



Department
for Education

Music education: call for evidence

Launch date 9 February 2020

Respond by 13 March 2020

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Introduction

The Department for Education is seeking views on music education, to inform its proposals for the refresh of the National Plan for Music Education.

Who this is for

- Parents and carers
- Young people
- Primary schools
- Secondary schools
- Further Education (FE) and sixth-form colleges
- School and college staff, including governors
- National and local voluntary and community organisations providing musical activities for children and young people
- Music Education Hubs and other music services
- Musicians
- Employers in the music industry
- Other educational professionals including academics and researchers

Issue date

The consultation was issued on 9 February 2020.

Enquiries

If your enquiry is related to the policy content of the call for evidence you can contact the DfE music policy team by email: Music.CONULTATION@education.gov.uk

If your enquiry is related to the DfE e-consultation website or the consultation process in general, you can contact the DfE Ministerial and Public Communications Division by email: Consultations.Coordinator@education.gov.uk or by telephone: 0370 000 2288 or via the [DfE Contact us page](#).

Additional copies

Additional copies are available electronically and can be downloaded from [GOV.UK DfE consultations](#).

The response

This call for evidence closes at 11.59pm on 13 March 2020. The results of the call for evidence and the Department's response will be published on [GOV.UK](#) later in 2020.

Confidentiality of your responses

Information provided in response to this call for evidence, including personal information, may be subject to publication or disclosure under the Freedom of Information Act 2000, the Data Protection Act 2018 or the Environmental Information Regulations 2004.

If you want all, or any part, of a response to be treated as confidential, please explain why you consider it to be confidential.

If a request for disclosure of the information you have provided is received, your explanation about why you consider it confidential will be taken into account, but no assurance can be given that confidentiality can be maintained. An automatic confidentiality disclaimer generated by your IT system will not, of itself, be regarded as binding on the Department.

The Department for Education will process your personal data (name and address and any other identifying material) in accordance with the Data Protection Act 2018 and, your personal information will only be used for the purposes of this call for evidence. Your information will not be shared with third parties unless the law allows it.

You can read more about what the DfE does when we ask for and hold your personal information in our [personal information charter](#).

About this call for evidence

The National Plan for Music Education (the Plan), published in November 2011 and running to 2020, set out the Government's vision for music education, that children:

‘from all backgrounds and every part of England have the opportunity to learn a musical instrument; to make music with others; to learn to sing; and to have the opportunity to progress to the next level of excellence’.

To help ensure this vision is a reality, the Plan announced a range of measures, including the establishment of music education hubs to drive up the quality and consistency of music education.

Music education hubs are funded to develop and deliver a local strategic vision which supports high-quality music education both in and out of schools. There are 120 hubs nationally, working in place-based partnerships to meet the core and extension roles as set out in the Plan. These partnerships often include the local music service, local authority, schools, arts organisations, and community or voluntary organisations.

Our ambitions for music education are high – the opportunity to study and understand music isn't a privilege, it's a vital part of a broad and balanced curriculum. That is why it is compulsory in the National Curriculum up to Key Stage 3. It is in this context that we are now refreshing the National Plan for Music Education, to ensure we continue to deliver high-quality music education for all pupils.

This call for evidence forms part of that process. It invites views on music education, the current level of provision, the National Plan for Music Education and how it should be revised. As the current Plan states, great music education is a partnership between classroom teachers, specialist teachers, professional performers and a host of other organisations, including those from the arts, charity and voluntary sectors. We are therefore seeking to hear from a range of interested parties, including young people, parents, teachers, employers in the music industry and music educators. The insights shared will help us ensure the National Plan for Music Education remains fit for purpose.

Wider Departmental policy, for example on assessment, accountability or school funding, does not fall within the scope of the National Plan for Music Education, and therefore does not fall within the scope of this call for evidence.

Following the closure of the call for evidence, responses will be analysed and considered as part of the formulation of proposals for the refreshed Plan.

Respond online

To help us analyse the responses please use the online system wherever possible. Visit www.education.gov.uk/consultations to submit your response.

Other ways to respond

If for exceptional reasons, you are unable to use the online system, for example because you use specialist accessibility software that is not compatible with the system, you may request a word document version of the form and email it or post it to the Department.

By email

- Music.CONSULTATION@education.gov.uk

By post

Music team, Department for Education, Sanctuary Buildings, 2nd Floor, Great Smith Street, London, SW1P 3BT.

Deadline

The consultation closes on 13 March 2020.

Foreword

Music is not a nice-to-have part of the curriculum for the privileged few. It is a vital part of a broad and balanced curriculum for all pupils. It builds confidence, helps children live happier, more enriched lives, and discover the joy of expressing themselves. There is evidence that actively making music with others promotes wellbeing from infancy to old age, develops identity and builds self-esteem. And, importantly, it opens doors to our world-renowned music industry.

For all these reasons and more, we want to give all children the opportunity to develop a love of music: we want all children to have the opportunity to play an instrument, to sing and to perform in choirs and orchestras at their school and to learn to read and write musical notation. We have made great strides towards this, investing in a network of music hubs working with schools to nurture the budding seeds of musical passion that can unlock so much pleasure throughout life. In 2016/17 alone, hubs worked with 89% of state-funded schools on at least one core role and helped over 700,000 pupils begin to learn to play a musical instrument in whole class teaching.

These hubs were established by our 2011 National Plan for Music Education. The Plan expressed our ambition that every child should have the opportunity to play a musical instrument; to make music with others; to sing; and to progress to the next level of proficiency. Our commitment to this remains as strong as ever: already this year, we have announced continued funding for the music hubs programme totalling £80million. With music compulsory in the National Curriculum to Key Stage 3, we want to see it taught in all schools. And our plans to introduce a £100million Arts Premium, funding creative opportunities in secondary schools, will mean the arts and music will become an increasingly important part of the secondary school curriculum and extra-curricular opportunities for young people.

Much has changed since 2011, and with a renewed mandate, we want to ask if we're still doing the right things to support our schools in providing a world-class music education. That is why we are refreshing the National Plan for Music Education, starting by building understanding of experiences of music education through this call for evidence. We want our future Plan to be informed by as wide a range of evidence and good practice as possible, and I am grateful to my colleagues in the Department for Digital, Culture, Media and Sport for supporting this. We would like to hear from heads and teachers in all kinds of schools and colleges, representatives from our music industry, from academia and from the organisations up and down the country that provide musical opportunities. We would also like to hear from young people themselves, their parents and carers, so that they too have a voice in shaping our future Plan.

I'd like to thank you for taking an interest in the future of music education. Studying, and playing music is a vital part of a child's education and we want to make sure that every child can benefit.

The Rt Hon Nick Gibb MP
Minister of State (Minister for School Standards)

Questions

Before you start answering the questions in this call for evidence, please note that:

It would be helpful if you would first give some information about yourself as context for your other responses. This information is confidential and we will not publish any information that could identify you without your permission.

You may want to answer all or just some of the questions, but please note that some questions may not be particularly relevant to you:

- Questions 1 – 24 are for everyone responding to the call for evidence
- Questions 25 – 33 are for young people aged 13 - 25
- Questions 34 – 40 are for parents and carers
- Questions 41 – 50 are for teachers and those who are working in schools, colleges, music education hubs and other music services
- Questions 51 – 55 are for head teachers and other leaders in education
- Questions 56 – 62 are for employers in the music industry

Q1-10: Personal Information

1. Name

First Name:

Last Name:

Please note: It is helpful to have your name if we want to contact you about your answers to the questions in this call for evidence. You do not have to give your name, and your views will be considered whether or not you give your name.

2. What is your email address?

Email address:

Please note: It is helpful to have your email address if we want to contact you about your answers to the questions in this call for evidence. You do not have to give your email address, and your views will be considered whether or not you give your email address.

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

- a) Yes
- b) No

We may wish to speak to you directly about your responses to help our understanding of the issues. If we do, we will use the email address you have given above.

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

- a) Individual
- b) Organisation

5. If you are responding as an individual, how would you describe yourself (required)?

- a) A young person aged 13 - 25
- b) A parent or carer
- c) A teacher or someone working in a school, college, music education hub or other music service
- d) A head teacher or other leader in education
- e) An employer in the music industry
- f) Other (please specify)

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

- a) A school
- b) A college
- c) A music education hub
- d) A music service (not a music education hub)
- e) A music industry employer
- f) Other (please specify)

7. What is the name of your organisation?

8. What is your role?

9. In which local authority are you located?

We are interested in knowing what the picture is in different parts of the country. Knowing the local authority in which your school, college or activity is situated will help us to understand the context of your responses. If you are a national provider, or if you are not based in any particular local authority (for example a national charity), then please indicate this.

10. What is your postcode?

Please note - for the open questions, we would recommend keeping your answers concise (up to approximately 250 words).

Q11-14: Music Education for All

All children regardless of experience or background should expect a high-quality music education. However, evidence shows that levels of engagement in music and rates of progression are inconsistent.

11. Music is compulsory in the curriculum from Key Stages 1 to 3, and pupils in maintained schools have an entitlement to study an arts subject, including music, at Key Stage 4 if they wish.

11.1 Were you aware of this?

11.2 To what extent do you believe that it is being delivered? Please explain your answer.

- a) Fully - high quality music education is available to all children
- b) Fairly - music education is available to all children but the quality could sometimes be better
- c) Poorly - music education is not available to all children and the quality could be better
- d) Other (please give details)

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

Inclusivity

In accordance with the Equality Act 2010, public bodies must have “due regard”, when making decisions, to the need to eliminate discrimination, harassment, victimisation; advance equality of opportunity; and foster good relations, in relation to relevant protected characteristics (disability, gender reassignment, race, religion or belief, age, pregnancy and maternity, sex and sexual orientation).

13. Please let us know whether you think that any one or more group sharing one or more of the protected characteristics listed above is underrepresented in music education? If so, please let us know which group(s) and what you think might be done to improve their representation, including any examples you might have of good practice.

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

14.1 Please share up to three examples of good practice you have seen that facilitates inclusive education for children with SEN, young carers, those living in care, or with economic disadvantage.

14.2 Please share up to three examples of positive impact music has had particularly for children with SEN, young carers, those living in care, or with economic disadvantage.

Q15-17: The National Plan for Music Education

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

- a) I am very familiar with it, have read it in full and refer to it often
- b) I am familiar with it and have read all of it or some of it
- c) I am aware of it but have not looked at it
- d) This is the first I have heard of it

- e) Other level of awareness

16. How effective do you think the National Plan for Music Education has been in meeting the Government’s vision that children ‘from all backgrounds and every part of England have the opportunity to learn a musical instrument; to make music with others; to learn to sing; and to have the opportunity to progress to the next level of excellence’ since 2012? You may expand on your answer if you wish.

- a) Very effective
- b) Fairly effective
- c) Neither effective nor ineffective
- d) Ineffective
- e) I don’t know

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

- a) The National Plan for Music Education
- b) My local music education hub
- c) A head teacher or music teacher
- d) A music specialist or performer
- e) None of the above (please provide details)

Q18-23: Music Education Hubs

While it is the responsibility of schools to deliver the music curriculum, music education hubs have played an important role in ensuring young people have opportunities to sing, learn a musical instrument, play together and progress. Hubs are made up of groups of organisations working in partnership and were introduced in the current National Plan for Music Education. Their work focuses on four core roles:

- ensure that every child aged 5 to 18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching;
- provide opportunities to play in ensembles and to perform from an early stage;
- ensure that clear progression routes are available and affordable to all young people;
- develop a singing strategy to ensure that every pupil sings regularly and that choirs and other vocal ensembles are available in the area.

In addition, the current Plan outlines 'extension' roles for hubs, which they are expected to deliver where possible. These are that hubs:

- offer continuing professional development (CPD) to school staff, particularly in supporting schools to deliver music in the curriculum;
- provide an instrument loan service, with discounts or free provision for those on low incomes;
- provide access to large scale and/or high-quality music experiences for pupils, working with professional musicians and/or venues. This may include undertaking work to publicise the opportunities available to schools, parents/carers and students.

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

- a) Yes
- b) No

19. Which of the following descriptions most closely matches your impression of the effectiveness of your local music education hub in meeting the roles listed above?

- a) My local music education hub is extremely effective
- b) My local music education hub is fairly effective
- c) My local music education hub is not effective
- d) I don't know

20. Hubs are groups of organisations and partnerships which seek to work together to ensure the best use of resources. How well do you feel your hub engages with local stakeholders, communities and partners?

- a) My local music education hub is extremely effective
- b) My local music education hub is fairly effective
- c) My local music education hub is not effective
- d) I don't know

21. What challenges do you think your local music education hub faces to effectively meet the roles listed above in your area?

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

- a) Yes
- b) No
- c) I don't know

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

Q24: Music Technology

Music technology has evolved since the publication of the National Plan for Music Education in 2011, and supports the creation, recording and production of music. It also appears in both GCSE and A level syllabuses.

24. Please detail up to three uses of technology to deliver music education you are aware of which are particularly effective, and explain their effectiveness.

Q25-33: Questions for Young People aged 13-25

25. Which of these best describes your current stage in education?

- a) Secondary school student
- b) FE student
- c) Apprentice
- d) University or conservatoire student
- e) Attending a specialist music school
- f) I am no longer in education
- g) Other (please specify)

26. Why do you think music education is important?

- a) Music education is important to me because I want a career in music
- b) Music education is fun

- c) Music education improves my mental wellbeing
- d) Music education improves my confidence
- e) Music education helps me with my wider studies
- f) Music education isn't important to me
- g) Other (please provide details)

27. What music education activities do you currently engage in?

- a) I listen to music
- b) I take music as a subject in school
- c) I receive lessons on an instrument or for singing in school
- d) I receive lessons on an instrument or for singing outside of school
- e) I am learning an instrument or learning to sing using lessons online
- f) I am part of an ensemble (e.g. wind band, orchestra, choir, rock band) at school
- g) I am part of an ensemble (e.g. wind band, orchestra, choir, rock band) outside of school
- h) I create music
- i) I don't do any music
- j) Other (please provide details)

28. If you are engaged in musical activities outside of your normal school lessons, how did you find out about them?

- a) From my teachers
- b) From my parents/carers
- c) From my friends
- d) I found them online
- e) Other (please provide details)

29. Has anything stopped you taking up musical activities?

- a) I'm not interested
- b) I don't have time
- c) It's too expensive

- d) I'm not good enough
- e) The activities offered are not what I want
- f) My parents/carers don't think I should
- g) Other (please provide details)

30. Do you have any examples of music opportunities you have had either through your school or other organisations that have been positive? Please explain what they were, who provided them, whether you had help in some way to be able to take part, and what was so good about them.

31. If you have chosen to study a music qualification (e.g. GCSE or A level), please explain why.

32. If you wanted to study a music qualification but weren't able to, please explain why that was.

33. How would you find information about careers in music?

- a) Teachers
- b) Parents
- c) Friends
- d) Online, please specify
- e) I struggle to find any information
- f) Other (please provide details)

Q34-40: Questions for Parents and Carers

34. Which of these best describes your child's current stage in education?

- a) Primary school student
- b) Secondary school student
- c) FE student
- d) Apprentice
- e) University or conservatoire student

- f) Attending a specialist music school
- g) No longer in education
- h) Other (please specify)

35. Why do you think music education is important for your child?

- a) Music education is important because it will help my child's career
- b) Music education is fun for my child
- c) Music education improves my child's mental wellbeing
- d) Music education improves my child's confidence
- e) Music education helps my child with their wider studies
- f) Music education isn't important to me/my child
- g) Other (please provide details)

36. What music education activities does your child currently engage in?

- a) They listen to music
- b) They take music as a subject in school
- c) They receive lessons on an instrument or for singing in school
- d) They receive lessons on an instrument or for singing outside of school
- e) They are learning an instrument or learning to sing using lessons online
- f) They are part of an ensemble (e.g. wind band, orchestra, choir, rock band) at school
- g) They are part of an ensemble (e.g. wind band, orchestra, choir, rock band) outside of school
- h) They create music
- i) They don't do any music
- j) Other (please provide details)

37. How do you find the music education opportunities that you would like your children to take up?

- a) Recommendations from people I trust (e.g. teachers, parents, relatives, friends)

- b) Found online
- c) I only choose activities offered by the school my child attends
- d) Through the local music service or music education hub
- e) I have not found any
- f) Other (please provide details)

38. How do you decide which music education opportunities would be good for your child?

39. What is your opinion of the quality of the music education opportunities available to your child?

40. Has anything stopped your child taking up musical activities?

- a) They're not interested
- b) They don't have time
- c) It's too expensive
- d) They're not good enough
- e) It's more important for them to focus on other activities
- f) There's nothing available for them in our area
- g) Other (please provide details)

Q41-50: Questions for all Teachers and Schools, Colleges, Music Education Hubs and other Music Services

41. Are you responsible for delivering music education?

- a) Yes [if Yes, please go on to question 42]
- b) No [if No, please go on to question 46]

42. If you answered Yes to question 41, please indicate what sort of activity or activities you offer.

- a) School/FE or higher education (HE) music teaching in the classroom
- b) Individual or group instrumental, singing, theory or composition lessons
- c) Individual or group instrumental, singing, theory or composition lessons – out of school

- d) Ensembles and choirs
- e) Workshops or group sessions in or out of school
- f) Other (please provide details)

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

- a) Improved career prospects
- b) Improved mental wellbeing
- c) Improved confidence
- d) Improved attainment in their wider studies
- e) Improved attendance
- f) Improved engagement with peers
- g) Other (please provide details)

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

45. If you answered Yes to question 41, how do you ensure that these activities are high-quality?

Q46-50: For Classroom Teachers Only

46. What type of institution do you teach in?

- a) Primary School and/or Infant School
- b) 11-16 school
- c) 11-18 school
- d) FE or sixth-form college
- e) Other (please specify)

47. Which of the following statements best describes your level of confidence in delivering music education?

- a) Very confident
- b) Quite confident
- c) Somewhat lacking in confidence
- d) Extremely lacking in confidence

48. Which of the following sources would you look to in order to improve your knowledge and/or skills in teaching music?

- a) CPD offered through my school
- b) Training offered by my local music education hub
- c) Training offered by another music education provider
- d) Private learning done in my own time
- e) Other (please provide details)

49. Do you have any examples of music training you have had either through your school or other organisation that have been positive? Please explain what they were, who provided them and what was so good about them. Please provide up to three examples.

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

Q51-55: Questions for Head Teachers and other Leaders in Education

51. What do you consider the key benefits of effective music provision in your school?

- a) Greater levels of confidence amongst pupils/students
- b) Improved academic performance in other subject areas
- c) Improved behavioural standards
- d) Greater sense of collegial spirit and togetherness
- e) More students choosing to study music at a higher level

- f) It is a valuable subject in its own right
- g) Music improves pupils' wellbeing
- h) Other (please specify)

52. When designing music provision, which of the following resources would you regularly use?

- a) National Curriculum on gov.uk
- b) The National Plan for Music Education
- c) Local music education hub
- d) Other music provider
- e) Other (please specify)

53. If you chose music education hub in the question above, how would you describe your relationship with your hub? You may provide additional detail if you wish.

- a) Excellent
- b) Good
- c) Adequate
- d) Poor
- e) Other (please specify)

54. If you are not engaging with your local music education hub, which of the following best explains why? You may provide additional detail if you wish.

- a) Lack of awareness of support available
- b) A negative previous experience
- c) The hub is not able to offer the support required
- d) No support required
- e) Other (please specify)

55. The Government supports a range of funded music programmes, including music education hubs. Based on any experience you have had working with these programmes:

55.1 Please provide up to three examples of how they have effectively supported you to deliver good music education.

55.2 How could they better support you to deliver effective music provision?

Q56-62: Questions for Employers in the Music Industry

56. Have you/your business actively engaged with a music education hub or other music education provision in your local area?

- a) Yes [if Yes, please go on to question 57]
- b) No [if No, please go on to question 58]

57. If you answered Yes to question 56, please provide up to three examples of good practice you experienced during this engagement which you consider to be mutually beneficial to both students and the music industry.

58. If you answered No to question 56, please tell us why?

- a) I am not aware of music education hubs/other music education provision in my local area
- b) My local music education hub is not effective
- c) The music education hub offer is not relevant for a career in the music industry
- d) Other (please specify)

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

- a) Yes [if Yes, please go on to question 60]
- b) No [if No, please go on to question 61]

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

61. If you answered No to question 59, please tell us why.

62. If you answered No to question 59, is there anything that might incentivise you to consider offering skills/training to young people

aiming to pursue a career in the music industry in the future? Please give up to three examples.

Thank you very much for completing the call for evidence. The results will be used to help us better understand what good music education looks like.

Please let us know any further comments or thoughts that you would like to share with us by emailing us at: Music.CONSULTATION@education.gov.uk



Department
for Education

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