed by their organisation’s governance and management as central to maintaining the excellence of their artistic and cultural offer.

ACE’s own roster of specialist music education organisations has grown, with the absorption into the National Portfolio of the National Youth Music Organisations (NYMO’s) and their direct funded In Harmony programme (alongside ACE’s funding for the Music Education Hubs).

Finally, many smaller organisations that are entirely self-funded have grown up in response to local need and as a result of individuals’ (often musicians’) frustration and desire to plug a gap in the opportunities on offer for children and young people.

As a result, there is a vast array of different organisations, across all musical genres, working with children and young people outside the traditional format of instrumental lessons, engaging them in creative projects as well as rehearsal and performance. Sometimes these may take place in school, though not necessarily delivered with the curriculum in mind. More often they are unconnected with the regular educational environment, and have a specific focus to reach children and young people who are not yet engaged in music and/or who are in challenging circumstances. This includes programmes for children with Special Educational Needs, whose musical education is almost completely ignored by the various assessment criteria employed to monitor schools’ and Hubs’ delivery in this area of expertise.

The Musical Routes survey of Professional Music Organisations²⁸ gives a snapshot of the breadth and depth of organisations working across the country. Whilst not all respondents identified their organisation, those that did include professional orchestras, independent music education programmes, support organisations for young musicians, youth ensembles, conservatoires and venues. They range from organisations with a national reach, to those working regionally and very locally,

²⁷Defined by Sound Sense, 2014, *The Power of Equality: Interim Evaluation of Music Inclusion*, for Youth Music

²⁸Appendix 1

in both urban and rural locations. Between them, they work with a total of 50,000 children and the majority work both in and outside school settings.

Professional music organisations now represent the Research and Development department of the national music education sector – piloting new ways of working, innovative models of engagement, increasingly guided by the voices of the young people they work with in order to respond to their needs and support their acquisition of advanced musical and social skills.

“There is a great deal to learn from the considerable range of emerging innovative practice, particularly in the area of work with young people in challenging circumstances . . . [and] from the variety of partnerships emerging between schools and music organisations, drawing out exemplary practice and producing guidelines for replication.”²⁹

A wide range of organisations are demonstrating that it is less the genre of music, and more the way of learning through ensemble work and expert tuition, which provide effective and responsive progression routes. The Musical Routes Professional Music Organisations survey respondents offer a variety of musical activities, often combined in one programme. They all offer instrumental tuition or ensemble opportunities, a few offer both, and over two thirds offer these on a regular basis rather than one-off projects. The key to successful outcomes for their students is the quality of the experience encompassing teaching, learning and performance.

Organisations such as Tomorrow’s Warriors and London Music Masters, working in jazz and classical music respectively, have seen children progress through their programmes to take places in national youth ensembles and win prestigious awards for young musicians. Their genuinely inclusive practice – open to all with no pre-selection, whilst targeting groups with restricted access to opportunities – means that they work with a truly diverse range of children and young people.

The In Harmony programme funded by ACE has focused on six areas of deprivation (in Lambeth, Leeds, Liverpool, Newcastle, Nottingham and Telford & Wrekin). The National Foundation for Educational Research (NFER) has evaluated the first year of this programme, identifying that a key principle in the success of In Harmony lies in weaving together professional musicians, ensembles and orchestras with whole-school activity and direct alignment with the relevant Music Education Hub.³⁰ In a recent debate on the ‘Future for Music Education in England’³¹ the author of that report explained that their findings suggest “it’s the role of the professional musician that’s more important than the orchestra itself. Although, the orchestra might provide some high profile opportunities . . . it’s the role of that professional musician, or a musician teacher . . . a musician with the right kind of skills to engage children . . . that seems perhaps more important than the orchestra.”

²⁹K. Zeserson (2014), *Inspiring Music for All* commissioned by the Paul Hamlyn Foundation

³⁰Pippa Lord NFER (2014), In Harmony Year 1 Evaluation

³¹Westminster Education Forum, November 2014, The Future for Music Education In England

There are flagship projects that have spearheaded developments using digital technology to support music education projects. Initiatives such as Aldeburgh Music's 'Friday Afternoons' have shown how even music education can go viral. Other organisations addressing musical inclusion, such as Make Some Noise in Staffordshire and NYMAZ in North Yorkshire, are piloting the use of technology to address challenges in the areas of SEN and rural isolation respectively.

Organisations such as Orchestras Live – through their First Time Live programmes – and Live Music Now – with a particular focus on Special Education Needs settings – are finding innovative ways in which to bring young people directly into the performance experience of live music, and at the same time develop the skills of the musicians working with them.

The requirement for partnership working with musicians has enriched and extended the professional workforce available for the implementation of the NPME, built on existing established relationships with many examples of professionals in music collaborating closely with professionals in music education.³²

[We need] greater general acceptance that music access need not only be via traditional “legitimate” routes.

PROFESSIONAL MUSIC ORGANISATIONS/YOUTH ENSEMBLES SURVEY RESPONDENT

If we are to provide a genuine national offer of music education, at a time when local authority funding for Music Services is under constant threat and there is no prospect of increased funding for school-based instrumental tuition, it is essential that music organisations offering informal and non-formal, inclusive music education opportunities and progression routes are more effectively acknowledged by the music education sector to be central to the offer.

8.2. Music Education Hubs

The introduction of Music Education Hubs in 2012 specifically addressed this point and sought to widen opportunity by incorporating professional music organisations into the infrastructure of music education more formally; organised through local partnerships with one lead organisation.

As has been pointed out in a recent report, “In practice, almost all the ‘hub leads’ are music services”.³³ As a result, the move to embrace a broader range of opportunities than the traditional formal learning opportunities, which Music Services had delivered and with which therefore the majority of Hub Lead organisations were familiar, has been slow and variable.

Just under 20% of respondents to the Musical Routes Professional Music Organisations survey do not collaborate with Hubs. However, three quarters of respondents are interested in further collaboration and partnerships in order to offer new opportunities to their participants. Over half of the respondents stated that they have resources or capacity which they would be willing and interested to share in order to increase access to high quality opportunities.

³²M. Griffiths (2014), *Pathways to Progress*

³³Sound Sense (2014), *The Power of Equality: Interim evaluation of Musical Inclusion*

“Attempts to work with [the] Music Hub on a formal level have not materialized”

PROFESSIONAL MUSIC ORGANISATIONS/YOUTH ENSEMBLES SURVEY RESPONDENT

However, the arts sector’s expertise in project development is helping to shape new collaborations with Hubs and add to their skill sets. The work of the Musical Progressions Roundtable³⁴ has amassed clear evidence that if we take as our starting point musical progression in a wide sense, formal instrumental tuition becomes one of many early learning activities. These provide a context in which we can observe and focus on how to pick up those who demonstrate potential for instrumental learning.

Improvised music is overlooked and treated as a specialism rather than something that all young musicians could include as part of their musical training – from beginner to advanced.

PROFESSIONAL MUSIC ORGANISATIONS/YOUTH ENSEMBLES SURVEY RESPONDENT

Music Hubs are required to provide signposting for children and young people in order that they can find out about alternative and additional provision. It is clear that this is absolutely essential, since Music Hubs themselves cannot provide a continuous progression route for young musicians. However, signposting varies enormously from one Hub to another. In the first place, internal signposting within Hubs is patchy. Secondly, it is virtually non-existent from Hub to Hub as the fragmented nature of the Hub system does not lend itself to wider information sharing.

The Musical Routes survey of Professional Music Organisations indicates only 26% of respondents are signposting their activities via Hubs.

There seems to be no coherent source / directory of local music education opportunities and I have found it immensely difficult finding out what choirs and orchestras, am dram societies and opera companies exist in this geographical area.

PROFESSIONAL MUSIC ORGANISATIONS/YOUTH ENSEMBLES SURVEY RESPONDENT

“[What would help is a] greater commitment to supporting progression and sharing information amongst organisations working within the same Music Hub – a shared understanding of different progression routes would help. There are some tools available already e.g. from MPR35, which could be disseminated more effectively.”

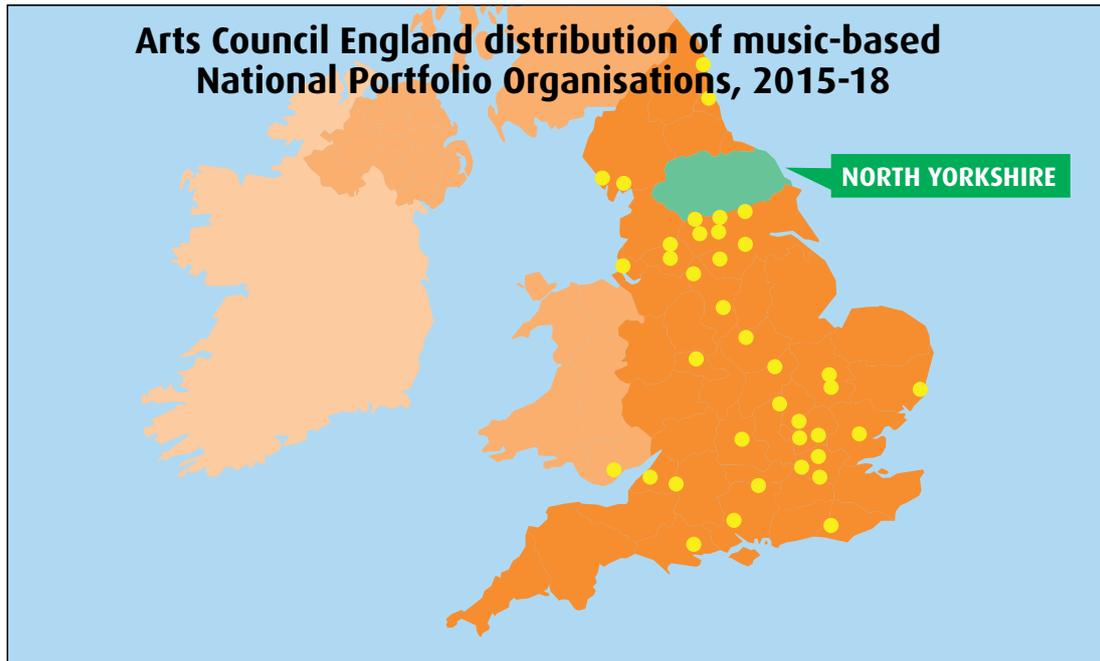
PROFESSIONAL MUSIC ORGANISATIONS/YOUTH ENSEMBLES SURVEY RESPONDENT

9. A national picture?

The ABRSM report, *Making Music*, concluded that “Regional provision is variable and the diverse ways in which learners progress are not necessarily well supported by the sector.”

³⁴Musical Progressions Roundtable (2013), *A Skeleton Strategy for Creating Progression Environments*

³⁵Musical Progressions Roundtable, <http://www.musical-progressions.org/>



The report goes on to explain that this impacts on learners' progression as their "decisions may be influenced not by preference but by availability. Musicians live where the work is and there may be whole geographical areas with no teachers of some instruments."³⁶

The National Foundation for Educational Research's report for Arts Council England on Music Education Hubs 2013³⁷, bears out these findings, and concludes that whilst "Hubs appear to be fulfilling their core roles . . . there is some room to increase their reach in order to ensure children from all backgrounds and every part of England have the opportunity to participate in active music-making, experience enjoyment and success."

And Katharine Zeserson, in her review of music in schools for the Paul Hamlyn Foundation: *Inspiring Music for All* has noted that whilst "The best music in schools is significantly more inclusive, more musically diverse and better quality than it was a decade ago", "insufficient local and national support structures" have contributed to the variation in quality and reach of schools-based music education, which she describes as "unacceptably variable and inconsistent"³⁸.

If anything, regional variations have been compounded by the Hub structure. First of all, each Hub has forged its own path, interpreting its own response to the requirements laid down³⁹ in relation to their local circumstances. Secondly, if local partnership working is the answer – and that is being successfully demonstrated by a number of leading Hubs – the opportunities available outside the urban centres are hugely reduced.

³⁶ABRSM (2014), *Making Music*

³⁷Sharp, C. and Sims, D. (2014). Key Data on Music Education Hubs 2013. London: Arts Council England

³⁸K. Zeserson (2014), *Inspiring Music for All* commissioned by the Paul Hamlyn Foundation

³⁹In brief, Core Roles: 1. whole-class ensemble teaching programmes for every child aged five to 18; 2. opportunities to play in ensembles and to perform; 3. clear progression routes available and affordable to all young people; 4. singing strategy. Extension roles 1. CPD to school staff; 2. instrument loan service; 3. Signposting/access to large scale and/or high quality music experiences for pupils, working with professional musicians and/or venues.

There are no professional orchestras or major venues in our region. It is almost impossible to get them to come out to rural areas due to the cost.

MUSIC SERVICES SURVEY RESPONDENT

For example, whilst there are 22 music-based organisations with the status of Arts Council England National Portfolio Organisation (NPO) in the North, in North Yorkshire, a county the size of Cyprus, there are none. This unquestionably impacts on the range and availability of professional musicians as well as the potential for the Music Hub to engage widely in partnership working. The situation is similar in the far South West, Norfolk and Lincolnshire.

Gone in the Air, a research report on Young people, Music and Rural Isolation undertaken by NYMAZ, reports that “One rurally isolated project found that for 84% of participants this was the first time they had taken part in music-making outside school.”⁴⁰ The range of opportunities available to children and young people in urban centres is on a vastly different scale. This is particularly the case in London, home to 52 music based NPOs, where Hubs may have as many as 20 partnerships with music organisations, including some of the country’s flagship national institutions.

Furthermore, the recent emphasis from the Department for Education, Arts Council England and OFSTED has been on Music Hubs to focus on work in schools and formal education settings, mitigating against an equal, complementary approach which includes informal and non-formal provision. In a Case Study from the *Gone in the Air* report, NYMAZ reports that “Cymaz Music commented on the challenge of trying to coax formal education settings to appreciate the less formal approach of Cymaz Music’s music activities and to understand the values and the benefits to the students.”⁴¹.

A county-wide musical information hub would be very useful. Not a hub just for schools, but all musical practitioners and organisations. Links, contact info, a list of all ensembles with the goal of creating new ensembles, should they be required. links with neighbouring county hubs. Also, a clearer access to conservatoire level musical training, a clearer idea of what standards are required of pupils in music, drama etc. And of course as previously outlined, a reduction in the culture of being afraid to lose pupils by showing them wider opportunities. Also, links with all genres of music, including jazz, pop and rock into these proposed new information hubs.

PROFESSIONAL MUSIC ORGANISATIONS/YOUTH ENSEMBLES SURVEY RESPONDENT

The Government’s National Plan for Music Education (NPME) recognised that young people respond to a variety of options to make up the components of their musical progression route. Work undertaken by the Musical Progressions Roundtable has emphasised this: “There are many ingredients in an environment for progression,

⁴⁰NYMAZ (2015), *Gone in the Air: Young People, Music and Rural Isolation*

⁴¹NYMAZ (2015), *Gone in the Air: Young People, Music and Rural Isolation*

and they are often complex. These ingredients can only be provided in full by many different stakeholders (including schools, music organisations, music leaders, parents and young people individually and collectively) and therefore informed collaboration is essential."⁴² The Roundtable has also identified that the pathway is meandering – and this is supported by Margaret Griffiths: “There are stages of musical learning and rates of progress which are not usually concurrent with chronological age, which is why the ‘beyond the timetable’ and ‘beyond the school’ programmes are an essential part of music education provision.”⁴³

The richness and variety of experience which we offer young people at the beginning of their musical journey is of prime importance, but of equal importance is their ability to navigate the opportunities available to them. The introduction of universal first access to instrumental teaching, now termed Whole Class Ensemble Teaching, has been a first step. However, we have to acknowledge that the next steps for young people and their families are presented as a confusing patchwork and certainly not accessible to all, either by dint of cost, the network and musical knowledge required or a lack of cultural self-identification.

I think it’s less about availability of activities but more about how the sector works together to ensure that these activities a) meet the needs of young people and b) that young people know about them and can access them.

PROFESSIONAL MUSIC ORGANISATIONS/YOUTH ENSEMBLES SURVEY RESPONDENT

As Katherine Zeserson has pointed out: “Parental attitudes and engagement – is likely to become a more and more important factor in young people’s consistent access to musical experiences as subsidy is decentralised and reduced.”⁴⁴ And yet children, young people, their families and teachers do not feel confident that they understand the basic parameters of what they should be looking **for** as they progress in their musical learning, or **how** they can access it.

10. Workforce

The workforce for music education is as varied as the organisations they work for and augmented by a very significant freelance sector. It includes teachers in school, independent instrumental teachers, music leaders and community musicians whose practice has developed through performance and inclusive practice.

The Musical Routes Professional Music Organisations survey indicates that, whilst most organisations recruit their teachers/tutors/music leaders through a combination of means, including through their Music Hub, the majority are dependent on word of mouth.

One respondent indicated that they are dependent on project funding to recruit and train music leaders, but have the ambition to “support a team of young professionals to help carry out the work so we have a more consistent workforce as our players are freelance

⁴²Musical Progressions Roundtable, (2014) <http://www.musical-progressions.org/>

⁴³Margaret Griffiths, (2014) *Pathways to Progress*, commissioned by Arts Council England

⁴⁴K. Zeserson (2014), *Inspiring Music for All*

and tour frequently". Another reported: "As we are almost completely funded through Trusts and Foundations and personal giving, finding the money to pay for training is always a challenge".

Morale amongst the teaching profession is often low. Opportunities to develop practice and share understanding of different approaches are few and far between, with most of the professional bodies speaking to their own membership, rather than actively connecting outwards.

"Teachers' experiences also vary widely depending on whether they work in the private or public sector. In the latter particularly, there are examples where pay rates have dropped and job security is low. The music teaching community is increasingly diverse but, outside of the classroom, largely unregulated."⁴⁵

Music teachers in school in the maintained sector often find themselves working in isolation and with minimal resources, compared with their colleagues in the independent sector.

And yet the experience of programmes such as In Harmony demonstrates how much can be achieved in musical and general educational terms when music in school is "demand led [with a] committed whole school approach".⁴⁶

Survey feedback from both Professional Music Organisations, and Music Services, has indicated that CPD and access to resources are shared concerns. Organisations who provide training for their music leaders do so through programmes tailored to their work, and combining a variety of methods such as shadowing, peer-to-peer learning and seminars. Many extend their training to partners and some actively reach out to teachers. However, well over a third of the respondents to the survey provide no training for their teachers/tutors/music leaders.

I run a mixed-instrument school band. I have to write and arrange all my own repertoire as there is not much out there for a band of our make-up. Perhaps a 'Sing Up' type scheme for instrumental work?

MUSIC SERVICES SURVEY RESPONDENT

A national scheme or best-practice model for how local Primary and Secondary schools can link together through music, and exchange information about pupils' abilities and rearranging lessons when the child transitions to secondary would be welcomed.

MUSIC SERVICES SURVEY RESPONDENT

⁴⁵ABRSM *Making Music*

⁴⁶NFER In harmony Yr 1 evaluation

11. Conclusions

The most recent reports have each taken their own perspective in looking at the current state of music education. However, there are many similarities in their key recommendations for what is needed to redress the weaknesses.

To a large extent they are summarised in this statement from the Warwick Commission: "The challenge we face, then, is how to effectively ensure that all enjoy the opportunity to develop their particular cultural preferences and experience genuine access to the means to produce and consume the creative forms they choose to engage with, having mastered the skills necessary for access to a diverse range of cultural choices."⁴⁷

I have identified three clear areas where the reports recommend action and from which we can derive key messages : Progression, Workforce and Diversity.

⁴⁷Warwick Commission (2015) *Enriching Britain: Culture, Creativity and Growth*

Progression

- [The] ingredients [for progression] can only be provided in full by many different stakeholders (including schools, music organisations, music leaders, parents and young people individually and collectively) and therefore informed collaboration is essential.⁴⁸
- The whole environment, through which [musical] journeys take place, needs to be considered holistically, rather than focussing on particular well-trodden progression routes through that environment.⁴⁹
- Musical Inclusion [erstwhile Youth Music funding programme for informal and non-formal music learning activity] can ensure that issues of musical inclusivity are successfully addressed in music education hubs.⁵⁰
- The work of MEHs [Music Education Hubs] and 'beyond school' programmes enable CYP [children and young people] to continue their music making without the interruptions or barriers of school transitions at ages 11, 16 or 18.⁵¹

Key message: there is no single preferred model or environment for high quality musical progression. A national statement of the music education offer should give equal emphasis to informal, non-formal and formal instrumental progression routes, involving a wide range of stakeholders.

- . . . establish a . . . a common understanding of the range of terminologies and definitions . . . across music education sectors that doesn't underplay the complex and significant skills and processes employed in leading music-making especially with children in challenging circumstances.⁵²
- . . . negotiate an understanding – that would have widespread acceptability – of what musical quality and inclusivity should be . . . to be shared across formal and non-formal music education organisations.⁵³

Key message: Different styles of provision as described above cannot exist in isolation. Mutual respect and understanding is required between deliverers so that we can articulate clearly what musical progression and success looks like in terms that are relevant and applicable across different genres and traditions, and which embrace the full breadth of progression routes – formal, informal and non-formal.

⁴⁸Musical Progressions Roundtable

⁴⁹Musical Progressions Roundtable

⁵⁰Sound Sense (2014), The Power of Equality: Interim evaluation of Musical Inclusion

⁵¹M Griffiths (2014), Pathways to Progress

⁵²Sound Sense (2014), The Power of Equality: Interim evaluation of Musical Inclusion

⁵³Sound Sense (2014), The Power of Equality: Interim evaluation of Musical Inclusion

Diversity

- Continue to provide a rich mix and depth of musical styles, repertoire and experiences in the classroom that engage young people and meet their own expectations.⁵⁴
- Working with a range of professionals demonstrates and models for CYP [children and young people] the opportunities available for further engagement in music making and music production.⁵⁵

Key message: Children and families need to experience projects and performances which provide them with a wide range of role models amongst musicians and music leaders and across musical styles in order to open their eyes to the possibilities before them.

- Advocate the benefits of music education with parents and carers to ensure better understanding and garner more support⁵⁶

Key message: Parents and families need information and experiences which convey the impact of music on their children's learning and wellbeing, in order to encourage their musical development.

- Articulate a more coherent message about progression routes in musical learning, and the possible routes available for young people at all stages – this requires much greater collaboration and coordination among schools, private teachers, Music Services, community music and national organisations.⁵⁷

Key message: Children, families and teachers need information, guidance and support in order to navigate and demystify the complex landscape of formal and informal opportunities in the way that suits them best and overcome invisible barriers.

⁵⁴ABRSM *Making Music*

⁵⁵M. Griffiths (2014), *Pathways to Progress*

⁵⁶ABRSM (2014), *Making Music*

⁵⁷ABRSM *Making Music*

Workforce

- Champion the role of creative learning in schools as part of the inspection framework – this would strengthen head teachers’ perceptions of music as an important contributor to school culture, outcomes and achievements for young people and attainment results.⁵⁸
- Champion the role of music and music specialists so head teachers and governors truly understand the positive impact they can make.⁵⁹

Key message: Target and strengthen advocacy to foster an understanding of the value of music in education at school leadership level: head teachers and governors.

- A consortium of Higher Education and other partners should seek research funding to establish a dynamic Research Observatory strategy to support improvement.⁶⁰
- All stakeholders should support a time-limited Expert Commission to produce advice and guidance geared to improvement and innovation, aimed at Schools, Music Hubs, cultural partners and independent providers.⁶¹

Key message: Provide high quality, tested resources for the profession – school teachers, instrumental teachers, music leaders, participatory musicians, conservatoires.

- Undertake regular and targeted continuing professional development via existing support structures – this requires greater collaboration between competing commercial and non-profit stakeholders.⁶²
- The NPME [National Plan for Music Education] envisages that CYP [children and young people] will work with adults from the music professions and industries. This gives a rich and dynamic workforce combining music and music education professions.⁶³

Key message: Create an inclusive, flexible, creative workforce supported by new and innovative approaches to CPD for both music teachers and professional musicians working in educational settings.

⁵⁸ABRSM *Making Music*

⁵⁹Ibid.

⁶⁰K. Zeserson (2014), *Inspiring Music for All*

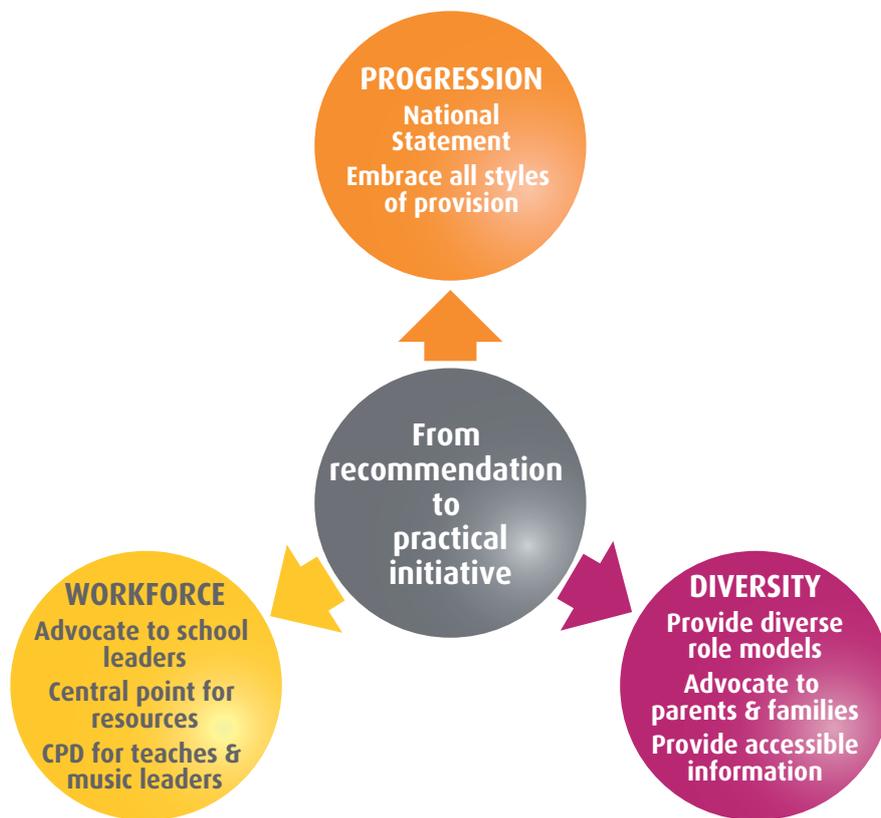
⁶¹Ibid.

⁶²ABRSM *Making Music*

⁶³M. Griffiths (2014), *Pathways to Progress*

12. Practical Initiatives

In response to these key messages, I have designed practical initiatives, some of which are sector-wide and others for implementation at Hub level. The intended outcome, in every case, is to have a positive impact for individual young people and their experience of music education, supporting their lifelong engagement with music.



PROGRESSION

Key Message

Provide a national statement to articulate clearly the key elements required to underpin excellent musical progression opportunities.

This will help children and young people, their parents and those advising them understand what they should be looking for as they progress through their learning, irrespective of genre, tradition or instrument. It also enables them to both ask informed questions and make informed choices about the direction best suited to them.

PRACTICAL INITIATIVE:

Six Building Blocks for musical progression

1. Singing
 2. Reading music
 3. Access to instrumental tuition – formal and informal – with feedback on progress
 4. Introduction of relevant digital technology (iPads leading children to taking up instruments, digital technology supporting distance learning etc.)
 5. Attending live performance
 6. Creative involvement – composition, improvisation, performance of their own work
- Building Blocks incorporate elements of inclusive and traditional approaches and begin to remove the barriers of perception and practice that separate them. They apply across the spectrum of the organisations contributing to a national music education landscape irrespective of genre
 - A starting point to agree a clear message of what musical progression and success looks like
 - Each aspect is already acknowledged either in the National Plan or in best practice examples from Youth Music’s Musical Inclusion projects
 - The Building Blocks can be set within the context of the Musical Progression Roundtable’s materials
 - Whilst not every organisation or progression opportunity will incorporate all of these, schools and parents can take these as guidance for what every child’s musical education should incorporate, at any stage.

Key Message

Embrace an inclusive approach to music education acknowledging all styles of provision: formal, non-formal and informal

This will provide a range of opportunities – from inspiring their initial engagement to learning and progression - which suit young musicians’ varying tastes and circumstances and gives validity to their choices, putting the quality of the musical experience at the centre.

PRACTICAL INITIATIVE:

Maximise the potential of the music profession as Music Education’s R&D department

- Membership and professional bodies – Music Mark, ABRSM, Royal Philharmonic Society, Incorporated Society of Musicians amongst others - to champion the strategic role of professional music organisations shaping the context of music education
- Encourage an entrepreneurial approach to developing models of best practice and thus maximise the impact of high quality programmes
- Develop Education Touring programmes to roll out best practice models across regional boundaries and into areas where Hub partners are scarce e.g. Orchestras Live, Friday Afternoons, iOrchestra, each of which has demonstrated, in different

ways, an ability to reach beyond the usual confines of the originating organisation into underserved areas, often incorporating digital innovation

- Pool demographic data collected by key funding bodies and strategic trusts and foundations in order to create a national information source on baseline figures.

PRACTICAL INITIATIVE:

National Music Champions

- A network of amateurs to connect with schools or clusters of schools, targeting those not yet maximising potential of their Music Education Hub, or those where children not continuing with music after whole class ensemble teaching
- Advocating through practical, tailored activity that could include twilight sessions, performances, visits to performances
- Fostering enjoyment and fun within music-making that builds motivation and commitment
- Support through Musical Progression Roundtable tools to encourage talent and potential
- Supporting & inspiring teachers and school leadership
- Helping parents understand the benefits of music-making and how best to support their children’s musical development.

DIVERSITY

Key Message

Provide a wide range of role models to open children’s and families’ eyes to musical possibilities

This will help not just to inspire, but to encourage children and young people to see that there is a route to suit them, seeing themselves and their music represented in a variety of contexts, understanding practical ways to pursue that.

Key Message

Provide advocacy for the benefits of music education for parents and families

Parents and families need to be reassured that music will add, not detract, from their children’s educational experience and career prospects, and that they do not need to have special contacts or connections to find the route that suits them.

PRACTICAL INITIATIVE:

National Musical Mentor network

- Mirror Education Touring programmes with roving Mentors to share specific expertise held by individuals or organisations, e.g. Tomorrow’s Warriors in creating an inclusive, diverse progression environment
- Connect young people with inspirational, diverse role models
- Connect Musical Mentors with parents and families, through special mentoring projects, organisational links and networks of individuals, to demystify the music education landscape.

Key Message

Provide full and accessible information for children and those guiding them to make informed choices about their musical route

Sharing knowledge and understanding with children and parents will demystify the music education landscape and enable them to navigate a path with confidence, whatever their starting point.

PRACTICAL INITIATIVE:**National online music education map**

- Develop a digital resource to provide clear information on the opportunities available – to children, parents & families, teachers and schools
- Use this to convey the statement of the national music education offer and incorporate the Six Building Blocks
- Provide signposts from the Department for Education, all Music Hubs, Arts Council England and National Portfolio Organisations delivering education work
- Learn from the lessons of A New Direction in London, Sound Connections and other Bridge and Musical Inclusion organisations who have begun to map provision on a regional basis.

WORKFORCE**Key Message**

Target advocacy to foster an understanding of the value of music education at school leadership level

This mirrors advocacy work with children and families, to demonstrate to school leadership that music supports rather than detracts from children's learning. It also raises the profile of young people's musical achievements and adds status to music education.

PRACTICAL INITIATIVE:**National celebration of young people's musical achievement**

- Develop new initiatives such as a National Music in Schools Day
- BBC coverage of Music for Youth Proms
- Work with BBC Young Musician programme to see how to extend beyond the classical and celebrate creativity.

Key message

Provide high quality, tested resources for those working in the music education profession

Creating a central hub that brings together, develops and maintains high quality resources on a national level is necessary so that the music education community stays abreast of current best practice and the results of recent research and development activities are readily accessible.

PRACTICAL INITIATIVE:

National Music Resource Centre

- Through an organisation such as the Music Education Council, co-ordinate and lay foundations for an independent body – a National Music Resource Centre - which operates at a national level to provide leadership and access to resources across the professional music and music education sectors
- This would provide a resource base – comparable to the National STEM Centre in York (Science, Technology, Engineering, Mathematics) to support music education – building on Katherine Zeserson’s recommendation for a Paul Hamlyn Foundation Expert Commission
- Initial expertise could be provided through secondment of professionals from relevant national bodies to head up strategic development through practical and targeted cross-sector initiatives.

Key message

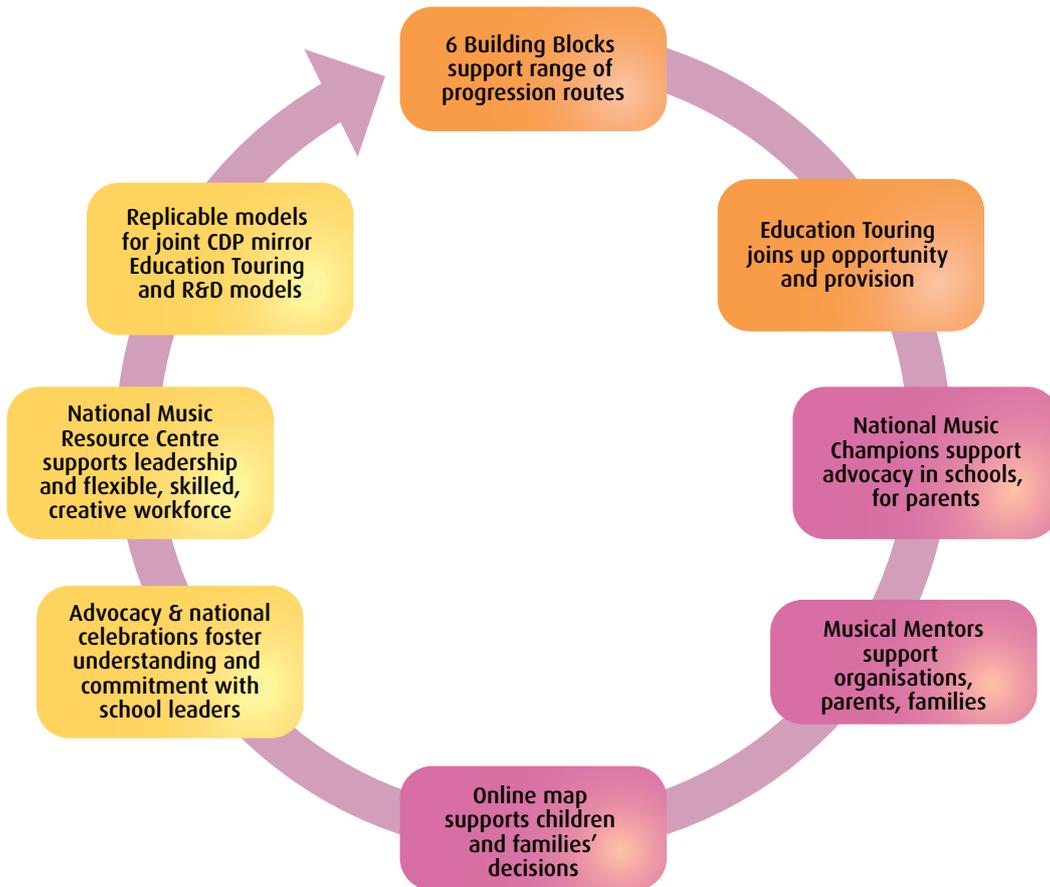
Create an inclusive, flexible, creative workforce supported by new and innovative approaches to CPD for both music teachers and professional musicians working in educational settings

Providing opportunities for music teachers and performing musicians or music leaders to shadow one another and train together will foster mutual understanding and encourage reflective practice to raise standards.

PRACTICAL INITIATIVE:

Develop replicable models of peer-to-peer training for music teachers and performing musicians in professional music organisations

- Feed into and develop out of Music Education R&D, Education Touring programmes and National Music Champions to reduce duplication of effort, build on results from innovative programmes and share learning to enable children and young people to experience the best
- Underpin with shared CPD opportunities including peer-to-peer learning with music leaders from the informal sector working alongside music teachers
- Develop existing initiatives to make connections between music teachers and professional music organisations, e.g. RPS Ensemble Philharmonic.



The table below illustrates how these practical initiatives address the three areas for action identified above:

	<i>National statement of the music education offer</i>	<i>What musical progression looks like</i>	<i>Relevance & role models</i>	<i>Advocacy & Support for Parents</i>	<i>Effective signposting</i>	<i>Targeted advocacy at leadership level</i>	<i>High quality, resources for the profession</i>	<i>New and innovative approaches to CPD</i>
PRACTICAL INITIATIVES	PROGRESSION	DIVERSITY			WORKFORCE			
Six Building Blocks for musical progression		●		●		●		
Music Education's R&D department	●		●	●	●	●	●	
National Music Champions			●	●	●	●		●
National Musical Mentors		●	●	●	●	●		
National online music education map	●			●	●			
Replicable Models		●	●		●	●	●	
National Music Resource Centre	●					●	●	
National celebration			●	●		●		

13. What Next?

All of us in the world of music and music education believe passionately that music enriches the cultural life of the nation, and that the enrichment of young people’s lives through musical enjoyment and progression will bring lifelong benefits. We all agree about that, and are all committed to providing a musical education to as many young people as possible. However, my report demonstrates that many children and young people encounter barriers within our music education system which prevent them from taking part and progressing. The Practical Initiatives I have proposed offer some straightforward ways to overcome those barriers.

Thankfully, the world of music education does not stand still. Already, new developments and plans are underway which can begin to implement those initiatives, and some examples are given below. Their success will require co-ordinated leadership, and a commitment from us all to recognise the danger of allowing conservatism and inertia to create a disjunct between the music profession and some of the organisations most responsible for music education. Instead, we need to broaden our offer, embrace and encourage new professional practices and meet the diversity of young people with a diversity of musical opportunities.

With performing and teaching professionals working together and continued creativity and enterprise from organisations across the sector, we can allow ourselves to be optimistic that a coherent and inclusive music education landscape will emerge.

Musical Routes Initiative	Leadership	Action
Six Building Blocks for musical progression	Music Education Council Executive	ABRSM follow up to 2014 Making Music report: cross-sector investigation into what we mean by progression, aiming to propose a clear statement for sector-wide adoption.
Music Education’s R&D department Replicable models CPD	Music Education Hubs Music organisations Arts Council England	Music Education Hubs taking on the lead to identify positive examples of successful work which offer solutions to their own challenges; creating enterprising proposals based on creative partnerships with music organisations to attract additional funding from ACE current funding streams.
National Music Champions	Professional Music Organisations Music Education Hubs	CBSO in conjunction with Birmingham & Solihull Music Education Hubs developing joint training programme for music teachers and professional performers to work in and with schools on tailored music learning delivery. Jazz North brokering partnerships and developing training to create a network of jazz amateurs in the North as a replicable model.
National Musical Mentors	Professional Music Organisations Music Education Hubs	Chineke – the UK’s first professional classical orchestra made up entirely of BME musicians – leading a creative challenge to the lack of role models for BME children in classical music. Greater Manchester Music Education Hub/ BBC Philharmonic/RNCM developing community based action research project on Equality and Diversity in Orchestras with school, conservatoire and orchestra engagement.

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Organisations & initiatives referenced in the Musical Routes report

This is not intended to be an exhaustive list of organisations in the sector demonstrating good practice, but to give background on those organisations whose work has been referred to in the report.

ABRSM <http://gb.abrsm.org>

ABRSM is the exam board of the Royal Schools of Music. A registered charity they also work to support and inspire people to progress with music. With their partners, the Royal Academy of Music, the Royal College of Music, the Royal Northern College of Music and the Royal Conservatoire of Scotland, ABRSM sets standards in music education.

A New Direction <http://www.anewdirection.org.uk/>

London's lead Bridge organisation, funded by Arts Council England to support the young people's cultural and creative development, A New Direction works to connect children, young people and education with the best of arts and culture in London.

Arts Council England <http://www.artscouncil.org.uk/>

Distributes public money received from the Department for Culture, Media and Sport and from the National Lottery to fund arts activities, artists, arts organisations, museums and libraries in England. It invests regular (3-year) funding in National Portfolio Organisations and Major Partner Museums, and operates a number of strategic funds to support activities such as touring. It also distributes Lottery funds through the Grants for the Arts scheme. ACE's mission is to support Great art and culture for everyone and one of its five organisational goals, to which supported organisations subscribe, is that "Every child and young person has the opportunity to experience the richness of the arts, museums and libraries".

As the Department for Education fundholder for Music Education Hubs, Arts Council England is responsible for monitoring and supporting robust organisational health across Hubs, to ensure high quality delivery of music education and that the aims and outcomes of the National Plan for Music Education are achieved. They have worked with Hubs and the DfE to develop a holistic approach to quality that is aligned to the Arts Council's quality principles, a peer development programme, tools and resources and seminars and training.

Awards for Young Musicians <http://www.a-y-m.org.uk/>

AYM helps exceptional young musicians who need financial and other support to progress their musical talent. As well as annual grants for individual musicians, they are working in partnership with Music Education Hubs and others to train teachers how to identify talent and support potential, offering strategic support to strengthen progression routes and offering sector leadership in innovative ways to support talent development.

Chineke! <http://chineke.org/>

The Chineke Foundation and Orchestra are the brainchild of leading double bassist Chichi Nwanoku, who aims both to celebrate the creative energy of musicians of colour and inspire new generations of instrumentalists. Chineke! - the UK's first professional classical orchestra made up entirely of BME musicians - gave their launch concert on 13th September 2015 at London's Southbank Centre.

Ensemble Philharmonic http://royalphilharmonicsociety.org.uk/index.php/audiences_and_debate/ensemble_philharmonic/

An initiative by the Royal Philharmonic Society and the **Duet Group** which aims to

help music teachers and their pupils find out more about the wide and varied world of classical music. Regular newsletters highlight competitions, concerts, lectures and events that young musicians can go to, as well as articles from professional musicians and academics. Specially arranged masterclasses give students the chance to learn and perform alongside established instrumentalists.

Friday Afternoons <http://www.fridayafternoonsmusic.co.uk>

Conceived by Aldeburgh Music in 2013 as part of the Centenary celebrations of Benjamin Britten, Friday Afternoons has now grown to become a project in its own right. The project quickly grew through online resources, extending beyond Suffolk to encompass the UK and eventually involving a worldwide mass participation event as thousands took part in live performances of Britten's children's song cycle: *Friday Afternoons*. Since 2013, there have been more than 70,000 participants from all over the world. Aldeburgh Music is now committed to adding to the song bank of repertoire for children's voices with an annual commissioning cycle. On line resources are available through the website.

In Harmony

Running since the summer of 2008, In Harmony is a national programme that aims to inspire and transform the lives of children in deprived communities, using the power and disciplines of community-based orchestral music-making. Since April 2012 In Harmony has been funded jointly by the Department for Education and Arts Council England. In Harmony programmes are currently being delivered in

Gateshead <http://www.sagegateshead.com/about-us/in-harmony/>

Lambeth <http://www.southbankcentre.co.uk/whatson/festivals-series/in-harmony-lambeth>,

Liverpool <http://www.liverpoolphil.com/193/in-harmony/changing-communities-through-music.html>, Leeds <http://www.operanorth.co.uk/education/in-harmony>

Nottingham <http://www.nottinghammusicshub.org.uk/in-harmony> and Telford & Wrekin <http://www.inharmonytelfordstoke.org/>

Incorporated Society of Musicians <http://www.ism.org>

The ISM is the UK's professional body for musicians. It provides its members with expert advice, insurance and specialist services as well as access to a community of like-minded professionals. The ISM also campaigns for the rights of all musicians and in support of the music profession.

iOrchestra <http://www.iorchestra.co.uk/>

An award winning initiative by the Philharmonia orchestra, iOrchestra uses both live performance and digital technology to provide opportunities for new audiences to engage with orchestral music, whether by trying out real instruments in a mobile digital education centre, or stepping inside a virtual Philharmonia in a huge digital installation. The project reached over 45,000 visitors in its first year with performances throughout the South West.

Live Music Now <http://www.livemusicnow.org.uk>

LMN is a music outreach charity with a specialist training programme to equip young professional musicians with the skills to deliver participatory music sessions. It delivers a dedicated strand of work with children and young people, and has in-depth expertise in working with children with special educational needs.

London Music Masters <http://www.londonmusicmasters.org>

Alongside an Awards programme which supports exceptional violinists between the ages of 16 and 25 through financial and career support, LMM runs the Bridge Project, an extensive music education programme in diverse communities in Lambeth and Westminster. Aiming to inspire and nurture musical progression for children aged 4 – 11, they provide instrumental teaching and ensemble opportunities in schools, involving a diverse range of role models in their work. Children have extended opportunities to connect with organisations such as the London Philharmonic Orchestra, Royal College of Music, Southbank Centre and Wigmore Hall through LMM's creative partnerships.

Make Some Noise <http://www.make-some-noise.com/>

One of Youth Music's original Youth Music Action Zones, Make Some Noise is now a leading music charity working with young people in the West Midlands. They explore innovative approaches that work towards better access to music for young people, primarily in Staffordshire and Stoke.

Music Education Council <http://www.mec.org.uk/>

The Music Education Council (MEC) is the umbrella body for organisations connected with music education in the United Kingdom and the UK's representative body for ISME and other international organisations. MEC acts as a medium for bringing together in a working relationship those organisations and institutions in the United Kingdom involved in music education and music education training, thereby creating a common meeting ground and opportunities for the exchange of information and the promotion of joint or connected activities.

Musical Progressions Roundtable <http://www.musical-progressions.org/>

The Musical Progressions Roundtable (MPR) is a network of organisations and individuals involved in music education from across the UK. Over a series of meetings and debates, participants have explored how best to support all children and young people's musical progression. The MPR has provided its findings and conclusions online, alongside tools to help create genuine change for all young people's music making. The MPR was initiated in 2009 by Awards for Young Musicians, Help Musicians and Youth Music.

Music for Youth <http://www.mfy.org.uk/>

Music for Youth is a national music education charity providing free access to performance and audience opportunities for young musicians across the UK through an annual season of festivals and concerts. MFY holds regional festivals throughout the spring, with a midsummer national festival in Birmingham. A highlight of their year is the Schools' Prom series in November at the Royal Albert Hall, bringing together young performers, from soloists to orchestras and covering every genre of music, from all over the country.

Music Mark <http://www.musicmark.org.uk/>

Music Mark is the subject association for music education, representing and supporting Music Services and over 12,000 instrumental and classroom music teachers, tutors, consultants, advisers, inspectors and lecturers in Initial Teacher Education. Music Mark represents a national network of individuals and organisations involved in music education.

National Children's Orchestras of Great Britain <http://www.nco.org.uk/>

Provides residential courses, rehearsal and performance opportunities for approximately 600 children aged 7 to 13 through five national age-banded orchestras and six regional orchestras. All players are auditioned annually. Bursaries are available on a sliding scale.

National Foundation for Youth Music <http://www.youthmusic.org.uk>

Funded by Arts Council England with funds from the National Lottery, Youth Music works towards a musically inclusive England by grant-aiding projects which target children and young people with least opportunity or in challenging circumstances. They also undertake research to learn the lessons from project delivery and share through their network.

National STEM Centre <http://www.nationalstemcentre.org.uk/>

The National STEM Centre works with schools, colleges and partner organisations including business, industry, charitable organisations and professional bodies to support **Science, Technology, Engineering and Mathematics** education. It houses the UK's largest collection of STEM teaching and learning resources, in order to provide teachers of STEM subjects with the ability to access a wide range of high-quality support materials. It aims to facilitate closer collaboration and more effective support for schools and colleges, and promotion of STEM careers awareness.

National Youth Orchestra of Great Britain <http://nyo.org.uk/>

Provides orchestral training and performing opportunities for young people aged 13 – 18. All players are auditioned annually. Bursaries are available on a sliding scale. Through active involvement in NYO's outreach activity, particularly the Inspire programme reaching committed young musicians to support their musical development, members acquire wider skills in mentoring, engagement and participatory work.

NYMAZ <http://www.nymaz.org.uk>

A Strategic Partner of Youth Music, NYMAZ is the key youth music development charity working through strategic partnerships and projects to provide high quality music-making opportunities for young people throughout North Yorkshire. Recent developments have led the sector in researching the potential of digital technology on distance instrumental learning (**Connect:Resound**), and sharing expertise on the challenges for young people in a rural area wanting to participate in music, through the **Gone in the Air** report.

Orchestras Live <http://www.orchestraslive.org.uk/>

By developing partnerships between professional orchestras and music organisations, Music Education Hubs and local authorities throughout England, Orchestras Live aims to bring orchestral music to under-served areas. Their First Time live programmes deliver inspirational experiences for very young children, young people and their families.

Royal Philharmonic Society <http://royalphilharmonicsociety.org.uk>

The RPS unites the music profession and its audiences to create a vibrant future for music: supporting and working creatively with talented young performers and composers, championing excellence, and encouraging audiences to listen to, and talk about, great music. The Society has been at the heart of music for over 200 years, with direct links to Beethoven (it commissioned the composer's Ninth Symphony), Mendelssohn, Wagner and many of the iconic figures of classical music.

Sound Connections <http://www.sound-connections.org.uk>

Sound Connections delivers participatory music projects to develop and support young people in London through high quality musical experiences. They have developed sector expertise in giving young people their voice in project design and planning. They work in partnership with a wide range of organisations including Music Education Hubs and are involved in research and mapping exercises to share understanding of effective practice.

Sound Sense <http://www.soundsense.org>

UK-wide membership organisation for musicians working in the community and their organisations, providing professional development, information and advice, and advocacy.

The Sphinx Organisation <http://www.sphinxmusic.org/>

The Sphinx Organisation is a national non-profit organisation, based in Detroit, USA and founded by Dr. Aaron P. Dworkin. Sphinx works to create positive change in the field of diversity in the arts and particularly classical music. In addition to the Sphinx Competition, Sphinx operates a variety of programmes including Sphinx Overture, which offers free violins and lessons to elementary school students in underserved communities, and Sphinx Performance Academy, a full-scholarship intensive summer chamber music programme for aspiring Black and Latino musicians ages 12-17.

Tomorrow's Warriors <http://tomorrowwarriors.org/>

Based in London, with residencies at Southbank Centre and Turner Sims Concert Hall, Southampton, Tomorrow's Warriors works with young people aged 11 to 25 through a range of performing groups. Whilst their programmes are inclusive and open to all, they have a special focus on young people from the African diaspora and girls. They are developing jazz education programmes in partnership with a variety of partners including Music Education Hubs. Their ensembles are recipients of a wide range of awards and many of their musicians have gone on to successful performing careers.

Warwick Commission <http://www2.warwick.ac.uk/research/warwickcommission>

Established by the University of Warwick in 2007, the Warwick Commission draws together the expertise of academics, practitioners and policy makers to address issues of global importance. A two-year investigation into 'The Future of Cultural Value' was initiated in 2013 and published its findings in 2015.

Sarah Derbyshire MBE is an independent music professional with extensive experience in the development and management of professional music and music education organisations. She has a deep commitment to the life-changing impact which involvement in high quality music making can have on people of all ages, and its wider impact on the creativity and health of our society.

In a career spanning over 25 years in the music sector, her belief in and commitment to the power of music to change lives and support communities has remained not only a guiding principle, but has been strengthened by a profound understanding gained through experience. Throughout her career, she has been involved the development of young musicians – whether as emerging professional performers, young people seeking new musical opportunities, musically talented children or those becoming involved in music for the very first time.

Sarah had a long association with Live Music Now, which she led for ten years as the UK Executive Director. After a period as the Managing Director of the National Children's Orchestras of Great Britain, she resumed a freelance career. Her most recent role is as consultant to CapeUK (the Bridge organisation for Yorkshire and the Humber), developing a Local Cultural Education Partnership for Kirklees.

She brings a creative and innovative flair to organisational management and has initiated programmes focusing on diversity and the role of the musician in society, amongst her many achievements.

Sarah Derbyshire is Chair of NYMAZ (the young people's music development charity for North Yorkshire) and a Board member of Jazz North. She is also a trustee of the Mayfield Valley Arts Trust and has recently joined the Board of the University of York Music Press.

Royal Philharmonic Society

The Royal Philharmonic Society unites the music profession and its audiences to create a vibrant future for music: supporting and working creatively with talented young performers and composers, championing excellence, and encouraging audiences to listen to, and talk about, great music. The Society has been at the heart of music for over 200 years, with direct links to Beethoven (it commissioned the composer's Ninth Symphony), Mendelssohn, Wagner and many of the iconic figures of classical music.

CHAMPIONS OF EXCELLENCE: The Society sets the standard and lets the world know about the finest classical music making. From its historic Gold Medal to the annual RPS Music Awards for live music, recognition by the RPS is a guarantee of outstanding music achievement.

YOUNG MUSICIANS: The RPS invests in talented young performers at the start of their careers, offering much needed funding to buy instruments, teaching tailored to their individual needs, or the chance to be mentored by an experienced, established performer.

COMPOSERS: The Society supports new music through commissioning new work, repeat performances, workshops, residency schemes and encouraging interaction between composers and audiences.

AUDIENCES: The RPS is a voice for music, putting music at the centre of cultural life. Whether a regular listener or just beginning to explore classical music, the RPS encourages people to listen and talk about music through a series of events, talks and debates.

Acknowledgements

During the course of researching and writing this report I have been fortunate to attend many performances, practical sessions, workshops, conferences and debates which have given breadth and depth to my understanding of the issues. Many individuals have also been extremely generous with their time and expertise, contributing their thoughts and acting as a sounding board. In particular, I would like to thank the following:

Lincoln Abbotts	ABRSM
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Deborah Annetts	Incorporated Society of Musicians
Dr Geoff Baker	Royal Holloway, University of London
Denise Barber	Southwark Music Service
Issie Barratt	National Youth Jazz Collective
Krystyna Budzynska	Royal Academy of Music
Jacqui Cameron	Opera North
Rhuti Carr	English National Opera
Hester Cockroft	Awards for Young Musicians/Musical Progressions Roundtable
Prof Jonathan Cross	University of Oxford
Philip Flood	Sound Connections
Hannah Fouracre	Arts Council England
Miranda Francis	Royal College of Music
Marion Friend	Independent
Lucy Galliard	CBSO
Joan Gibson	National Youth Orchestras of Scotland
Matt Griffiths	Youth Music
Dick Hallam	Sistema England
Paul Harper-Scott	University of Oxford
Fiona Harvey	Association of British Orchestras
Darren Henley	Arts Council England
Mary Heyler	Sheffield Music Hub
Lee Higgins	Centre for Community Music, York St John University
Karen Humphries	Royal Northern College of Music
Heidi Johnson	NYMAZ
Katie Jones	BBC Ten Pieces
Debra King	Brighter Sound, Manchester
Prof Liz Leach	University of Oxford
Louise Mitchell	Bristol Music Trust
Sarah Mumford	CapeUK
Mark Pemberton/	Association of British Orchestras
Elizabeth Rantzen	J Paul Getty Junior Charitable Trust
Katy Rodda	Independent, previously National Youth Choirs
Cath Sewell	Wigmore Hall
Jem Shuttleworth	Music Mark
Susannah Simons	National Orchestra for All
Rebecca Smith	Independent
Helen Sprott	Arts Council England
Chris Strong	CapeUK
Craig Titley	Future Talent
Delma Tomlin	National Centre for Early Music
Surya Turner	Independent, previously Kuumba Music
Jonathan Vaughan	Guildhall School of Music and Drama
Simon Webb	BBC Philharmonic Orchestra
Judith Webster	Music for Youth
Graeme Wilson	Scottish Association for Music Education
Michelle Wright	Cause4

Appendix

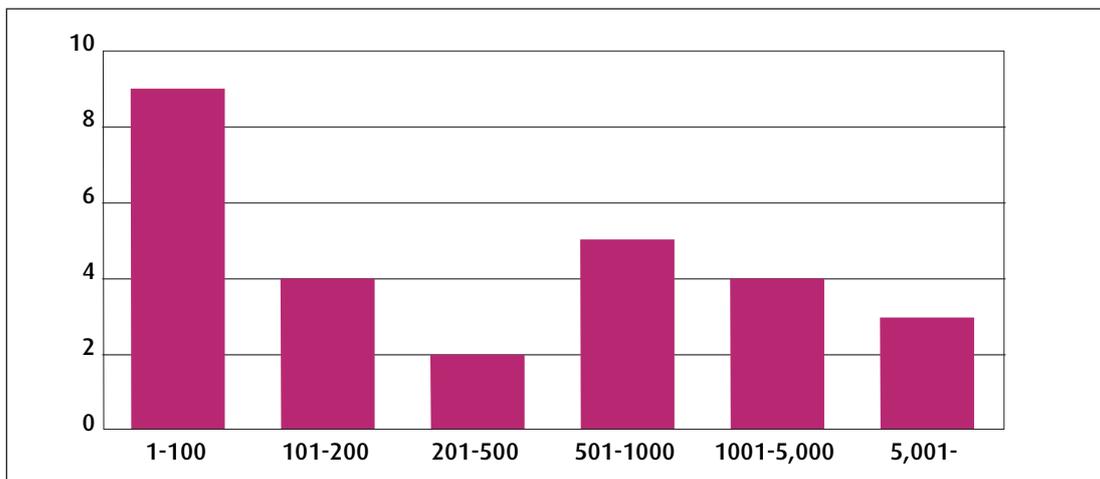
MUSICAL ROUTES SURVEYS: QUESTIONS & DATA ANALYSIS

Profession music organisations/youth ensembles survey (26 respondents)

*Which geographical area do you work across?
 How many children do you work with in school settings each year?
 How many children do you work with out of school each year?
 Which geographical area do you work across?*

Operational reach of organisations surveyed was UK-wide (12%), National (England, Wales 12%), Regional (27%), Local (35%), Unspecified (14%)

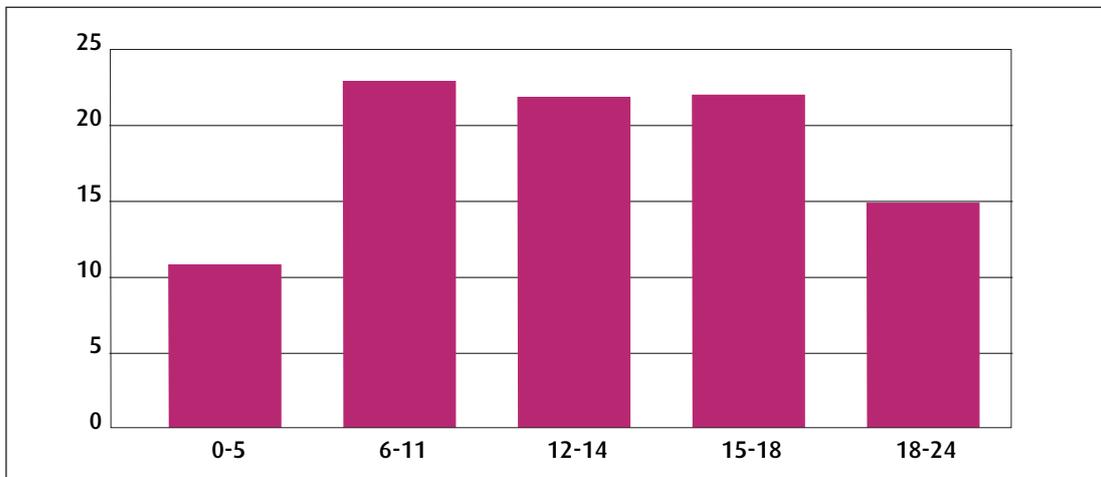
The organisations surveyed work with very varied numbers of children, illustrating the range of types of organisations delivering these services:



- The largest organisation works with over 24,500 children.
- The total no. of children covered by all the organisations included is over 50,000.
- Of the organisations who disclosed this information, 56% operated in and out of school, 24% out of school only and 20% in school only.

Which age group(s) do you work with?

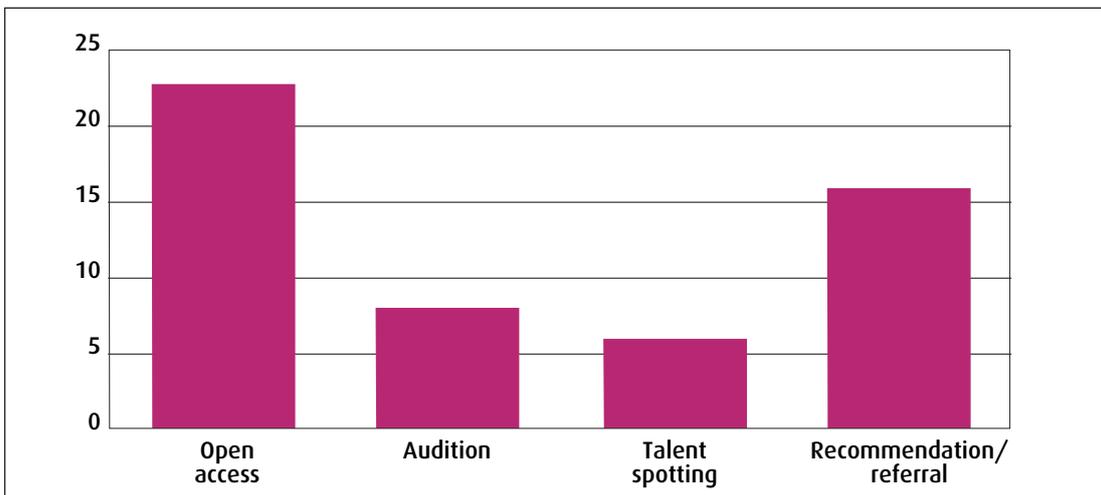
There is also variety in the age ranges served by the organisations surveyed:



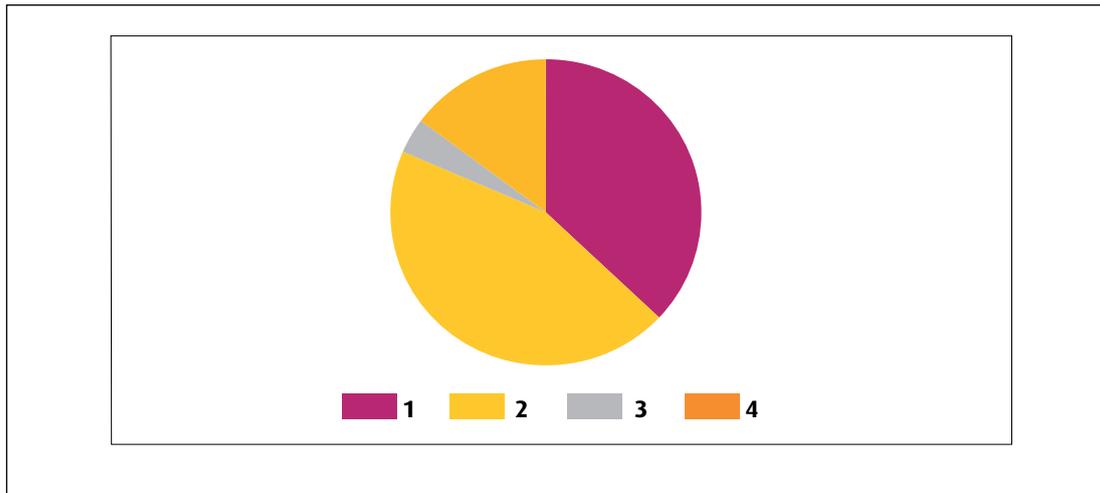
- 88% of the organisations surveyed work with more than one age group.
- The greatest served age groups are from 6-18.

*How do you recruit your participants?
If recommendation/referral, by whom?*

Various different methods of recruiting participants are in use:



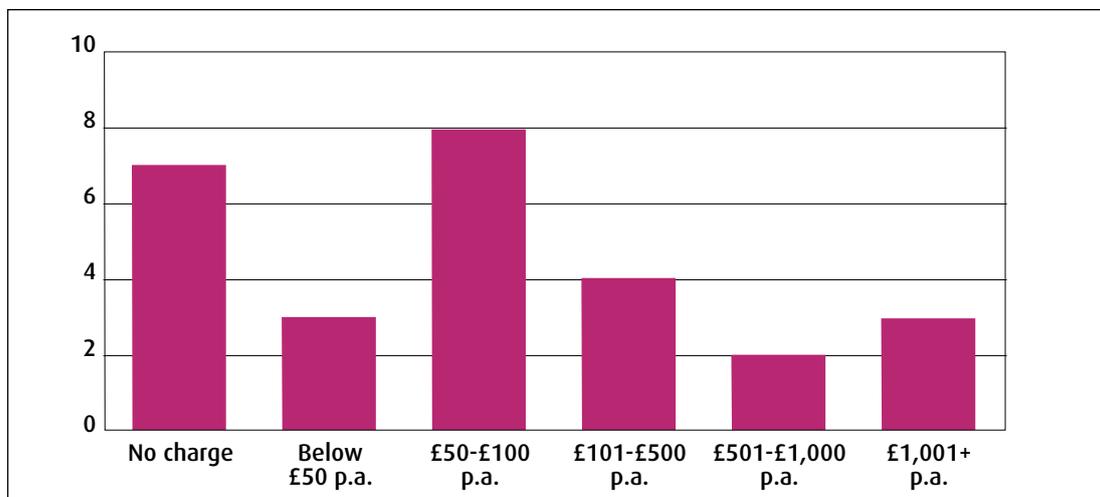
- The majority (85%) of the organisations have an element of open access.
- The next most popular method of recruitment is recommendation / referral (59%).



- 63% of organisations use more than one method of recruiting participants.

*Is there a charge to participate?
Do you offer bursaries, scholarships or subsidised places?*

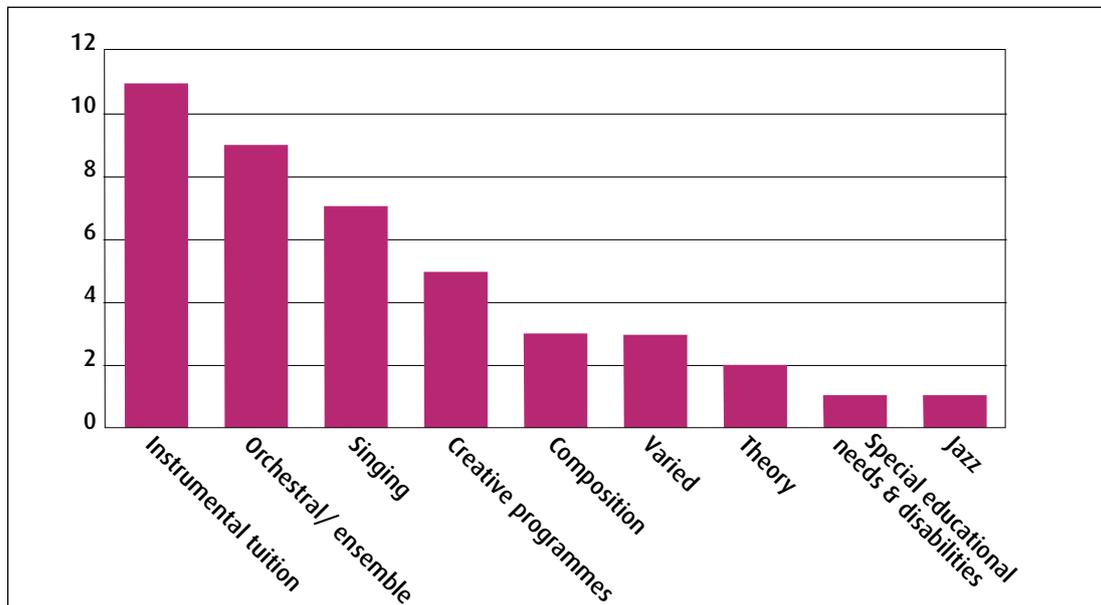
Whilst most organisations charge for services, a large proportion also provide bursaries or subsidised places:



- Two thirds of the organisations have annual charges of £100 or less.
- 65% of the organisations that have a charge have either bursaries, scholarships and/or subsidised places.

Do you focus on a particular area or areas of music education

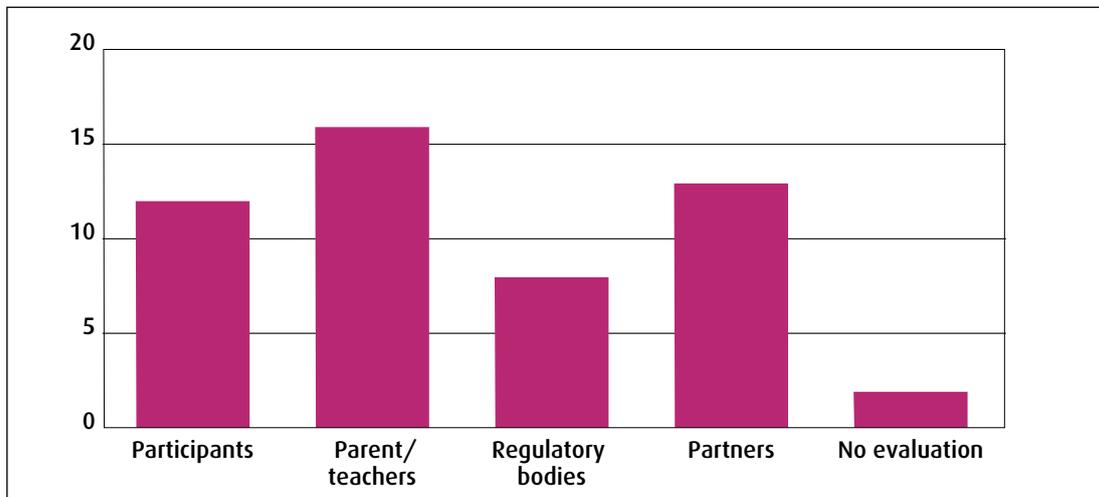
The organisations surveyed represent a number of different types of musical education:



- 52% of the organisations surveyed cover instrumental tuition, with 44% offering orchestral or ensemble tuition.
- 13 organisations offer more than one of these options.
- 70% of the organisations surveyed provide regular group or individual tuition opportunities.

Do you evaluate and report on participants' progress?

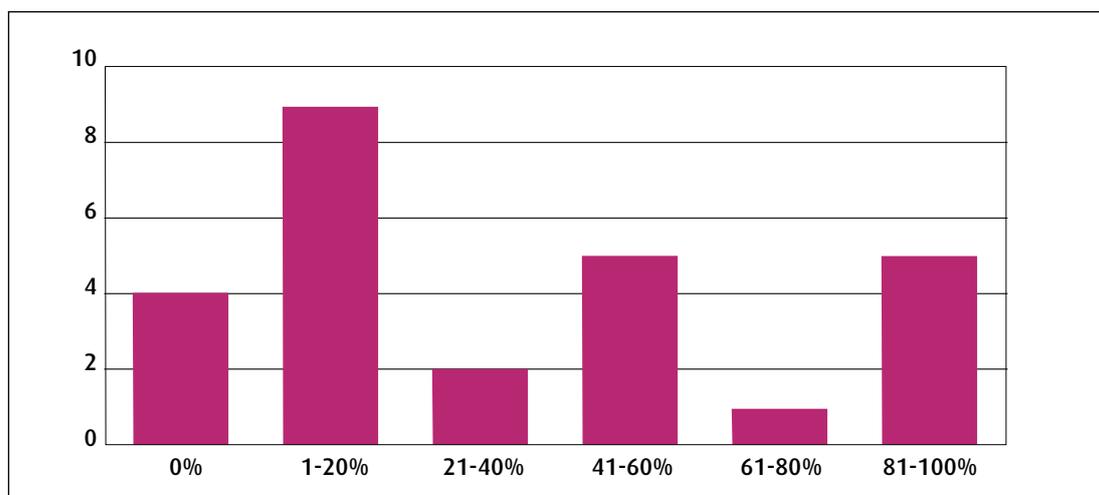
Most of the organisations offer some form of evaluation on participants' progress:



- Only 7% of organisations surveyed have no method of evaluation of their programmes.
- The most common evaluation and reporting method is to participants' parents / teachers (59% of organisations).
- 59% of organisations evaluate and report to more than one person / group.

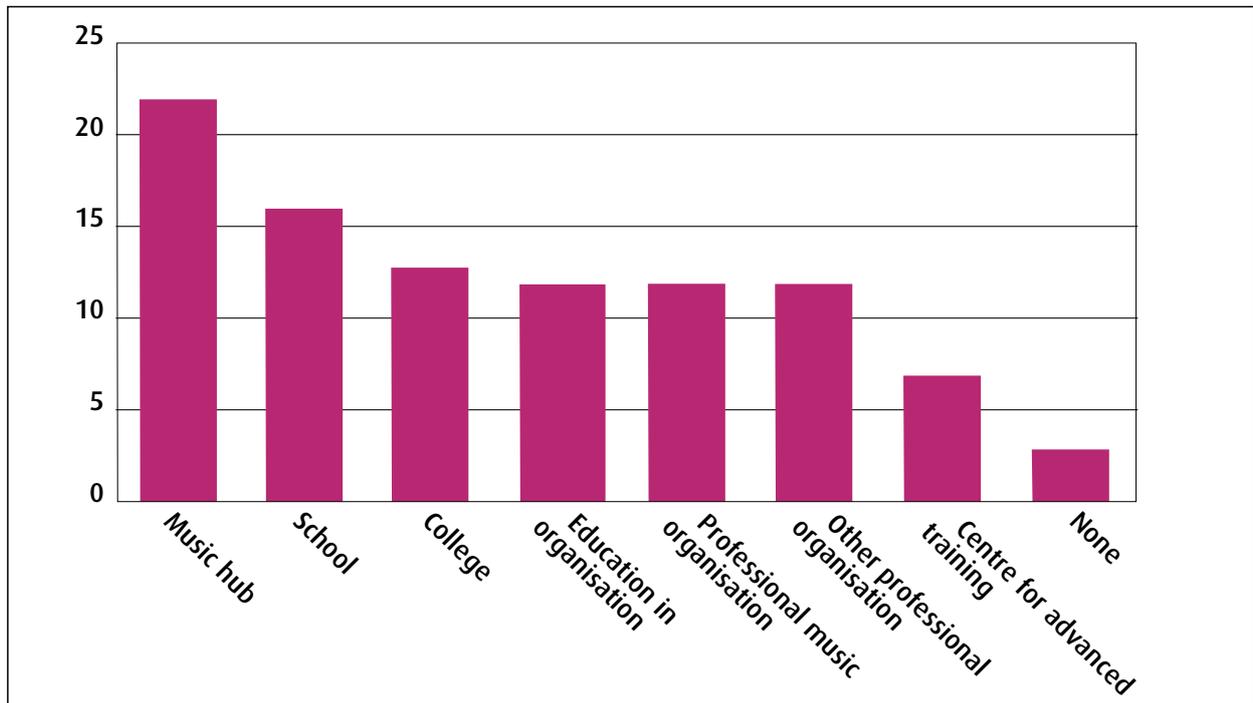
Approximately what percentage of your participants engage in instrumental tuition elsewhere?

Very few of the organisations surveyed satisfy all the musical needs of their participants, with the majority of organisations saying that a proportion of their participants do receive tuition elsewhere.



- Only 15% of organisations say that none of their participants engage in instrumental tuition elsewhere.

Do you work in partnership or collaboration? With whom?

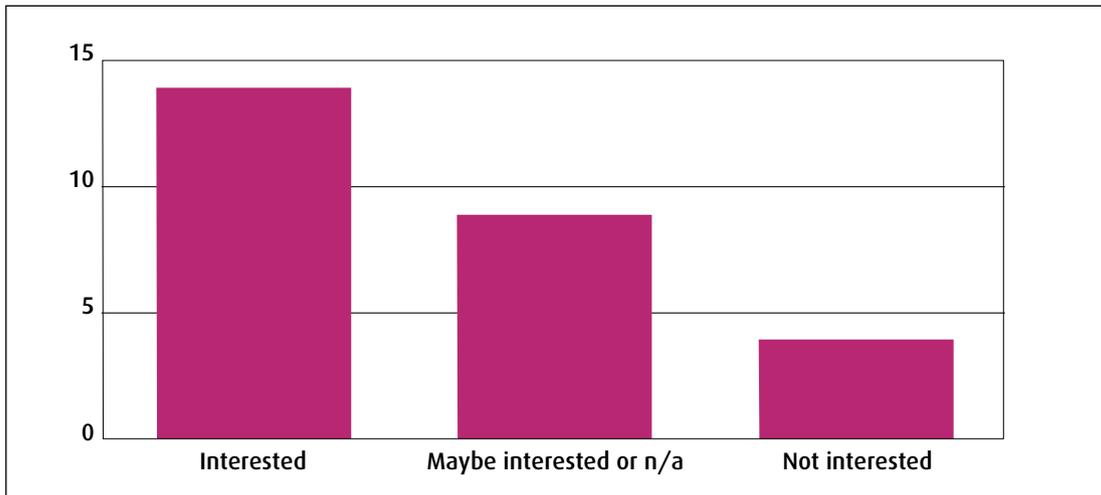


- 81% of the organisations surveyed collaborate with their local Music Hub.
- Only 11% of the organisations surveyed have no collaboration with other bodies.
- There is some anecdotal evidence to support the theory that rural organisations collaborate with fewer other bodies than urban organisations, however, the sample size was too small to draw conclusions on this point.

Would you be interested in collaborating with another organisation in order to offer new opportunities to your participants?

Do you have resources or capacity that could be shared through collaboration to increase equality of access to high quality opportunities?

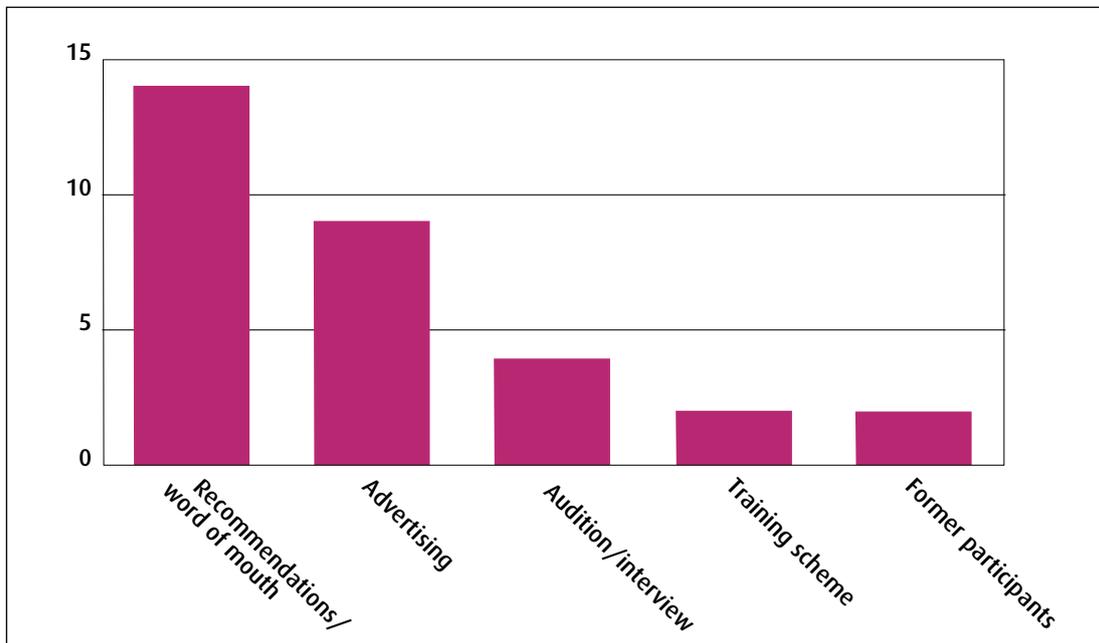
Most organisations would be interested in further collaboration and/or sharing of resources:



- 74% of organisations would be interested in further collaboration.
- Only 15% of organisations would not have resources that could be shared to increase equality of access to high quality opportunities.

How do you recruit your teachers/tutors/music leaders?

Teaching members are largely recruited through word of mouth and recommendations:

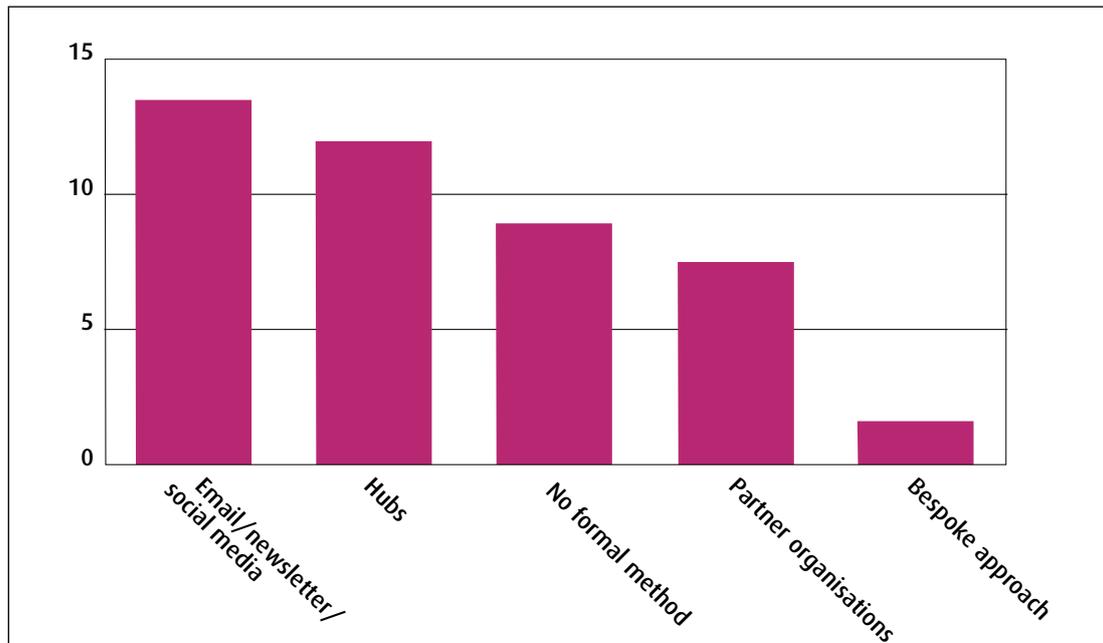


- All organisations have flexible criteria.
- 63% of organisations offer training for teachers.

How does your organisation actively signpost participants to other music education opportunities?

What communication channels do you find effective in sharing information?

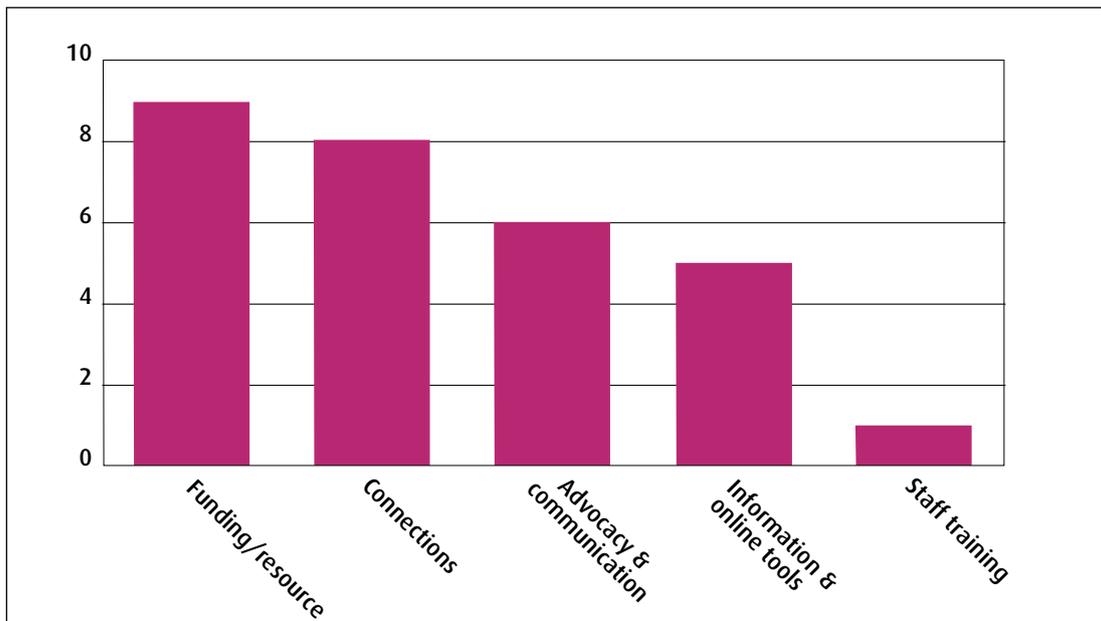
There are no consistent ways in which organisations signpost other musical opportunities to their participants (or their parents):



- 41% of the organisations surveyed use methods such as email, newsletters or social media to communicate these opportunities to participants / parents.
- 26% communicate opportunities via Music Hubs.
- 15% have no formal method for signposting opportunities.
- Some organisations create a bespoke approach, creating an individual musical pathway for each child.

What tools or support would enable you to improve your provision of a consistent, extended musical progression route?

The organisations are looking for further support in a number of areas in order to improve the provision of a consistent, extended musical progression route:



- One third cite funding / resource as a key area of support
- Funding / resource and connections are the most important areas for additional support
- Five participants separately come up with the idea of joined up online tools, e.g. lesson plans

MUSICAL ROUTES SURVEYS: QUESTIONS & DATA ANALYSIS
Music Services/Music Hub/Music Hub Partner (12 respondents)

The number of respondents to this online survey is statistically insufficient to warrant analysis. A summary of respondents and full list of responses to narrative questions is given below.

- Two thirds of respondents were Music Services, one third Music Hub Partners
- Half of the total respondents were also Music Hub Leads.

Responses to narrative questions:

What are the chief barriers you face in achieving your aim to provide consistent, extended musical progression routes

- As a Primary School Music Specialist (curriculum teacher) and Coordinator (instrumental lesson organiser), the main barrier is the lack of a Transition system when children move to secondary school. Our local secondaries are not pro-active in offering help, support, guidance or activities, or in the least bit interested in primary schools providing data about how many children may require instrumental lessons when they move. Hence about 50% of pupils give up lessons when they move to Secondary!
- As a rural county, delivery costs much more than for an urban hub. The cost of travel is prohibitive therefore to provide access to pupils from very small rural primary schools is an issue. Prices rise as a result meaning music becomes the preserve of those that can afford it. We do offer remissions for pupils on free school meals and working tax credit but this is becoming harder to do.

What tools or support (other than additional funds) would you find helpful?

- A National scheme or best-practice model for how local Primary & Secondary schools can link together through music, and exchange information about pupils' abilities and rearranging lesson when the child transitions to secondary would be welcomed.
- Much more clarity on core roles is needed. The recent Ofsted recommendation concerning hubs has diverted funding away from continuation and more to school support. This was not what hubs were originally set up to do. We now find ourselves filling in the gaps that LA advisory services used to provide.
- National data base of opportunities for students to find the activity that best meets their stage of musical development and interests.

What tools or support would you find helpful to develop your work in these areas?

- I run a mixed-instrument school band (from violins, cellos and trumpets to bass guitars and chime bars) - I have to write and arrange all my own repertoire as there is not much out there for a band of our make-up. Perhaps a 'Sing Up'-type scheme for instrumental work?
- Clarity again! are we providing an opportunity for all pupils. If so there is not enough funding. Should we only be engaging with school that are then going to invest time and energy into supporting continuation? Cuts to LA budgets are seriously undermining the increase in funding from ACE. Despite the last increase in funding we have still lost 480K in funding due to LA cuts.

- The gap between initial free access and opportunities that cost is a bridge too far for some families. More funding for free access beyond initial first access is needed.

What are the barriers (if any) you experience in setting up active partnerships?

- Most comparable primary schools local to mine do not have a Curriculum Music Teachers or a Music Specialist, or offer a high-quality Primary Curriculum lessons. Of our 2 local secondaries, one is very strong for music but does not collaborate in primary projects: the other offered a 'Transition Orchestra' for Year 5, 6 & 7, but the teacher (secondary) was so lack-lustre / music unchallenging the children were bored!
- There are no professional orchestras or major venues in our region. It is almost impossible to get them to come out to rural areas due to the cost. There are no major concert halls. Partnerships exist with portfolio organisations and smaller trusts.
- Gaining a mutual understanding, that we can all maintain our identity but be strengthened by coming under the umbrella of the Hub.

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